

## Acknowledgement.

Doing a research is an interesting thing, but it is not a simple experiment. With God's guidance and good health have I completed M.Phil Dissertation. Firstly, let me stress out my thankfulness to God for his guidance and grace.

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All translations of poetry in this thesis is done by me and my brother, Rev. Lalvensanga.

REMLALTHLAMUANPUIA

## DECLARATION

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

This is being submitted to the Mizoram University for award of the degree of Master of Philosophy in Mizo.

Date: 25<sup>th</sup> July 2014

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## Chapter - 1

### INTRODUCTION

#### I. ZIRSANGZELA HNAMTE: LIFE AND CAREER

##### A. Boyhood and Education

Zirsangzela Hnamte was born on 1<sup>st</sup> December, 1952 at Sialsuk, Mizoram. His father is Kawlkhuma and his mother is Tlangruali. Zirsangzela was a shy and timid boy, good natured and well disciplined. He did not invite many friends and liked to spend most of the times by himself but hardly had time to be alone. However, because of his well behavior, people loved him and he was having many friends. He did not like to involve much in public gathering but always performed as a singer. He was interested in singing, composing and playing musical instruments.

Zirsangzela Hnamte completed Lower Primary (Class III) at Sialsuk. He passed Middle School from Thiltlang where his father worked as a Government Servant. After finishing Middle School, he continued High School at Rabindranath Tagore International High School, Delhi, but earned

his High School Leaving Certificate from Durtlang High School, Mizoram. He finished Bachelor of Arts from Shankardev College, Shillong.

## **B. Career**

After finishing B.A., he pursued a career as Primary Investigator in Economics and Statistics Department under the Government of Mizoram. In 1981, he joined All India Radio as the Production Assistant. Soon, after three years in 1984, he was promoted to Programme Executive through UPSC examination. In 1999, he was again promoted to Assistant Director of AIR and he worked as Assistant Director of All India Radio till his death on October 15<sup>th</sup> 2002. It is fortunate that Zirsangzela Hnamte worked at All India Radio because he had the time to compose poems and had the opportunity around the environment of All India Radio.

## **C. Taking to Poetry**

Zirsangzela had been active as a poet since the era of the 1970s onwards. He composed his first poem, '*Lo kir rawh*' in 1969, and his last, which he wrote under the theme of 'Intodelh Concert' at Vanapa Hall was written on 26<sup>th</sup>

March, 1999. During those 30 years Zirsangzela came out with beautiful poems depicting the beauty of Nature and his imagination. Although his poems draw upon a variety of events and themes, the importance of Nature and its influence on man can be seen in many of them. From a detailed study of his poems, we can see different elements of Nature being described. Such natural phenomena include things like water, sky, cloud, stones, different kinds of flower, wind, breeze, springs, river, the sun, the moon, the stars, sweet fragrance, day and night, different forms of vegetation like trees, green forest, grass, leaves, plants and flies like birds, butterflies. He even had the ability to personified unliving things like abandoned houses, mirrors, guitars, books and found lessons for human beings.

Zirsangzela is one of the greatest poets among the Mizo and a recipient of many awards including eight times 'Best Composer of Mizo Songs' in eight different years, two times 'Composer of Song of the Year' and 'Best Composer' by *Mizo Zaimi Inzawmkhawm* on December 15<sup>th</sup> 2004. A song book entitled '*Zirsangzela Hnamte Hlate*' (A Collection of Zirsangzela Hnamte's Songs) was published by his wife Lalhunchhungi Pachuau at Zirsangzela Memorial Concert, Aizawl on June 30<sup>th</sup> 2004. (MZI). The collection consists of 69 songs.



R.L. Thanmawia writes, “Zirsangzela is not only a poet but also a good singer. During 1980’s, his name could not be missed from the lists of top five Mizo male vocalist.” (“Zirsangzela kha hla phuah thiam mai a ni lo va, zai thiam a ni baw a. Kum 1980 chho velah kha chuan Mizo mipa zaithiam panga sawi dawn ila a hming kan hmaih kher lo vang.”) (Chuailo II, 104). He is one of the most famous Radio artist and received many awards as a singer. Besides his singing, he is a good leader and encourager for many Mizo singers. He was one of the founder of Mizo Zaimi Insuihkhawm (MZI) and posted as General Secretary for eight consecutive years.

Ramhluna Hnamte says in “Lelte Weekly” magazine, “Saji (Zirsangzela) was a true artist, he knows how to make a guitar, how to make a platform shoe, very good at painting, even good at fabric painting. He used to paint us the faces of rock star of those times in our T-shirts, we were so proud of him then.” (“Saji (Zirsangzela) hi artist dik tak a ni, guitar tuk a thiam a, platform shoe a tuk thiam baw a, painting a thiam em em a, fabric painting thlengin a thiam hle. Kan T-shirt-ah te hian khang hun laia rock star, kan idol ve em em ho thla kha min paint sak thin a, kan chhuang thei thin teh a sin.”) (11)

## II. ZIRSANGZELA HNAMTE'S POETRY

### A. Zirsangzela Hnamte as a Regional Poet

Regionalism can be depicted in many ways, and there can be regional poets, regional novelists, dramatists, etc. “The regional novel emphasizes the setting, speech, and social structure and customs of a particular locality, not merely as local colour, but as important conditions affecting the temperament of the characters, and their ways of thinking, feeling and interacting” (M.H. Abrams 194). So, regionalism can be understood as a strong feeling of pride or loyalty that people in a region have for that region, often including a desire to govern themselves. Regional art is that which deals with the geographical features, the customs, practices, habits, manner, tradition, language and life of the people of a particular region. A regional artist or a regional poet accentuates the uniqueness of a particular region and describes its features in many ways.

Zirsangzela is a regional poet and the region which he has selected for the subject of his poetry is Mizoram. Zirsangzela may not write as many regional poems as other Mizo regional poets like Rokunga, but his poems of Mizoram clearly depicted who he is and how much he had love for Mizoram, the people inhabiting the region, their habits and traditions, customs and practices

appeared in his poems. Zirsangzela is a poet of the forest and the river, of the lifestyle of the Mizo. He takes Mizoram and Mizo as a whole, he chooses not only what is real and physical, but also what he thinks is essential and the things he desired for the region.

Many regional poets have praised and raised their natives beyond and above everything else. Rokunga engraves the beauty of Mizoram into the heart of the Mizos through his poems, describing Mizoram as a land bearing heroes and patriots. He is happy that he too is a product of Mizoram. Rokunga is happy to be a Mizo and living in Mizoram and even when he compares the beauty of Mizoram with other places, he believes that it will be impossible to find a place more pleasing and satisfying than Mizoram. In one of his famous poems “Kan Zo tlang ram nuam”, he articulates the beauty of Mizoram and says:

Hei ai ram nuam zawk hi awm chuangin ka ring nem maw!

(17)

*I don't think there is a place more pleasant than this land!*

Unlike Rokunga, Zirsangzela appeared to be pessimistic in tone in almost all his regional poems. He had so much love for Mizoram and placed Mizo tradition, culture and customs so high that he was not satisfied with the Mizo

way of life during his time. He searched and hoped for a better world which he thought was none other than of the Mizos itself, but he feared that it was only a tradition of the past. He wanted Mizo people to be free from poverty, greed, selfishness and urges them to become self sufficient, unselfish and good to each others. Vanneihluanga, in his essay in “Lengzem” writes, “The patriot, who cried for Mizoram has passed away, his cry must wake *Zonunmawi*”. (“Tap chung a Zoram autu mi hrang a zal ta, a au rawl hian *Zonunmawi* kai tho mawlh rawh se.”) (27). *Zonunmawi* can be understood as a Mizo traditional way of life – honesty, desire to help others, standing firm for truth, respect for elders, impartial care and goodness to all etc..

Rokunga attributes qualities like bravery, diligence, services to others, beauty, order, harmony, and fraternity to the Mizo. He writes in one of his most popular poems “Mizo kan nih kan lawm e”:

Mizo kan ni kan hmel a ṭha

Kan tum a sang bawk si (15 - 16).

*We Mizo are good-looking and go-getting*

Rokunga also asks his fellow Mizo to be happy and be satisfied of being a Mizo. In K.C.Lalvunga essay “Rokunga Thlirna”, he says, “In the mind of Rokunga, the word ‘Mizo’ is synonymous with truthfulness, bravery, honesty and *tlawmngaihna*” (“Pu Rokunga rilruah chuan ‘Mizo’ han tih hian Dikna, Huaisenna, Rinawmna, Tlawmngaihna a kaw k nghal a”) (78).

Zirsangzela’s view is different and almost opposite to Rokunga’s ideas.

According to him, truthfulness, bravery, honesty and the concept of *tlawmngaihna* - respect for elders, impartial care and goodness to all, desire to live for others without expecting anything and a selfless concern for the well-being of others, etc., which was deeply rooted in the culture of the Mizos had begun to be diluted by greed and selfishness. He was afraid that the Mizo society, bonded together by such thing as *tlawmngaihna* would be a thing of the past. But, within his view, the patriotism and love Zirsangzela had for Mizoram can be seen in one of his most popular poem “Zonunmawi”, he writes:

Tlawmngaihna hlu, rinawmna leh –

Thu dik tana huaisenna ten,

Tunah mual liam tumin phurhhlan an siam tak hi. (3 – 5) ....

Zo nun, aw nun mawi,

Liam lovin la cham rih hram rawh aw. (8 – 9)

*Precious tlawmngaihna, honesty and –*

*Standing strong for truthfulness,*

*About to leave us by packing their bags now.*

*Zo nun, O beautiful way of life,*

*Won't you leave us behind, please do stay.*

He therefore pleads the Mizos to revive and reform the society in the manner for which they were known before.

Zirsangzela Hnamte was not happy with the way Mizo had sold itself to greed and selfishness. This was clearly shown in his poem “Darthlalang”.

Zirsangzela use mirror (darthlalang) as an example that reflects the true image and reality of the Mizos. He says:

Run tin mawitu awih lai dar mawi,  
I tel lo chuan hringfa leng rel,  
A kim thei lo kumtluang chena danglam ngai lo.  
Thudik tantu, huaisenna thuam famkim sinin,  
Roreltu dik I lo ni e. (1 – 5)

*Every homes beauty, fondly loved by all, ye mirror.*

*Life's imperfect without thy presence felt.*

*For you are unchanged through the ages.*

*Siding with truth and fears nothing.*

*You are the true and righteous judge.*

R.L. Thanmawia writes in his essay *Zirsangzela leh a hlate*, “But the mirror of Zirsangzela is not a mirror just for the Mizos, it was a mirror for all the human beings throughout the world”. (122)

## **B. Zirsangzela Hnamte as a poet of Nature**

Nature has influenced the life of Mizo since ancient times. Most of Mizo folksongs talks about the relationship of man with nature, it has always been deep meanings in the life of the Mizos, and they showed their relationship with nature by composing poems. Most of the early Mizo poems are the feelings of their heart, which they have poured out by using beautiful poetic dictions, which is why they have good flow, beautiful, easy and enjoyable to recite. RL Thanmawia in “Mizo Hla Hlui” writes about the way Mizo poets used to composed a poem: “The feelings of our mind, which comes out of our mouth” (“Kan rilrua kan vei, kan hmuia lo hnam chhuak”) (9). And these Mizo folksongs are incomplete without nature. One Mizo folksong says:

Lelte kiu kiu lo la bang mai rawh,

Kei anga di ngai i nih ve chuanin,

Zuanguin lo tum la, i hril dun ang. (9)



*Be silent, O ye Cricket! Shout no more*

*If like me, long for thy beloved*

*Let us share our loneliness*

These lines clearly shows Mizo poets view of nature, They did not only writes poems about nature, but also treated them as a human, personifies nature, and makes friends with them.

Zirsangzela is one of the most popular and famous poet of human relationship with nature and composed many songs about it. Among his 69 poems, he talks much to nature and personified them, and almost all his poems were coloured by nature. Zirsangzela is incomplete without nature. He looks at the life of nature, finds greatness in it, nature has deep influenced in his life which comes out in the form of poetry. In his conclusion on Zirsangzela leh a Hlate, an essay by R.L. Thanmawia, writes:

Heti ang taka thilsiam dange nun chhiar thiam a, tawmpui theitu,  
thilsiam mawina min thlirpui theitu, thilsiamte leh mihringte  
inlaichinna leihlawn dawh thiam; mihring nun hrethiam a, a hriat

dan min hrilh chhawng thiam; nun-kawng dik min kawhhmuh a,  
 chumi kawng zawh tura min sanhmawh thintu hla phuahtu ropui  
 Zirsangzela Hnamte Zoramín a hring hi kan vannei em em a ni.  
 (126)

*A person who can reads nature, understands them, saw their beauty, and saw the relationship between human and the other creatures: understands human nature and tells us of what he sees clearly, shows us the true way. Such is the poet Zirsangzela. The Mizos are truly blessed by his contributions.*

The omnipresence of nature in Zirsangzela's poetry can very well be felt in the singing of birds and insects, in the mountains that rear high above man's head; in the curve of valleys; in the leaf-strewn roads; in the crowding of trees, in dense dark woods, in the blooming of wonderful flowers; in the brooks that race downhill; in the happy description of seasonal changes, taking care not to leave to minute detail concerning the changes the earth wears as the seasons change.

Zirsangzela's love for nature and his description of nature is comprehensive and all-inclusive. Zirsangzela loves the green scenery of forest and paints pleasant landscapes and lively. He encompasses a wide range of subjects in his poems. Even the lowest and smallest things in Nature to the biggest and most powerful seem to have a great appeal to the Zirsangzela mind. Nature, with all its beauty helps Zirsangzela to relieve himself of his tensions, his problems, the pressures exerting upon him and the hardships that push him down.

Nature fills his mind with love and wonderful feelings and nature is all in all to him and he is sure that nature has the ability to heal and soothe the anger, the pain and the sufferings in a man's heart. In "Phengphe Nunnem", Zirsangzela relieves himself of the hardships and tribulations connected with human life by drawing pleasure from the natural elements around him. He talks about the beautiful butterfly that spread its wings under the scorching sun that lightens his burden. He says:

Chhun nipui sensa hnuaiah,

Thlir chang thinlai tihlimtu;

I sakruang zetin tial mawi,

Par zawng nen a mawi mang e. (16 – 18)

*Even under the scorching sun,*

*Seeing your beautiful colours matching with flowers*

*Has filled my heart with joy.*

Zirsangzela is a close spectator of nature, observing its minute changes and listening to its voices and needs. Zirsangzela reiterates his belief in nature as alive and providing lessons to be learnt. The trees, the streams and the breezes are animated and are referred to as giving songs of pleasure to the human heart. According to Zirsangzela, man is without song and tune by himself, because it is nature that provides him with songs to sing and lines to write. Nature produces its own characters and music that possess an innate wisdom of their own.

In his “Preface to Lyrical Ballads,” Wordsworth states “Poetry is the image of man and nature,” (9) illustrating his idea that man and nature were created with each other in mind and were meant to depend on and inspire the other.

As a true believer in the influencing power of nature over man, Zirsangzela believes that nature's teaching and its influences are so great that many of the evils and problems of life will never succeed in establishing their superiority over man. Zirsangzela believe that nature is alive and providing lessons to be learnt. His poems portray Zirsangzela as a man who allows nature to shape his mind as he finds comfort and an escape in its beauty and peacefulness. From the nature surrounding Mizoram, he is able to grow spiritually and mentally. Zirsangzela emphasized the moral influence of nature. He spiritualized nature and regarded her as a great moral teacher, as the best mother guardian and nurse of man, and as an elevating influence. He wants to be happy and gay and he wants whatever he sees before him to be full of happiness. To him, there is no greater teacher than nature. Zirsangzela takes nature as his guide and protector. When he observes the beauty of nature surrounding him, he has a pleasant thought that the beautiful things produced by nature gives him pleasure not only in the present when he is with them but also in the future when he might be far away from them.

Zirsangzela endows each and every object of nature with life. He unites nature with man. He looks on nature to hear the music of humanity. Zirsangzela believes that man can get lessons from nature for his edification if he brings,

with him 'a heart that watches and receives'. Nature can be a perfect educator of man and in many of his poems the poet represents the education of man from a close observation of nature. Zirsangzela asks others to come out into the open since they can learn more about man and about moral good and evil from the spring woods than from all the sages. Zirsangzela talks about nature's healing power, which for some may be merely outward doctrine, but for him a fact of experience.

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## Chapter - 2

## ROMANTICISM AT A GLANCE

The Oxford Concise Companion to English Literature defined Romanticism as “the triumph of the values of imaginative spontaneity, visionary originality, wonder and emotional self-expression over the classical standards of balance, order, restraint, proportion and objectivity. Its name derives from *romance*, the literary form in which desires and dreams prevail over everyday reality” (Drabble 610). The basic aims of romanticism are: a return to nature and to belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect.

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

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

#### I. EMERGENCE OF ROMANTICISM.

Jayapalan, in his "History of English Literature" writes, "The age of Wordsworth is the age of the Revolution in the history of politics and of what is broadly called the romantic triumph in that of literature, though, when we speak in this way. We have to remember that the triumph of romanticism was accompanied by that of naturalism. It is generally supposed that the English Romantic Movement began in 1798, with the publication of the *Lyrical Ballads*." (192) The English romantic movement was both a 'revival' and a 'revolt'. It was a revival of interest in the old English masters like Chaucer, Spenser etc., as well as a revival of a number of metres which had fallen into disuse during the classical era. It was also a revolt against the artificial poetic diction of the 18<sup>th</sup> century classics, as well as against their pre-occupation with classical rules of literary composition. It was also a revolt against the

domination of reason and intellect in favour of emotion, imagination and inspiration.

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

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

The first examples of romantic art were created by members of the Jena group.

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

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

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

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

The first glimpse of romanticism can be seen in the Elizabethan period as its literature is essentially romantic in spirit. It is also full of sense of wonder and mystery, love of daring and adventure, curiosity and restlessness, which was associated with the poets of the early 19<sup>th</sup> century. But during the Pseudo-classical age, the romantic spirit suffered a total decline, it dealt exclusively with the artificial life of the upper classes of the city of London, and its form

and diction were artificial as its theme. It had no feeling for nature and no feeling for those who lived outside the narrow confines of fashionable London society. The romantic movement began as a reaction of revolt against the dry intellectuality and artificiality of the Pseudo classic.

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

William Blake was the first to introduce the romantic note of mysticism in English poetry. His poems are extraordinary compositions, full of unearthly

visions, charming simplicity and baffling obscurity. For him, all nature is a window to God.

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

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

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

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



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

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

Freedom is the watchword of romanticism. The neo-classical poetry was governed by set rules and regulations. The first thing in the poetry of new age is the break away from rules and regulation. "The romantic movement was

marked and is always marked by strong reaction and protest against the bondage of the rule and custom, which in science and theology, as well as in literature generally tend to the fetter the free human spirit.” (Long 45.)

Romantic poetry came as a reaction against ‘rationalism’. Romanticism aims at absolute creative freedom, spontaneity and sincerity. Romantic doctrines are generally directed against rationalism, and frequently against genres. To neo-classical dictates of objectivity, imitation, invention, clarity, separation of prose and poetry, the romanticists oppose demands for the play of imagination and originality, functional rather than decorative imagery, the use of prose rhythms in poetry, and of lyrical prose in novel, essay and criticism.

‘Return of Nature’ is the cardinal principle of romanticism. The eighteenth-century poetry was the poetry of clubs and coffee-houses. It mainly pictured the activities of drawing-rooms and political circles. It had nothing to do with Nature or country life. In the poetry of Romantic Revival, the interest of poets was transferred from town to country life, and artificial decorations of drawing room were replaced by natural beauty and loveliness of nature. The romantic poet, the shepherds and the cottagers, and left the gallant lords and gay butterflies of fashion to the care of novelist. A feeling of humanitarianism coloured the poetry of Wordsworth, Shelley and Byron.

The romanticism sought to escape from the hard realistics of life. The materialistic life was too much for them and they wanted to avoid this life as far as they could. Thus, most of the romantic poetry proved to be the poetry of escape from the sorrows and sufferings of mundane life of their (romantic poets) times to the middle ages. In the Middle Ages, they found enough beauty and joy. In the overcharged atmosphere of the Middle Ages, they found sources of romantic effect, of a strange beauty to be won by strange beauty to be won by strong imagination out of things unlikely or remote. The romantic's love of the Middle Ages satisfied their emotional sense of wonder and intellectual sense of curiosity.

The romantics laid great emphasis on imagination. For them imagination was a divine faculty, through which it was possible to see into the heart of things. By the power of his imagination, a romantic perceived the unseen forces at work behind the visible world and through his poetry he tried to convey his perception of the mystery and things to others. He felt that there are more things under heaven and earth than the world dreams of, and it is this feeling which he expresses in a romantic poetry. Romantic poetry therefore, is mysterious and strange than that of any other poets. It is this powerful imagination that makes romantic poets the supreme poet of the supernatural.

The romantic poet loved to deal with the supernatural. This also was the result of a feeling of escapism.

All romantic literature is subjective. It is an expression of the inner urges of the soul of the artist. The poet does not care for the rules and regulations, but gives free expression to his emotions. Emphasis is laid on inspirations and intuition rather than on the observance of set rules. The poet writes according to his own fancy. And is often guilty of wild excesses. Romantic poetry is fanciful, introspective and is often marked by extravagance. Hence, it has been criticized as irregular and wild. As the poet is free to write on any theme, and in any form he likes, we have the immense variety of romantic poetry.

Romantic poetry is spontaneous overflow of powerful passions. The romantic poet is gifted with a strong “organic sensibility”. He feels more than there is to feel and sees more than there is to see. Even ordinary objects and incidents excite his imagination and set up in him powerful passions. When the mood is on him, he sings in strains of unpremeditated art. Poetry for him is not craft but inspiration. Carried away by his powerful passion and excited imagination, the poet does not care for the perfection of form or clarity of expression. The

result is much vagueness and obscurity. Substance is more important for him than the form.

A romantic is a dissatisfied individual. He may be dissatisfied with the circumstances of his own life, with his age, with literary conventions and traditions of the day, or with the general fate of humanity. Romantic poetry is, therefore, often pessimistic in tone. A romantic may revolt against the existing conditions and may seek to reform them, or he may try to escape into the past. The Middle Ages have a special fascination for him, for they not only provide him with an escape from the sordid realities of the present but also delight his heart by their colour, pageantry and magic. The remote, the distant, and the unknown delight him for this very reason. Revolutionary idealism characterises much of the romantic poetry: much of it is visionary in tone. In short the romantics look before and after and pine for what is not.

Zest for the beauties of the external world characterized all romantic poetry. Romantic poetry carries its readers away from the suffocating atmosphere of cities into the fresh and invigorating company of the out of door world. It not only sings of the sensuous beauty of nature, but also sees into the heart of things and reveals the soul that lies behind. The romantics loved not only the

beauty of nature, but also the beauty of woman, of works of art, of literature and mythology. All that is unfamiliar and unknown attracts the romantics and it has a strange fascination for them. The element of “strangeness added to beauty” is the essence of romanticism.

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

The Association for the Study of Literature and the Environment (ASLE), an American professional organization that organizes lectures, conferences, and discussions in the area of literature and the environment notes that its earliest interest was primarily in Romantic poetry, within the British tradition, among

other initial areas of ecocriticism including the wilderness narrative. While there were of course traditions of nature writing prior to the Romantic period, researchers from the literary world and specifically the ASLE note this era as the first to be studied through a specifically ecocritical lens (Garrard 4).

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

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

The romantic is extraordinarily alive to the wonder, mystery, and beauty of the universe. He feels the presence of unseen power in nature. This term is later called as pantheism. The New Encyclopedia Britannica defines Pantheism as “The doctrine that the universe conceived of as a whole is God and, conversely, that there is no God but the combined substance, forces, and laws that are manifested in the existing universe. The cognate doctrine of pantheism asserts that God includes the universe as a part though not the whole of his being”

Pantheists revere and celebrate the Universe as the totality of being, past, present and future. It is self-organizing, ever evolving and inexhaustibly diverse. The overwhelming power, beauty and fundamental mystery of the universe compel the deepest human reverence and wonder. All matter, energy, and life are an interconnected unity of which human beings are an inseparable part. They rejoice in their existence and they seek to participate ever more



deeply in this unity through knowledge, celebration, meditation, empathy, love, ethical action and art.

## II. WILLIAM WORDSWORTH THEORY OF ROMANTIC POETRY:

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

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

According to William Wordsworth, creation of poetry is a process. All experiences have to pass through stages before they finally take the shape of poetry. To begin with, the poet has an actual sense-experience which arouses his emotions. He is possessed of a unique experience. When the excitement is actually present, the experience is bound up with time and place and with the peculiar accidental features of the poet.

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

The third state evoked emotion “in the mind itself”. It is an excitation which is “kindred to” the first emotion. It is not actually identical, but it is “qualified by various pleasures” and it constitutes “a state of enjoyment” The first emotion which was personal becomes now impersonal or universal. The

“overbalance of pleasure” experienced by the poet now compels him to communicate it to others.

Then the fourth stage develops, and it is the stage of creation which is thrice removed from the original. Thus sensation, contemplation and imagination precede the actual composition. It is this process that Wordsworth refers to in the following lines of his Daffodils.

“When Oft upon my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And they my heart with pleasure fills

And dances with the Daffodils.”

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

“The music in my heart I bore

Long after it was heard no more.”

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## CHAPTER – 3

## ROMANTICISM IN ZIRSANGZELA HNAMTE'S POETRY

This chapter traces the romantic elements found in the poetry through the different means of expression as seen and heard in the poetry of Zirsangzela.

## I. SUBJECTIVITY:

The poems written by Zirsangzela have distinct features regarding subjectivity, using his free expression to his emotions and does not care for set of rules and regulation. He gives importance to inspiration rather than on the observance of others and writes according to his own fancy.

In his poem Zeenat Aman he receive a lot of criticisim from readers stating that he is interested in other race and so forth. But in his defense, he claimed that he has no intention of any sort but merely admired her beauty and looks. This clearly shows the freedom of the poet. In the words of the poet, "I think it was just because the critics and I did not have the same opinion...I just composed it for the sake of beauty and beauty alone". (Ka ngaihndan leh a sawiseltute ngaihndan a in ang loh vang mai ni in ka hria. Amah Zeenat Aman

hi chu hmeltha nalh ti lo kan tlem viau in ka ring, he hla vang hian vai va ngaisang ta viau ka ni lo a. chutiang lama phuah poh ka ni lo; ka tum leh phuah chhan ber chu mawina (beauty) hrim2 zok ani”) ( (45 – 46). A poet can expresses his true inner feelings in his poems and he also defened this statement as it shows in this poem. He could express his true feelings for zeenat aman in this poem.

Poets can express their feelings and their thoughts through their poems . they can write about their worries and experiences from the past to all their readers. This is what is refer to as subjectivity. The poems written by Zirsangzela shows the subjectivity in various areas. The poem “Bang zia kin a” is another example,the notable one is the chorus where he added a sentence in *Paite* dialect. Many of his readers could not understand why he would use *Paite* dialect in a Mizo poem. But the poet has the rights to express his feelings in his poems without any barrier. It is a beautiful poem with a certain twist to it.

“Hon hilhin, hon gelhin,

Bang zia kin a zia kina?

Min hrih ve la, eng vang nge maw,



Suilung i her tak le” (5-8)

*Tell me the reason*

*Why do you turn away from me?*

The poet Zirsangzela gave a brief explanation about his poem stating that a lot of critics asked him why he used *paite* language in his poem. But he merely said that he used *paite* dialect since it is also a part of Mizo and *paite* is a branch of Mizo language. He even came into his defence by mentioning that most of the Mizo poems were using *pawi* language in their poems. That is the reason why he used *paite* in his poems.

## II. MELANCHOLY:

Zirsangzela Hnamte, as romantic poets, is often pessimistic in tone, he would revolt against the existing conditions and seek to reform them or try to escape into an imaginative world of his own creation and often escape into the past.

Zirsangzela is a dedicated lover of Mizo traditions and its customs. He mentioned that he have always missed the past and the reason being the

people had a lot of good qualities within them especially when taking into consideration of the public act of kindness, faithfulness, people standing up for the truth and so on. He missed the time when the people had all these good qualities, as those days are long gone.

Zirsangzela has always missed the past traditions and he feels that those qualities are vanishing slowly but gradually. He feels that those good Mizo qualities are degrading as they are mixed with other cultures. The poet also mentioned that people would do anything to have their life saved rather than standing up for the truth. Due to these nature the poet could not find peace and happiness in the present. He always wanted to change these circumstances but all in vain. He feels that only a single person cannot change it as he clearly mentioned in this poem “Zonunmawi” ,

“Lenrualte u, I dawn Chiang ang u kan nun hi,

Kan pi leh pu nun danmawi kan chhawm kha;

Tlawmngaihna hlu, rinawmna leh

Thu dik tana huaisenna ten

Tunah mual liam tumin phurhhlan an siam tak hi.” (1-5)

*Fellowmen, let us ponder our lives*

*Tlawmngaihna, faithfulness and loves for truth*

*That had been past on to us by our ancestors*

*Now begins to fade*

In the chorus of “Zonunmawi” he feels that all those days have moved on and wants them to return back. As he mentioned in the poem;

“Zo nun. Zo nun mawi

Tap tapin ka au ding zosi lo;

Zo nun, aw nun mawi,

Liam lovin la cham rih hram rawh aw” (6-9)

*The beautiful characters of Mizos*

*I can't make you come back even though I shed tears for you*

*Please stay with us for a while. Do not go away*

Zirsangzela always wanted to bring the past customs back especially the good Mizo customs, which is slowly diminishing as time goes. He always wanted to hold on to the customs and find it hard to cope up with the modern world where people mind for their own. He feels that's all Mizos should join together and fight for a similar cause and be united in bringing back those wonderful years.

Zirsangzela's poem has a lot to do with reminiscing the past life he once had. In the poem "Lenrual an kim ta lo", he looks back at all the years he share with his friends. He even forgot about the present life and reminisces, the

good times he had with his mates. While he was away he look back at all the friends he use to be with and misses those life.

“Dawn a sei lenrual an kim ta lo!

Ngaive maw lungruala len lai ni;

Mittui nen ka fang in run chulhnu,

Tlei dang lengten zai lo sa e” (5-8)

*Many friends are gone*

*Do others reminiscence the past like me*

*With tears I recollect the past and visit old homes*

*And finds the others fondly singing of the past*

Zirsangzela is a person who misses the past a lot. He is never satisfied with the present life. He misses all the things he has done and also all the friends who he use to be with. He always wishes he could go back to the past.

“Chung mu ianga thlawkin hrut vel i,

Vang khawpui kan sul i hnu zawngte;

Mahse lunglen mittui bual chung hianin,

Thangvan sang kai zawh ka zuam si lo!” (13-16)

*Like eagles I long to fly to places*

*To the place where I used to lives*

*But I dare not fly with tears in my eyes*

*To high up in the sky*

He wishes he could fly like an eagle to his past places where he use to hang around with his old friends. He wishes he could fly to all those childhood places and visit all of it. But with tears rolling down his cheeks he believed he would not be able to do all those and he always misses the past and he sometimes could be happy with it.

In Zirsangzela's poem "Luahloh run" he again mentioned the bitterness he left about his inner self. He is a person who misses his past and he always feels alone. He could never find happiness in his life and also he was never satisfied with what he could get. In most of his poem we could see he miss his past days and how he could never get those precious life back but always wishes he could. Here he mentioned the life in which he could never get the warmth he got before during his younger years. He misses his youth where girls and boys play among themselves.

“Khuaiang rauh san run, aw! Nang ang hian,

Luahloh run min chan ka rual duh ten;

Hlimten len laiin kar lam hlaan,

Tuan zai an rel ta min dawn lo te'n" (19-22)

*Like an old beehive left by the bees*

*My close friends have left me alone*

*While I am still happy with their presence and friendship*

*They turn away without thinking of me*

In this poem he mentioned the hardship he faced and how he missed his past life. In his present life he could never get total satisfaction. He always drift in his own imagination and it made his life better at least for now.

In the poem "Ainawn", Zirsangzela look back on the last ten years and wanted to bring back those years as his love for a girl whom he called her Ainawni, (a very beautiful Mizo flower), who was much younger to her. He wished he would be younger as he could not have a few talk with her. He



wished he was ten years younger so they could've been the same age and thought they could've been good friends.

“Kum sawm tal chauh koh kir,

A rem lo maw?

Chutin chhai nang e - Ainawni” (13-14)

*If only for ten years I could call you back*

*O would seek for your love – Ainawni*

Zirsaangzela's creates an imaginary world where he could have been living with the young girl that he adore so much. In his wild imaginary world he could bring back those past years and all those happy moments. The poet always drifts away to these worlds when he met uncertainty in his present life.

### III. ZIRSANGZELA AND NATURE:

Zirsangzela, in his poems, presents himself to be a part of nature, witnessing its minute changes and listening to its voices and needs. Zirsangzela reiterates his belief in nature as alive and providing lessons to be learnt. Nature is seen by Zirsangzela as a symbol of harmony, giving life, caring, and providing the needs of human beings, physical as well as spiritual nourishment, and the inspiration of his imagination. Zirsangzela sees himself as a part of nature and the thought of it enables him to find out the real meaning of his existence on earth.

#### A. Zirsangzela's Imaginary world

Zirsangzela presents life as imaginary and visionary yet beautiful and enjoyable. This is because he thinks that what is more important to man should be what he feels; that is, his moods and passion and this is what he presents in his poems. Zirsangzela Hnamte emphasizes this using his poems on nature which composes of feelings and moods such as truth, love, patriotism, goodness, humility, innocence, and has beauty as its physical element.

Nature is sensuous and so, stimulates imagination in man. It opens the innermost mind to better possibilities as we are bound to express the innermost part of our mind in a passionate, sensuous and expressive tone. Imagination, which is the origin of all emotions, is born out of imagery. Imagery is used by poets in diverse ways. Imagery comes in various forms and this is why poets like the Romantics use all kinds of imageries to present their emotions as well as the true nature of man.

Ijeoma states:

Imagery is a picturesque poetic device. It is the aesthetic use of images to help implant in the mind, vivid situations, or objects expressed in a poem. It could be said to be the visible and sensuous presentation of anything in literature. An image therefore, is an impression of pictures of something, scenes or situations which may or may not be appealing. It helps to give precision about what a writer or a poet is talking about. (21)

As imagery should come clearly stated and realistic; it should be able to change the readers of such texts. Zirsangzela uses imagery to fill his writings with imageries so as to change the individual, to change the attitude of the

Mizo and make them better individuals so that the Mizo society could be a better place. This is because Zirsangzela believes that a better society begins with a better individual. In addition to the clarity and intensity imagery provides, it also serves to deepen the meaning of his poems.

Zirsangzela uses imagery to increase the emotional content of his works. This is because he thinks that imagery sets up waves of association in the mind that have other than a purely concrete significance. The use of imagery attempts to make communication more vivid, more immediate or more exact; an image should help us see, feel, and focus our thought more clearly and sharply on what the poet is trying to convey or describe. Basically, its function is descriptive, yet in a deep sense of the word, as it does not seek to give simple, factual, or physical representational, but more to evoke feelings in the reader and atmosphere within the poem. The effectiveness of imagery comes from its being a relict and a representation of sensation. Some critics look for much of the meaning of a poem in its imagery wherein they expect to see the mind of the poet more truly revealed than in whatever the poet explicitly claims to believe.

Watson opines that William Blake depended largely on imagination which must be allowed to blossom as a powerful weapon that a poet needs in order

to get an insight into reality. Imagination is exploited either for revelation of spiritual truth or for political change or for enriching life. On this he submits that:

The ability of the Romantic poet to use his imagination in such a way is a fundamental feather to his Art; it enables him to transform his world and to escape from it. The restriction of his day to day existence can vanish as he either exercise power over the world or enters a world of his own. (12).

Zirsangzela can be regarded as a poet building paracosmic world in his poetry. However, the worlds he creates are not similar to the fantasy and make-believe world that children created. MacKeith states, "This is the 'Paracosm,' i.e., the spontaneous, but maintained and elaborated private world." (261). Paracosm can thus be understood as an imaginary world, or a fantasy world, where humans and/or animals are involved or perhaps even fantasy or alien creations. Unlike children who created a fantasy world to break away from reality or use it as a means of escape from the real world, Zirsangzela creates an imaginary world which he wants to enjoy with others and longs to live in harmony with others in that world.

Ijeoma states that “the love of abstractism and sensuousness in Art over science as expressed by Romanticists through the use of imagery, nature and supernatural elements is to sensitize the people on the need to see life from a different perspective.” (24). Zirsangzela Hnamte’s use of Paracosm in his poems is also to sensitize and motivate his readers to see a better world for the people to live. His poems urge humans to build a better world.

Zirsangzela expresses his dream in the poem “Zo Nun Mawi.” In this poem, he urges the Mizo to go back to their past, but beautiful culture which is his dream world. In the mind of Zirsangzela, *Zo Nun Mawi* is not heaven, it is neither a place that is spiritual nor supernatural nor a place that is too far and cannot be reached. According to Zirsangzela Hnamte, ‘Zo Nun Mawi’ is a place where there is wisdom, honesty, courageous, truth and faithfulness, a place where the Mizo can live without envying others.

Zirsangzela always drift to the past years and reminisce long gone years, which we can know from the poem “Zonunmawi”. He is a person who always wanted to bring back the past and this shows that he is a romantic poet and have all the attributes for it.

ZIrsangzela sometimes feel the hardship of human life in this earth. When he looks back on all the troubles humanity could endure he wished he could just fly away to a different place building a paracosmic world, which is the world of a butterfly. Due to these events it made him more aware of his surroundings. He greatly appreciated nature, which God beautifully created and finds peace and tranquility in it. In his poem “Phengphe nunnem” he took a closer look at the lives of a butterfly.

“Leng der der thangvan zauvah,

Par tin zu lawr phengphe leng;

Thlum tin chhim tlai nilenin.

Zal nan run a chham si lo” (1-4)

*Flying merrily up in the sky*

*Feeding with the choice of your flavors*

*All day long with no scarcity of food*

*And no such thing as homelessness;*

*And lie down for a good night sleep every now and then.*

This is the reason why the poet Zirsangzela wants to drift away from all the hardship of human life. When he sees the life of a butterfly he wants to be like them. Butterflies fly peacefully in the sky and feed on the sweet of the flowers and when night comes they have a good place to rest. The poet wants a life where he would not have to care about the future and also when he looked to the life of a butterfly, he always wanted that kind of life and wanted to escape from the reality of the human life and joined her in her butterfly world.

“Theih chang ve se len thiaman,

Tuangtuah par an vul lai ni,



Chhun rawlah va ring i la,

Hring nun sual hnutiang chhawnin.” (5-8)

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

*During a day time I would feed on it*

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

He feels that butterflies do not have any wrongdoing or are a burden to others unlike humans who are filled with negativity. They are filled with hate and always thinking of inflicting harm towards others. He is fed up with all these attributes and never wanted this sort of life.

“Phengphe nun nem leh zaidam.

Vah khuai, tho leh hmiripan;

Par zu dawn za thlir changin,

Hringnun hi ka tahpui thin.” (13-16)

*The tender and meek butterfly*

*Seeing them feeding merrily with their fellow flies and insects*

*I would cry for the human world*

Zirsangzela could not find any satisfaction during his time; he knew all the imperfections in humans. Instead he wanted the life of a butterfly, and at the end he not only wanted to escape from his life but also even would ask them to visit his home rather than having people along.

“Phengphe nunnem len thiami,

Lo leng leh la kan runah;

Kei a riang leh par mawite,

I ngaiin kan kiu vawng vawng” (17-20)

*Please come back you butterfly*

*To my humble abode*

*You would find me an ever lonely man*

*Longing for you O beauty!*

He feels that only he did not need to follow the life of a butterfly but feels that everyone should follow the example set by it. He feels that humans have a lot

to learn from these soft natured living beings; Zirsangzela always drift away from these world into his imaginary world.

**B. Zirsangzela and Pantheism:**

Mander states:

The term Pantheism is a modern one, possibly first appearing in the writing of the Irish freethinker John Tolland and constructed from the Greek roots *pan* (all) and *theos* (God). But if not the name, the ideas themselves are very ancient, and any survey of the history of philosophy will uncover numerous pantheist or pantheistically inclined thinkers; although it should also be noted that in many cases all that history has preserved for us are second-hand reportings of attributed doctrines, any reconstruction of which is too conjectural to provide much by way of philosophical illumination.

At its most general, pantheism may be understood positively as the view that God is identical with the cosmos, the view that there exists nothing which is

outside of God, or else negatively as the rejection of any view that considers God as distinct from the universe.

Pantheists consider themselves to be an integral part of Nature, which they should cherish, revere and preserve in all its magnificent beauty and diversity. They strive to live in harmony with Nature locally and globally. They also acknowledge the inherent value of all life, human and nonhuman, and they strive to treat all living beings with compassion and respect.

It is believed by Pantheists that all humans are equal centers of awareness of the Universe and nature, and all deserve a life of equal dignity and mutual respect. To this end they support and work towards freedom, democracy, justice, and nondiscrimination, and a world community based on peace, sustainable ways of life, full respect for human rights and an end to poverty.

Pantheism is typically monistic, finding in the world's unity a sense of the divine, sometimes related to the mystical intuition of personal union with God

Zirsangzela believes that God and his divine spirit pervaded the entire universe – both animate and inanimate. Life in every flower bud, insect and the stone in the hill side, the trees, and the stars were all a part of the divine life. He believes that God shines through all the objects of nature, investing

them with a celestial light. He finds him in the shining of the stars. This immanence of God in nature, gives him mystic visions. Zirsangzela believes that there is a divine spirit pervading all the objects of nature. This belief in a divine spirit pervading all the objects of nature is called pantheism. Zirsangzela loves all objects of nature; but he is concerned for less with the sensuous manifestations that delight most of the poets of nature than with the spiritual that he finds underlying there manifestations. The divinization of nature, which began in the modern world at the Renaissance and proceeded during the eighteenth century, culminates for English literature during the Romantic Period. Like the Romantics, Zirsangzela seeks for beauty in meadow, woodland and the mountain top, and he interprets this beauty in spiritual term.

Zirsangzela is a Pantheist because he feels a deep sense of peace and belonging in the midst of nature, inside the forest, by the river, or on a mountain top. He is speechless with awe and wonder when he looks up at the sky on a clear moonless night and sees the Milky Way thickly strewn with stars. He is deeply touched by the moon on a bright moonlit night, the sun, the stars and other heavenly bodies. When he sees breakers crashing on a rocky shore, he is uplifted by the energy and creativity of existence, he also finds music in the sounds created by the crashing of waters on rocks.

Zirsangzela is a poet of nature because he is never tired of writing about nature. In his nature poems, he dealt with his experiences about nature, his contact with nature, his appreciation of nature, his participation in nature, his love for nature, his passion and sincerity about nature. He was pleased by the sounds and sights of nature and nature to him is an appetite that satisfied his hunger by feasting his senses on the various forms of nature. Nature to him was also a source of love and happiness that arouses his feelings and emotions.

One important tenet of Pantheism, according to Norman Geisler states:

God is understood in the highest and most significance sense not by sensible observation nor by rational influence but by mystical intuition. The central pantheistic conception of God is the absolute unity and transcendence of God. The supremacy and unity of God is the core of ultimate reality and the basis of everything derived from him.

There is a connection between Christianity and Pantheism. Plumptre states:

"One must also remember that many passages from the New Testament, as

well as many of the most spiritual Psalms of David, are full of pantheistic ideas, and pantheistic interpretations of God and Nature." (26)

Zirsangzela is a Christian Pantheist. Zirsangzela was not a scientist, it is conceivable that he will not have in-depth knowledge about the universe, the creation of the earth or theories about evolution and creation other than his believe as a Christian. Today, when new knowledge about nature is revealed through science, that knowledge supplements earlier, imperfect efforts to express our understanding of the divine. In fact, new scientific understandings of the true nature of the cosmos may totally overturn earlier understandings about the divine. However, Zirsangzela is firm in his believe as a Christian about the creation of the earth, the universe and everything that can be seen and felt.

"The Scriptures of the Old and New Testaments", which is believed by Zirsangzela as "the Word of God and the only infallible rule of faith and duty," and as the word of God can be regarded as pantheistic. Christians believe in a God who is present and active in this world, a God who can dwell in each person if they accept the grace of the Holy Spirit. Yet, that same God is also the one who transcends the world, who passes far beyond the material universe and far beyond human comprehension. Elements of Christian



pantheism derive from gospel roots like St. Paul and the Holy Spirit. Paul said to the Athenian in Acts 17:28: “For in him we live, and move, and have our being.” Paul also states in his letter to the Colossians in Col.1: 16-17: “For by him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities: all things were created by him and for him. He is before all things, and in him all things hold together.”

However, Paul can be considered a selective pantheist. To him, God is active in the world, sustains the world, and in the case of those who follow Christ he enters into their mind and body and in some sense becomes one with them. Paul implies that there is almost a bodily incorporation of Christians into Christ.

The other root of Christian pantheism lies in the understanding of the work and nature of the Holy Spirit. In Acts 2:1-3, the Holy Spirit fills the Apostles and gives them the power to speak in tongues. The Gospel of John and the Epistle of John both extend the idea of the Holy Spirit, so that it will fill all Christian believers and guide them. Later Theology identified the Holy Spirit as an integral part of the trinity and therefore part of God. If the Holy Spirit

entered each believer, this meant that God entered. Like Paul's position, this too was a form of selective pantheism.

In both cases, the form of pantheism is not expansive. When Paul speaks of the body as the temple of God, he does not mean that this worldly body should be worshipped- but rather that its instincts and desires like sex and gluttony should be suppressed so as not to defile the temple. Paul places the flesh or the body in direct conflict with the spirit.

Zirsangzela shares Paul's belief that God is active in the world and that God sustains the world. Zirsangzela invokes God to be his keeper, his guide, his deliverer and savior and asks God to participate and take part in his daily living. He regards God as present in the cosmos and everywhere and not as a resurrected God living in some heavenly paradise. In *Remna leng rawh se*, Zirsangzela asks God to interfere and be a guide to him, to others who believe in Him. He states:

En teh Lalpa, i siam khawvel buaina chhumin a zin,

Hringfa leng aw! I kutchhuak ngei, i hmangaih berte hian;

I thu anga inrem aiin an thlang zawk buai leh suauna,

He hmun hrehawm tahnaah hian i kut chak rawn tir la,

Remna lo leng rawh se. (1-5)

*Look, Lord, the trouble clouds are covering your created world*

*Your dearest human beings have chosen to turn against you*

*They prefer troubles than your loveliness*

*Send your loving arms to this world*

*And let peace reigns again*

Here, Zirsangzela prays not only for him but for the whole world and asks God to be the guide and guardian of the world and helps in the fight within the world to become a peaceful place.

Zirsangzela is a Pantheist because he believes in supernatural beings; he believes in God, he believes in supernatural powers more influential than human beings. He is a great admirer of the beauty of nature but he has something more worthy of reverence than the beauty of nature and the power

of the universe, and that is God the creator of the universe and all the things that can be seen.

#### IV. THE RELATIONSHIP OF MAN WITH NATURE:

It can be seen that Zirsangzela, in his poem is fascinated by the philosophical issue of the interaction and relationship between the individual and nature. The importance he attaches to nature is remarkable and extraordinary. A significant one among the predominant ideas of his poetry is his attitude towards nature. Many of his lyrics begin with the description of natural scenes or landscapes. Nature, instead of being just symbolic artifice often becomes the immediate subject and important inspiration for him.

It should be admitted without a second thought, the vast presence of nature in Zirsangzela's poetry. The individuality of Zirsangzela lies in the fact that he has presented in many of his poems an inspiring and emotional description of man's relation with nature. He is a poet of the sun, of the rivers, of the moon, of the sky, of the clouds, of the stars, of the life of nature in its physical as well as spiritual facets. Zirsangzela Hnamte reveals the inner soul of nature through his poems and make nature a teacher for him and for others. Zirsangzela Hnamte emphasized the moral influence of nature on man. He spiritualized nature and considered her as a great moral teacher. According to

him, nature deeply influences human character and provides lessons in all walks of life.

Perhaps one of the elements for which Zirsangzela Hnamte is most famous in his poetry is his use of nature and the inspiration he draws from its offerings. Zirsangzela Hnamte draws inspiration from the physical natural surroundings, and he also gains insight by examining the internal nature of man. Both internal and external natures seem to be interwoven in Zirsangzela Hnamte poetry. Zirsangzela Hnamte enables his readers to enjoy and know more about life by teaching them to look at and dwell in the natural world, teaching them how to walk hand in hand with nature. Through his poems, Zirsangzela Hnamte shows a way to establish a better world and a better life and has taught how a close relationship with nature could be created in order to give birth to a peaceful and harmonious life in the world.

**A. Nature as a friend:**

Human being is not only a part, but also a product of Nature. This is true to a great extent that human beings are moulded physically, mentally and emotionally by spiritual atmosphere as they are by their surrounding social, cultural, educational and other such environments. There are representations

of nature as a living being in legends throughout history and nature has been described as ‘Mother Earth’, presenting her as friend, a nurturer, a developer and a sustainer of life. This thought made people intimately connected to the things that surround them, from the smallest to the largest creatures, the moon, the stars and even supernatural things. Zirsangzela Hnamte feels that Nature is the ultimate lofty, noble thing. Even the tiniest and smallest things in Nature to the biggest and most powerful seem to have a great appeal to the human mind.

This aspect of nature being seen as a caring and loving mother is presented in Zirsangzela Hnamte poems. In “A pawl mange ka thian” the poet says:

Aw biaklai Khuanu leng,

Kei lungmawl hian ka ngen a che;

Tuna kan tah leh rumna hi,

Malsawm tinreng chantir nang che. (18 – 21)

*O Mother nature*

*I pleads you to turn this sorrowful world*

*Into a blessings for all the abode*

Here, the image of Mother Nature (Khuanu leng) is presented into the world of a fatherless child and asked her to changed their tears to blessings. In his other poem “Thlafam min chansan le”:

Khua a lo reiin tuanna tlang a lo dang ang a,

Chhingkhual lenrual chun leh zua chawi zinga mahte'n lengin;

Lamsul ang hawnga kan run in lawi leh ni te'n,

Ka dawn ngam lo, hriih a hai dawn mang e. (8 – 11)

*With the passing of times we settle at different places*

*The other embrace their loved ones and family*

*When I return from the fields to my humbly homes*

*I cannot think of the loneliness I would see*

In these lines, the poet manifests the importance and need of love, humility and mutuality, which sustains the developing and growing of the child bound by the law of nature.

In “Remna leng rawh se”, Zirsangzela Hnamte reflects upon the transition period and he was influenced by the movement of independence for Mizoram from India. It can be said that the poet is being deeply touched by these changes around him. The gradual destruction of the natural environment, the death of near and dear ones and the decline of moral and spiritual values are reflected in the first stanza:

En teh Lalpa, i siam khawvel buaina chhumin a zin,

Hringfa leng aw! I kutchhuak ngei, i hmangaih berte hian;

I thu anga inrem aiin an thlang zawk buai leh suauna,



He hmun hrehawm tahnaah hian i kut chak rawn tir la,

Remna lo leng rawh se. (1-5)

*Look, Lord, the trouble clouds are covering your created world*

*Your dearest human beings have chosen to turn against you*

*They prefer troubles than your loveliness*

*Send your loving arms to this world*

*And let peace reigns again*

These lines are evidence which shows that human being needs nature in order to be comfortable.

Zirsangzela would often speaks to nature – living and non-living as if they were human being. To him, human life is bias and imperfect without their presence. In one of his songs “Darthlalang”, he says:

Run tin mawitu awih lai dar mawi,

I tel lo chuan hringfa leng rel;

A kim thei lo kumtluang chena danglam ngai lo. (1-2)

*Every homes beauty, fondly loved by all, ye mirror.*

*Life's imperfect without thy presence felt.*

*For you are unchanged through the ages.*

The way in which Zirsangzela speaks of *Darthlalang* (mirror) tells that our existence as human being is imperfect without nature, and that nature is part of our necessities for survival. William Wordsworth correctly said that, "Nature is endowed not only with life and feeling, but also with will and purpose." (19) Zirsangzela also see the responsibilities of mirror, and stress its importance in terms of its usefulness. Not only that, it stand out from other things as it never changes and reflects the true images of everything. It never

fakes and gives only the true image of everything. To him, mirror is perfect in its judgment. He says:

Thudik tantu, huaisenna thuam famkim sinin,

Roreltu dik I lo ni e. (4-5)

*Siding with truth and knows no fear.*

*You are the true and righteous judge.*

To him, nature best explains the reality of human beings. He would speak to nature as though nature is his friends in times of loneliness. In his song “Luahlon Run”, he spoke to nature and shared his loneliness:

Khuai ang rauhsan run aw nang ang hian,

Luahloh run min chan ka rualduhten;

Hlimten len lain kar lam hlaan,

Tuan zai an rel ta min dawn lo te'n. (17-20)

*“Like the bees that vacate their beehive*

*Love ones left me for another about*

*Merry were they in far off places*

*And left me stranded in loneliness (17-20)*

In “Phengphe Nunnem”, he not only speaks to nature but invites them to share his feelings and to know them better. He was feeling lonely without their presence felt. He said to butterfly:

Phengphe nunnem len thiami,

Lo leng leh la kan runah;

Kei a riang leh par mawite,

I ngaiin kan kiu vawng vawng. (13-16)

*Thy tender hearted butterfly*

*Come thou to my lonely abode*

*For I am crushed by loneliness*

*I deeply longed for thy presence.*

## **B. Nature as a teacher**

In his “Preface to Lyrical Ballads,” Wordsworth states “Poetry is the image of man and nature,” (9) illustrating his idea that man and nature were created with each other in mind and were meant to depend on and inspire the other.

As a true believer in the influencing power of nature over man, Wordsworth believes that nature’s teaching and its influences are so great that many of the evils and problems of life will never succeed in establishing their superiority over man. Wordsworth believes that nature is alive and providing lessons to be learnt. His poems portray Wordsworth as a man who allows nature to shape his mind as he finds comfort and an escape in its beauty and peacefulness. From the nature surrounding him, he is able to grow spiritually and mentally. Wordsworth

emphasized the moral influence of nature. He spiritualized nature and regarded her as a great moral teacher, as the best mother guardian and nurse of man, and as an elevating influence. He wants to be happy and gay and he wants whatever he sees before him to be full of happiness. His optimism springs from his contact with nature and to him, there is no greater teacher than nature. Zirsangzela takes nature as his guide and protector. When he observes the beauty of nature surrounding him, he has a pleasant thought that the beautiful things produced by nature gives him pleasure.

Zirsangzela endows each and every object of nature with life. He unites nature with man. He looks on nature to hear the music of humanity. Zirsangzela believes that man can get lessons from nature for his edification if he brings, with him 'a heart that watches and receives'. Nature can be a perfect educator of man and in many of his poems the poet represents the education of man from a close observation of nature. Zirsangzela asks others to come out into the open since they can learn more about man and about moral good and evil from the spring woods than from all the sages. Zirsangzela talks about nature's healing power, which for some may be merely outward doctrine, but for him a fact of experience.

Zirsangzela Hnamte, pondering the nature of other created things, finds that human beings are imperfect and greedy. To him, nature best knows and explains human. His views on this are seen in Darthlalang:

Partlan sirva nungcha zawngten an iai nem khuanu

malsawmna,

Mahse duham chin lem nei lo hringfa lengte'n;

An bel thin che tukchhuakin maw I zarah hian,

Mawi leh zualna beisei chungin. (5-8)

*Every birds that feeds on the flowers*

*They do not complain the blessings of God*

*But the ever greedy human prays to you everyday*

*Longing for more beauty in them.*

In this poem, he used the nature of birds to explain the greed of human. For other created beings like birds, they were happy with who and what they are. They know their reasons for existence and never complain. They eat and drinks to their fill and never greed for more than what they can consume. As for human, in spite of their greediness, they were trying to appear perfect in front of mirror every day, but never satisfied.

Nature is not just a metaphor for him. According to him, nature serves as a good teacher. In Wordsworth's poem, *The Tables Turned*, we find the role of nature as that of a teacher:

One impulse of vernal wood  
May teach you more of man  
Of moral evil and of good,  
Then all the sages can. (23)

Like William Wordsworth, Zirsangzela's view on nature as a teacher is seen in *Darhlalang*. He said:



Mahse nang chu danglam ngai lo thudik tantu I ni si a

Khawvel mawina inbumna thil mai mai te hian

Chatuan an tling zo dwn si lo chawilai darmawi

Hmuh tira fiahtu I ni e. (13-16)

*But you are unchanged and stand firm with truth.*

*For the mortal beauty of this world last not for long*

*You showed this truth, and proof this truth (13-16)*

This stanza shows the way in which Zirsangzela view nature, and its role as a true teacher. Not only that, it guides human being to the correct way. The beauty of this world, with all its immorality is nothing but mortal. It comes and stays for some time and fades away.

In “Phengphe Nunnem”, he talks about the unifying power of nature. In this poem, the beauty of nature teaches man to live in peace and harmony with

each other and from that, they can enjoy a new heaven like world on earth.

Zirsangzela says:

Chhun nipui sen sa hnuaiah,

Thlir chang thinlai tihlimtu;

I sakruang ze tin tial mawi,

Par zawng nen an mawi mang e. ( 9 – 12)

*Even under the scorching sun,*

*Seeing you filled my heart with joy;*

*Your whole beautiful curves colours,*

*With all the beauties of flowers.*

## V. MAN AND DEATH

Death is a source of terror and fear, and the concept of death fosters fear in the human mind because it is beyond their understanding and control. Death brings with it sadness, separation from loved ones and the ending of a happy life. So, death remains an unwanted reality for many people. Death is an enemy and is placed on the other side of happiness because it is dreadful and unpredictable and nobody wants to have a union with death. However, we are born to die and there is no escape from death and whether we like it or not, we are all going to face it.

The theme of death fascinates many poets and one among them is Emily Dickinson. Ren-Xiao-Chuan investigates in his article “Death and Immortality: The Everlasting Themes” and concludes that the topic of death and eternity occupies most of Dickinson’s poems. The survival of the soul after that is one question that she deals with in her writings. (96)

The theme of death has immense importance in Zirsangzela’s poetry, which can be observed by the frequency of its occurrence and by the intensity of its images. Zirsangzela was a nature poet, a poet who speaks of all natural things, and in talking about natural things, he understands the depths of emotion of

human beings. He displays an insight into simple instances in human lives and other aspects that touches human lives. In the poetry of Zirsangzela, the reality of death has a fundamental importance, becoming one important theme and concern. In his poetry it may be possible to identify his major attitudes and viewpoints about the reality of death. In these poems one can find not only his own experience and personal impressions about mortality but also some echoes of his cultural background, the Mizo-Christian tradition.

Zirsangzela was also profoundly influenced by his Mizo origin, from which he acquired a distinguished eloquence and a very developed notion of style as well as the ability of using and creating metaphors in the Mizo tradition, together with his personal and natural sense of humor which are full of enthusiasm and energy. An important element of the Mizo influence on Zirsangzela is the religious experience which gave him sensibility to the sound of the words, and the rhythm of phrases, the cadence, the musical feelings, and the impressive rhetoric.

One aspect of life that touches everyone is death, whether it is the loss of a parent, a child, a friend, a neighbour or a loved one. In “Thlafam min chansan le”, we experience the aftermath of the death of a beloved father. Zirsangzela’s poems on death are usually centered on his own self, showing

always his own attitude towards the suffering and the aftermath of death. In reading the poem it is possible to see how much the poet is touched by this death, and how the poem is carried with emotion and pain. The poet says:

Ka hringnun hian hriatthiamna ni nei ang maw aw,

Ka phal thei love zua lungmawl, thlafam min chansan hi;

I hrailengte'n ui chung zela kan auh che hi

Ngai lo ianga thlafam min chansan le?

Min awmpui la hmangaih lal lunghnemtu,

Zua lova chhun ni leh zan rei kan hmang tur hi;

Ka hringnun hian a tuar thiam lo a ni. (1 – 7)

*Would I ever understands*

*Why do you left me for another world*

*Your dependents cries and long for your presence*

*Aren't you thinking of us when you left us?*

*Abide with us O God of the lonely*

*Be with the children of the fatherless*

*I can't understand why I am so alone*

In this poem, the poet is deeply touched by the loss of a father. Here, the poet is becoming a deeply sensitive poet; he is touched by the sadness that surrounds him, he is lonely because of the demise of a beloved father, unlike his poems on nature and other happy poems, the poet is weakened and discouraged.

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## Chapter – 4

## CONCLUSION

A romantical analysis of the poetry of Zirsangzela has been done in this study. Reading these works focusing on the element of romanticism in them has been a delightful aesthetic experience.

Zirsangzela is a dissatisfied individual. He was dissatisfied with the circumstances of his own life, with his age, with traditions of the day and with the general fate of humanity. Zirsangzela's poetry is, therefore, often pessimistic in tone. He revolt against the existing conditions and seek to reform them, even tried to escape into the past. His past life have a special fascination for him, for they not only provide him with an escape from the sordid realities of the present but also delight his heart by their colour, pageantry and magic. The remote, the distant, and the unknown delight him for this very reason.

The striking presence of three elements makes the poetical works of Zirsangzela literally valuable:

1. The realistic portrayal of human interaction with nature.
2. A pervading sense of the inter relatedness of all the elements on the earth
3. The successful attempt to give voice to the muted others--nature, and the other underprivileged sections of humanity. The poems studied bear witness to the sensibility and environmental proficiency of Zirsangzela.

Love of Nature is of great significance in the poems of Zirsangzela. He is a worshipper of Nature and this is the predominant feature of his poems. Attraction to life through Nature is one of the main features of the poetry of Zirsangzela. For him the world of Nature was the guide, philosopher and teacher for man. Zirsangzela awakens the thoughts of man to the loveliness of Nature with noble ideas of life.

Though not a voracious reader of the Romantic poets, Zirsangzela manages to possess the same imaginative power and poetic thoughts which have enriched English literature to a great extent. Zirsangzela brought Nature to a very high level of excellence. Zirsangzela was, of course, a revolutionary in the sense of the Romantics; he was not a poet-critic teaching his generation how to write true poetry. But he explores the immense potentiality of Mizo poetry which

inspired many young Mizo who fell in love with his poems and see the world in a new spirit. Hence he may really be called a true poet of relationship of man with nature.

He rallies against the accelerating destruction of man's morale; he acts as a messenger of the need to unite man with nature and voiced it in his poems. This point appeared a fair metaphor for the bridge that those of us now living need to make between our present efforts to heal the planet's wounds and the visions of possible harmonies between humanity and nature, and our past and present selves. Zirsangzela is afraid that Mizo might forget the fact that their unconquerable minds are vitally dependent upon natural support systems. His warning is valuable and important to make claims for the historical continuity of a tradition of environmental consciousness. His poetry expresses a new vision of listening to, appreciating, and understanding nature as an animate, equal partner with humanity. He challenges the belief that human beings are ideal beings because they have abstract intellectual self-identities and the "other" is merely an emotional, natural resource for their needs. He does not believe that material resources are supplied by an invisible, undeletable source.

As humanity continues to journey on, questions arise as to how nature is supposed to be regarded. How are we to 'progress' and simultaneously preserve ecological harmony with nature? Zirsangzela's poems partially answer these questions. The tempo of Zirsangzela's poem is smooth and free flowing, due in part to the colloquial tone of voice Zirsangzela creates in his choice of words. He uses simple and words which can easily be understood. This tempo and tone creates a feeling of ease and peaceful serenity. Narrating many of the events he presented in present tense, takes little pauses between explicating his experience of crossing a river, going on an outing for fishing, passing through a green forest or glancing at the moon at night. It is as if the speaker is somehow absorbing the moment of just being in nature. In these momentary pauses of reflection, Zirsangzela shows us how we reconnect with nature. In these moments, humanity comes to understand that he, like every other creature, is a part of this ecosystem, and with conscious awareness of this fact, we can begin to work towards a 'promising' relationship of balanced needs — both of humanities and nature.

His poems present the close relation that man shares with nature. He has valuable knowledge of nature, respectfully hearing the music of the winds, land, society and family. Even in his most patriarchal moments, Zirsangzela's poetry expresses appreciation for men's interdependence with nature and

women. Zirsangzela gives life and expresses the voices of the unheard through his poems. He voices the songs of the birds, prays for the fatherless child, and he begs for the poor.

It may be useful to explore the contribution that Zirsangzela can make in the field of art, education and humanity. Just as the integration of sensory, intellectual, emotional, and imaginative paths help writers and readers to connect with their natural surroundings; it could be that learners and listeners will respond more emotionally to a presentation that touches upon the different senses.

The above conclusions show that humanity can indeed learn to listen to Nature's voice as revealed through romantic principles, ethics, poetry, and a reverence for our nonhuman partner. Although, as partner, Nature's language differs from our own, we still have the possibility of working cooperatively with it. The result is a healthier, more aesthetically pleasing environment for our own and future generations.

Zirsangzela, as a poet, not only focus on the nature and its co-existence with the human beings. Being a Christian, he study and glance at the world though the Christian perspective. According to him, the ultimate goal of the created

things are to please their creator God – be it living or non-living things. The human, even though are authorized to exercised power over the other creatures, needs to learn from the other creatures now. The others created things changed not in characters, whereas human do. ‘We are greedier, as his famous songs said of human, the greedy humankind...ever long for more beauty’. (mahse duham chin lem nei lo hringfa lengte’n; ...mawi leh zualna beisei chungin).

From the summary of his songs, we can learn of the pessimistic nature that Zirsangzela had on his world outlook. He sees the perfection of nature, of the past generations of human; but not his present world. He saw the dark side only. However, as tragedy often precedes romanticism, the great poet were often the ones who face difficulties or tragedies. In Zirsangzela’s life also, we saw his loneliness, longing for friendship, and his memory of the good old days that he had spent with the love ones. His pessimistic nature cannot be overruled. However, this produced romanticism with his poem, and in fact, he invites human to learn from nature, and believes in the bright future if they learn from nature.

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### **Romanticism in Zirsangzela Hnamte's Poetry**

Romanticism has influenced and motivated the poetry of the 21<sup>st</sup> century as is evidenced in the works of poets and writers down the ages in almost all cultures of the world and this is true in the context of Mizo literature also.

Romanticism is described as “a literary movement, and a profound shift in sensibility, which took place in Britain and throughout Europe roughly between 1770 and 1848. Intellectually it marked a violent reaction to the enlightenment. The triumph of the values of imaginative spontaneity, visionary originality, wonder and emotional self-expression over the classical standards of balance, order, restraint, proportion and objectivity. Its name derives from *romance*, the literary form in which desires and dreams prevail over everyday reality” (Drabble 842 - 843). The basic aims of romanticism are various: a return to nature and belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of national pride; and the exaltation of the senses and emotions over reason and intellect.

Perhaps, more useful than definitions will be a list of characteristics of romanticism; though romanticism was not a clearly conceived system. "Among the aspects of the romantic movement in England, the following may be listed: sensibility; primitivism; love of nature; sympathetic interest in the past, especially the medieval; mysticism; individualism; romanticism criticism; and a reaction against whatever characterized neoclassicism." (Drabble 611) To [William Wordsworth](#), poetry should be "the spontaneous overflow of powerful feelings, recollected in tranquility". (45) In order to truly express these feelings, the content of the art must come from the imagination of the artist, with as little interference as possible from "artificial" rules dictating what a work should consist of. The concept of the artist, who was able to produce his own original work through this process of 'creation from nothingness,' is key to Romanticism.

All romantic literature is subjective. It is an expression of the inner urges of the soul of the artist. The poet does not care for the rules and regulations, but gives free expression to his emotions. Emphasis is laid on inspirations and intuition rather than on the observance of set rules. The poet writes according to his own fancy. And is often guilty of wild excesses. Romantic poetry is fanciful, introspective and is often marked by extravagance. Hence, it has been criticized as irregular and wild. As the poet is free to write on any theme, and in any form he likes, we have the immense variety of romantic poetry.



A romantic is a dissatisfied individual. He may be dissatisfied with the circumstances of his own life, with his age, with literary conventions and traditions of the day, or with the general fate of humanity. Romantic poetry is, therefore, often pessimistic in tone. A romantic may revolt against the existing conditions and may revolt against the existing conditions and may seek to reform them, or he may try to escapes into the past. The Middle Ages have a special fascination for him, for they not only provide him with an escape from the sordid realities of the present but also delight his heart by their colour, pageantry and magic. The remote, the distant, and the unknown delight him for this very reason. Revolutionary idealism characterises much of the romantic poetry: much of it is visionary in tone. In short the romantics look before and after and pine for what is not.

Zest for the beauties of the external world characterized all romantic poetry. Romantic poetry carries its readers away from the suffocating atmosphere of cities into the fresh and invigorating company of the out of door world. It not only sings of the sensuous beauty of nature, but also sees into the heart of things and reveals the soul that lies behind. The romantics loved not only the beauty of nature, but also the beauty of woman, of works of art, of literature and mythology. All that is unfamiliar and unknown attracts the romantics and it has a strange fascination for them. The element of “strangeness added to beauty” is the essence of romanticism.

According to Wordsworth, good poetry cannot be written at the first impulse of emotions. The emotions must be allowed to settle down and get purgated. A good poet must mediate and ponder over them long and deeply. In other words, poetry “takes its origin from emotions recollected in tranquility.” According to Wordsworth an experience has to pass through at least four stages before successful poetic composition becomes possible. First of all, there is the observation or perception of some object, character or incident which generates powerful emotion in the mind of the poet.

Secondly, there is recollection or contemplation of that emotion in tranquility. A considerable time is allowed to pass between the impulse and its recollection. At this stage memory plays a very important part. Through the period of meditation, sometimes, years are allowed to pass. In the course of these years the first impulse sinks deep into the poet’s conscience and becomes a part and parcel of his being. As, during the interval, the mind contemplates in tranquility over the impressions received by it, it is purged of the nonessential elements, accidents or superfluities, and is qualified by various pleasures. This purging or selective process is very slow. Time and solitude are essential for it. In this way, the poet’s emotions are universalized.

Thirdly, the poet’s memory revives the emotion in the mind itself. This recollected emotion is very much like the first emotion, but it is purged of all superfluities and dross

and constitutes a state of enjoyment. This brings the poet to the fourth stage when he is emotionally surcharged to compose poetry. He now composes poetry spontaneously.

Zirsangzela Hnamte was born on 1<sup>st</sup> December, 1952 at Sialsuk, Mizoram. His father was Kawlkhuma and his mother, Tlangruali. Zirsangzela Hnamte completed Lower Primary (Class III) at Sialsuk. He passed Middle School from Thiltlang where his father worked as a Government Servant. After finishing Middle School, he continued High School at Rabindranath Tagore International High School, Delhi, but earned his High School Leaving Certificate from Durtlang High School, Mizoram, and finished Bachelor of Arts from Shankardev College, Shillong.

After finishing B.A., he pursued a career as Primary Investigator in Economics and Statistics Department under the Government of Mizoram. In 1981, he joined All India Radio as the Production Assistant. After three years, in 1984, he was promoted to Programme Executive through UPSC examination. In 1999, he was again promoted to Assistant Director of AIR and he worked as Assistant Director of All India Radio till his death on October 15<sup>th</sup> 2002.

Zirsangzela Hnamte had been active as a poet since the era of the 1970s onwards. He composed his first poem, “Lo kir rawh” in 1969, and his last, which he wrote under the theme of ‘Intodelh Concert’ at Vanapa Hall was written on 26<sup>th</sup> March, 1999. During those 30 years Zirsangzela came out with beautiful poems depicting the beauty of Nature and his imagination. Although his poems draw upon a variety of events and themes, the importance of Nature and its influence on man can be seen in many of them. From a detailed study of his poems, we can see different elements of Nature being described. Such natural phenomena include things like water, sky, cloud, stones, different kinds of flower, wind, breeze, springs, river, the sun, the moon, the stars, sweet fragrance, day and night, different forms of vegetation like trees, green forest, grass, leaves, plants and flies like birds, butterflies. He even had the ability to personified unliving things like abandoned houses, mirrors, guitars, books and found lessons for human beings.

Zirsangzela Hnamte is a composer of patriotic poems in which he has selected for the subject of his poetry is Mizoram. In “Zo nun mawi”, the patriotism and love Zirsangzela had for Mizoram can be seen. According to him, the concept of *tlawmngaihna* - respect for elders, impartial care and goodness to all, desire to live for others without expecting anything and a selfless concern for the well-being of others, etc., which was deeply rooted in the culture of the Mizos had begun to be diluted by greed and selfishness. He was afraid that the Mizo society, bonded together by such

thing as *tlawmngaihna* would be a thing of the past. He therefore pleads the Mizos to revive and reform the society in the manner for which they were known before.

Zirsangzela Hnamte was not happy with the way Mizo had sold itself to greed and selfishness. This was clearly shown in his poem “Darthlalang”. He use mirror (darthlalang) as an example that reflects the true image and reality of the Mizos. R.L. Thanmawia writes in his essay *Zirsangzela leh a hlate*, “But the mirror of Zirsangzela is not a mirror just for the Mizos, it was a mirror for all the human beings throughout the world”. (122)

Zirsangzela Hnamte is a subjective poet, using his free expression to his emotions and does not care for set of rules and regulation. He gives importance to inspiration rather than on the observance of others and writes according to his own fancy. Zirsangzela Hnamte writes against the critics in the review of his poem “Zeenat Aman”, “I think it was just because the critics and I did not have the same opinion...I just composed it for the sake of beauty and beauty alone”. (45 – 46)

Many of Zirsangzela Hnamte poems are written from ‘a spontaneous overflow of powerful feelings’. In “History of English Literature”, N Jayapalan writes, “A romantic can feels more than there is to feel and sees more than there is to see. Even ordinary

objects and incidents excite his imagination and set up in him powerful passions” . (196)  
 Zirsangzela Hnamte has the ability to see things beyond and above normal human being could see. Even the lowest and smallest things in nature seems to have a great appeal to Zirsangzela’s mind and find lessons in them.

Zirsangzela Hnamte, as romantic poets, is often pessimistic in tone, he would revolt against the existing conditions and seek to reform them or try to escape into an imaginative world of his own creation and often escape into the past.

Zirsangzela hnamte would often speaks to nature – living and non-living as if they were human being. To him, human life is bias and imperfect without their presence. The way in which Zirsangzela speaks of nature tells that our existence as human being is imperfect without nature, and that nature is part of our necessities for survival. P.S. Sastry, in his “William Wordsworth: Preface to the Lyrical Ballads”, correctly said that, “Nature is endowed not only with life and feeling, but also with will and purpose.” (19)

To him, nature best explains the reality of human beings. He would speaks to nature as though they were his friends in times of loneliness. He not only speaks to nature but invites it to share his feelings and to know it better. He was feeling lonely without their presence felt. Zirsangzela Hnamte, pondering the nature of other created things, finds that human beings are imperfect and greedy. To him, nature best knows and explains

human, he used the nature of birds to explain the greed of human for they are happy with who and what they are. They know their reasons for existence and never complain.

Nature is not just a metaphor for him. According to Zirsangzela Hnamte, nature serves as a good teacher to human beings. Not only that, it guides human being to the correct way. The beauty of this world, to him, with all its immorality is nothing but mortal. It comes and stays for some time and fades away.

A romantical analysis of the poetry of Zirsangzela has been done in this study. Reading these works focusing on the element of romanticism in them has been a delightful aesthetic experience.

The striking presence of three elements makes the poetical works of Zirsangzela literally valuable:

1. The realistic portrayal of human interaction with nature.
2. A pervading sense of the inter relatedness of all the elements on the earth
3. The successful attempt to give voice to the muted others--nature, and the other underprivileged sections of humanity. The poems studied bear witness to the sensibility and environmental proficiency of Zirsangzela.

Love of Nature is of great significance in the poems of Zirsangzela. He is a worshipper of Nature and this is the predominant feature of his poems. Attraction to life through Nature is one of the main features of the poetry of Zirsangzela. For him the world of Nature was the guide, philosopher and teacher for man. Zirsangzela awakens the thoughts of man to the loveliness of Nature with noble ideas of life.

Though not a voracious reader of the Romantic poets, Zirsangzela manages to possess the same imaginative power and poetic thoughts which have enriched English literature to a great extent. Zirsangzela brought Nature to a very high level of excellence. Zirsangzela was, of course, a revolutionary in the sense of the Romantics; he was not a poet-critic teaching his generation how to write true poetry. But he explores the immense potentiality of Mizo poetry which inspired many young Mizo who fell in love with his poems and see the world in a new spirit. Hence he may really be called a true poet of relationship of man with nature.

He rallies against the accelerating destruction of man's morale; he acts as a messenger of the need to unite man with nature and voiced it in his poems. This point appeared a fair metaphor for the bridge that those of us now living need to make between our present efforts to heal the planet's wounds and the visions of possible harmonies between humanity and nature, and our past and present selves. Zirsangzela is afraid that Mizo might forget the fact that their unconquerable minds are vitally dependent upon natural



support systems. His warning is valuable and important to make claims for the historical continuity of a tradition of environmental consciousness. His poetry expresses a new vision of listening to, appreciating, and understanding nature as an animate, equal partner with humanity. He challenges the belief that human beings are ideal beings because they have abstract intellectual self-identities and the “other” is merely an emotional, natural resource for their needs. He does not believe that material resources are supplied by an invisible, undeletable source.

His poems present the close relation that man shares with nature. He has valuable knowledge of nature, respectfully hearing the music of the winds, land, society and family. Even in his most patriarchal moments, Zirsangzela’s poetry expresses appreciation for men’s interdependence with nature and women. Zirsangzela gives life and expresses the voices of the unheard through his poems. He voices the songs of the birds, prays for the fatherless child, and he begs for the poor.

It may be useful to explore the contribution that Zirsangzela can make in the field of art, education and humanity. Just as the integration of sensory, intellectual, emotional, and imaginative paths help writers and readers to connect with their natural surroundings; it could be that learners and listeners will respond more emotionally to a presentation that touches upon the different senses.

The above conclusions show that humanity can indeed learn to listen to Nature's voice as revealed through romantic principles, ethics, poetry, and a reverence for our nonhuman partner. Although, as partner, Nature's language differs from our own, we still have the possibility of working cooperatively with it. The result is a healthier, more aesthetically pleasing environment for our own and future generations.

Zirsangzela, as a poet, not only focus on the nature and its co-existence with the human beings. Being a Christian, he study and glance at the world through the Christian perspective. According to him, the ultimate goal of the created things are to please their creator God – be it living or non-living things. The human, even though are authorized to exercised power over the other creatures, needs to learn from the other creatures now. The others created things changed not in characters, whereas human do. We are greedier, as his famous songs said of human, ‘the greedy humankind...ever long for more beauty’. (mahse duham chin lem nei lo hringfa lengte’n; ...mawi leh zualna beisei chungin).

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his memory of the good old days that he had spent with the love ones. His pessimistic nature cannot be overruled. However, this produced romanticism with his poem, and in fact, he invites human to learn from nature, and believes in the bright future if they learn from nature.

This thesis is structured in the following chapters:

Chapter 1 – Introduction:

This chapter introduces the poet Zirsangzela Hnamte and his poems

Chapter 2 – Romanticism at a glance

This chapter elucidate the theory of romanticism, its importance in the field of literature and allied subjects and its influence in today's world.

Chapter 3 – Romanticism in Zirsangzela Hnamte's poems:

This chapter study the poems of Zirsangzela Hnamte with perspectives of romanticism through the different means of expression as seen and heard in his poetry. It is a study of characteristics of romanticism found in Zirsangzela Hnamte's poems, his spontaneity in composing his poems, recollection of tranquility, subjectivity, melancholy and most importantly, his view of nature.. Zirsangzela Hnamte reiterates his belief in Nature as alive and providing lessons to be learnt. Nature is seen by him as a symbol of harmony, giving life, caring, and providing the needs of human beings, physical as well as spiritual nourishment, and the inspiration of his imagination. He sees himself as a part of Nature and the thought of it enables him to find out the real meaning of his existence on earth.

Chapter 4 – Conclusion:

This chapter summarizes the major findings and conclude the study with the critical observations from the research undertaken.

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# ROMANTICISM IN ZIRSANGZELA HNAMTE'S POETRY

## **Abstract of**

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