

ESCAPISM IN MIZO LENGKHAWM ZAI WITH SPECIAL REFERENCE TO PATEA,
C.Z. HUALA AND SUAKLIANA

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Chapter I

Origin and Development of Mizo *Lengkhawm Zai*

1. Introduction

It is certain that the name *Lengkhawm Zai* was developed in a later period. It was considered to develop after the coming of Christianity in Mizoram. It seems that Many *Lengkhawm Zai*, what was known now did not have the title when they were composed by the composers. Sangkhuma explained boldly how the name *Lengkhawm Zai* was developed.

The name *Lengkhawm Zai* came only after 1955. Presbyterian Church decided to have gospel songs book with tonic solfa; then, the songbook was prepared and published in the year 1955. The songbook was accessible by every church. With the progress of the standard of living, the songs were sung with full tonic solfa in the Church. While the songs were sung with tonic solfa, people kept singing a song with Mizo traditional tune what was named later '*Lengkhawm Zai*.' Whenever the songs were chosen to be sung in the church and public gathering, the songs were becoming two types; the songs which were not sung with tonic solfa were called *Lengkhawm Zai*. This is how the term *Lengkhawm Zai* was developing ("Lengkhawm Zai" 198)

Chhuanvawra also explained the origin of the name *Lengkhawm Zai* which was almost similar to Sangkhuma's idea.

It is assumed that the name *Lengkhawm Zai* used from the year 1955. Since tonic solfa was introduced in the church and public gathering; whenever the songs were chosen, they chose with the tune saying, '*Lengkhawm Zai* tune' or 'with two drums.' From that time

onward, any songs which were sung with two drums are called *Lengkhawm Zai*. Then the term *Lengkhawm Zai* was developing (“Lenkhawm” 94).

Vanlalhruaia also said how the name *Lengkhawm Zai* was developed. He also agreed with the two writers mentioned above.

...‘*Lengkhawm Zai* tune’ ‘Mizo tune’ ‘two drums song,’ were used. It was pleasant to sing, we loved to sing; we used it for our spiritual enrichment. Later on, the people who gather together to sing was called *Lengkhawm* and those songs were also called *Lengkhawm Zai*. Since, the songs were sung in the public gathering, as *Lenkhawm Zai* (“Harhna” 58).

Lahluna explained how the name *Lengkhawm Zai* was developing, he said, “Especially this very young name of the songs was becoming an old, this name was given in the year between 1920-1935 (“Mizo” 238). However, the period between the years 1920-1930 were seemed to be the year when the most of the songs were composed rather than the period when the name *Lengkhawm Zai* was developing.

From the days of our forefathers, the name ‘*Zai*’ was used to express the songs which had its own traditional tunes and rhythms. For instance, *Tlangkhaw Zai*, *Lumtui Zai*, *Nilen Zai*, *Mangkhaia Zai*, *Lalvunga Zai*, *Buizova Zai*, *Tlanglam Zai*, *Ralrun Zai*, *Ramthar Zai* and so on. Thanmawia emphasize on the term ‘*zai*’ as,

The Mizo term ‘*Zai*’ is mainly used to say for the tune. A cluster of songs that bears same tunes are called ‘*hlabu*’. When someone got a new tune and composed songs by its tune and the songs which are using that same tune (*hlabu*) called *Zai*. Anyone can compose another song using the same tune but who simply uses an existing tune cannot bear the name of that *Zai*. The first composers used to bear the name of that ‘*Zai*’ (“Mizo” 175).

Thus, the new Christian songs among Mizos are named *Lengkhawm Zai* in the later time besides the earlier traditional songs. So, Mizo *Lengkhawm Zai* has different names from the very beginning of its development, the collective name now called *Lengkhawm Zai* was used after 1950, at that time most of the *Lengkhawm Zai* were already composed.

2. The Songs and Song Book Prepared by Missionaries.

The first missionaries J.H. Lorrain and F.W. Savidge arrived in Mizoram in the year 1884 and sowed the seed of Christianity. From their arrival, they started learning the Mizo language and interpreted the Bible within a very short time. They learned Mizo mentality, cultures, customs, and practices and looked at the cultures and practices which would be useful for spreading Christianity amongst them. They found out that Mizo likes singing very much. Knowing that, the songs would be useful for spreading and nurturing Christianity, they translated English songs into the Mizo language. The song 'jisu vanah a om' ('Isua vanah a awm a) seemed the first translated song (KHB No.104). According to Thanmawia, "The first song we have seem to be 'Isua vanah a awm a' and written probably by the end of the year 1894" (*Thuhlaril* 199). He believed that the first song was composed by the end of 1894.

Zaithanmawia said, "When Christianity entered into Mizoram, we have Zosaphara who was very much fond of singing, and he translated one English song into Mizo, this is the first Mizo Christian song," ("History" 158). He argued that the first Mizo Christian song was composed by Zosaphara. By looking at different arguments, it is unbelievable that the song was composed by Zosaphara because most of them believed that the song was composed by the end of 1894. Zosaphara arrived in Aizawl only in the year 1897. It is believed that the song was already composed before he arrived in Aizawl. Sena also said, "The song tune was taken from the Sankey book, however, the lyrics were composed by the first missionaries JH. Lorrain and FW.Savidge" (*Hla* 83). Sena argued that the song was originated from the first two missionaries.

It is acceptable that the first Mizo Christian song 'Isua vanah a awm a' was composed by JH. Lorrain and FW. Savidge in the ending part of the year 1894. From this year onward, the translation of the songs was started and continued. The first Mizo songbook was published by the end of the year 1899. This songbook contained 18 songs, and the songs are:-

- 1) Isua vanah a om a
- 2) Khawvela ka awm chhung zong
- 3) Tunah ka oi, ka oi ang a
- 4) Enge sual tifai thei ang?
- 5) Thonthuhlui chu min hrilh rawh
- 6) Isu! Beram vengtu angin
- 7) Isua tidamtu khawvela a haw
- 8) Tunlai Setana'n min thlem fovang
- 9) Ka naopanghote u englo ru su u
- 10) Pathian thuhrl tur
- 11) Engati nge Isua
- 12) Ram pakhat nuam tak a om e
- 13) Isua khawvel entu
- 14) Isua Krista Tidamtu
- 15) Aw, Pathian! Nang nanglal-ber i ni
- 16) Isua hnena i om ang u
- 17) Isu! Isu! Nangma chaovin
- 18) Tlang thim chhak lam kei ka en ang

The first seven songs mentioned above were composed by the first missionaries J.H. Lorrain and F.W. Savidge. However, the rest were composed and prepared by Zosaphara and his assistant Rai Bahadur.

3. Impact of The Songs to The New Believers.

Missionaries translated the songs by using simple language (prose) rather than diction. The early Christians also took it as granted that this was the way of writing and inherited to use for writing the songs. In order to confirm this argument, Liangkhaia said,

The missionaries did not know that Mizo did have poetic diction when they composed and translated the songs. They use general language (prose form) for composing the songs. Mizos in the early times understood that all the Christian songs would be like the songs what the missionaries composed with their prose form. This idea gave the negative attitudes towards the traditional (Indigenous) diction and treated as the worldly songs (“Hla Thu” 98-99).

From the early times, Mizos were very much fond of singing the traditional/Indigenous song with the drums. However, these traditional/indigenous songs with a soft tune and drums were restricted by the missionaries for the Christians. The songs which were composed by the missionaries with the western tune were not attractive to the Mizo people, and they cannot adapt to the new songs and also effected in the Christianity. The growth rate of Christianity was not progressed in this period. In the book called ‘Mizo kan ni 2,’ Thangluaia boldly said that the songs with the western tune did not really influenced the heart of the Mizo people, and could not favor by and even the Holy Spirit could not work within them. He said,

Our traditional songs with a soft tune which were very much favored and heart touching for the Mizo people were neglected and treated as a taboo by the early Christians.

However, the inner heart of the Mizos was not influenced by the missionaries. Mizo spiritual life becomes dry and down, and even the spirit could not work within them. Western tune did not feed their thirst and inspired their lives (8).

On the other hand, by looking the first and second revival; it might not be completely right to say that the Holy Spirit did not work through the songs.

The hard work and thoughts of the Missionaries could see in order to increase Christianity. It was very much appreciated that they could make a songbook in order to strengthen their ministry within a very short time. By nature, the Mizo was very much fond of singing and dancing. Knowing the sentiments of the Mizo people, Missionaries did their ministry.

However, how the missionaries knew the Mizos was very much shallow. They knew only that Mizos like singing and dancing. They failed to know that what kind of tune was favored by the Mizos. Mizos like traditional/indigenous songs with a soft tune, meanwhile the missionaries had introduced a western style of singing with tonic solfa. This new style of singing with different tune really creates confusion and problems amongst the early Christians. Engzuala had quoted Lalchhunga's statement to clarify this problem.

Whenever we were standing to sing a song, we stand straight and without moving. Then, we sang without inner inspiration and support of musical instruments. We were uncomfortable and nervous. When we finished one song we become very much tired and exhausted (*Lunghlu* 65).

Vanlalruata also expressed how the songs with the western tune did not influence the early Christians. He said,

Many songs with the western tune did not feed the thirst of the Mizo people who love to sing and dance with small and big drums, rather it expels their longing. They also had to learn tonic solfa. The early Mizo Christians were very much confused at this time. They could not adapt to the western styles and even their festivals were also very much incomplete (*Chhawrpial* 130).

There were many more writings and arguments which were not mentioned here, however, the arguments pointed out already had made clear or revealed the condition of that context. In summary, the Western tune introduced by the missionaries did not influence the heart of the Mizos. Meanwhile, their favorite songs with a soft tune were prohibited by their Christianity. They were in confusion period. In this situation, new songs were born which were very much fitting for the Mizos. These new songs were a combination of tonic solfa (stanza) and traditional tune. Vanlalruata's statement, "Who loves to sing and dance with small and big drums," seems to indicate the life of the Mizos after the third revival rather than the life in the early periods.

4. Church and Drum.

From the early times of the Mizos, there is one meaningful phrase called '*Khuang lova chai ang*' (Festival without the drums). Drums play a significant role in the early life of the Mizos and very much important. However, Missionaries had treated the drums as a means of evil practices. Since drums were used in the place where people gather together for drinking liquor. This could be the main reason for prohibiting the use of drums for the new believers. Drums which were a very important musical instrument for the Mizos did not have a place anymore in the life of the early Christians.

However, drums which were used for singing and dancing in their early life, but prohibited in the early Christianity was revive and re-installed by the coming of revival in the

year 1919, when the wave of revival was spreading in Mizoram, the Church in Nisapui brought back the drum into the church. Vanlalchhuanga said that this was the first time (*Mizote leh Khuang* 33) the drums were brought back to the church. They were very enthusiastic and also sang the song with very high spirit. The other churches also brought back, even the headquarters church Mission Veng also brought it back into their church.

The tonic solfa which was introduced but not favored by the Mizos and the prohibition of drums which was very much favor restricted the feeling of longing towards the heaven (God). It was probable that this restriction again restricted the birth or the formation of songs in the heart of the Mizos to some extent. The revival which was happened in the year 1919 had broken that restriction, and the value and significance of Drum have revived again through Nisapui Church. When Drums were used in the churches, again they started having inspiration and loneliness. The re-installation of drums which were neglected and restricted for a long time had revived again Mizo traditional/indigenous songs tune. Many songs and prose which were formed in the heart of the Mizos but restricted for a long time were released freely.

5. The Origin of Mizo *Lengkhawm Zai*.

Some of the Mizo writers have different opinion and arguments regarding *Lengkhawm Zai* especially with regard to the tune. It was generally accepted that *Lengkhawm Zai* is a song with the simple and soft tune. Most of the Mizo writers accepted that it came after the year 1919, after the third revival and it was considered as one of the impacts of the Revival. Those writers had included and considered only the songs which were composed after 1919, as *Lengkhawm Zai*. Liangkhaia said that the time of Mizo Christian new songs composed by Mizo and the pioneer composers, like this.

Mizo started composing Christian songs after 1923. Those who were influenced and touch by the revivals become longing and got inspired to compose a song, and they composed songs. The main composers in the northern part were: Kamlala, Thanherha, Zasiama, Taivela; and in the southern part: Patea, Zawnghuala, and Chhawna. These composers composed a number of songs. From the year 1923 onward, they ceased to sing the songs copied from English songs rather sang the songs composed by Mizo themselves in the public gathering (*Mizo Chanchin* 201-202).

Here, ‘composed’ means tune and lyrics made by the Mizos. *Lengkhawm Zai* which was generally accepted in the later period was the songs what Liangkhaia said, ‘composed’. Mizo Christian new songs, which was called by many writers as *Lengkhawm Zai*: its origin and time will highlight from different writers.

C.Z. Huala who was touch and inspired by the revival said the origin of Mizo Christian songs like this.

According to my understanding, Mizo Christian new songs were composed in and after the year 1922. In the beginning, they were translated from English songs...meanwhile, Patea who was from Khawbung composed ‘*Ka ropuina tur leh ka himmna hmun*’ and it was very much favored by the Mizos (“Hla” 105-106)

C.Z.Huala and Rev.Liangkhaia’s opinion were very closed to each other. Both of them did not say the exact time. They said around 1922 or 1923, it could also be included the year 1923. The two arguments could put together in one opinion.

Lalthangliana came with another opinion which was different from the first two opinions. He agreed with the earlier writer’s opinion that Patea was the pioneer who composed the First Mizo Christian song. However, he was not agreed with the time of composing. After he studied

thoroughly and had interaction with Patea's wife Kaphnuni, he came up with his own argument. Lalthangliana wrote many books, in which he clarified and explained his opinion. Let us take one of his statements to clarify his argument, he said

When I asked his wife Kaphnuni, she said, "I suppose to know that when my first daughter was an infant, my husband composed the first song." When we looked back at that time, it seems to be the ending part of the year 1919 or the beginning part of the year 1920. Then finally, I accepted that the first indigenous Christian song was composed in the ending part of the year 1919 or the beginning of the year 1920 ("Patea" 63).

Thanmawia also agreed with Lalthangliana regarding the time of Mizo *Lengkhawm Zai*, he further explained the impact to the Mizo Christians like this,

By looking at the biographical history of the Mizo Christian song's composers, it seemed that the songs were started composing before 1922. Kaphnuni believed that Patea's first song, 'Ka ropuina tur leh ka himna hmun' was composed when her first daughter was an infant. That time was the ending part of the year 1919 or the beginning of the year 1920. (*Mizo Hla leh a Phuahtute, 1999, p.63*)

...However, it was undeniable that Mizo *Lengkhawm Zai* was composed when the third revival happened. Most of the songs were composed between the years 1920-1936. The songs were kept composing but very minimal after 1936. The favorite songs were composed during this period. The third revival was the most effective out of all the revivals; it had a great impact upon various lives of the Mizos. It had shaken the old religion, and expanding the new religion. It overtook Mizo Traditional songs *Puma Zai* and *Tlanglam Zai*, and also had softened English tune. And therefore, the songs with the

new tune were developed which were very much matching for the Mizo (*Lung min lentu* 132-133)

Lalrawna also said, “Patea first song, ‘Ka ropuina tur leh ka himna hmun’ was one of the first Mizo Indigenous Christian songs and composed in the year 1922.” (*Mizo* 44). Ha affirmed that Patea first song was one of the first Mizo indigenous Christian songs and even clearly mentioned the year.

Chuauthuama also said, “After Mizos became a Christian, the first person who composed Christian songs in Mizo language was Patea, Khawbung, the next was C.Z. Huala and the third was R.L. Kamlala.” (R.L. Kamlala xix)

Lalzama also formed his argument from his detailed study of *Lengkhawm Zai*, He explained the origin of *Lengkhawm Zai* like this,

Mizo Christians started composing Gospel songs with their own idea from the year 1920. It was going alongside the western songs and tonic solfa, but not solfa tune. The tune was made soft to match and favor by the Mizo, which was called *Lengkhawm Zai* (“Mizo” 34).

Engzuala stated the origin of *Lengkhawm Zai* in his critical writing ‘*Leng khawm Zai tobul leh hmasawn dan*’

...Lengkhawm songs which had been existed in the heart of Mizo for a long time were outburst in the revival of 1919. Just like the wine which was kept longer become stronger, the song which was kept for long was very good when it came out, it really touched and influenced the heart of the Mizos.

It was difficult to point out who made first *Lengkhawm Zai* tune amongst the Mizos. Just like heavy rains increased water and make a big river, the waves of revivals made the spirit of *Lengkhawm Zai* in the heart of Patea, C.Z. Huala, and R.L. Kamlala and finally it sprang out like the big river. C.Z. Huala said that Patea of Khawbung (1894-1950) was the first person who composed *Lengkhawm Zai*, he himself claimed as the second and R.L. Kamlala was the third. (*Hla kutpui vawi hnihna, ni* 18-19 Feb 1965). If Patea was the first person who composed *Lengkhawm Zai*, his song ‘Ka ropuina tur leh ka himna hmun’ would be the first *Lenkhawm song*. Patea composed this song in the year 1922 (*Thu leh Hla*, Dec. 1979)...it seems 52 songs were composed in this very year (*Lunghlu* 65-66).

Engzuala had a different opinion regarding the time of composing Patea’s song. He had made his argument between B.Lalthangliana and C.Z. Huala’s opinion.

There are many more writings to venture out, however, we would confine to these far. The origin of *Lengkhawm Zai*, its time, characteristics and composers were clear enough from the above research. *Lengkhawm Zai* was the outcome of the third revival 1919. It was Mizo own idea and even the tune was made by the Mizos in line with Mizo traditional songs and soften tonic solfa. These songs were generally accepted and inherited by the Mizo as *Lengkhawm Zai*. Lalthangliana said that Patea composed the first song in the year of 1919 or 1920, and most of the writers accepted this year as the year when the first *Lengkhawm Zai* was composed.

Mizo *Lengkhawm Zai* were songs which were made with the soft and simple tune in line with solfa tune and earlier traditional songs. Chhuanvawra said, “Its tune was considered as the main character of *Lengkhawm Zai*.” (“Lenkhawm” 88). This means that the tune was the main character of *Lengkhawm Zai*. So, *Lengkhawm Zai* can be said to be identified from its own flow of words and tune, not from the structure or number of lines as in the case of a sonnet. Because

most of the Mizo *Lengkhawm Zai* has its different structure or specifies the number of lines, but all its tune can be said to be soft and simple. Laltluangliana Khiantge also defines *Lengkhawm Zai* as, “The new genre of songs was born between mild songs of the forefathers and Western songs tune which were made soft”. (“History” 20)

However, there were many songs made by Mizo but the tune was copied from the western songs before the third revival. They made it as a soft tune, *Lengkhawm Zai* tune. Some of the writers accepted those songs as *Lengkhawm Zai*. Laltluangliana Khiantge formed a new argument, he said,

If we see the composed and composer amongst the Mizo Christian songs, there could be more than 10 songs before Patea’s song (...) there were eight songs composed by Thanga (Upa) earlier than Patea’s song (*Pu Thanga leh a hlate ziaktu C.Vanlallawma*). One of the most popular songs amongst them was ‘Aw Lalpa chungnung ber kan fak hle a che’, even this song had confirmed our stand...in the revival of 1919, Mizo Christians loved singing and dancing with drums, sometimes they sang continuously. The most favorite songs were ‘Thisen hlu, Thisen hlu’, and ‘Thu mak ka sawi nin theih loh chu’, both of them were composed by Liangkhaia.

The three songs mentioned above were composed between 1910-1915...if it is looking carefully, we were not singing the song with the western tune, rather we sang the song with a soft tune from the earlier times, some even did not know that there were English songs very much similar with, and we all danced with it (*Mizo* 123-124).

Zikpuii Pa also said that there were Mizo songs composers before the prominent composer Patea, C.Z. Huala and R.L. Kamlala who composed from the third revival of 1919 (*Zikpuii Pa* 198).

However, if Mizo *Lengkhawm Zai* is considered as pure Mizo origin, the only songs which came out from the revival would be included. Meanwhile, the songs which we sang with *Lengkhawm Zai* tune, composed by Mizo but the tune was copied from the western songs could not be excluded. Chhuanvawra divided into three categories from his studies: “The songs translated from English song,” the songs composed by Mizo but Western song tune and the songs composed and tuned by Mizos (“Mizo” 97). Lalzuithanga again divided into two: *Lengkhawm Zai* which were composed earlier and later (“Mizo” 227). From the above opinions, it can be categorized into two: *Lengkhawm Zai* based on western style and *Lengkhawm Zai* composed by the Mizo themselves.

5.1. *Lengkhawm Zai* Based on English Songs.

Lengkhawm Zai which were based on English songs could include translated songs, transmuted and the tune which was copied from English songs. However, the songs which were translated by the missionaries will not be included. Chhuanvawra said that the song ‘Aw Lalpa chungnung ber kan fak hle a che’ composed by Thanga in the year 1910 was considered as the first composed by Mizo, which we sing with *Lengkhawm Zai* tune (Sutpui 98). This song was composed based on the English song. Next, to him, Rev.Liangkhaia came and he composed ‘Thil tha kan hmuh ang hi’ (1913), ‘Thisen hlu Thisen hlu’ (1913) and ‘Thu mak ka sawi nin theih loh chu’ (1913). In the third, Upa. Kapliana composed ‘Ka Thla thlawk la thuro angin’ (Sutpui 97).

There were different arguments regarding the time of composing these songs. If we look at the *Lengkhawm Zai* based on English songs made by the Mizo, it is certain that there were some others which were earlier than Thanga’s song. The first songs seem to be the song ‘Aw thlarau thianghlim lo kal la’ which was translated by Leta. According to Nununa Renthlei in Lenchawm, this song was translated in 1908 (“Lengkhawm” 96). Next to Leta, in the year 1910 Thanga composed ‘Aw Lalpa Chungnung ber kan fak hle a che’ by using English song (R.S.

439) tune (*KHB* 434). As stated by Laltluangliana Khiangte, by the year 1913, Liangkhaia composed the songs: ‘Thil tha kan hmuh ang hi,’ ‘Thisen hlu thisen hlu,’ and ‘Thu mak ka sawi nin theih loh chu’ (*Mizo hla* 29). These three persons were the pioneers of *Lengkhawm Zai* based on English songs.

There were many more after them who make *Lengkhawm Zai* based on English songs. Such as: ‘Pathianin mi sual a hmangaih’ (God loved the world of lost) translated by Lalhuta Sailo, ‘Aw ka thlarau tho la’ (Arise, my soul, arise!) translated by Ṭhianga, ‘Chhandamtu hmangaihna ka hria’ (I have heard of a Saviour's love) translated by Zakunga, ‘Nangni chhandam fate tho ru’ (Rise, ye children of salvation) translated by Lianchama, ‘Isua hmangaihna leh thatna’ (When we all get to heaven) translated by Dala, ‘Ka Thlarauvin Kristaah chuah’ (O Christ, in thee my soul hath found) by Pasena, ‘Hmanlai Farawa bawihthe kha’ (In ancient days, when Israel’s host in darkest bondage lay) by Taisena, ‘Chu beram ven zanlaiah chuan’ (Rolling downward through the midnight) by Doliana, ‘Lalpa chu fakin ka chawimawi ang’ (I will praise the Lord with heart and voice) by Rohmingliana were famous songs amongst them. Apart from these, there may be many more songs taken from English songs. The songs which are mentioned above were the ones we kept singing in the church until today. These songs have its origin in the English songs, but it could be included in *Lengkhawm Zai*.

5.2. *Lengkhawm Zai* Composed by the Mizo themselves

Mizo composed *Lengkhawm Zai* was come out of the revival 1919. The songs were composed within a very short time, however, they were valuable treasure gifted by God for the Mizo Christians. The songs which were sung before 1919 were composed mainly with tonic solfa, translated song, transmuted and modified, and the western tune. Lallianzuala said, “It seems that there was no the songs tune made by Mizos which were used by the revival during 1915-1921.” (qtd. In *Sutpui* 91). This opinion is generally accepted by the writers.

Lalzuithanga said that the songs which were born out of the revival were considered and understood as *Lengkhawm Zai* by the general Mizo people. he said,

Whenever people talk about *Lengkhawm Zai*, it was focused and understood as the songs born out of revival. This songs were Mizo own idea, Mizo tune, matching with Mizo Spirit, but not exactly matching with a tonic solfa. However, these songs were put in a tonic solfa just for guiding people to sing as a common tune (“Mizo irawm” 229).

It seems that *Lengkhawm Zai* which were born out of the revivals were considered as *Lengkhawm Zai*, which were not mixed with others. The songs which came out before this time were mainly composed with based on English songs. And it is understood that the tune was softened like *Lengkhawm Zai* in the later time. However, some of the songs were kept singing in *Lengkhawm Zai* tune till today, and therefore, they were willingly accepted to be included in *Lengkhawm Zai*. Meanwhile, it will not be wrong to say that *Lengkhawm Zai* was the songs which were composed and born from the Mizo composers after the revival of 1919 because it always comes first and understood in the mind of the Mizos. Even though they were born later, these songs were the main and understood as the main *Lengkhawm Zai* today and even the days to come.

5.3. Pioneer of *Lengkhawm Zai* Composed by the Mizo Themselves

It was already mentioned the order of the early composers according to Lalthangliana, Patea was the first, second was C.Z. Huala and third was R.L. Kamlala (“Patea” 63). As already mentioned in the earlier, this opinion was agreed by the majority of the writers. However, this opinion that was accepted for generations was questioned by many writers today. Patea’s song ‘Ka ropuina tur leh ka himna hmun’ which was composed in the later part of 1919 or the early

part of the year 1920 which was accepted as the first was questioned. They believed that there were songs earlier than Patea's song. According to Thangluaia.

(...) *Lengkhawm Zai* was born after 20 years of Christianity in Mizoram. Those songs were composed by the early Christians from the year 1919 with the help of the Holy Spirit. The first Mizo Christians songs were composed by Rev. Thangngura. When he prayed between the village of Senvon and Lungthulian, he was filled with the Holy Spirit and saw the lovely face of Jesus Christ. When he had finished praying, he was feeling very lonely. Then he composed "Nunna Thianghlim siamtu an duh lo Zion-ah" in Lusei/Duhlian language. He was working as a teacher in Senvon in the year 1917-1918. At the same time, Patea composed 'Ka ropuina tur leh ka himna hmun' when he was in Khawbung. It was assumed the year was the early 1919 or the beginning of the year 1920. This song was considered as *Lengkhawm Zai* which were composed in the early times (*Mizo* 9).

Vanlalruata also said,

The great song 'Nunna thianghlim siamtu an duh lo Zion-ah' was composed when Rev. Thangngura works as a teacher in Senvon. In early 1919, when he traveled to Lungthulian for evangelism, he prayed at Vompalung and saw Jesus Christ, then he composed this song. He works in Senvon as a teacher in the year 1918 to early 1919 (*Chhawpial* 131).

Lalrawna wrote in the book *Mizo Rohlu*.

There was revival during 1914-1917 and lasted for three years in Senvon. During those times Thangngura was born again. He composed his song in Mizo "Nunna thianghlim

siamtu an duh lo Zion-ah” during he works as a teacher in Senvon in the year 1919. God blessed the song, and people were fond of the song (253)

Lalnunchanga also said that Rev. Thangngura composed the song ‘Nunna thianghlim siamtu an duh lo Zion-ah’ in the year 1919 (“Pastor Thangngura” 115).

There were many more research paper and writings regarding this topic, however, there were not many different opinions apart from this. Majority of the writers agreed the year 1919. However, Thangluaia argued that Rev. Thangngura composed his song when he was a teacher in Senvon during 1917-1918. The rest had the same opinion. However, they had the same idea regarding the place and how Rev. Thangngura composed the song. It ascertained that he composed when he was a teacher in Senvon. However, in order to make sure the exact time, it is mandatory to know the time, he worked as a teacher.

Lalzuithanga cited from ‘*Senvon Chanchin 1896-2006*’ written by Darneilal Kholum, and he said that Rev. Thangngura worked as a Headmaster in Senvon, Kawnzar during the year 1918-1919 (“Mizo Irawm” 234). If this is true, it is acceptable that Rev. Thangngura composed the song in the year 1919, which many of the writers agreed. This argument confirms that Rev. Thangngura composed the song earlier than Patea’ song ‘Ka ropuina tur leh ka himna hmun’ which was composed in the later part of the year 1919 or early 1920. Then, it is known that Rev. Thangngura composed the song ‘Nunna Thianghlim siamtu an duh lo zion-ah’ in the year 1919. Therefore, it can be confirmed the first Mizo composer of *Lengkhawm Zai* composed by the Mizo themselves was Rev. Thangngura.

5.4. First Four Composers of *Lengkhawm Zai* composed by the Mizo Themselves.

The early writers accepted that the first composer was Patea, the second was C.Z. Huala and third was R.L. Kamlala. However, there was evidence that Rev.Thangngura was earlier than these three composers. And therefore, the first four composers in order of time will be Rev.Thangngura, Patea, C.Z. Huala, and R.L. Kamlala. Some of their songs and history will be explained briefly.

5.4.1. Rev. Thangngura

He was born in the village of Lailen in the year 1891. His father was Thangneihluna. When he was a child, they migrated to Senvon which is in Manipur. He was a very important instrument in North East India General Mission (NEIG). After the division of the church, he became one of the important church leaders. He composed many songs, most of them in Hmar Language. However, one of the remarkable things was that his first song was composed in Mizo language. Lalthangliana said that his first song ‘Nunna thianghlim siamtu an duh lo Zion-ah’ which he composed in the year 1919 was the only song he composed in Mizo language (*Mizo Literature* 215).

5.4.2. Patea

He was born in the year 1894, the year when the first missionaries arrived in Mizoram. His real name was Zaliana. His father was Selbawnga and his mother was Sinnawii. He was small and thin during his childhood, and therefore, he was given his nickname ‘Patea.’ Lalthangliana said that he had composed 55 songs (“Patea” 63). Some more detail history will be given in another chapter.

5.4.3. C.Z. Huala

He was born in the year 1902 in Vanchengpui which was the village of Lalburha. He was the first child of Lianthuama and Zokungi. His full name was Chhakchhuak Zawnghuala, and his real name was Saikhama. He composed seven songs, however, his songs were popular in Mizoram and very much favor during the revivals. His detailed history will be elaborated more in another chapter.

5.4.4. R.L. Kamlala

He was born in the year 1902 in Ngurlen village. His father was Lutzathanga. He was a very bright student, and he passed Lower Primary at the time when the third revival happened in Mizoram. In the year 1920, he joined Aizawl ME school, and there he got a scholarship (rawsawt) which was given especially for the children of the Mizo king. He was as a teacher during 1923-1925 in Kolasib. He worked in kawnpui during 1926-1932. The revival wave of 1919 also touched him, and he got revived in the year 1920. The revival inspired him, and the revival spirit helps him to compose many songs. Most of his songs were composed when he was in Kolasib and Kawnpui. He was very much involved in the charismatic movement, due to some misunderstanding he was jailed in the year 1933.

R.L. Kamlala was very much talented and composed many songs. His songs were categorized into two: Gospel songs and the worldly songs. In the book of *R.L. Kamlala kut chhuak* Chuauthuama stated that he composed 62 Christian songs, 9 love songs and 23 in Ralte language (xxxiv-xxxvii).

6. *Lengkhawm Zai* Composers After 1919 Revival

From the very beginning, Mizo own idea *Lengkhawm Zai* was very much valued by Mizos and blessed by God. It was beyond imagination, how much valued it would be for those who could not adapt and enjoy the songs with English tune. Even though the song composers

were arranged in order of the year, it can also be said that it came out at the same time. Chhuanvawra said, “Mizo Christian new songs are all *Lengkhawm Zai*, Patea, C.Z. Huala, R.L. Kamlala, Rev. Thangngura, Thanherha were the pioneer composers.” (“Lenkhawm” 215). The year composed has little difference in a year. However, it can be said that these songs came out in the contemporary time.

Most of Mizo *Lengkhawm Zai* were composed and borne out of the third revival of 1919. All the songs composed between the third revival 1919 and fourth revival 1930 were considered as the outcome of the third revival and categorized into one. However, in order to save a space, some famous composer will be mentioned rather than categorizing them.

Apart from the popular composers mentioned above, there were many more well-known composers, those were: Siamliana, Taivela, Thanherha, Laithangpuia, Pastor Chhawna, Saptawna, Chali, Ziaka, Kaplianchung, Zasiama, Lianvela, Thangvungi, R. Thanghluta, Zumi, L.Kamlova, Kapruma, Saihnuna, Rev. Lianruma, and Puna. They were another well-known composer before the fourth revival. There could be some more composers apart from the names mentioned above; however, it is assumed that almost all important composers were already included.

There are different opinions regarding the time of the fourth revival. However, the year 1930 what Lalthangliana said was more acceptable. The third wave of the third revival existed for many years. Some said that it existed until the fourth revival. It might be difficult to say the exact date of the fourth revival because of this. Even though there could be different opinions, it was accepted that the year of the fourth revival was 1930. We will look well-known composers after the fourth revival, those were: Suakliana, V. Hawla, Zothanga, Manhleia, Ralngama, Hleia, Tawia, Chawngbuaia, Chawngkhupa, Khawkunga, Kapzinga, and Laldenga were well-known composer all over Mizoram.

7. Physically Blind Composers of the Mizo *Lengkhawm Zai*

There were five composers who had lost their eye-sight who composed the songs out of the revivals. This was very much remarkable. The world is less enjoyable for those who suffer from blindness. They could not see the beauty of the creatures. It is very much believable that the world is less attractive and has less charm. They have less strength and capable of doing things. However, these were the people who had a very good vision and could see what the naked eyes could not see. They could see clearly the heaven from their spiritual eyes, and they had expressed what they see through the songs.

Greek had Homer, English had John Milton. Mizo had Suakliana, Taivela, Laithanguia, hleia, and Lama. We will briefly look at their personal history and some of their songs.

7.1. Suakliana

He was born in Maite village, in the year 1901. His father was Hrankunga Sailo. When he was a young child, they migrated to the Chhiphir village. He stayed in this village till he got married. He got injured his left eye by small stick, and lost his eyeball and lost his eyesight. He had suffered severe pain again in his right eye in the year 1930, from that time he could not see clearly. He received spiritual revival when he got eye pain. From this revival, he started composing songs. In his memorial stone, it was written that he composed 150 songs. But Vanlawma said that he composed one hundred and twenty. According to Thanmawia, only eighty-nine songs were known so far (*Zinkawng* 89). Some more history will be elaborated in another chapter.

7.2. Taivela

He was born in Arro village near Zuchhip in the year 1884. His parents passed away during his childhood. He lived at Hrankima's village called Hmawngzawl from his childhood. They shifted to Rabung-Saphihrik from Hmawngzawl, and there they lived till 1920. He was converted into Christian when he was in Rabung-Saphihrik. He lost his eye-sight when he was an adult. The cause for losing his eye-sight was very wonderful. One day he went to Aizawl, he had stolen umbrella from Vai (non-Mizo) shop. When he left the shop, his eye-sight become unclear, then he had completely lost his eyesight. Thanmawia also said that Taivela himself accepted this saying (*Zinkawng* 29-30). He composed eight songs according to his children; however, Thanmawia said that he composed four songs (33).

7.3. Laithangpuia

He was born in 1885 in the village of Sesawng. He was the eldest among the six children. When he was a child, his parent took him to the river of Tuirini, where he lost his eye-sight. Unfortunately, he had fallen down upon the stone and hit his eyes. Then he lost his eye-sight. They migrated to Ralbawm from Sesawng, where they lived till 1911. He started composing a song from Ralbawm, but at that time he was not a Christian. Most of his songs were the worldly songs. Since the songs were not preserved properly, they were not known anymore. They migrated to Sihphir in the year 1911, and they lived there until 1918. Again they migrated to Sawleng from Sihphir. He joined Salvation Army without born-again during the summer season of 1919, then he was born again at the end of that year. They migrated to Thingsat in 1928, where they stayed only two years, after two years they returned to Sawleng. He rests in peace at the place where he could see clearly in his spiritual eye on 3rd 1937. Thanmawia said that his twenty-seven songs could be identified so far (43).

7.4. Lama

He was born in 1897 in the village of Lengkawt, his real name was Hranglamthanga. He even lost his eye-sight when he was a child. Thanmawia explains how he had lost his eyesight, one day his grandfather harvested the paddy in the field, he also joined with them. When they were walking on the road, he saw some small white particles (insect or dust), and they entered into his eyes. His eyes became uneasy, then he touched it. Later his eyes became swelling and started the pain. Since, he could not walk by alone, he was taken care of by his family and carried him whenever necessary for one year. From that incidence, his eye could not see anymore (80). His family migrated to various places: from Lengkawr to Kawrlungtuk, Kawrlungtuk to Hmunpui, Hmunpui to Zawngin, Zawngin to Hmarchaltlang, Hmarchaltlang to Rengkai (Manipur). He spends his time in Rengkai till his death and died in 1976. There were different opinions regarding the number of his songs. In the book, '*Zinkawng raphlak zawhtute*' Thanmawia said that he composed seventeen songs (87-104).

7.5. Hleia

He was born in 1878. His full name was Rianghleia. His life was more miserable than the blind people which were mentioned above. He got severe sickness during his childhood, and half of his lower body became paralyzed. He even could not move properly. In order to worsen his misery, his one eye became blind. Another side also could not see clearly. His only eye again became blind when he was forty years. There were more reasons to die rather than reasons to live in his life. However, he was filled with the Holy Spirit, and his spiritual eye was opened after his physical eye became blind. His spiritual eyes could see more clearly and longer, then he could compose the songs. How many songs he had composed were not known so far, however, Thanmawia said that he composed eleven songs (17).

8. Golden Period

Most of the indigenous Mizo *Lengkhawm Zai* came out after the year 1919. The revival spirit of 1919 inspired the heart of the people, and this could be the main reasons for composing the songs. Thanmawia said the main period of *Lengkhawm Zai*, “Mizo *Lengkhawm Zai* were started composing from the year 1920, the majority of the songs were composed between 1920-1935; they kept composing, however, it was very minimal in the later period.” (“Mizo *Lengkhawm*” 180). Most of the *Lengkhawm Zai* composers, they composed during this period.

The period 1920-1935 could be considered as the Golden period for the Mizo Christians. Because God had given *Lengkhawm Zai* through Mizo composers to Mizo Christians during this very short time. These songs were a treasured for the Mizo Christians in the past, today and even the days to come. And therefore, this period is called the Golden period.

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Chapter 2

Meaning and Definitions of Escapism; Analytical Study of Patea's Ideal Place.

1. Meaning and Definitions of Escapism

Laldailova explains escapism as “Escape from responsibility, the one who dwells with a dream.” (*English* 183). Thanmawia also explained as “The spirit of longingness to leave from the Earthly life” (“Mizo” 200). Lalzuithanga explained, “Escapism is striving for a dream world, visiting that dream world and cries which were expressed through prose and poetry rather than reaching that dream world physically.” (*Laisuih* 134).

A supplement to the Oxford English Dictionary explains as, “The tendency to seek, or the practice of seeking, a distraction from what normally has to be endured.” Webster’s Encyclopedic unabridged dictionary explains escapism as “The avoidance of reality by absorption of the mind in the entertainment or in an imaginative situation, activity etc.” (486)

According to The New Oxford Illustrated Dictionary, “Tendency to escape from realities of life into fantasy” (567). New Webster’s Dictionary of the English Language explains escapist as “One who seeks escape from unpleasant reality in daydreams and fancies” (334).

Escapism can be explained in different ways, and therefore, definitions are also different. However, it can be said that its foundations are all the same. That foundation is the longingness for the better world. Most of the song composers especially *Lengkhawm Zai* has common vision and longing, that is heaven. To reach that place, they express their dream through songs, and they leave their physical body and dwells there through their dream. However, in the field of literature, escapism idea pervades in prose and poetry. Majority of Mizo songs were born from the life which is not satisfied with the present world or longingness for another world, and therefore the song composers can also be called an “Escapists”. The main aim of this research is

to find out the characteristic of escapism in *Lengkhawm Zai*. The main character will be a highlighted from the above explanations.

How escapists view the dream world is very important in the field of escapism. Escapist always have an ideal place, they form an ideal place through their dream, and see such ideal place through their dream. The so-called escapist eagerly looks at their ideal state, meanwhile, they turn away from the present world. The main reasons for having the desire to leave their present world can be because of the present society, their personal problems and dissatisfaction with what is happening around them. They considered themselves as other creations through their dream, and live a free life by leaving their present life. They portrait the life of other creatures in a better way. Another character of escapist is that they try to escape from the problems rather than searching the solutions.

Escapism is considered one type of romanticism. One of the main characteristics of Romanticism is escaping from the present life situation because of dissatisfaction in life and live in the ideal state. This is also the main character of escapist. *Lengkhawm Zai* composers dwell in the ideal state just like Wordsworth, Coleridge, Keats, and Shelley who put the world behind and dwells in the ideal place. Characteristics of escapism can be identified in Mizo *Lengkhawm Zai*. However, this research may not deal with all the composers, it will deal with three composers: Patea, C.Z. Huala and Suakliana. So, this chapter will concentrate on Patea's works.

The different facets of escapism that are mentioned were defined in accordance to the main definition given above. There may be others that could be brought out but it would probably be enough to stop with these.

2. Patea's *Lengkhawm Zai*

We have mentioned in the previous chapter that Patea was one of the first composers of Mizo *Lengkhawm Zai* and he may also be the most prolific. As mentioned before, what the term escapism has many faces of which one important facet will be studied in more detail in this chapter. Most of the escapists are usually people who long for a better world, and this thirst leads them to turn their back on the present world and look forward to their hoped for ideal world. This important aspect of escapism has been much presented in Patea's songs and this hoped for ideal place will be studied more minutely in this chapter.

2.1 General Information of Patea

Patea was born in 1894, the year foreign missionaries entered Mizoram, and his given name is Zaliana. His father was Selbawnga and his mother's name was Sinnawii. He was nicknamed Patea because he was small for his age as a child and the name stuck. They were five siblings of which Patea was the second eldest.

Patea's father, Selbawnga, died when his children were still young and they lived in poverty with their widowed mother. They then went to live with his mother's elder sister Saithuami at Leng village but as Saithuami's husband, Lalbuka, also passed away soon after, they were left bereft and their worries were doubled.

Selbawnga's (Patea's father) siblings felt that it would be better to distribute the children amongst them, but some felt that they should go and place themselves under the care of Khawbung village's Chief Lalbika. They decided to go to Chief Lalbika in 1904 and when they entered the Chief's household, they became *Lal vanlung ur*. Patea and his siblings thus grew up in the chief's household and went to Khawbung village's first teacher, Mr. Phunga's school. Patea learned to read and write here.

Patea then married Kaphnuni and it seems that they were one of the first couples married in the Christian manner. He and his wife established an independent household and had nine children. His siblings too married and established households. They acquired land and homes in the area known as *Pathian veng*. Patea was also very good in working with his hands, and was very agile in making the various tools used by the Mizo back then.

Patea was ordained as a Church elder on March 10, 1922 at the Presbytery held in Aizawl that year. Lalthangliana said that soon after his ordination as elder, he committed adultery and was relieved of his elder status, but it is said that this was not recorded anywhere (*Patea 5*).

History shows us that the Mizo ancestors migrated a lot and from what is known about Patea's family, they seemed to have moved many times. They left Khawbung village in 1939 and first moved to Mualzawl which is located in the Chin hills, Falam area. They returned to Mizoram because of World War II and moved to Reiek village in 1944. They then shifted to Tualte village in 1946. When they again thought of moving, chief Sapchhawna of Samthang village convinced them not to move back to the Chin hills; therefore they remained in Samthang for the rest of his life.

2.2. Place Where He Composed Songs

Although Patea composed many songs, writers mention that most of them were composed when he lived in Khawbung village. This is the reason that some called him Khawbung Patea.

He liked remote areas when composing and would go to the forest or to the outskirts of the village to compose. He even composed while catching crabs and even wrote his songs on the nearest available stones. When a song came into his head, even though there was urgent work in the fields, he would go off to a remote area and compose.

2.3. Patea's Songs

Lalthangliana said that Patea composed fifty five songs (*Patea* 12). This is also written in his memorial stone. Most of his songs can be included in *Lengkhawm Zai*. One of his song 'Hmanah pipute sulhnu an khaw zo nemah' is all about fetching *Fiaratui* through song, and the rest is about songs of praise and memorial songs. Patea has an ideal place which is the place where all dreams are fulfilled, an ideal place and very charming. His songs were mainly his vision of the ideal state and the outcome of his dream and hope. The following are the songs composed by Patea in alphabetical order:

- 1) Aw ka Chhandamtu Lalpa
- 2) Aw Kalvari thing chungah chuan
- 3) Aw ka kulhpui ber i ni
- 4) Aw ka nunna Lalpa chu fak la
- 5) Aw Lalpa Davida leh a thlah arsi
- 6) Aw thawk zel rawh thlarau thianghlim
- 7) Buaina lo kiang la
- 8) Chuan ila kalvariah Zion a lang em
- 9) Chung lam Jerusalem thar khi
- 10) Dam lai luipui dung leh vang fang mah ila
- 11) Dam lai thil zawng zawng ka ngaihtuahin
- 12) Engmah dang ka duh lo Lalpa
- 13) Fam khua em ni ka ngaih hringnun hi
- 14) Ngaiteh kalvari i lungngaih niah khan
- 15) Hawi vel ila zan thim angin
- 16) Halleluiah Lalpa ropui amen

- 17) Hlau suh ulangin ngai rawh u
- 18) Hmanah Eden khaw thim chungah chuan
- 19) Hmanah Mosian Kanaan a thlir a
- 20) Hmanah nun hlui a chul tawh hnu
- 21) Hmanah pi pute sulhnu tan khaw zo nemah
- 22) Hmanah Sinai tlang chungah
- 23) Hnam tin lal Elsadaï
- 24) Israel Pathian fakim awm se
- 25) I thisen luanthin
- 26) Jaion sipaite chuan an lal tan an dova
- 27) Jaion tlang leh van arsi mawi
- 28) Ka au zel ang che ka Chhandamtu
- 29) Ka awmhar lung a len ni hian aw ka Lalpa
- 30) Ka dam lai thlipui a ral hunin
- 31) Ka fa lo kal la
- 32) Ka ram hlui tur ka chenna hi
- 33) Ka ropuina tur leh ka himna hmun
- 34) Ka thla va kal ta la
- 35) Khawvel sum ka ngaitlawm ta
- 36) Khua hmunah leng ilang aw
- 37) Kumte chu an lo thar leh ta
- 38) Lal lungawi kum hun lawmawm chu
- 39) Lalpa buatsaih Salem nuam tak chu
- 40) Lalpa leia i hmangaihte hian
- 41) Lal pian hun pangpar a vul leh ta

- 42) Lei arsi lian Lal Davidan
- 43) Lungngaih ni a awm tawh lo
- 44) Mal min sawm turin
- 45) Min hruai zel rawh thlarau thianghlim
- 46) Ni ropui a lo thleng dawn ta
- 47) Pialrala lengte chuan Jaion ni eng chu
- 48) Pialral ka ngai ka Lal lenna
- 49) Ram thianghlina Lal lo piang chu
- 50) Rumin ka nghak ram ropui chu
- 51) Sang tam tak chu an kal ta
- 52) Thawk lova lallukhum chan i tum le
- 53) Thlarau lo kal la, Eden thil hlui
- 54) Vanduinain min tuam
- 55) Zan lunngaihthlak Jaion pindan chhungah

3. Patea's Ideal Place

It was already mentioned that Patea composed fifty five songs. One thing which could be seen from the study of his songs was that he had a dream world that gives him a desire to leave this world. His dream world could be seen from his first song 'Ka ropuina tur leh ka himna hmun'(Where I will be glorified and safe) from there onward it can be seen in his thirty six songs. The idea of his dream world could also be seen in other songs as well. It may not be wrong to say that the spirit of dream world is the main factor for composing his songs.

He mentions this ideal place in various ways; however, one can gather that they all speak of the same thing because of the way he puts them. It is obvious from his various songs that this place draws him strongly and he longs to leave his earthly body to get there; he strains to see that

place through his imagination and, sometimes, he flies from his earthly life and goes there through this medium.

Patea has many vocabularies. He gives his ideal place different names depending on the meaning of the songs. The name of his ideal places are: *Arsi piah ram nuam, Homalen ram nuam, jaion ram nuam, Salem khawpui, Kanaan, Jerusalem thar, Mi Thianghlim ram, Salem thar, Khaw thianghlim, Luipui luang ri rehna, Chatuan ram, Rauthla vangkhua, Lawngchawlhna tlang thianghlim, Chatuan thlifim lenna, Lungmawi tual, Lung tileng tlang, Ral hlauhawm leh t̄itna awm lohna, Israel tlang thianghlim, khawpui mawi, Vankhua, Jaion tlang, Buaina chhum piah lam, Angel lungruala an lenna, Then lohna ram, Rangkachak khawpui, Hmangaih ram, Arsi piah van salem thar, Khawpui thar, Pialral, Nunna thing daihlim hnuai, Ram ropui, Lalna ram ni tla ngai lo, Hlimna khawpui, Lawmna ram thianghlim, Thangvan sang khua nuam, Lei leh van thar, Tlante lenna, Chatuan pialral ram, Eden thar nuam, Immanuel ram ropui, Kumkhaw ram hlun tur, Lungngaite chawlh hmun tlang thawveng, Lal lenna, Angel var khawpui mawi, Sarawn par leh Lili par vulna, Ram thianghlim, Chhum chung khua nuam, Vanram, Luiral khaw mawi, Beramno lal lenna, Nun hlun ram, Khua nuam, Engthawlna ram, Lungduhte lenna ram, Jerusalem khawpui mawi* are the name given by Patea for his ideal place.

3.1. Various Faces of Patea's Ideal Place

Patea expresses his ideal place using different faces. Those faces were ; 'A Place Where There Is No More Mourning or Sorrow', 'City of Gold', 'A Place Where Songs of Praise Never End', 'Land Where Beautiful Flowers Bloom'. Although Patea has given different faces to his ideal place, in reality it is due to his circumstances at the time of composing of the song, things that cause him mental anguish, things he longs for or enjoys, or things he cherishes which cause him to reveal different facets of his ideal place; basically, he seems to be viewing it from

different angles. For example, if he is in despair about something his ideal place is one in which despair has no room which he may call a city of joy; when he thinks of how much pain and anguish the death of loved ones causes he may name his ideal place one where there is no sorrow or parting/death; when he thinks of things that cause him pain or wounds him, he names his ideal place one where there is no fear or nothing to fear. In this way, in accordance to his state of mind at the time of composing a song, he views his ideal state and names it accordingly. It will now study in more detail how exactly he portrays this ideal state in his songs, and how much he longed for or desired it.

This chapter will divide the various ways Patea has portrayed his ideal state into five broad categories and study each one in greater detail.

3.1.1. A Place Where There is No More Mourning or Sorrow

As the Greek philosopher Plato threw out anything that had no use or usefulness in his ideal state, Patea also threw out sorrow in his ideal place; It clearly shown in his various songs, there is no room for sorrow in his ideal place. When we say sorrow, since Patea suffered for different reasons, it may use this one word to summarize everything that causes sorrow. When viewing his ideal state, he has rejected all that he knows to cause sorrow or suffering. In the song ‘Lal lungawi kum hun lawmawm,’ he says,

Lungngaih lohna Arsi piah ram nuamah (In the land beyond the stars with no sorrow)

Tual kan leng za tawh ang. (We will roam together)

and this says that in his ideal world there will be no more sorrow; it seems that he uses the word sorrow to embrace a wide range of things. This sorrow is one that is suffered due to many different causes. In his song ‘Aw kan chhandamtu Lalpa’ (O my Lord and Savior), he says

Jaion, I tlang chungah chuan (On top of your mountain, o Zion)

Lungngaiten chawlhna an hmu (Those with sorrow find rest)

Kei pawh I tlang hlimna ramah (I too, on your joyful mountain)

Nuamin ka leng ve ang (will comfortably roam)

where he says they will roam free of sorrow in the mountain of Zion. It is clear that Patea's life was filled with many difficult problems as in the last line of the first verse of this song where he says, 'Buainaten ni tin min vel' (Problems surround me everyday); this is a clear indication of the presence of great difficulty in his life. It is because of this that he longs for rest, and it seems that one of his greatest desires is rest from sorrow and trouble. This is the reason he gives his ideal place the characteristic of having no sorrow. In the third verse of the song 'Ka dam lai thlipui a ral hunin' (When the wind of my life dies down), we see

I kal zel ang aw, Jaion fate, (Shall we go on, children of Zion)

Kan zalenna ram ropui a hnai ta e; (Our glorious land of freedom is near)

Tuna lungngaih tah leh buaina hi, (Our present sorrow and tears)

Ka lawmna pangparah an la vul ngei ang. (Will surely become budding flowers of joy)

where his longing for freedom is clearly shown and if we ask what this freedom is, it is freedom from sorrow, tears and troubles. As his heart is covered by clouds of problems and difficulties, he longs to flee from this life and fly to his ideal state.

In the third verse of the song 'Ka awmhar lung a len ni hian aw ka Lalpa' he expresses again the place where there is no sorrow.

Lungngaite lawma an lenna tur ni ropui, (O glorious day when the sorrowing walk in joy)

Engtikah nge ka hmuh ang che? (When will I see you?)

Angel lungruala an lenna, (Where angels live in unity)

Aw ka thlir bang thei dawn nem maw. (O how can I stop longing for it)

It may also say that Patea's greatest enemy and one which he could not, in his humanity, conquer is his sorrow. The only way he could escape this enemy that was so fierce and sapped his strength was to fly away to a place where this sorrow did not exist. This one avenue is what Patea knew clearly and viewed often – his ideal place. However, he could not put away his existence so easily so the only way he knew to cope was using his imagination to view this ideal place with longing as often as he could. It is because of this that he says, 'Aw ka thlir bang thei dawn nem maw' (O how can I stop longing for it) in one of his songs.

In the second stanza of the song, 'Kumte chu an lo thar leh ta' (A new year dawns once more) he states the reason in this way,

Hunte an kal liam tawh ngai lo, (Time no longer passes by)

Rangkachak khawpui rual nuamah (In that wonderful city of gold)

Lungngaih bilh-puan khuma lengte, (Those covering themselves with clothes of sorrow)

An awm lawng chatuan ram a ni. (Do not exist, it is the eternal land.)

Here he states that there will no longer be those who groan because of sorrow and the deeper meaning is not that those who groan in sorrow here have no place there; it means that those who groan in sorrow here will have no more reason for sorrow there and will be filled with joy instead. Here, he speaks of those who suffer because of the death of loved ones. Since death will no longer exist, he shows that there is no longer any reason for sorrow.

Ka mi duh takte chuan min liamsan ta, (My loved ones have passed away)

Lungngaiin tahlai ka bang thei lo; (I cannot stop my tears of sorrow)

Mahse Lalpa I ram tual nuamah chuan, (But Lord, in your wonderful land)

Lungngaihate a awm tawh lovang a. (There will no longer be any sorrow)

He says in the song ‘Lalpa buatsaih Salem thar nuam tak chu’ (The new Salem that the Lord prepared) re-iterating that there will no longer be sorrow caused by death.

In the song, ‘Pialral ka ngai ka lal lenna’ (I long for the life after death where my Lord dwells), verse one he begins with his longing for the ideal place.

Pialral ka ngai ka Lal lenna, (I long for the life after death where my Lord dwells)

Lungngaih awm lohna rammawi chu; (The beautiful land with no more sorrow)

Engtikah thleng i maw, ka lungngaihna mittui hi. (When will I reach, my tearful sorrow)

Engtikah hul ang maw, tia ka ngaihtuahin (When will it dry, I wonder)

Ka ngaih Lalpa, min lo hruai rawh (My longed for Lord, come and take me)

He again clearly shows that even in this song he longs for the ideal land with the same reason of wanting to leave sorrow behind.

In the first verse of the song ‘Dam lai thil zawng ka ngaihtuahin’ (When I think of things in this life) we see him presenting his ideal state in the following way.

Dam lai thil zawng ka ngaihtuahin (When I think of things in this life)

Lungngaih buainaten min nang; (Sorrow and difficulties catch up to me)

Mahse Jaion ka ngaihtuahnain, (But when I think of Zion)

Lawmna lal hmaah ka ding thin (I stand before the Lord of joy)

In the fourth verse, he continues

Sir an sawn e, aw Jaion faten, (Zion’s children move)

Lungngaih buaina an hneh ta; (They’ve defeated sorrow and difficulties)

Chatuan ram ni tla lovah khian (In the eternal land where the sun never sets)

Beram no fakin an leng. (They praise the Lamb)

What this song makes crystal clear is that, not only does he long for this land he has created in his imagination, he seems to be using it to rest. ‘Jaion ka ngaihtuahnain, lawmna lal hmaah ka ding thin’ (When I think of Zion, I often stand before the Lord of joy) – it can be seen here that he flies from this life and visits his ideal land where sorrow does not exist. However, one cannot stay in an imaginary land forever! His humanity awakens him from this ideal land where he returns to his sorrow. He also shows that those who have become a part of this ideal land have defeated this sorrow that he could not defeat.

Lungngaithe chawlh hmun tlang thawveng chu, (The mountain where the sorrowful rest)

I thlir zel ang aw hmun ropui chu; (Let us view that glorious place)

He also shows this in the third verse of ‘Ka au zel ang che ka chhandamtu’ (I will keep calling you, my Saviour). He repeats this over and over in the song ‘Lungngaih ni a awm tawh lo’ (There is no longer a day of sorrow)’. In the first verse,

Lungngaih ni a awm tawh lo, (There is no longer a day of sorrow),

Lalpa siam Salem tharah khian (In the new Salem that the Lord created);

Is how he begins and follows it with the chorus where he continues immediately,

Engtikah nge ka thlen ve ang (When will I reach),

Sarawn par leh Lili par vulna? (Where the Saron and Lily flowers bloom)

Chutah chuan sawmna dar an vua, (They ring the bells of invitation there)

Lungngai faten lawmna an nei. (The children of sorrow have joy)

He is not content with this and repeats in the second verse with greater emphasis.

Tapte chu bang rawh se, an hril Salem thar chu, (Let those who weep stop, in the new Salem)

Rethei fate'n kan thleng ngei ang; (Children of poverty will surely reach it)

Lungngaih chhumte a zing tawh lawng, (Clouds of sorrow will no longer hover)

Patea cannot stop talking about the absence of sorrow in his ideal state and showcases this in most of his songs. It is also clear that this ideal place that he has imagined is as wonderful and comfortable, as great as he can possibly make it in line with his experiences. However, rather than the beauty and comfort of his ideal place, he is more taken with the absence of things that cause sorrow; the reason for this can be understood when we observe the condition and events of the world in which Patea lived.

Generally, people's outlook was narrow and their world was limited; imagining beauty or a place of beauty, a comfortable place, a place that was desirable to live in throughout eternity, one that drew everyone, a place that brought out nostalgia and longing in everyone would surely have been very difficult. This is because a person's imagination is bound by the limit of experiences and things that have been seen or felt. This is where it may be derived that Patea is very clever in emphasizing, not the beauty and aesthetics of a place, but using the sentimentality present in everyone to stress the absence of sorrow.

Once the worst thing suffered by humanity, sorrow (*lungngaihna*), is removed from the world, it is no longer necessary to describe how wonderful a place it but enough to leave it to the imagination of each person to understand the worth of such a place. Patea very cleverly paints a clear picture of the marvelous nature of his ideal place by using a negative experience. In this way, his ideal place becomes everyone's ideal place to be yearned for. This is because everyone has experienced sorrow in one form or another and know how painful and terrible it is.

Patea has used the word ‘Lungngaihna (sorrow)’ or ‘Lungngai (sorrowful)’ very often in his songs; he has used it a total of thirty-four times. Sorrow never left Patea’s side; instead, it seemed to follow him wherever he went from early childhood. When Shakespeare wrote in ‘Hamlet’, “When sorrows come, they come not single spies. But in battalion”, (*The complete* 396) he may have written of Patea’s life because his life was full of pitfalls and he often seemed to go through ‘battalions’ of misfortune. His life seemed to be filled with reason after reason for sorrow. This misfortune and subsequent feelings of sorrow seem to make his yearning for his ideal place that much greater and why so many of his songs show how eager he was to reach this ideal place.

3.1.2. City of Gold

Another way that Patea portrays his ideal place is by describing it as a city of gold or door of precious stones and other similar descriptions. This ideal city of gold is prevalent in the songs that were first composed by new Mizo converts to Christianity in describing their ideal places. Patea has also decorated his ideal place with gold and he also paves the streets with gold. Although he does not use this description in too many of his songs, it needs to be concluded as this is an important part of how he describes the imaging of his ideal place with clarity.

In the fourth verse of the song ‘Dam lai luipui dung leh vang fang mah ila (Although we go the length and breadth of the river of life)’, he describes the face of his ideal place.

An hril lung mawi tual laia ka len hun chuan, (When I roam the streets of precious stones)

Hnutiang mual liam tur hi ka ngai tawh lawng; (I will not long for the life left behind)

Chung lung mawi Lalpa ram timawitute chu, (Those precious stones beautifying the Lord’s land)

Tlai tla lovin chatuanin an eng reng ang. (Will shine without fail through eternity)

This is a very clear description and even if the precious stones here are not gold, they are as precious if not more so. However, he used the word ‘gold’ a lot in his other songs, so it may be assumed that gold occupied a large portion of his mind when using the word precious stones. Therefore, if we were to say that these precious stones were gold, it would probably not be very wrong.

In Patea’s eyes the glitter of gold is beautiful and makes everything greater so his ideal place, a place he yearned, for was decorated with this element; he decorated this ideal place beautifully and also said that they lighted the place. It seems that his ideal place is a place of gold. It may also be said that gold is set above everything else; he even says, *Chung lungmawi Lalpa ram timawitute chu* (Those precious stones beautifying the Lord’s land); from this we may infer that he rests the beauty of his ideal place on gold.

Hunte an kal liam tawh ngai lo, (Time no longer moves along)

Rangkachak khawpui tual nuamah (In the streets of the city of gold)

Is what we find in the second verse of the song ‘Kumte chu an lo thar leh ta’ (The New Year has come again). We also see this in the third verse of the song ‘Aw Lalpa, Davida leh a thlah arsi (Lord, David and his descendants).

Lalpa, khawiah nge ni hmun min buatsaihna? (Lord, where have you prepared a place for me?)

Daniela angin tukverhah ka thlir ang; (I will look out the window like Daniel)

Rangkachak thianghlim leh a hmun ropui chu, (The holy gold and its great setting)

Hrehawmah pawh thingthi talin ka thlir ang. (Even in hardship I will see it at least on my knees)

He says as he speaks of his longing for this place of gold. What we see from the little that has been portrayed is that Patea's imaginary ideal land is greater and costlier than this world; A great and marvelous city with streets of gold.

3.1.3. A Place Where Songs of Praise Never End

One of the things that Patea often says that he wants in his ideal place is singing songs of praise. It was already mentioned that the songs which are looking at now were composed in the wake of the revival of 1919. When taking into account the times in which he composed these songs, it is very understandable that he would imagine singing praises to God for eternity. When the wind of revival swept the length and breadth of Mizoram in 1919, its main message was singing in praise of God and many such songs were composed at this time. This atmosphere of singing and dancing also seemed to have touched Patea greatly. He constantly portrayed his ideal place as one where they sing praises to God unceasingly. Many of his songs have this theme in them so to study each one in detail would be too much; therefore it will study only a few. In the chorus of the song 'Chung lam Jerusalem thar khi' (The new Jerusalem above) he writes;

Lei hmuna ai zawngin a nuam zawk chatuan ram chu, (The eternal land is better than the world)

Ni tin mi an thleng, thla tin an tam, kum tin an pung zel, (People come every day, increase every month, and grow every year)

Jaion tlang chungam Beram No awm chu zaiin an fak. (They sing praises to the Lamb on the Hill of Zion)

Here he says that whoever reaches first will sing praises to the Lamb who is King there. In the second stanza, he continues;

Immanuel, I thisen chu, (Immanuel, your blood)

Kan chatuan hla tur a lo ni; (Should be our eternal song)

Mi thianghlim ram ka thlen hun chuan ka zai ang a, (I will sing when I reach the Holy land)

Chatuan thing ka Lal nunnem par ka tlan ang. (I will enjoy the eternal bloom of my gentle Lord)

As stated previously, Patea gave different names to his ideal place and what he terms ‘the Holy land (*mi thianghlim ram*)’ here is just another way of describing his ideal place. He has said that this was a place of eternally singing songs of praise; Patea seemed to be a man who loved to sing and so was not content to just compose songs but to be one of those who sang. This love of singing seemed to guide his imagination to add singing as an ideal occupation in his ideal place. Even in the song, ‘Buaina lo kiang la, ka ram ka chuan ang’ (Move away troubles, I go to my land),

Aw thawhlehna ni ropui, thihna hnehtu, (O resurrection day, conqueror of death)

Khaw thianghlimah chuan min thlen la, (Take me to the Holy land)

Lui kam mawi zawkah chuan; (On the more beautiful banks of the river)

Buai leh thihna hnehin ka zai ang e (I will sing, defeating troubles and death)

he speaks of singing. In the first song that he composed ‘Ka ropuina tur leh ka himna hmun’ (Where I will be glorified and safe), in the third stanza we see this.

Tin, nakinah chuan a fa hmangaihte, (On that day, his beloved children)

Chatuan varparh arsi eng mawi chu; (The eternal lovely light of the stars in heaven)

Ka ta an lo ni, awm tawhte nen chuan, (they are mine, including those already present)

Chatuan lawm hla chu kan sa rual ang. (We will sing the eternal song of joy together)

Here he says that when he gets to that land, they will sing the eternal song of joy together with those that were already there. It seems that Patea has used singing as a way of saying thanks, of praise, and of celebrating victory. It can also surmise that rather than saying thanks or praising someone with words, Patea preferred doing so with a tune. He clearly depicted his ideal place in the song ‘Lalpa leia I hmangaihte hian’ (Lord those you love here on earth). In the second verse,

Ka hnaih tawhem Lalpa, I ram chu? (Lord am I close to your land?)

Ka va nghakhlel em! Lal Isu; (I can’t wait! Lord Jesus)

Hnehna tumkau nen faka zaite, (Those singing praises with palms of victory)

Pawl hun tur chu Lalpa ka nghakhlel. (Lord I can’t wait for this fellowship)

he first says it this way and continues in the fourth stanza.

Lo kal mai rawh, hnam tin Lal ropui (Come, Lord of all tribes)

I lawmman sem tur rawn keng la; (Bring the gifts you will be distributing)

Tin, boruakah kan lo hmuak ang che, (We will meet you in the air)

Jerusalem zaiin ka pan ang. (I will go to Jerusalem singing)

What is clearly seen here is that in Patea’s ideal place, singing will be ever present. Even before he reaches this land that he yearns for, they are already singing and he longs to join in the singing. He not only longs to join them, he says that he will sing along the journey as well. It is because of this that it seems the main activity of his ideal place is singing. Although there are many other examples, it might clear enough from what have been written.

3.1.4. Being in Heaven

Patea has portrayed his ideal place to be, not on this earth, but high in the heavens. This shows that he has not strayed from Christian beliefs. He has also said that this ideal place may be reached only after death since it is a spirit world. In fact, he seems to have put in song the Christian belief regarding the afterlife and their ideal land. However, since he has a clearer and longer vision than many Christians that will study his view in more detail.

Chung lam Jerusalem thar khi, (The new Jerusalem above)

Mi thianghlimte khawpui a ni; (Is the city of Holy people)

says Patea as he both points us to his ideal state and views the heavens with us. He does not clearly state where it is as he simply says above. In the first verse of the song ‘Rumin ka nghak ram ropui chu (I await the glorious land with moaning)’, he writes,

Ka rauvi thla thangvan sangah (My spirit’s shadow high above)

Nuamin a leng tawh ang. (will finally roam happily)

Even here, he continues to point us to the high heavens. However, what it can notice here is that this ideal place is not a place which the human body can inhabit but only after death which is made clear by this line “Ka rauvi thla thangvan sangah (My spirit’s shadow high above)”.

Aw ka la thleng ve ang, (O, I will reach someday)

Chhum chung khua nuamah khian; (That wonderful city above the clouds)

says Patea in his song ‘Pialrala lengte chuan’ (Those who roam beyond death). Although this is still not very clear, it is easier to grasp than the previous ones. When we say toward the heavens it is much too broad but here he says ‘above the clouds’ which is clearer although the rest is still more like a dream.

In the third verse of the song ‘Kumte chu an lo thar le ta (The year has begun again)’ he portrays his ideal state thus.

Ka va ngai em hmangaih ram chu, (Oh how I yearn for that beloved land)

I thlir ang romei kai hnuaiah; (Let us view it between the clinging mists)

Arsi piah van salem thar khi, (The heavenly new Salem beyond the stars)

Lungduhte lai-lenna ram khi. (The land where our loved ones roam)

In the second verse of ‘Jion tlang leh van arsi mawi’ (Mount Zion and beautiful heavenly stars)

Tunah buaina Jordan lui kam- (On the banks of the troubled Jordan river now)

Ah ka nghak, Chhandamtu; (I await my Savior)

Chu arsi piah chawlhna hmun chu, (The resting place beyond those stars)

Engtik nge ka thlen ang? (When will I get there?)

Even in the song ‘Lal lungawi kum hun lawmawm’ (The happy year of the Lord’s contentment), stanza 4 he portrays it clearly as follows:

Cham rih ula Berampute, (Stay awhile Shepherds)

Hmun khawhar kalsan s’u; (Don’t leave the lonely places behind)

Lungngaih lohna Arsi piah ram nuamah, (In the land of no sorrows beyond the stars)

Tual kan leng za tawh ang. (We will all roam the streets together)

It can be able to locate Patea’s ideal state from these. First of all he has stated that it exists in the high heavens, secondly above the clouds, and finally beyond the stars. It could be seen from the Bible and science that there are billions of stars in the universe. However, Patea’s ideal place seems to exist in a place where even the stars cannot reach.

3.1.5. Land Where Beautiful Flowers Bloom

Another characteristic of Patea's ideal place is that it is a land where a variety of flowers bloom.

According to B. Lalthangliana

We will not see anywhere else the flowers that bloom forever, beautiful variety of lights, and vast amount of stars that we find in Patea's songs. His songs bring joy and life to those who cannot see as clearly as he does, we immediately roam a wide and lovely land through the pleasing aroma and we can forget the cares of life ("Patea" 73).

There are many flowers and a variety of blooming plants in Patea's songs so it can probably surmise that his ideal place must be filled and bursting with such beauty.

Ka pan zel dawn chatuan thlifim lenna chu, (I go where the eternally refreshing breeze blows)

Uai lovin pangparte an vul reng e; (Flowers are always fresh and blooming)

Beramno leh van pangpar vul rengte chu, (The lamb and eternally blooming flowers of heaven)

Thisen vangin aw ka la thleng ngei ang a. (I will surely reach there through the blood)

is how he speaks of his ideal place in the third verse of his song, 'Dam lai luipui dung leh vang fang mah ila' (Although I explore the length and breadth of this river of life). The flowers eternally bloom in this place and, unlike the flowers here on earth, he says that they never fade.

He exposed another flowers in his song 'Lungngaih ni a awm tawh lo' (There are no more days of sorrow) like this.

Engtikah nge ka thlen ve ang, (When will I, too, reach)

Sarawn par leh Lili par vulna? (The place where the Saron and Lilly flowers bloom?)

The two flowers that are depicted above are ones we are familiar with and can envision or even touch. However, there are other flowers besides these that Patea writes about which, we would not be remiss in saying do not exist here on earth. In the song ‘Hmanah Mosian Kanaan a thlir a’ (Moses surveyed Canaan many years ago) he shows a different type of flower and this is one which is difficult to envision.

Lung tileng tlang ka ngai em a ni, (I miss that mountain of nostalgia)

Lal nan a mawi reng e chatuan ram chu; (Eternity is a beautiful place to reign)

Tahchuan hnehtu Beram No Lal a thu (The conquering Lamb King is seated there)

A sirah lalna parin a bawm (Kingly flowers bloom at his sides)

Patea clearly sees what he calls ‘Kingly flowers’ (*lalna par*) and it seems that the throne of the Ruler in this ideal place is surrounded with these flowers. However, it does not seem to resemble any flower we see here on earth. He uses these ‘Kingly flowers’ in two of his other songs: ‘Rumin ka nghak ram ropui chu’ (I await the glorious land with moaning) and ‘Hmanah nunhlui a chul tawh hnu’ (Long time ago when my old life faded). He also mentioned it in his song ‘Ka dam lai thlipui a ral hunin’ (When the wind of my life dies down).

Ka dam lai thlipui a ral hunin (When the wind of my life dies down)

Ka Lal Chhandamtu hmel chu ka hmu ang a; (I will see the face of my Lord and Saviour)

Chutah ka lawmna a chul lovang (My joy will not fade there)

A hmelah van pangpar a vul reng ang a. (Flowers of heaven forever bloom on his countenance)

This was in the first verse where he mentions the flowers of heaven which man has never seen. He uses another type of flower in the fourth verse.

Tunah lungngaih, tah leh buaina hi,

Ka lawmna pangparah an la vul ngei ang. (will surely bloom as flowers of joy)

Here he calls it ‘flower of joy (*lawmna pangpar*)’. This ‘flower of joy’ is also seen in the song ‘Dam lai thil zawng ka ngaihtuahin (When I think of things of the living)’. We see the mention of yet another type of flower that mankind has not seen in the song ‘Kumte chu an lo thar leh ta’ (The year has begun again).

Lo kal ula, nunna par mawi, (Come beautiful flower of life)

Rimtui I thliak za zel ang u (Let us gather the perfume together)

Is the way he puts it – *beautiful flower of life*. It appears that this flower can only be seen and touched by those that reach that place. Another flower he mentions is ‘*Kalvari par* (Calvary flower)’. However, this is used as a symbol. He uses it as a symbol denoting Jesus Christ.

Patea’s ideal place seems to contain flowers never before seen on earth such as heavenly flowers, Kingly flowers, flowers of joy, flower of life, and Calvary flowers all blooming together. It also seen two flowers which are familiar, saron and lilly, in his ideal place. So, all these flowers will be blooming together in Patea’s ideal state. It is clear from these that Patea is one who loved flowers and things of beauty.

Patea has created an ideal place through imagination and visits it mentally, yearning to leave this world behind and rest there eternally. He leaves this world with its problems, tears and sorrow to view his ideal world through imagination.

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Chapter 3

Escapism Elements in C.Z. Huala's *Lengkhawm Zai*

1. Introduction

Following the revival occurring in Mizoram during 1919, one of the first popular Mizo *Lengkhawm Zai* composers who used Mizo language to compose original Mizo gospel communal hymn repertoire is C.Z. Huala. His full name is Chhakchhuak Zawnghuala. On the contrary, his birth name is Saikhama. He was born on December, 1902 in a village called Vanchengpui, and he was the first child of Lianthuama and Zokungi. In terms of education, he studied upto VIIth grade when he was seventeen years of age in 1919 which was the highest level of education available at the time.

After he finished school, he continued working as a government servant immediately. In 1920, he worked somewhat as Rev F.J.Sandy's personal secretary, and from 1921 to 1930, he worked as a primary school teacher. His years at Biate mark the most important time of his life where he composed *Lengkhawm Zai* will forever remember. He continued working as teacher at Sialsuk from 1931 to 1932, he was promoted to Sub Inspector of Schools (S.I.S) on March, 1932 and kept his duty until World War II broke out.

He joined the war service while the war was going on and worked as a Labour Commander and Sub-officer at Air Raid Precaution (ARP). In 1946, he became a Headmaster at a newly-opened Saitual Middle Anglo Vernacular (M.A.V) and worked there till 1954. He then worked as a Headmaster at Reiek Middle School from 1955-61, and retired from government service in 1962. Even after his retirement from government service, he continued serving as a teacher at Aizawl Theological School for six years.

C.Z. Huala got married to Dengkungi in 1923, and their first born child was a girl, but she died at three months. After then, they were blessed with five sons and six daughters. His

wife Dengkungi then breathed her last on 7th November, 1977. Five years after his wife's death, i.e.1982, he re-married to Lalzuithangi at Mission Veng Church. They resided at their home at Beulah Villa, Mission Veng until the dawn of 28th September, 1994 when he finally went home to his eternal heaven he longed most for, his desired kingdom where it is said that 'lilies blossom in all its glory'.

Amongst the Mizo *Lengkhawm Zai* indited through the major influence of the 1919 gospel revival, C.Z.Huala is one of the composers to have the least songs with only seven hymn composed. But, on the other hand, his song compositions are all worth examining and are used most as main hymns for the revival. Lallianzuala said that all his songs are all included in the Mizo Christian song book called 'Mizo Kristian Hla Thar Bu' ("C.Z. Huala" 201). Let us lay forth to view his song titles and years of composition accordingly.

- 1) Lei lal puan ropui chu a tlawm ang. (1922)
- 2) Thihna lui ralah ram mawi nuamah chuan (1922)
- 3) Jordan lui ral kan kai hun chuan (1923)
- 4) Dam lai tuipui fawn piah lamah chuanin (1923)
- 5) Ni tin ka hnenah awm reng ang che Lalpa (1924)
- 6) Tunah buaina tlang chhipa dingin (1924)
- 7) Eden hlui hi kan hnuchhawn ram a ni (1928)

Lengkhawm Zai he composed did not take much time to come to life, he finished some of them within a year and the rest comes one year after another. Though he lived a long life till he turned old and grey, his songs were all born before he reached thirty (30) years old.

The first song composers during olden days would feel scruple to call their songs 'my composition', so they'd rather call them 'my preparation', as they believed that those songs were confessions received through the anointing of the Holy Spirit. Like the Greek make songs only

after they have a fellowship with one of their Gods called Muse, these Mizo *Lengkhawm Zai* composers are believed to be forming these great songs only after they are in association with the Holy Spirit. This can be proved from C.Z.Huala's songs. These hymns were born while Mizoram was flooded with the gospel revival, and they lived on for a long time even after the tidings of the revival had stopped. However, seeing that he did not compose any other song after this period confirms that he made those songs only because he received deep anointing from the Holy Spirit.

Yi-Fu-Tuan mentioned one of the characteristics of escapism as, "It suggests an inability to face facts- the real world." (*Escapism* 5) The characteristics of escapism can also be seen in C.Z Huala's songs, and like that of Yi-Fu-Tuan's saying, one of the main exhibits is that he finds it hard to accept the real world as it is. In most of his songs, it can be said that he greatly depicts the hardship of the world. He finds it difficult to face the harsh reality that happen in this world like death, sadness, lament, pain and issues that depress the mental health, he tries to escape reality using his fantasy, and it can be seen from his songs that he runs away from the real world by hiding in his world of made-up fantasy. In his dream world, he builds a place where no troubles of the world can submerge him, and it shows that he is full of desperation to reach that place. This chapter will interpret the way he views the real world, and the way he fantasizes another dream world.

2. His Perspective of the World

Like any other escapist poet, C.Z. Huala is not satisfied with this world, he portrays in many of his works as a place not worth living in and a place desirable to get out of. To be true, his songs are mostly born out of the concern to have a better and improved world. Like Patea, C.Z. too has a dream world, and that dream world gives him nostalgia, so he would eagerly wait

for it to come true. At the opposite of that desired world, he has a different perspective of the real world.

The world that he lives in does not bear for him any good fruit, so he has no reason to hold it dear. He believes that this world only gathers misery and bad luck, and he cannot wait to escape from here.

Nothing about the beauty and the desirableness of the real world can be seen in C.Z.Huala's songs, he instead depicts it in his lyrics as an unpleasant place where there is no reason to be happy and content. Let us observe in further detail his different perspectives of the world.

2.1. Wailing World

Misery has never left C.Z.Huala's side. As a human being, he is studious; he is a government servant and also a respectable man people looked up on. But when he confesses his deepest thoughts, it seems that all these jobs and statuses do not give him happiness and contentment with the world. There are so many reasons to weep for in C.Z.Huala's world, and those reasons bring out tears, so this world seems to be a place for mourning for C.Z.Huala.

In his songs that it will be going to learn about now, it can see him crying. It will not be wrong to say that he soaked his hymns with tears while he was making them. The word crying or cry is used seven times in his songs, and though it is not mentioned in all of his songs, the number of times he used the word is still similar as the number of songs he composed. This crying or cry he used is all for his expression of his life here on earth. Therefore, crying is not a guest in C.Z.Huala's life, it has rather become cheeky and free, and it seems that his life is full of desperation and tears.

In the third verse of his song ‘Lei lal puan ropui chu a tlawm ang’ (The great cloak of the worldly power will fall), he portrays the world as a place where he wail and groan in agony.

Tunah tapin rum rih mah ila (Even though we are now crying and groaning)

Thihnain ka mit a chin hunin (Whence death may close my eyes)

Ka hlau loving thlan thim ata min tho vang a (I will not fear for he shall awaken me from the grave)

Ka mittuite chu hru fai turin (To wipe my tears away)

The line ‘*Tunah tapin rum rih mah ila*’ (Even though we are now crying and groaning) in this verse seems to clearly depict the ways of the world and its status. The “now” that he used seems to be depicting his everyday life. So it means that crying and groaning in agony has always taken a huge part in C.Z.Huala’s life, and there must be many reasons behind it. In more of his songs it clearly shows that his groaning because of death, his groaning because of the departure of his family and dear loved ones, his groaning because of the many hardships he has faced and the feeling of nostalgia for his desirable home makes his look at the world in a negative way. Death, nostalgia and worry are the main reasons for his wailing and groaning in agony.

Ka tahna leh ka buaina thlaler hi, (This desert of my wailing and worry)

Pelin chu thlarau khawvelah chuan; (I will pass through and into the spirit world)

Kalvaria Beram No an thah hnu kha, (The lamb that was slain in Calvary)

Ropuina changin ka han hmu ang. (I shall see him there glory lain)

as seen again in the third verse of the song ‘Thihna lui ralah ram mawi nuamah chuan’ (Beyond the river of death where lies that glorious land). In the second verse of his song ‘Damlai tuipui

fawn piah lamah chuanin' (Beyond the rising waves of life) he then mentions his sorrow as below.

Ka ngai zual thin Lalpa lungngaih niah, (I miss the Lord more on my grievous days)

Rinin min thlirtir la chu ram chu; (Allow me see that land with faith)

Aw, lo mawi zual la, ka thinlung chhungah, (Yes, be splendid evermore, in my heart)

Tin, ka bang ang lungngaih ka tah chu. (And I will stop this grievous wail)

C.Z.huala's life is truly swaddled with lamentation, he sees no reason that could dry his tears and be mirth-filled in this world, and therefore, he proclaims that only God and his desired eternal heaven can only stop him from his crying.

Min hnar suh la, aw ka nghak che, (Do not repulse me, I wait for you)

Ka tah nan ram zau mah se la . . . (Though my land for wailing is wide)

he mentioned the above in the song 'Tunah buaina tlang chhipah dingin' (As I stand on the hilltop of distress) about how the wide world is just a place where tears are shed. Especially in 'Eden hlui hi kan hnuchhawn ram a ni' (The old Eden is our renounced land), we can see him weeping in every verse of the hymn.

Eden hlui hi kan hnuchhawn ram a ni,(The old Eden is our renounced land)

.....

Buaina chhum hi kiangin a mawi rih lo,(The clouds of distress do not seem to move away)

Tapa tlai ni len a awl mang e. (In tears I saunter my days away)

says he, but the wailing he lies forth to view here is because of the many worries that occur in this world. In the second verse he then wails for another reason.

Awmhar ka tah ni hian thlir vel ila, (In my days of lone wailing I shall seek)

Buaina chhum piah ram lo lang saw . . . (The land beyond the cloud of distress)

Says he as we see another weeping mentioned here out of extreme nostalgia, and the main reason he is nostalgic seems to be because he misses his desired eternal home. In the third verse he then cries again for another reason.

Khawvelah hian hlun chhung reng reng an awm lo, (There's nothing permanent in this world)

Tapin lungduh kan then fo thin; (We part in tears with near and dear ones)

Eden thar tual laia lengte zawng chu, (But those that saunter at the porch of new Eden)

An tah lain au ang an nui leh ta. (They cry no more but laugh in joy)

He says as he talks about how crying happens because of death, and that he is not left out when it comes to wailing in mourn of death. He closes the last verse like this.

Ngai mah ila i ram thlen hma hi zawng, (Though I miss thee until I reach your land)

Ka tah nan khua a sei lua e; (My days are long for wailing)

I buatsaih ram thianghlim min thlen ve la, (Bring me to the holy place you've prepared)

Tah lai hi puan ang ka bang tawh ang. (Then I will stop my tears from falling)

He then says that he will never stop crying until and unless he reaches his desired home. What is clear from the above cited is that, C.Z.Huala believes that this world is just a place for tears and sorrow, and that there are many states that have brought him to tears in his life. Because of these varying reasons, his wailing makes him long more for his desired home. From his songs, it can be clearly seen that he has a strong desire to leave this world and go home to the place where his tears will be dried up.

2.2. Desert Land

C.Z.Huala's another perspective of the world is that he compares it to a desert land. As said in the previous point, C.Z.Huala sees the world as a dark and an unloving place, and talks about the world to a level where it is full of only pain and suffering and there is nothing to long for. He uses the word desert to mention this world, and these are how he uses it. 'This desert of my wailing and worry', 'this desert of my groaning' and 'Life's desert' are how he compares the world to a desert

In the third verse of 'Thihna lui ralah ram mawi nuamah chuan' (Beyond the river of death where lies that glorious land), he refers to the world as this.

Ka tahna leh ka buaina thlaler hi, (This desert of my wailing and worry)

Pelin chu thlarau khawvelah chuan; (I will pass through and into the spirit world)

Saying that the world has nothing to long for and expresses it as a 'desert of wailing and worry'.

Min lo kai ang che, aw ka Chhandamtu, (Take my hand, Oh my savior)

Ka rumna thlaler atang hianin; (From this desert of my groaning)

as in 'Dam lai tuipui fawn piah lamah chuanin' (Beyond the rising waves of life) where he states the world as 'the desert of my groaning'. In the fourth verse of the song 'Tunah buaina tlang chhipa dingin' (As I stand on the hilltop of distress), he uses desert to express another situation.

Dam lai thlaler hi ka pelh hun chuan, (When I pass through life's desert)

Van mite lawma an lenna . . . (Where heaven's folks reside mirth-filled...)

Not being satisfied with wailing, worry and groaning in agony and using desert to state this world, it clearly shows that he thinks this world is a torturous place and that there's no place for peace and rest here. Those who have seen and been there and those who have heard about deserts will surely know how awful deserts are. An uninviting place, where the scorching sun immensely heats up the accumulated sand, where there is no refuge from the sun, where the

people who have gone there suffered greatly and get exhausted because of hunger and thirst. C.Z.Huala uses this dreadful place to compare it with the world. This clearly shows that for C.Z.Huala, this world is an uninviting and unpleasant place, and is not at all a place to stay if he is to live for a long time.

Because this world where he lives makes C.Z.Huala's life suffer this much and brings him to so many tears, he weans away to his imagination where he sees only his desired land. He eagerly waits for that time when he can renounce this world and spend his life in his desired place where he can live at ease. Therefore, he expresses what goes on in his imagination through his lyrics.

3. How He Views the Spirit World

We have mentioned above that C.Z. Huala composed seven songs. Though he did not compose many songs, his only songs are used much by the spirit of revival, and it spread through the entire Mizoram state during the time. When studying C.Z. Huala's songs more carefully and perseveringly, we can see that all his songs turn towards a similar facet. In all these seven songs there's a spirit world, and they are all about how he views this spirit world.

Like any other escapist poet, C.Z. Huala wants to leave this world, and hopes for another better world, but his desire is to die first and pass on to an entirely new place, i.e. to the spirit world. He spreads his wings and saunters there in that spirit world. In that place, he finds complete rest and solace, therefore he groans in agony in this world longing for that place, and the echo of his groaning made him arrange such great seven lyrics ever so beautifully.

C.Z. Huala's songs are all about looking at the spirit world, and it will study about this in a more specific and careful approach. In the song 'Lei la puan ropui chu a tlawm ang' (The great cloak of the worldly power will fall), he depicts that his desired land can only be approached after death.

Hrehawm tuar mah ila hemi khawvelah hian (Though I may suffer now on this earth)

A ramah chuan min la hruai dawn si (He will take me home to his land)

he says first, and here, it is not clear yet when He will take him home to his eternal land, but in the next verse we can see this.

Tunah tapin rum rih mah ila (Even though we are noe crying and groaning)

Thihnain ka mit a chin hunin (Whence death may close my eyes)

Ka hlau lovang thlan thim ata min tho vanga... (I will not fear for he shall awaken me from the grave)

he says as he explains that he will be brought to the eternal land after his death. In the third verse of ‘Jordan luiral kan kai hun chuan’ (When we cross over the river of Jordan) it is mentioned.

Ka hnuk chah hunin Lal Isu (When I breathe my last Lord Jesus)

I khawpui thar min thlen la (Bring me to your new abode)

Even from the above mentioned lines, it can be clearly seen that the desired place is the spirit world. To exhibit the spirit world in a more detailed manner, let us break it up into two smaller lumps.

3.1. Where Dwelleth the Loved Ones

C.Z. Huala’s life is always covered with extreme sentiment, and his sentiment is because of nothing else but his longing for his desired home. His desired home is the spirit world as mentioned before, and he does not just await eagerly for his desired home in a plain manner, but he has huge reasons why he awaits for it. One of the reasons is seeing his departed loved ones he has said goodbye to in tears. We see this very often in his songs, and this seems to be the main reason for his nostalgia. In his song ‘Thihna lui ralah ram mawi nuamah chuan’ (Beyond the river of death where lies that glorious land) he depicts as below.

Thihna lui ralah ram mawi nuamah chuan, (Beyond the river of death where lies that glorious land)

Kan chatuan van in mawi chu a awm; (There's our eternal heaven there)

Kan duh tak chu luipui kan tate chuan (Our loved ones who have crossed that river)

Lui ral ram mawiah chuan min nghak hlawm (They wait for us on that bright land beyond)

he says as he first depicts that his desired land can be approached only after death, and he firmly believes that his loved ones he had to say goodbye to because of death are waiting for him to come to that place. And that has built more sentiment for missing what is beyond death in him.

Aw, lawmna in, chatuan engthawlina hmun, (Oh, joy-filled home, place of eternal freedom)

Kumkhaw mittui tlak ngai lohna ramah; (Where nevermore tears will fall)

Hmangaih chhungkhatte leh Chhandamtu nen, (With loved kinsfolk and Lord our Savior)

Bang lova inkhawmna a awm ang. (Never ending service there will be)

he continues to narrate in the chorus. C.Z. Huala seems to take death very seriously, and it looks as though the main reason why he weeps and lives in agony in this world is because of death. He depicts his desired home as 'a place where nevermore tears will fall', and the main reason seems to be because the the main cause of his weeping will not be there anymore. If there is no more death, and he can dwell with his entire departed loved ones, he will no more have any reason to weep in agony.

His eternal home attracts C.Z. Huala very much, and what makes him want to reach this place more than anything else because he will see his loved ones, his fellows who have died and departed from here, there. Therefore, he repeatedly mentions about this in his other songs too. Let us mention what he has depicted about the spirit world in his song 'Damlai tuipui fawn piah lamah chuan' (Beyond the rising waves of life).

Dam lai tuipui fawn piah lamah chuanin (Beyond the rising waves of life)

Ka lungkham ram eng mawi chu a awm; (There's a bright land I long for)

Ka nghakhlel em e, Chhandamtu hova, (I am eager, with our Lord Saviour)

Len za hun tur lenrual duhte nen. (To dwell there, with loved ones along)

he says as he clearly states in the first verse about the main reason for his eagerly-awaited spirit world, where he will again dwell with his loved ones who have departed in death. He then continues in the third verse.

Tunah khian min nghak e, ka lungduhten, (They wait for me now, my loved ones)

Chhandamtu lenna Zion-ah chuan; (Where the Savior dwells in Zion)

Aw engtikah nge ka han thlen ve ang, (Oh when will I reach that place)

Chung chu ka zaipui ang, then lo na. (I will sing with them, of never parting)

Like other *Lengkhawm Zai* composers, C.Z. Huala believes that in the spirit world, they will sing most of the time of a praising hymn. One of the main things he mentions he will do with all of his loved ones who have departed from the world is singing yet again. This belief has led the first *Lengkhawm Zai* composers very far, and their view of the world after death is all somewhat similar.

Aw, lawmna lui kam ka thlen hun chuan (Oh when I reach the shore of sheer joy)

Lungngai taka ka then takte kha; (Those I have parted in agony)

Ka Lal hmel hliam hnu kha ka awihpui ang, (I will lull with them my King's bruised face)

Tah chuan van pialral par a vul reng ang a. (There the heaven's flower will forever bloom)

as said in the chorus of his song 'Ni tin ka hnenah awm reng ang che Lalpa' (Be here along with me every day Lord), and in the fourth verse he repeats the same subject.

Tunah hian lungrualin han leng vel ila, (If now we dwell in one accord)

Lungngaih nia lenrual ka ngaihte, (Dear ones I miss in times of sorrow)

Lawma Lal hmaa ka zaipui hun tur chu, (In mirth when I sing with them before the Lord)

Thlir chang ni hian aw ka va ngai zual thlin em. (I miss them more Oh when I see that in mind)

Mizo lengkhawm zai composers favor all of their friends, their relatives and their dear ones who have died very much, and it looks like they firmly believe that those who have departed will rest in peace in their desired home (Christian's Heaven). C.Z. Huala too portrays that all his friends and families whom he has departed with in this world are peacefully in his desired home, so he views his missed ones' manner of life there using his imagination, and he can't wait to depart from this world and live with them.

Tunah hian buaina tlang chhipa dingin, (As I stand on the hilltop of distress)

Ngahkhlelin khaw thianghlim ka thlir; (In keenness I look at the Holy land)

Tun thlenga ka nghilh loh lungduhte, (Those loved ones I have still not forgotten)

Puan var sina an lenna. (They dwell there all clothed in white)

he then says as we can see in the first verse of his song 'Tunah buaina tlang chhipah dingin' (As I stand on the hilltop of distress). The departed souls of his beloved dear ones seem to be the first thing he sees when he thinks of his eagerly-awaited land. Those souls that he misses much reside in that awaited land, so it seems he can't help but think of it.

Hmuh ka nuam e tlante rual lenna, (I wish to see where those bought ones dwell)

Lungduh zawng an kim tawh ang. (All loved ones will each be there)

he says again in another verse of the song, as already mentioned above, he believes that all his loved ones will altogether reside there in his desired home, therefore he goes to the extent to say 'Lungduh zawng an kim tawh ang' (All loved ones will each be there).

Aw Eden thar, ka ngai em a che,(Oh new Eden, I miss you so much)

Chhun ni tinin rinin ka han thlir che;(I look to you in faith every noon and day)

Aw, hmana ka lenrual hlui kal tate zawng, (Oh, my former loved ones, who have passed)

Sihnau ang nui zain ka hmu. (I see them grin like a child again)

he mentions again in the song ‘Eden hlui hi kan hnuchhawn ram a ni’ (The old Eden is our renounced land). Here, he sees as though all who have passed on from the world seem to be without sorrow and suffering, and are dwelling in peace in a very lovely place. It can be seen that this place fills all of his imagination, and he proclaims that he doesn’t think of it only when he is sentimental, but rather thinks of it every day. We have mentioned above that C.Z. Huala has groaned in agony many times because of the misery of the world, but more than his eagerness to reach his desired place because of his misery in the world, his eagerness on reaching his desired place depends on his attraction towards the loveliness and the longing of the place.

Awmhar ka tah ni hian thlir vel ila, (In my days of lone wailing I shall seek)

Buaina chhum piah ram lo lang saw; (The land beyond the cloud of distress)

A va mawi em lungduhte tual lenna, (How beautiful it is where loved ones dwell)

Lal Imanuela ram a ni. (That is King Emanuel’s kingdom)

We can see this again in the second verse of how he sees of his desired home where loved ones reside. From what we’ve taken out above, C.Z.Huala’s very evident view is that all his friends and families, without missing out even a single one of them, all reside in that spirit world he has always eagerly looked towards. And because he badly wants to meet all his loved ones again, he is even more eager to leave this world and go to that spirit world, but his humanity still hasn’t allowed him to. Therefore, it is clear from his songs that he travels to that place leaving this world behind using his imagination.

3.2. Kingdom of love

C.Z. Huala’s another view of the spirit world is as a kingdom of love. That desired place he keeps longing for from this world has a ruler and a dominion of the kingdom, and that is the Lord of love. That King filled with love is praised never-ending by all his departed loved ones, so he desires to be among them, and praise the Lord alongside them and this desire can be seen

in most of his songs. And, the kingdom where his loved ones and the loving Lord reside is said to be the kingdom of love by C.Z.Huala

He uses kingdom of love to mention his desired home three times in his songs, though it is not mentioned several times, it is necessary to depict that it is one of his most visible view of the spirit world.

A hmangaihna ram eng mawiah khian, (In His glistening kingdom of love)

Amah chu chatuan Varparh a ni; (He is the eternal morning star)

Hrehawm tuar mah ila hemi khawvelah hian, (Though I may suffer greatly in this world)

A ramah chuan min la hruai dawn si. (He will take me to his kingdom)

The ‘Kingdom of love’ can be seen in the second verse of his song ‘Lei lal puan ropui chu a tlawm ang’ (The great cloak of the worldly power will fall). He clearly depicts that when his worldly body vanishes, the kingdom is where his spirit will depart. There can be different notions as to why C.Z. Huala depicts his desired home as the kingdom of love. The main source is that the origin of the Christians’ belief is that the ruler of this spirit kingdom God is filled with love and is a God who immensely loves human beings. It is also mentioned vastly in foundation holy book of the Christians, namely, Bible. This is also a belief of C.Z.Huala. In Romans 5:8 it is written, “But God demonstrates his own love for us”, in Ephesians 2:4, “But God, being rich in mercy, because of His great love with which he loved us. . .”,in II Thessalonians 2:16, “Now our Lord Jesus Christ himself, and God, even our Father, which hath loved us, and hath given us everlasting consolation and good hope through grace”, in I John 4:8, “He that loveth not knoweth not God; for God is love”, and John 3:16, “Hereby perceive we the love of God, because he laid down his love for us”. Apart from this, there are many Bible verses we can take out that talk about the immense love of God and that he is filled with love, but we’ll keep the limit to the ones we’ve cited above.

It will not be wrong to say that C.Z.Huala firmly believes in all of what we've mentioned above and other statements that portray the deep and limitless love of God. Because of his amazing love for humans, C.Z.Huala sees His kingdom as a place filled with love, therefore, he mentions His kingdom as the "kingdom of love" in his songs.

Jordan lui ral kan kai hun chuan, (When we cross over the river of Jordan)

Hmangaih ram eng nuamah chuan, (In the glistening kingdom of love)

Lui ral ram Lalpa hnenah chuan, (Beyond the river in God's land)

A in engah kan chawl ang. (I will rest in the dwelling light)

he says a he mentions the kingdom of love again in the first verse of his song 'Jordan lui ral kan kai hun chuan' (When we cross over the river of Jordan), and in the chorus he repeats the kingdom of love again as written below.

Aw ka Lalpa, chu hmangaih ram eng mawi chu, (Oh my Lord, your glistening kingdom of love)

Chawlh nan i siam ta, i thisen ngeiin; (You have made it a haven, in your blood)

Kei misualin thisen zarah karawn pan, (I, a sinner, am coming near through your blood)

Thisena bual faiin min chawlh tir la. (Wash me in your blood and let me rest)

C.Z. Huala's another notion as to why he depicts the spirit world as a kingdom of love is because his loved ones we've come across varying in his lyrics, who have departed from this world, reside there in that kingdom. The he has to depart with the folks he loves so much because of death, and those loved ones who have gone from here reside in that kingdom he imagine exists, and that reason reason why he calls that place the kingdom of love.

4. Conclusion

From what we have traced in C.Z.Huala's songs, it is clear that there are many important escapism characteristics in his songs. The seven *Lengkhawm Zai* he has composed, in a simple manner, can be concluded as songs that depict a longing for heaven that is desired by the Christians to exist. As this heaven that he looks towards can only be attained after death, therefore, this chapter mentions it as the spirit world. How he itinerates into the spirit world using his imagination, and the atmosphere of his itineration is a very important element of escapism. Like Romantic escapist poets, there is so much dissatisfaction of the world in C.Z.huala's songs, it is already written above about the specific study of how the world where he lives is filled with tears, and how it is a desert land, and on the contrary, it is also mentioned that he has a desired pleasant place for an escape from the wretched world.

One of the romantic escapist poets William Wordsworth has quoted "The world is too much with us" where he narrates in his poetry about how the worldly advanced ways of living and materialism does not satisfy him, and how he chooses to live simply without being ruled over by advancements of the world (*Wordsworth* 207). C.Z Huala too wants to reach his desired home and dwell there in freedom instead of living in this world where weeping and worry occurs all the time. The two beautiful characteristics of escapism, not being satisfied with the ways of the world and looking at a better desired home, are both hidden in all of his songs, and that is why he can be claimed as an escapist hymn/song writer.

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Chapter 4

Escapism Elements in Suakliana's *Lengkhawm Zai*

1. Introduction

Suakliana was born in 1901 as told by Thanmawia (*Zinkawng* 105), this seems to also be said by he himself. He was born in a village called Maite, but the name of his father varies in different writings. Thanmawia wrote it his father's name as Hrangkunga Sailo (105). But Ramhmangaiha wrote it as Tlangkunga ("Suakliana" 169). They migrated when he was young, and he lived there til he got married.

He poked his lieft eye with a twig when he was a child, and he lost his pupil, and he became blind after then. His right eye deeply hurt in 1930, and he cannot see clearly after the pain, so both his eyes were not clear anymore after then. In the year his eye was hurt, he received an immense anointing from the Holy Spirit, he started writing songs since that incident as said by Thanmawia (*Zinkawng* 105). In 1928, he got married to a lady called Suakzawni from Bualpui (S) in holy matrimony of the church. In the year of their marriage, they migrated to Kanghmun Mel Veng, and their stay at Kanghmun Mel Veng marks the most important and most worth recording time of his life where he received the beginning of the anointing of the Holy Spirit and the starting of his songs composition. In 1931, they moved to Lungrang village, and from then they migrated to Sialsir village in 1939, they stayed here for only two again and moved again to Riangtlei village in 1941. They lived in Riangtlei for eighteen years and in 1959, they moved to Lianpui (Mualbawk). During Mizoram insurgency, they moved Lianpui village to Vanzau in 1967; they lived there for barely two years and moved down to Zemabawk. They stayed at Zemabawk for a long period of time and moved back to their old village Lianpui in 1978. On 3rd July, 1979, before dawn broke, he left his earthly body to go to his eagerly-awaited eternal home. Suakliana is not only a great song composer, but also a great speaker. The reason why they moved from one village to another is because everyone loves his literature and figure of speech,

and they'd always invite him to move into their village with promising actions like building a house for him and giving him a piece of land, and they'd feed and support him for years, as told by Ramhmangaiha ("Suakliana" 170)

Among the Mizo *Lengkhawm Zai* composers, Suakliana may be the composer with the most contributions. In his grave stone, it is written that he has composed one hundred and fifty songs. But Vanlawma said that he has composed one hundred and twenty songs, but the songs that can be seen now as said by Thanmawia is only eighty-nine (*Zinkawng* 108). But, Thanmawia has exposed only eighty-seven songs in written material. It will be good to put up at least the title of the songs Suakliana has that can be seen in written language.

- 1) Kumkhuaa chul lo tur
- 2) Kan nghak reng che kan lalber
- 3) Hming dang zawng zawng aiin
- 4) Hossana ti zelin aw
- 5) Lungngaihna leh buaina zawng hian
- 6) He khawvela ka len lai hian
- 7) Van chung sang taka Lal Isu
- 8) Aw hnam zawng zawngte u
- 9) Lungngaih, tah leh buaina ramah hian
- 10) Aw, hmangaihna ka sawi thiam lo
- 11) Aw, chhandamtu sual leh buaina karah hianin
- 12) He khawvel damlai thlaler chhumpui zing hnuaiah hian
- 13) Lungngaihna chhumpui a lo zing
- 14) Aw, tunah hian chanchin mak tak chu
- 15) Chawimawina hla
- 16) Krista ringtute chu

- 17) Jerusalem Zion khawpui chu
- 18) Thuthlunglui hla
- 19) Halleluiah lei leh van leh
- 20) Chatuan mi nung Pathian
- 21) Ka awi ang che
- 22) Aw, Lalpa hmangaihte u
- 23) Pathian fate kan ni
- 24) Pathian hmangaihna chu
- 25) Thuthlungthar hla
- 26) Hmanah kan thlahtute
- 27) Lungngaihna leh buaina piah
- 28) Pathian hmangaih eng mawi em em chu
- 29) Aw hmangaihna, i va thuk em
- 30) Khawvel hrehawm ka kal lain Lalpa
- 31) Keini sual vanga maw
- 32) Aw Lalpa, nangin ngun takin
- 33) Chhandamtun kalvari tlangah
- 34) Jerusalem tah hla
- 35) A tirin thu a awm
- 36) Buan ang pawm lai lungduh ber
- 37) Ka taksa lei mai a lo ni e
- 38) Aw, suihlunglen awmhar ni hian
- 39) Aw leilung muhil, tho ve rawh
- 40) Khawvel lungngaih buaina piah ram
- 41) Chatuan varparh arsi eng mawi

- 42) Awmlai lengin lungduh min then
- 43) A rei tawh lawng damchhung lungngaih
- 44) Chatuan nunna siamtu chung Pathianin
- 45) Jerusalem thar mawi entu
- 46) Nunhlui zawng zawng mual an liam ta
- 47) Ram ni tla tawh ngai lovah chuan
- 48) Chhandamna thlir nan
- 49) Lungngaihna leh buaina piahah
- 50) Khawvel hrehawm buaina ramah hian
- 51) Thinlai mu hnu lunglen a tho
- 52) Thinlai hnemtu reng an awm lo
- 53) Aw engtik nge ka thlen ve ang
- 54) Khawvelah hian ka lo piang a
- 55) Aw ka chenna hun leh kumhlui mual liam
- 56) Lungngaih a fawn
- 57) Hun leh kumhlui
- 58) Biak in lawman hla
- 59) Thlir ninawm loh
- 60) Riangvai fa min awm rawh
- 61) Bial fan hla
- 62) Khawkhawm hla
- 63) Chhuahtlang mual mawitu
- 64) Thuva awmhar hian min au
- 65) Chung Pathian siam thil nawi te te
- 66) Kum khat hla

- 67) Khuangleng khaw tuikhur
- 68) Lianpui khaw tuikhur hla
- 69) Lianpui M.E. School hla
- 70) Lungleng tlangpui timawitu
- 71) Chantawkah khua hian a rel em ni ang
- 72) Sikul naupangte hla
- 73) Leisen khaw tuikhur hla
- 74) Sa kap thei pu Hranga
- 75) Awmlai leng vang amaw
- 76) Tuai duh then chu awmkhua a har zual ngei e
- 77) Ruai ruai taka
- 78) Awmhar min hnemtu an awm lo
- 79) Ka ngai thiam lo ve
- 80) Ka u neih chhun lunglai hnemtu
- 81) Kumtluang chena lung ka rualpui
- 82) Ka khua a har min awmpui rawh
- 83) Kan mi lungduh kumtluang hraite
- 84) Aw then lohna khawpui thar nuam
- 85) Tinkim dawnin hawi vel i la
- 86) Chun leh zua lunglai min hnemtu
- 87) Thinlai rialrum ka sawi thei lo

Many escapism characteristics can be seen in Suakliana's *Lengkhawm Zai*, among that, what this chapter is going to study is the main reason why he wants to leave this world the most. The people we call escapists are usually not satisfied with the world they reside in, and for many reasons they want to leave this world behind, and just like that, Suakliana's songs clearly show

that he does not long for this world and rather badly wants to depart from here. And in this chapter, we are going to study why he badly wants to leave this world.

2. What Makes Suakliana's Life Miserable and Why He Wants to Leave This World

Unlike other songs composers mentioned above, Suakliana cannot see with his eyes and is blind. But still, even with visual impairment, he rises above all others who have composed many number of Mizo *Lengkhawm Zai*, and became the person with the most number of *Lengkhawm Zai* compositions. His escape from the suffocating life and the darkness of the world is his songs. He pours out his life and his desires through his songs. Therefore, more of his feelings can be seen from his songs. When studying his songs rather specifically and closely, his longing for heaven is hidden in almost all of them. And within his longing for heaven there is an even deeper hidden message, which shows the reason for his desire for heaven. If he had lived this life pleasantly, there must not have been any reason to have any other desired home, but because he has a desired place he longs more for, this has made him dissatisfied with the world, and it can be seen clearly that he did not lead a pleasant life.

2.1. Death

Suakliana has mentioned in his songs a lot about his sorrow and misery that has occurred because of death. Mourning makes this world miserable and makes you feel lonesome. So, the dwelling place of his dearly departed ones, which he believes to be heaven, makes him want even more to reach this place because of this death. He mentions in his song 'Thlir ninawm loh' (Ne'er dull sight) as below.

Thlir ninawm loh lunglai hnemtu, ('Ne'er dull sight heart consoler)

Ka hrai dawntuai ka parmawi kung; (My loving child, my blooming plant)

Awmlai lungmawl avang hian maw, (Because of death so mad and silly)

Then nan tur ni a lo chhuak ta. (A day has turned to when you depart)

as above in the first verse we see that he has mourned the loss of his child, the chorus continues like this.

Aw, then lohna van chung ram nuam, (Oh merry heaven where there's no depart)

Lungduh lenrual zawng an kimna; (Where all loved ones are present there)

Aw, engtik nge ka thlen ve ang, (Oh, when will I reach that place)

Lalpa, I chenna ram mawi nuam chu. (Lord, thy abode so glorious and warm)

We can see from here that he wants to leave this place where death occurs and that he is very eager and wishes to go to that place where all his beloved ones who have departed from this world because of death dwell. In the second verse, he then continues.

Chhung kim tea dar ang lenna (Where once we dwelled all kin-full)

Kan sumtual leh kan run a dai (Has now turned cold our home and about)

I tel lo chuan khawvel zawng hi (Without you our whole world)

Tuar har lungngaih chhumin a bawm. (Masked by clouds bitter and woeful)

As mentioned before, Suakliana's world is miserable because of many reasons, and one of the most visible reasons of his misery is his agony because of death. Because of this death, he believes that the world is filled with wretchedness and sorrow.

Tinkim dawn vel ila (Thinking of everything)

A lang lo reng reng a awm lo; (There's nothing that doesn't show)

Khawvel zawng hi lungngaihna hmun, (This world is a place of gloom)

Hmangaih ram khi hrinhniang tual an lenna. (The kingdom of love where off-springs dwell)

He says as we can see in the fourth verse of his song 'Awmlai leng vanga maw' (because death being so rife), in this verse it seems that is covered fully with only gloom, he travels about the world using his imagination. Though everything is clear enough to see, his most beloved one and the satisfaction he wishes to seek most is dead and he will never to meet that person as long

as he is alive in this world anymore, so nothing in this world to him is satisfactory, and everything only makes him more gloomy and mournful. In the song ‘Awmhar min hnemtu an awm lo’ (There’s none to soothe my loneliness), we can see this. *Awmhar min hnemtu an awm lo*, (There’s none to soothe my loneliness)

Khuavel hrehawmah hian; (In this wretched planet)

Lungngaihna chhumpui leh (The dark clouds of gloom and)

Buaina piah ram mawi khi, (The fair land beyond that stress)

Thlarau thianghlim, min hruai kai ve ang che. (Holy Spirit, please carry me up there)

confessing of his wretched life that is going on because of death. His sadness and loneliness makes him long for heaven more, and because he believes that the world where he lives is filled with sadness and loneliness, he therefore looks at his desired world in eagerness.

Kan mi lungduh kimna ram nuam tak chu, (In that splendid place where loved ones all dwell)

Ka thlir thin e, he lei atang hianin; (I reach for it, from this land I’m in)

Lalpa chenna ram nuamah chuan, (That bright place where the Lord resides)

Lawmin hla mawi an sa. (They sing in joy a glorious hymn)

he says about his longing again in the third verse of his song ‘Ka khua a har min awmpui rawh’ (I am forlorn stay with me). When we observe the other verses of this song, it can be seen as a song of mourning for the loss of a child, and in this song, he looks at heaven because it is a place where all that he has departed with in death are staying there. There’s rarely any way for Suakliana to escape from the shackles of groaning in agony because of death, and his only escape is this imagination where he can fly far away from the reality he is living in. He makes use of that only escape and uses his imagination to travel to his desired place, and in there, he sees all his departed beloved, and sees them singing a glorious hymn in joy. He also mentions about his misery because of death, and how badly he wants to go to that place to be with his dear

ones who have died in his song ‘Kan mi lungduh kumtluang hraite’ (Our beloved turned evermore children). Let us extract only one verse from his song.

Ka awmhar lunglen ka sawi thei lo. (I cannot tell of my forlorn sentiment)

Kan run in leh kan chhuahtlang leh (Our home and our stamping ground)

Khawtlang a ngui zo ta. (Our society has turned blue)

I sulhnu tlang tin, (The hill of marks you’ve left)

Ṭap ruaiin ka zawng zel che, (We search for you hazy in tears)

Ka parmawi, khawian nge maw i awm? (My bonnie blossom, where art thou?)

He narrates here of how the death of the woman of the household harshly affects him, in the chorus he continues like this.

Ka ngai e thlafam vangkhua, (How I miss the land of the dead)

Van khawpui thar lungduh zawng an kimna; (Where all heavenly beloved dwell)

Lal thlarau thianglim, (Lord Holy Spirit)

Lawmin min hrui kai ve la, (Let me cross over in joy)

Ṭah lai hi ka bang tawh ang e. (And I will stop myself from wailing)

he says asking the Holy Spirit to give him permission to let him go to that abode where all departed loved ones reside. As Suakliana has been separated from the love of his life, everything he feels and experiences make him all the gloomier. He feels that everything else mourns of his wife’s death too, and he thinks that there is no reason to be happy and nothing to desire in this world especially for him. He feels that he has every reason to weep on whatever he turns to. As death has tormented his life much, he misses his desired home more, and when he reaches that place, he wants to live happily forgetting all the pain and sorrow that has bestowed him here.

In the song ‘*Aw then lohna khawpui thar nuam*’ (Oh merry new land where none departs), he mentions how he longs for his desired home (Heaven) because of the extreme sadness death has lain upon him.

Aw, then lohna khawpui thar nuam, (Oh merry new land where none departs)

Ka chhandamtu, mi hraui kai ve ang che; (My saviour, please take me there)

Lungduh zawng zawng an kimna hmun, (Where all beloved ones dwell)

Kan tan i siam ram mawiah chuan. (That glorious home You made for me)

Saying this, he pleads God to allow him to go to that sacred place where death will no longer torment him.

Thinlai rial rum ka sawi thei lo, (I cannot tell of my heart’s groan as hail)

Awmhar lunglen ka hril seng lo; (I cannot lay out my forlorn sentiment)

I tel lo chuan khawvel zawng hi, (Without you this whole world)

Tuarhar lungngaih chhumin a bawm. (Is filled with fogs of bitter gloom)

He then clearly tells of his grief for mourning the loss of his child in the above verse of the song ‘*Thinlai rial rum ka sawi thei lo*’ (I cannot tell of my heart’s groan as hail). Here, ‘groan as hail’ expresses very well of his tremendous grief. In Hla Thu Dictionary explained, ‘groan as hail’ as “The big roar of thunder” (*Thanmawia* 269). Suakliana compares his groaning in agony because of death as groaning as hail, and he will not even be able to express his extreme sentiment in words. To conclude, he depicts this world as a place full of sorrow where no joy exists, and this explains his vehement mourning quite well.

His grief because of death, the misery he endures, his reason of not holding life dear, and his longing for heaven can still be extracted from his writings. But from what we’ve extracted, it is already quite clear how Suakliana’s life is miserable because of death, and how it makes him want to leave this world. This subject is all connected with his other song lyrics too, therefore, we will not extract further.

What makes Suakliana stop longing for this world, and what makes him want to leave as soon as possible is death which is already quite clear. When it is said death, it clocks most to his dear ones and his family who have departed. This suffering makes him renounce from tis world, and makes him long for heaven more. The longing to leave reality and looking at a desired better place using imaginations is one of the elements of escapism.

2.2. Darkness

As mentioned before, Suakliana is not blind from birth, his left eye was damaged during his childhood, and after he became an adult, his better eyesight became damaged again later on and he went blind. When he could still see he did not compose any songs, and after he became visually impaired, he only started composing songs. Because he had seen the light of the world and beauty it holds through his eyes for very long, becoming suddenly blind must have been hard on him, and it must have filled him with grief.

Suakliana does not use dark or darkness much in his songs, he only uses it six times. However, as darkness defines his life, it is a must to not miss it out. As his eyes cannot see anymore, the world for him has been turned to darkness, this darkness that is always enveloped him is his enemy, therefore, he uses darkness to measure bad things. Darkness seems to be the main reason for his misery in life and for his gloom. In the first verse of ‘Kan nghak reng che kan Lalber’ (We wait for you Highest Lord), we see the lines below.

Kan nghak reng che kan Lalber, (We wait for you Highest Lord)

Khawvel hrehawm thim hnuaiah; (In wretched darkness of the world)

I buatsaih Salem khawpui, (The city of Salem you have prepared)

Aw! Ka ngai tawh amng e; (Oh! I long for it much)

Khawvel hrehawmna leh (Though in misery of earth)

Thim hnuaiah leng mah ila, (And under darkness I saunter)

Hmangaiha min zawngtu chu, (The one that looked for me in love)

'ka ngai bang thei lo ve (I will not stop longing for)

Not only 'Misery of earth' but also adding up with 'under darkness' exposes his world quite well. For Suakliana, this world is not only a miserable place, but also a place filled with pitch-black darkness, and there is nothing else to hope for except what he has mentioned in the above chorus.

.....

Aw, engtik nge ka thlen ve ang? (Oh, when will I reach that place?)

I chatuan Lalna ram, eng mawi nuam tak chu. (Your forever kingdom, glorious as ever)

Suakliana has no other hope and nothing else to depend on in this world, as he has fully lost his eyesight; he spends his life in misery. His only hope left is Heaven ('your forever kingdom'). From the way he desires heaven, it can be clear as to how he has perspectives of the world. He depicts his desired place as a place full of brightness and beauty, and that clearly explains the situation of his world. He is blind, so what he desires most seems to be having eyesight. Because he mentions his desired home as a very bright place and it cannot be heard by the ears, neither can it be scented with the nose, it has to be seen with the eyes. His most eagerly-awaited and desired wish is to leave the blindness/darkness behind, and go to a place where he can see the brightness and beauty of things.

.....

Damchung rorelna zawng hi (This lifelong judgment)

Ka ngaithiam lo a ni, (I cannot comprehend)

Thim zingah hian lo eng leh rawh. (Please shine again within this darkness)

he says in the second verse of his song 'I chhandamna thlir nan' (For seeking your salvation). He says that the world where he lives is full of darkness, and he cannot understand why he has to live under the darkness and not see the light of the world. He doesn't have the will to live in the darkness without the guidance of God, so he asks God to make his world bright again.

Sual thim hian ram ropui (This wicked darkness has hidden)

Leh ka Lalpa hmel a hliah; (The glorious land and my God's face)

Pialral kalna ka bo, (I have lost way to paradise)

Thlarau min hruai rawh lungngaihna (Spirit, take me, this grief)

A fawn vel e (Is rolling in waves)

he says in the third verse of 'Hming dang zawng zawng aiin' (More than all other names) where 'darkness' is mentioned again. But the darkness he mentions here is of the spirit. In the first extracted verse, we mention about his bodily blindness that has led him to suffer a great deal, and his longing to see the brightness and beauty of everything. But now, he is speaking about his blindness in the spirit world. God's image and the desired place he used to imagine with his spiritual eyes have been darkened by the wickedness of evil. After he has been blinded in life, it can be said that his spiritual eyes too have been blinded because of evil. Darkness has taken a huge place in Suakliana's life, it is what has disturbed his life deeply, and it has also tormented his spiritual life and made him grief immensely.

Ka hril tawp thei lo che, Lalpa, (I can't tell you enough, Lord)

Ka ngai bang thei lo che, Lalpa; (I can't miss you enough, Lord)

Ka thinlung thim rawn tieng la, (Enlighten my darkened heart)

Hmangaihna lui min hmuhtir rawh. (Show me the river of love)

He says in the fifth verse of his song 'Van chung sang taka Lal Isu' (In the high heaven my Lord Jesus). He asks the Lord for help through the darkness, and asks him to enlighten the darkness of his heart. His eyes doesn't see, and he spends his life in darkness, and because of this, his heart also has negative thoughts and that has made him more discouraged and negative. Suakliana feels miserable that his heart too feels darkened, so he asks the Lord for help, and begs him to free at least his heart from darkness.

Darkness alone has made Suakliana's life very dense, it has made his world gloomy, and it seems to be one of the reasons why his world is so much more miserable. Because of this darkness, he wants to leave this world, and desires to go to a place where darkness cannot reign over him anymore.

Though Suakliana does not use darkness of dark much in his songs, he emphasizes brightness very much on the other hand. We cannot see all of his songs as there are only eighty-nine that can be viewed in written manner. In his songs that can be seen, he uses 'light' or 'brightness' about seventy-four times. This clearly shows that light is very important to him, and he desires to see the brightness of day. This much desire of light notifies more evidently his situation that he is blind.

How he imagines his desired world all involves much light. And the Lord he is going to exalt after he reaches his desired land is also filled with light. This clearly shows that Suakliana is filled with the desire to get out of the darkness. It can be believed that his desired home will be imagined by him as merry as possible. As he describes that place as a very bright place, it is clear that he is tired of living in darkness and going to a place where there is no darkness will be the greatest pleasure for him.

3. To Glorify Other Living Things

In the many elements of escapism we have mentioned, glorifying other living things is also a part of it. Even in Suakliana's *Lengkhawm Zai*, he glorifies nature and other living things and he portrays in some of his songs they have thoughts and feelings like that of human beings. This is one of the characters of escapists. Escapists compare the life of other living beings with that of human beings, and those who are in a better and more delightful situation is usually the living things and not human beings. In Suakliana's songs, there are some mentions of other creations, but since we are going to observe only on his *Lengkhawm Zai*, this chapter will not

talk much about it. He mostly depicts their lives as more desirable and complete compared to that of human beings.

In the song ‘Halleluiah lei leh van leh’ (Hallelujah the heaven and earth), he pronounces the creations that are lifeless as those with lives and thoughts.

.....

Aw, lei leh van mi thianghlim zaipawlte u, (Oh, the holy choir of heaven and earth)

Ni leh thla, arsi, chhum, kawlphe nen, (The sun and moon, stars, clouds and lightning)

Khawpui ri leh tek tla nen, (Roaring thunder and thunderbolts)

Aw, an chawimawi thin, i chawimawi ve ang u. (Oh, they all praise Him, let us praise Him too)

He mentions here that the sun comes out to glorify the Lord, not because it is the sun’s normal way of rising and setting, and the glitter of stars and the moon also show to exalt the highest king, and the clouds that move and collect in the sky is also to magnify the glory of the Lord. The lightning, the roaring thunder and the sparkling thunderbolts that human beings are afraid of are viewed by him in different perspectives, and he depicts them as screaming their voices to praise the name of the Lord. If nature is praising the Lord that much, he understands that human beings should vehemently praise Him more, and he invites everyone to exalt the King. He then continues in the third verse.

Hun leh kum leh tuifinriat leh khawvel zawng leh, (Time and years and oceans and planets)

Hlobet pangpar nung tinrengte, (Flowers on grasses and all living beings)

Van aw mawi zawng leh, (The beautiful sound of the sky and)

Thilsiam tinreng leh hram thei zawng hian, (All creations that can cry out)

Aw, an chawimawi thin, “Lalber” tiin. (Oh, they praise Him, shouting “Almighty king”)

He drags it to a wider content in this verse and includes all kinds of nature. He sees as though nature of all kinds praise the Lord just as they are with every kind of voice they have. The green grasses and all the flowers exalt the Almighty King from where they are, those which cannot be seen with visible eyes like time and years also praise the Lord and glorify Him.

Suakliana honors the life of other creations very much. He sees innocence and appraisal in the life of nature unlike life of human beings, filled with vex and jealousy, who cannot praise the Lord fully because their lives are enveloped with evil. These other creations live a life of glorifying the Creator, and the main characteristic of these creations as mentioned by Suakliana is the life of exaltation. It can be seen clearly that Suakliana too cannot praise the Lord all the time, and he believes that praising the Lord fully can only be done after death. He has mentioned in many of his songs that when he has reach his desired land, he will then praise and exalt the Lord non-stop. Bu he sees the other creations as though they're using their full hours to praise the Lord, and for human beings, they are delightfully worth imitating and looking up to.

Pathian hmangaih eng mawi famkim, (The complete love light of God)

Van lawmna famkim thianglim chu, (Heaven's joy holy and whole)

Lei leh vana nungcha tinreng hian lo (If all nature of heaven and earth)

Hrethiam se la aw; (Understand thee)

Eng ang takin lawm hla mawi ri, (How amazing the sound of joy)

Rawn intawk khawm ang maw. (Will meet up together in glory)

He says in the third verse of his song 'Chatuan minung Pathian' (Forever a God of the living) In this verse, he focuses on creations that contain life, like animals and floras. He says that nature does not understand the power of God's love like that of human beings, and if they understand, they'll be bound up by the joy of feeling God's love and praise the Lord more with all they have and produce louder sounds than they are doing now. This amazing love cannot be understood by

any living beings other than humans, but though other living beings do not understand, they have never stopped praising the Lord.

Ngirtling zaithiam lei ram awitu, (Songstress cicada that lulls the land)

Zo awi lelte angin; (Like Zo awi lelte)

Lei leh vanin kan Chhandamtu, (The savior of heaven and earth)

Lawmin i chawimawi ang . . . (Let us exalt him in joy...)

Even a lulling cicada seems to be singing of the Lord's song, in Suakliana's ears.

Van leh khawvel tui-finriat leh, (The heavens and the land and oceans)

A chhunga thilnung hnam ze tinrengte hi; (And beings of all nations)

Lal engkim siamtu awmhar lunglen hnemtu hi, (To cheer the forlorn of the King of all creations)

.....

he then mentions nature again in the second verse of his song 'Lungngaih a fawn' (The waving grief). He glorifies other creations to the extent of depicting them as 'to cheer the forlorn of the King of all creations'.

Though there are other statements to be extracted about the glorification of other living beings in his songs, they cannot all be included in the *Lengkhawm Zai* circle. Therefore, we will only extract the above two mentioned songs. Even from the two songs we've mentioned above, it can be clearly understood as to how Suakliana views these other creations. He sees the other creations as obedient and good mannered, and he thinks that they can be very agreeable with one another when it comes to praising the Lord when necessary. Their sweet lives are worth looking up to by human beings, and he invites us to praise the Lord like other living beings do.

4. Conclusion

Suakliana's life is more rugged than that of other composers. All the misery went through by other composers have also been gone through by Suakliana. Apart from that, he suffers

wretchedness other composers have not even experienced, that is his visual impairment others do not have. This suffering makes his world dark, and sometimes it goes to the extent where his thoughts become dark and negative too. This world for him is just a place of darkness and misery; therefore he badly wants to leave this place. More of his songs are born out of his longing to leave from here. He doesn't just want to solely leaving this world, but he has a desired place where he wants to go to. He depicts that place as a bright and beautiful abode, and this longing makes him want to leave the darkness and reside where there is only light

He also lifts the state of other creations as much as he can. Human beings will only praise the Lord non-stop when we die and go to heaven, this clearly shows he firmly believes that it is merely impossible to always praise the Lord during our lifetime here as human beings. However, when looking at the lives of other creations, he sees them always praising the Lord unlike human beings who do not have the ability and the capability to do it.

Lastly, like other *Lengkhawm Zai* composers, mourning of death has never left Suakliana's side. His mourning has added up his darkness to a great extent, it makes him long for his desired place more and he frequently uses his imagination to fly away to his desired home. In that desired place, he sees his loved ones dwelling in joy and praising the Lord.

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Chapter 5

Conclusion

In the detailed study of earlier chapters, Mizo songs *Lengkhawm Zai* have been divided into two broad categories which are: *Lengkhawm Zai* based on English songs and those which are uniquely composed by the Mizo themselves. The former point to either translated songs, rearranged songs, or songs where the tune was first composed in tonic solfa and later rearranged to fit traditional singing. The latter, however, are songs that are entirely composed by the Mizo out of their own creativity. The first, based on English songs, were composed previous to 1920 and the second category of entirely Mizo origin was birthed by the revival of 1919. The prolific composing of Mizo traditional songs did not occupy a lengthy period, most writers say it was the period between 1920 and 1935, and this may be said to have been the golden period of Mizo *Lengkhawm Zai*.

Edward Dowden said, “The spirit of man craved for something perfect, infinite, absolute” (*Studies* 59). He points out that human beings (man) have a longing for a better world which is clearer in the composers of Mizo *Lengkhawm Zai*. All of them hope for a place better and greater than the world they live in and this place brings out a yearning in them; they long for it, they desire it and can’t wait to reach there. It also seems that they spend most of their time mentally viewing this ideal place.

There are some distinct characteristics that can be seen in Mizo *Lengkhawm Zai* which are a desire for a better world, dissatisfaction with the world they inhabit, and a romanticizing of other living things. These are important characteristics of escapism. On the other hand, one could say that most composers of Mizo *Lengkhawm Zai* are people who only see the dark side of the world. This is because they generally long to leave this world, feel that the world is filled with

trouble and hardship, and portray the world as one with no room for happiness and joy; it could even be said that their main theme is getting free from the world they live in.

There is one thing that composers of traditional Mizo songs have in common and that is heaven. We see from the songs they composed that they create an imaginary heaven which they visit through mental imagery. This mental leaving of the world and spending time there is a large part of escapism.

Their worldview is very important in the purview of escapism. Escapists usually have ideal places which were created through imagination, and mentally viewed. Those that are termed escapist turn their backs on the world they live in as they view their ideal place with yearning and they long to leave the world they are an unwilling part of; the reasons may differ from the society they live in, individual difficulties faced, or events that happen in their neighborhood.

The three composers studied in this research paper - Patea, C.Z. Huala, and Suakliana are all composers who were born of revival. Among them, Patea was the first, followed by C.Z. Huala, with Suakliana bringing up the rear.

In the previous chapters, it has been clearly shown that Mizo traditional songs have important characteristics of escapism. In particular, the characteristics of escapism found in the songs of Patea, C.Z. Huala, and Suakliana have been carefully studied.

As was mentioned previously, Patea composed 55 songs and which, when studied in detail, enable one to come to the conclusion that a major reason he wanted to leave the world was because he had an ideal place. We see this ideal place immediately in his first composition 'Ka ropuina tur leh ka himna hmun' (Where I will be glorified and safe) and almost all the compositions following this one showcase this place; it is the central theme of thirty-six of his

songs. Even in his other songs his ideal place is dimly seen as through a mist. It would not be far wrong to conclude that his obsession with this ideal place is what made him a composer.

Patea has a varied vocabulary and seems to have given different names to his ideal place depending on the direction of the song. Some of the names given to his ideal place are: Arsi piah ram nuam (land beyond the stars), Homalen ram nuam (comfortable Homalen land), Jaion ram (land of Zion), Salem khawpui (City of Salem), Kanaan, Jerusalem thar (New Jerusalem), Mithianghlim ram (Land of the Holy), Salem thar (New Salem), Khaw thianghlim (Holy city), Luipui luang ri rehna (Where the sound of the flowing river ends), Chatuan ram (Eternal place), Rauthla Vangkhoa (Spirit City), lawng chawlhna tlang thianghlim (Holy Mountain where boats dock), Chatuan thlifim lenna (Where the eternal wind roams), lungmawi tual (Streets of precious stones), Lung tileng tlang (Mountain of sentiment), Ral hlauhna leh titna awm lohna (Where there are no fear or enemies), Israel Tlang Thianghlim (Israel's Holy Mountain), Khawpui mawi (Beautiful city), Van khua (City of Heaven), Jaion tlang (Mountain of Zion), Buaina chhum piah lam (Beyond troubled clouds), Angel lunguala an lenna (Where angles live in harmony), Then lohna ram (Land of no parting), Rangkachak khawpui (city of gold), Hmangaih ram (Land of love), Arsi piah van salem thar (Heavenly New Salem beyond the stars), Khawpui thar (New City), Pialral, Nunna thing daihlim hnuai (In the shade of the Tree of Life), Ram ropui (Magnificent Land), Lalna ram ni tla ngai lo (Sovereign place where the sun never sets), Hlimna Khawpui (City of Happiness), Lawmna ram thianghlim (Holy land of joy), Thangvan sang khua nuam (Comfortable city in the sky), Lei leh van thar (New land and sky), Tlante lenna (Where the redeemed roam), Chatuan pialral ram (Eternal land beyond this life), Eden thar nuam (New and comfortable Eden), Immanuela ram ropui (Magnificent land of Immanuel), Kumkhaw ram hlun tur (Eternally standing place), Lungngaite chawlh hmun tlang thawveng (Mountain of rest for the weary), Lal lenna (Where God roams), Angel var khawpui mawi (Beautiful city of

Angels), Sarawn par leh Lili par vulna (Where saron and lillies bloom), Ram thianghlim (Holy place), Chhum chung khua nuam (Comfortable place above the clouds), Vanram (Heaven), Lui ral khaw mawi (Beautiful city beyond the river), Beramno lal lenna (Where the Lord of the lamb dwells), Nun hlun ram (Land of life everlasting), Khua nuam (Comfortable city), Engthawlra ram (Place of the blessed), Lungduhte lenna ram (Where loved ones roam), Jerusalem khawpui mawi (Beautiful city of Jerusalem). These are some of the names Patea gave the ideal place that he imagined.

Patea has shown his ideal land to have various faces. These faces are - a place where there is no mourning or sorrow, city of gold, a place where praises do not cease, and a place of blooming flowers. Although Patea says that his ideal place has many faces, they are given these faces in accordance to the circumstances in the composers life; for instance, when sorrow troubles him his ideal place becomes a place of no sorrow or a city of joy. The times he thinks of loved ones who have died, his ideal place becomes a place of no parting and when he thinks of people who hurt or wound he calls it a place with no pain, timidity or fear. It seems that he views his ideal place in an imagination that depends on his circumstances or thoughts. Since most of his songs are created because of his longing to leave the world and a yearning for his ideal place, he is an important personage among Mizo traditional song writers who are escapists.

Next, among the Mizo traditional composers who were brought forth by the 1919 revival, C.Z. Huala seems to have composed the least amount of songs. According to what he wrote in the magazine 'Thu leh Hla', he composed seven songs ("Ka Hlate" 1-8). However, his reasons for composing are well worth a closer scrutiny and in his time his songs were greatly used by the Holy Spirit during the revival. All the songs he composed are also found in the *Mizo Kristian Hla thar Bu*.

There are several important characteristics of escapism found in C.Z. Huala's songs, the first of which is his loud declaration of dissatisfaction with this world. He often portrayed the world as one not worth living in and one from which he longs to depart. In fact, his songs were born out of a desire for a better world. C.Z. Huala, just like Patea, had an ideal place and this ideal place filled him with longing and he would eagerly look forward to entering it. In direct contrast to this ideal place is his view of the world he lives in. This world has not given him any good fruit so there is no reason to long for or yearn for it. He is just waiting for the day he can leave this world because he seems to see the world as a place where everything undesirable is gathered together.

C.Z. Huala's weeping could be seen in most of his songs. He uses the word crying or cry seven times in his songs and although he did not use it in all of his songs, He uses the same number as the number of songs he wrote. All the instances where the words crying or cry are used are where he has portrayed life in this world. As a result weeping is not a stranger in his life; his world seems to be a place which often induces tears. When studying most of his songs, a clear fact which can be seen is that he views the world negatively; groaning because of death, moaning because of the death of a good friend or family, weighed down by various problems, and longing for his ideal place.

He was not content in describing the world with weeping and problems, he called it a desert; this denotes that he sees the world as a very difficult place with no rest. This seems to make it very clear that this world is a very harsh place for C.Z. Huala and he wouldn't choose to remain here for very long.

Careful study of C.Z. Huala's songs reveal that they all share the same view. It was already mentioned that he composed only seven songs. All of his songs showcase the miserable

state of the world and contrasts it eloquently with how wonderful his ideal place in the spirit world is.

As with all other escapist poets, C.Z. Huala wants to turn his back on this world and has high hopes for a better place; however, this ideal place can only be reached through death since it exists in the spirit world. C.Z. Huala portrays the land he hopes for as one of perfect rest where sorrow, groaning, weeping, and all manner of dismal things have no room. C.Z. Huala's life seems to be filled with the longing to reach his ideal place in the spirit world. Although it is a place he cannot reach using his humanity, he often views mentally.

At the same time that C.Z. Huala has the desire to leave this world, it can be seen in his songs that he immediately looks for a place of rest and this place of rest, the spirit world as this research paper has pointed out, is none other than the Christian hope of heaven. He has showcased this spirit world in his songs 'Lungduh an lenna hmun' (Where loved ones roam) and 'Hmangaihna ram' (world of love).

One of his views seems to be that those he said a teary farewell to in this world will all be present in the land he hopes for. In a different view where he calls it a 'world of love' (hmangaihna ram)', there may be different reasons it is called the "world of love". The foundation is that this spirit world which he longs for with urgency is ruled by God and God is love and loves people; this is also found in many places in the Bible which is the book on which Christians are rooted. It was also what C.Z. Hawla believed. In John 3:16 we see that "For God so loved the world, that he gave his only begotten son"; this clearly shows that God is full of love. Since God loved people so much, C.Z. Hawla sees God's world as being filled with love and so calls it a "world of love" in his song.

Thirdly, Suakliana may be the most prolific contributor in composing Mizo traditional songs. On his gravestone we see that he composed one hundred and fifty songs while Vanlawma said that he composed one hundred and twenty songs. However, only eighty-nine of the one hundred and fifty may be seen today according to Thanmawia (*Zinkawng* 108).

Characteristics of escapism may be found in Suakliana's songs as well and the most prominent is his reason for longing to leave this world. Those termed escapists are generally discontent with life for different reasons and long to leave it; in the same way, Suakliana also yearns to leave this world which we can see in many of his songs.

Close analysis of his songs show that a yearning for heaven permeates almost every song. There is a more complex reason behind his yearning for heaven. Had he enjoyed his life on earth, he most probably would not be yearning for another world but since he does yearn, it is clear that this life has not satisfied him and that he is not happy.

Suakliana's life seems to have been miserable for many reasons but two of the more prominent ones are death and darkness. There are other reasons but these two are the main reasons for his tired, sorrowful demeanor, and his longing to leave this world.

When mentioning death as a major reason, it would be safe to assume that this alludes to death of close family and friends. The suffering he faced because of death finds a place in many of his songs and it can probably be said that this was the greatest cause of his suffering. This suffering due to death is what caused him to yearn for heaven.

Although Suakliana does not use the terms darkness or dark very often in his songs, the opposite term 'light' is very prevalent in his songs. A complete list of his songs are no longer available and the man who put his songs in writing, Thanmawia has highlighted that only eighty-nine songs now exist in written form (*Zinkawng* 108). Even in these songs that have remained,

there are seventy-four instances where the word 'light' or 'enlightenment' is used. This shows clearly the importance he puts on 'light' or 'enlightenment'. This emphasis on light enables one to realize his reality of being blind. His ideal place is always very well lighted. The God he will praise when he reaches this Promised Land is also portrayed as being filled with light. What this clearly shows is that Suakliana longs to leave his world of darkness with deep yearning. It is clear that he would create a world that was as wonderful as he could imagine, and the fact that he fills this world with light shows how tired he is of darkness and how perfect a world filled with light would be for him.

Another important characteristic of escapism, the promotion or romanticizing of other living things, can sometimes be found in his songs as well. He says that humanity will praise and worship God eternally in heaven, after death. This denotes that it is not possible to praise and worship God continuously in this world. However, when observing other created things, he sees what he does not see in people – their lives continually praise and worship God.

Suakliana's life was more difficult than that of the other composers and what they suffered could be said to be present in its entirety in his life. In addition, he also suffered what the others did not, and that was blindness. This suffering plunged him in a world of darkness and even his thinking often seemed to be dark as well. For Suakliana, the world seemed to be filled with darkness and suffering and most of his songs seem to have been born out of his longing to leave it all behind. He did not just want to depart from the world, he had an ideal land which gave him hope. He often portrayed this land as beautiful and filled with light so what can be derived from this is his yearning to live under light that he can see.

As with the other composers, Suakliana was also beset by bereavement and this added to his darkness, made him yearn even more for his ideal place and he often left the pain of

bereavement by mentally flying to his land of hope where he would meet loved ones who had died and he would often see them praising God in song.

Mizo Lengkhawm Zai were composed within one time frame and were all born out of revival so although the composers were different individuals the spirit that moved them to compose seemed to be one thing which is a longing and nostalgia for heaven. It would probably not be much of an error to say that all of their songs have a longing for heaven hidden in them. The only differences are minor in the way they know, describe, or speak of heaven. All of them basically see this world as one of trouble, suffering, and hardship so all of them have a greater yearning for heaven. They all hope for a place of more comfort and rest; the atmosphere in which they mentally picture all this is a form of escapism.

There are sure to be many more composers among the Mizo who could be termed escapists because of the contents of their poem/hymn/songs; prominent among them and not to be overlooked as surely clear escapist song/hymn writers are Patea, C.Z. Huala, and Suakliana. It could probably be said that one of escapism's most prominent characteristics, 'the longing for a better place', could be found to be the main theme of all their songs.

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APPENDIX I

Notes

1. Lal vanlung ur - To take refuge into the royal household as family or individually due to poverty
2. Fiara tui - Fiara tui is a stream that flows of the narrow cliff of Tan hill. The water that flows out is very clear and delicious. Since this stream is discovered by Fiara, therefore, it is called Fiara Tui in honour of his name. It is used as a metaphor to express extremely clear and pure water.
3. Hlabu - It is used to denote the tune of songs. Songs which rely on one tune are called 'Hlabu khat'
4. Zai - Songs, tune of songs, 'Hlabu khat'
5. Zoawi Lelte - It comprises of cicada of different kinds

APPENDIX II

BIO-DATA

NAME OF CANDIDATE : C. LALLIANZUALA

DEGREE : M.PHIL

DEPARTMENT : MIZO

TITLE OF DISSERTATION : ESCAPISM IN MIZO LENGKHAWM ZAI
WITH SPECIAL REFERENCE TO PATEA,
C.Z. HUALA AND SUAKLIANA

SUPERVISOR : PROF. LALTLUANGLIANA KHIANGTE

DATE OF ADMISSION : 8th August, 2016

APPROVAL OF RESEARCH PROPOSAL BY

1. BOARD OF STUDIES : 27th April, 2017

2. SCHOOL BOARD : 26th May, 2017

REGISTRATION NO.& DATE : MZU/M.PHIL/381 of dt. 26.5.2017

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