

AN ECOCRITICAL ANALYSIS OF SERKAWN CONCERT HLATE

A THESIS SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

H.LALDINMAWIA
MZU REGN NO. 1725 of 2001-02
Ph.D REGN NO. MZU/Ph.D./967 of 26.05.2017



DEPARTMENT OF MIZO
SCHOOL OF EDUCATION AND HUMANITIES
DECEMBER, 2020

AN ECOCRITICAL ANALYSIS OF SERKAWN CONCERT HLATE

By
H.LALDINMAWIA
Department of Mizo

Supervisor
Prof. R.L. Thanmawia

Submitted
In partial fulfillment of the requirement for the Degree of Doctor of
Philosophy in Mizo of Mizoram University, Aizawl

MIZORAM UNIVERSITY



Prof. R.L. Thanmawia
Head of the Department

Department of Mizo
School of Education and Humanities
Tanhril, Aizawl
Post Box - 796004
Phone - 977441589/9612152442
Email : raltemoia@gmail.com

CERTIFICATE

This is to certify that the thesis entitled “**An Ecocritical Analysis of Sêrkawn Concert Hlate**” submitted by H.Laldinmawia has been written under my supervision.

He has fulfilled all the required norms laid down within the Ph.D regulations of Mizoram University. The thesis is the result of his own investigation. Neither the thesis as a whole nor any part of it was submitted to any other University for any research degree.

Dated Aizawl,
the 14th December, 2020

(Prof. R.L.THANMAWIA)

Supervisor & Head

MIZORAM UNIVERSITY

AIZAWL: MIZORAM – 796004

Month: December

Year: 2020

DECLARATION

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

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

(H.LALDINMAWIA)

Candidate

Department of Mizo

(Prof. R.L. THANMAWIA)

Head

Department of Mizo

Mizoram University

(Prof. R.L. THANMAWIA)

Supervisor

Department of Mizo

Mizoram University

ACKNOWLEDGEMENTS

First and foremost I want to thank the Almighty God for the unfailing grace and love for granting me good health in body, mind and spirit to carry me through the journey of this academic research.

I would like to express my heartfelt gratitude to my supervisor, Prof. R.L. Thanmawia, for his unflinching support and guidance. I am very grateful to him for his patience, help and encouragement and critical insight have proved invaluable to me.

My heartfelt thank to the Department of Mizo, Mizoram University for giving me the opportunity to carry out this research. I also thank my colleagues at Department of Mizo, Pachhunga University College, who have helped me at various stages of my research work.

Special thanks goes to my dear and loving wife, F.Lalhmuzuali and to our five lovely childrens who have given me both moral and prayer support throughout my research and writing period.

I also extend my deepest gratitude to the people whom I contacted during the research. I am particularly grateful to Rev. F.Lalremruata and Zomawia Khiangte for their generous help.

Dated Aizawl
the 14th December, 2020

(H.LALDINMAWIA)

CONTENTS

	Pages	
Supervisor's Certificate	i	
Candidate's Declaration	ii	
Acknowledgements	iii	
Chapter I	Introduction to Sêrkawn Concert Hlate	1 – 57
Chapter II	Exordium to Ecocriticism	58 – 105
Chapter III	Treatment of Nature in Sêrkawn Concert Hlate	106 – 164
Chapter IV	Eco-aesthetics Elements in Sêrkawn Concert Hlate	165 – 219
Chapter V	Conclusion	220 – 233
	Appendices	234 – 239
	Bibliography	240 – 252
	Biodata	253 – 254
	Particulars of Candidate	255

CHAPTER - 1

INTRODUCTION TO SÊRKÀWN CONCERT

Sêrkàwn Concert was organised during 1932 to 1946 in the last week of August or the first week of September every year. The Concert was one of the most important and valuable literary movement in Mizo literature, it produced several literary genres like drama, poetry, chanting etc. The students of Sêrkàwn Middle English School used to sing a new secular songs composed by their teachers in this concert. Not only the vocal choir, the students also displayed dramas, recited some new songs and exhibited some musical instruments to entertain the audiences. Many people from Sêrkàwn and Lunglei used to attend the concert every year.

The concert was very rich in terms of poetry, drama, music etc. But the study should be confined and circumscribed only in 'Sêrkàwn Concert *Hlate*'. '*Hla*' in Mizo simply means song - 'sung to a tune'. In assessing the extent to which '*Hlate*' is a plural form of '*Hla*', it can be described as 'songs' or 'poetry' composed and sung during the Sêrkàwn Concert.

Sêrkàwn Concert had produced several poems in connection with the beauty of nature and environment. Eighty four poems were composed and translated within these fourteen years of concerts. Those poems touch several genres like Mizo traditional verses, patriotic songs, nature poems, gospel songs, ballads, elegy, satire, ode, cradle song and light verse. It also includes the poems on Sêrkàwn School and its surroundings. In every concert, about ten new poems were often contributed by the teachers of the institution. The students of this school sung or recite those new songs before the public. So that most of

these poems were well known poems and became popular among the Mizos till today. These concerts have become the fore-runner and one of the important literary movements of the Mizo secular poetry in particular.

1.1. SÊRKÀWN - THE LEMONVALE

Sêrkàwn is only a kilometer away from the centre of Lunglei town, the district capital of the southern region in Mizoram. It is 107 kilometres from the state capital Aizawl. It is a smooth running hillock with rich natural vegetation. It is actually secured by bounty of meadow, fir and banyan trees. It stands 3850 feet above sea level (Muana 36). Climatic condition is exceptionally gentle with an annual average temperature of ~20°C. The temperature during summer is between 25°C to 30°C, and during winter is 15°C to 20°C (Zaṭhuama 120).

The two Christian pioneer missionaries F.W. Savidge and J.H. Lorrain, who arrived in Mizoram in 1894 and left for Arunchal in 1897, came back to Mizoram as Missionaries of the Baptist Missionary Society (BMS) of London in 1903 where they first landed at Tlabung and moved north where they then settled at Sêrkàwn, Lunglei (<https://www.mizobaptist.org/history/n.pag>). They reached Lunglei on the 13th March, 1903 (Lalzama 65). The Mizo Christians carried the baggage of the two missionaries without any hesitation and they were very happy to have the missionaries who came to serve for them (65). The two missionaries climbed up the trees at Ramzotlâng (Zohmun) and surveyed the best place for the settlement. The area of that place was full of lemon trees and smooth running hummock was there. So they called it that place was “Lemonvale” (*Sêrkàwn* in Mizo) and they felt content to choose for their settlement (36). Thanzawna says, ‘The British, colonist at that time also used to call it “Lemonvale”, due to abundant lemon trees native to the place during the British occupation’ (22a).

F.W.Savidge and J.H.Lorrain (they are fondly known as Sâp Upa and Pu Buanga locally) started lodging in their bamboo made house on 29th April, 1903. In 1904, two bungalows of Pu Buanga and Sâp Upa were reconstructed by Bengali contractor. The building is still standing with a very good condition. Today, the Baptist Church of Mizoram has been used as quarters. A water reservoir built by the two in 1903 at a minute walk from their bungalows. It has a system of filters by way of gravel. This water reservoir is still function and the people called it '*Sâp Tui*' (a whitemen spring). Sêrkâwn was the centre of foreign missionaries; the area of that village was called 'Mission Ram' (mission compound). They strongly prohibited shooting of birds, collect birds eggs from the nest, drinking alcohol, having barstard and also to carry water and to wash clothes on Sunday under their jurisdiction (Nuchhungi 276). Sâp Upa lived that bungalow from 1904 to 1925. Herbert Anderson visited Lushai Hills (former name of Mizoram) during January 24 to February 10, 1913. He wrote a book called "Among The Lushais" and published in 1914 at London. In his book Anderson wrote,

Looking upon the two mission bungalows in Sêrkâwn, we behold the triumph of faith and of plodding efforts. When our brethren decided upon the site of the present premisses, it was a wild piece of forest jungle. Rumour had it that a Lushai village had had its site there years before, and there was a good water supply somewhere in the overgrown tangle of vegetation. That decided the matter. The land was secured from the authorities and cleared, materials for the houses gathered, and the erections of the bungalows began (32).

There's no accessible record of residence in Sêrkâwn before the advent of British missionaries. They had begun organising school, theology classes and medical services.

The medical services were strengthened as a small dispensary in 1919 with the help of new missionaries. The dispensary eventually developed into the present day Christian Hospital Sêrkàwn. The present Baptist Higher Secondary School was established as an extension of Savidge's school. By 1930s there were about twenty isolated families in the village, and became a village of educated people. Since its early years the place had a character quite different from other villages under the Mizo Chiefs mainly because the village authorities were the western missionaries. Its population grew with the influx of students from different parts of South Lushai Hills, southern Mizoram. Sêrkàwn was resembled to Mission compound during the missionaries settled. Mostly the missionaries and their assistants resided in the compound. Sêrkàwn was divided into four localities during that time. In the southern part of village, there was a girl boarding school which was run by missionaries. Four widow houses were there beside the hostel; this locality was called '*Hmeithai Veng*' (Widow Street). The place where hospital and hostel was there called '*Hmeichhe Veng*' (Women Street). Some other streets were '*Mipa Veng*' (Mens street), '*Tirhkoh Veng*' (Mission Street) and '*Chirhdiakkawn Veng*' (Muddy Street) (Nuchhungi 23).

The two pioneer missionaries J.H. Lorrain and F.W Savidge were the important persons to establish Sêrkàwn Village. They settled more than twenty years in Sêrkàwn. After the retirement, F.W. Savidge left Mizoram in 1925. The *Missionary Herald* November 1935 issue wrote -

Rev. F.W. Savidge worked with great zeal among the Mizo under Baptist Mission for 22 years. He went home in retirement pension on the 13th April, 1925 with a broken heart. He loved Mizoram so much that he carried home a little tin full of the soil of Sêrkàwn where he had dwelt for so long, in order that when he died the soil might be buried with him (Lalzama 65).

Lalzama said that Savidge was died at Stretham, his native place near Ely on the 26th September, 1934 in his 74th year. The Mizos also love him so much. A beautiful memorial building of Savidge was constructed at Sêrkàwn from the funds contributed by the public which was inaugurated on the 24th July, 1939 (66)

After 29 years of service under Baptist Missionary Society (BMS), JH. Lorrain also had to retire from his service. He and his wife left Sêrkàwn on the 15th March, 1932 (Hluna 31). On the day of departure from Sêrkàwn, church members from Sêrkàwn, Pûkpui, Zotlâng, Zohnuai, Lunglei, Theiriat, Rahsi veng and Lunglei met together to see them off. The church members of Lunglawn, Zotlâng, Pûkpui and Theiriat placed him and his wife on a seat specially made for them and carried them from Kikawn locality to Rahsi veng and send them off with singing and prayer to God (Lalzama 66). The Presbyterian Church of North Mizoram also gave him a costly tea-pot made of silver as a farewell present on which the following words were inscribed

Presented to Rev. & Mrs. J.H.Lorrain

— The First Missionaries —

Whose great works from 1890 - 1932

Will be gratefully remembered

By the Lushai Church (*Kristian Tlangau*, February 1932, 20)

J.H. Lorrain died in England on the 1st July, 1944 (Chinzah 76). Sêrkàwn has been occupied now more than hundred years. The land is now a distinguished and pivotal point of the whole of the Baptist Church of Mizoram. The missionaries started organising school, theology classes and medical services. The medical services as a small dispensary was started in 1903 (Kapkima 166). In 1919, Ms. E.O. Dicks, a missionary nurse, came to Mizoram and in 1921, a separate dispensary was built and inaugurated in 1923 and was

used as a hospital (www.mizobaptist.org n.pag). The dispensary ultimately developed into the present day Christian Hospital Sêrkàwn. The present Baptist Higher Secondary School formerly known as Christian High School was started on 8th February, 1961 as an extension of the famous Mission School started in 1903 at Sêrkàwn in south Mizoram (www.mizobaptist.org n.pag). Between 1932 and 1946 the school authority held annual festivals, famously known as ‘Sêrkàwn Concert’. Major activities in the Sêrkàwn concert included musical concert and plays. This was one of the first ever entertainment festival of any kind in Mizoram.

Today, Sêrkàwn is the town within Lunglei administration. According to the Baseline Survey Report, 2013 by Local Administration Department, Government of Mizoram, Sêrkàwn has a population of 2,762 (1,215 males and 1,547 females) and the total household is 418 (<https://lad.mizoram.gov.in/> n.pag). The biggest hospital-in southern Mizoram, Christian Hospital, Sêrkàwn; commonly known as ‘Sêrkàwn Hospital’ is located in Sêrkàwn. It is a hospital cum nursing school run by Baptist Church of Mizoram, started in 1919 and formally established in 1923. It has a registered capacity of 100 beds. Sêrkàwn is one of the educational hub in southern Mizoram. At present, there are five Schools run by the Government, such as - Lemonvale Primary School; Sêrkàwn Primary School; Khawiva Primary School; DIET Middle School and Sêrkàwn Sikulpui. Baptist Higher Secondary School (BHSS) run by Baptist Church of Mizoram is also located in this town.

1.2. SÊRKÀWN SCHOOL

The two Christian pioneer missionaries J.H. Lorrain and F.W. Savidge was the first to arrive in the northern part of Mizoram in 1894 before they come again to the southern Mizoram in 1903. When they are serving as missionary in northern part of Mizoram under

Arthington's Aborigines Mission, J.H.Lorrain and F.W Savidge opened the first school in Mizoram with two pupils on the 1st April, 1894 (Sangkhuma 93). The first learners of the alphabet were Suaka and Thangphunga from whom the missionaries had learnt the Mizo language (Lalzama 74). At first the missionaries taught the Mizo in the verandah of their residence. After sometimes few children of that locality also attended the class irregularly. The pioneer missionaries left Mizoram for Arunachal in 1897 (www.mizobaptist.org n.pag). Lalzama says, "Before they departed from Mizoram in 1897, they handed over their work to the Welsh Mission at the end of that year and formed their own society called 'The Assam Frontier Pioneer Mission'" (65).

The Baptist Missionary Society (BMS) which was formed in England on the 2nd October, 1792 sent out missionaries to various parts of the world for the spread of the Gospel. The BMS invited J.H.Lorrain and F.W.Savidge while they were working in Assam among the Abors and Miris to take up the work in the South Mizoram. They accepted the invitation and reached Lunglei on 13th March, 1903. They were met at Demagiri, the country boat terminus by the Christians from Sethlun village who carried their baggage, free of charge, as an expression of their Christian welcome (Hminga 55). After 111 days of reaching Sêrkàwn, the two missionaries opened the school on 3rd July, 1903 (Chungnunga 71). The school started with 24 students (https://baptisthss.in/school_profile/ n.pag)

In 1904 the first Lower Primary examination under south Mizoram was conducted at Sêrkàwn School, 39 candidates were appeared in that examination (Lalzuithanga 27). Sir Joseph Bampfylde Fuller, Assam Chief Commissioner, visited Mizoram (then Lushai Hills) in February 1904, to inspect the schools runs by Government as well as the schools under Mission Society. The Chief Commissioner was so impressed with the mission schools that he immediately issued an order for the dissolution of all government schools. The

Chief Commissioner appointed Edwind Rowlands (Mizo fondly called as Zosaphara) as the first Honorary Inspector of Schools in the entire Mizoram from 1 April (Hluna 95). The Chief Commissioner also visited Sêrkàwn Middle School also the same year, and he and was so impressed by the school administration. J.V. Hluna notes that in February 1905, Sap Upa (F.W.Savidge) was appointed Honorary Inspector of schools in the northern part of Mizoram due to the increase of students and vast area of Zosaphara (95).

In 1906, the Sêrkàwn School underwent an Upper Primary examination. The students who got first divisions were sent to Shillong for further studies and given a scholarship by Government from that year. Sêrkàwn School was upgraded to Middle English in 1914 and they conducted the first Middle English Examination under South Mizoram in 1915. They also added Middle Vernacular (MV) in 1936. The school was confined for boys only till 1950.

In 1913, the BMS India Field Secretary from Calcutta, Herbert Anderson visited Sêrkàwn for eighteen days; he wrote a 40 pages report “Among The Lushais” and he writes -

I welcome by the schoolboys in the afternoon of our first arrival was an impressive proof of educational advancement. Within two hours of the reaching the mission bungalows, an invitation was received to go and take part in a game of hockey the elder boys were about to play, and, despite a bit of stiffness form the unusual fatigues of the journey from Demagiri, Mr. Webb and I were soon starting accross the compound to the school premises. The playground was small; it could not be otherwise, for it was just the top of a mountain cut down to a fiar level. On the other side of the playground was a neat little school house, with a corrugated iron roof. A day or two later I had all the boys marshaled up in front of this place, and they look

quite imposing – Mr. and Mrs. Savidge’s young son standing with them, a lushai in language and in his love of the jungle.

I am tempted to write a great deal about this boarding school. It has a seventy boarders - the brightest boys of the best families from the villages throughout the south. In type it follows an English Public School. It has a staff of six masters, keen in their work, and showing the quality of leadership that means much for fortune years. I visited them in their homes, and got to know some of them pretty well. I found the discipline strict. Obedience is a happy characteristic of the Lushai, learned in his village before he comes to school. Government has assisted in developing a system, and passes in the lower and upper primary standards are secured every year. Physical training is a special feature, the Lushai lads will yet make fine soldiers for the King (33, 34)

After Sâp Upa (FW Savidge) retired from the Inspector, W.J.L Wenger (Zawii Pa) took the charge as an Honorary Inspector of School during the gap period. In 1930, a new energetic and dynamic missionary H.W Carter (Mizo fondly called Pu Kara or Zochhâwni Pa) joined the Sêrkâwn School as Headmaster. He was a devoted person in education and was fond of the Mizo people. He expressed himself as ‘I fell in love with Sêrkâwn,’ (Lalzuithanga 30). R.L. Thanmawia has designated him as ‘Zosâpthara thar’ (A new Zosapthara - a Welsh missionary who efficiently administered and monitored all the schools of southern Mizoram) (*Lung* 164). Pu Kara also wanted to look after the School efficiently; he then decided to study again Diploma in Education (Dip.Ed) in London. After he returned to Mizoram, he joined the same post and also served as the Honorary Inspector of School in southern region.

Under his guidance and initiative, the Sêrkàwn School organised the famous 'Sêrkàwn Concert' from 1932 to 1946 every year. This concert had greatly contributed to the development of Mizo secular poetry and a new poetic concept. Pu Kara established Teachers Training School in 1936 and he was the responsible person for the opening of Middle Vernacular in Sêrkàwn School.

From then all, educational institutions in the south were under the Baptist Mission Society and in the north it was under the Welsh Mission Society. Even after independence in 1947, the government schools were under the administration of the Honorary Inspector of Schools who themselves were serving missionaries. Mission Societies look after the schools till 1952 with a small financial assistance from the Government (Hluna 97). However, in 1952 as the Education Department was taken over by the Government almost all the schools were taken except a few which the church was unwilling to hand over to the government. The Sêrkàwn Middle School has also been turned over to the Government. Then Mizoram's Baptist Church was left without any school to look after.

Having thought that school ministry accelerated their ministry; the Baptist Church of Mizoram opened a High School on 8th February 1961 and named Sêrkàwn Christian High School. In the year of its inception Class VII was started with 26 students under the principalship of Ron F. Tucker. It was recognized by Board of Secondary Education, Assam (SEBA) in 1964. The first batch of students appeared in Class X public examination under SEBA in 1965. The school attained its deficit status in 1985 with a special provision that Baptist Church of Mizoram will continue to have the power of administration. The name of Sêrkàwn Christian High School was changed as Christian High School, Sêrkàwn in 1974 and then Baptist Higher Secondary School, Sêrkàwn when the Government permitted Higher Secondary status on 1st June 1996. In 2006 the BCM Education Committee adopted

Comprehensive System, amalgamating the school with Baptist English School, Sêrkàwn (BES) having classes from Nursery to Class VII.

At present, the school is divided into two sections and both the sections are under the care of one Vice Principal respectively – the Junior Section (Nursery to Class VIII) and Senior Section (Class IX to Class XII). The overall administration of the school is in the hands of the Principal with the help of two Vice Principals.

Baptist Higher Secondary School, Sêrkàwn, the Senior Section, is now a big family with more than 55 teaching staff and around 950 students. The spirit of this Mission School is maintained and kept alive at BHSS and many outstanding personalities throughout the country had come out from this prestigious school.

The school has produced so many prominent citizens and distinguished person among the Mizos. Three out of five Chief Ministers of Mizoram viz. Ch. Chhunga, Thenphunga Sailo, Brigadier of Indian Army and Laldenga, the President of Mizo National Front and the leader of Mizo independent movement in 1966 were the products of this School. Prominent citizens like R.K. Hrânga, the first commissioned army officer among the Mizos, Ch. Sâprawnga, the distinguished political leader and the first member of Parliament from Mizoram are also alumni of this school. Former Indian Civil Services among the Mizo like C.L. Rema, P. Rohmingthanga, former Chief Secretary of Nagaland and Lalthmingthanga Colney. Assam Civil Service (ACS) R. Buchhawna, ACS to IAS officer like R.L. Thanzâwna, Lalthanmawia and Dênghnuna, an Indian Forest Services (IFS) like Lalthanzâma, Lalthangliana Murray, Hmingdailova Kiangte. Lalthanglura Zadêng (IPS), PC Lawmsânga (IPS), Lunghnema (IRS) and a good numbers of state Civil Services officers like MCS (Mizoram Civil Service), MIS (Mizoram Information Service),

MPS (Mizoram Police Service) and outstanding politician like C. Silvera, the first Minister at Central Government among the Mizos was hailed from this School.

Many outstanding personalities throughout the country had come out from this prestigious school including R. Lalthangliana, Z.H. Ropuia, who hold cabinet Ministers in Government of Mizoram and K. Thanzauva, a well known figure in theological world of Mizos; C. Sanghmingthanga the first Airlines pilot among the Mizos.

So many educationist has produced by this school, among which the Doctoral degree holder are Lalthangliana Phillip, Thanhrianga, C.L. Hminga and H.S. Luaia (also got theological degree and given 'reverend title' also), Tawnênga, Pricipal, Pachhunga University College, the first college of Mizoram and only constituent college of Mizoram University; Lalthangliana and Hmingthanzuala. The fourth highest civilian award in India, Padma Shri (also Padma Shree) awardee like Nuchhungi Renthlei, R.K. Lalhluna, Dârchhawna (in literature and education); J. Buana, Thenphunga Sailo and H.S. Luaia (in Social works) are also the product of this renowned Sêrkawn School.

The eminent poets like Liandâla, Lalmâma, Hlunthuama, Nuchhungi Renthlei, Hanga, Zadâla, Selthuama, Dârchhûnga, C. Saizâwna and Chhuana were the teachers of this school and even the popular love song composers like Lalzova, Durra Chawngthu, Lalringa, T. Nghakliana and F. Rokima and the famous short story writer C. Thuamluaia were also former students of this leading institution (Lalzuithanga 33).

For several decades since the 1920's, Sêrkawn with its school, teacher's training school, and nursing school, became the hub of social and intellectual activities. Between 1932 and 1946 the school authority held annual festivals, famously known as 'Sêrkawn

Concert'. Major activities included music concert and plays. This was the first ever entertainment festival of any kind in Mizoram. Thenphunga Sailo, former Chief Minister of Mizoram who affectionately referred to the place as "My Sêrkàwn" writes that in Sêrkàwn, "Life was tough but academically rich. Sêrkàwn is the foundation of my life, forming the happiest day of my life" (*Sêrkawn*, 34). Young boys from the lusei, Pawi (Lai), and Lakher (Mara) communities came to study in Sêrkàwn enriching the culture of the place, they also took back with them the cultural practices they had imbibed at Sêrkàwn, preaching and teaching the need for cleanliness and the conservation of the environment. Many of them went on to become leaders in their respective communities and their chosen professions.

So, Khuanga comment this esteemed institution as, "Just like the scholars of Oxford in England are the prestigious and valuable in the whole world, the students of Sêrkàwn School are very important for the Mizoram as well. The contributions of the former students of this school in the field of society, Government and even in religious are valuable for the Mizo society," (Lalrinmawia n.pag) Just like the Oxford University in United Kingdom, Sêrkàwn School produced so many prominent citizens and distinguished person among the Mizos, and Mizo IFS officer, the author of *Zoram Khawvel* series L. Keivom proudly called Sêrkàwn Middle School as 'Mizoram Oxford' (*Zoram Khawvel* 171).

1.3. SÊRKÀWN CONCERT

After Christianity emerged in the Mizoram in 1894, the leaders of the church or Christian communities and pioneer missionaries started to forbid people to sing any kind of song, which have a connection with the old religion and the songs do not proclaim the Christian faith. Most of the songs that emerged during that period were Christian hymns, composed and translated by the missionaries and some Mizo poets. During those days, Mizo Christian mostly sang the hymn, the Mizo hymn repertoire includes translations of

western hymns as well as original compositions, and many of these are often sung with a modified tune and singing style. This singing style and the songs that have been composed specifically for it have come to be known as *Lengkhawm Zai* and *Kaihlek Zai*. *Lengkhawm Zai* represents a Christian faith but indigenous musical tradition, with associated dance, gestural and instrumental conventions. A singing love song with *Kaihlek Zai*, it means to parody, to burlesque or to poke fun at, it was songs that sought to counter or undermine Christian/church hymn by appropriating the same tune for the expression of non-religious sentiments. Such songs were popular during the decade spanning 1920-1930, and a number of them were not necessarily targeted at the church composed to simply express sentiments of romantic love and relationships (Zama 41). *Ramthar Zai* was a serious offense for the Mizo Christian at that time. These are songs about Christianity which portray the yearning for heaven. The approach of the song is very different from the other songs; however, it follows the same kind of tune as the old Mizo songs. Even though some of the *Kaihlek Zai* and *Ramthar Zai* as a new Christian songs composed in traditional tunes. During that transitional period, the people of Mizos especially the youth needed a secular song, may be approved by the church leaders. At this time, Sêrkàwn Concert had produced several sweet songs that were not harmful to the Christian belief.

In every Sêrkàwn Concert, about ten new songs of different themes were sung. RL Thanmawia said,

The Concert produced many benefits for the Mizos; it will be remembered in Mizo literature. The importance of the Concert can be elaborated in different ways. The time that Concert organised was the transition period of the Mizo society. Mizos embraced Christianity since 1894. They changed their lifestyle, dresses and even value systems..... the church leaders did not allow to sing *Lengzem Zai* (love song)

for the Christians. They can sing only the gospel song freely. Fortunately, during that time, Sêrkàwn Concert emerged and many secular songs were composed by the teachers of the school. As the organisers and composers of the Concert songs are all the teachers of the Mission School, the church leaders had no motive to criticise them (*Mizote thu leh hla*, 19, 20)

The genesis of the Sêrkàwn concert can be traced back to the year 1932 when H.W. Carter, the missionary in charge of the school at Sêrkàwn encouraged the teachers at the school to compose songs and poems for a school concert. A singing festival had been organised on Easter Monday 1932, where school children performed songs that were taught to them by their teachers. This laid the ground for the birth of the annual school concert. As mentioned earlier, the school concert became an annual event till 1946, which was organised during the last week of August or the first week of September every year. As R.L. Thanmawia remarks, “This Concert was one of the most important and valuable literary movements in Mizo literature, it produced several literary genres like drama, poetry, chanting, etc. The songs of the Sêrkàwn concert have become the forerunners of Mizo secular poetry. The main aim of this concert as told by the C.S. Zâwna, one of the teachers and organisers of this concert since 1936 was the popularisation of secularism in poetry (*Mizo* 110).

The concert had a great influence on the development of Mizo literature in different genres. The most important message of the poems being that the concert was the beauty of nature, beauty of mountain ranges and river valleys. In every concert, about ten new songs of different themes were sung. The concert songs were contributed by the teachers of the Sêrkàwn School such as - Lalmâma, Chhuana, Dârçhônga, Selṭhuama, Liandâla, Hlunṭhuama, Hanga, C.S. Zawna, Zadâla, Pu Kara (H.W. Carter). The three major poets

of the concert like Liandâla (1900-1980), Chhuana (1897-1944) and Lalmâma (1901-1959) express not only the scenery and beauty of the land, but also engrave the beauty of the living and non-living (like wind, sky, setting sun, etc.)

After Pu Buanga and Sâp Upa left Mizoram, Pu Kara (H.W Carter - Zochhawni Pa) and Pu Reia (F.J. Raper - Zomawia pa) came to Sêrkâwn. Pu Reia looks after press and bookroom, and he established brass band. Pu Kara looks after the mission school, and he was one of the key person to started Sêrkâwn Concert. C.Vanlallawma states that –

In 1922, an English lady who fluent in tonic solfa and a good singer named Miss M.Clark, Mizo fondly called Pi Zolawmi came into Mizoram. The next year after she came to Mizoram in 1923, they began to teached tonic solfa to the students of Sêrkâwn School with support of the headmaster Lalmâma. At the Easter Monday of 1932, they organised ‘singing festival’ for the students. That was the reason to emergence of Sêrkâwn concert (139-140).

H.W. Carter, the headmaster of the school inspired the teachers to do their best in composing songs, writing dramas and in translating songs from English hymns. As advised by the head, the teachers made several compositions. They started to practice *Saikuti Lungzeh* drama in the early month of 1932 and performed in the first concert in this year. In every Concert new songs should be sung. The songs of the previous concert already popular among the people were not sung again. In every Concert, about ten new songs of different themes were sung.

The Middle school at Sêrkâwn imparted a wholesome education giving importance to the very practical need to impart life skills as well as aesthetic appreciation. It laid emphasis on literature and fine arts. Music, both vocal and instrumental, was taught to the

students with a great degree of success as Mizos who, as a tribe, have a fine ear for music, readily learned the tonic solfa, and the songs that were taught to them. The students' aptitude for music sowed the first seed of the idea of having a school concert in the minds of the missionaries who looked after the school. Being the only entertainment programme in those times, Sêrkàwn concert attracted a large crowd every year. People flocked to the Sêrkàwn from the farthest ends of the Lunglei town to watch the concert (Lalsangpuii 47).

Some songs and poems of the Sêrkàwn concert have been irretrievably lost. However, due to the efforts of notable alumni like R.L Thanzâwna and Râltawna as many as eighty-four concert songs were recovered. They compiled and published in 1981 in an anthology named *Sêrkàwn Concert Hlate*. This valuable book was enlarged, revised and reprinted by Lalhmingthanga Colney in 2003.

The teachers of Sêrkàwn School composed songs on various themes, most of which are secular in nature. The songs composed for these concerts are rich in content, style and form. The teachers in Sêrkàwn School straddled two cultures, the folk culture and the western Christian culture that was becoming increasingly dominant. What becomes important for this study is the examination of their attitudes to non-human life and how their poetic narratives depict the human-non-human relationship. The songs and poems composed in these concerts become popular throughout Mizoram and may be regarded as forerunners of the present popular and secular songs in Mizo literature.

1.4. COMPOSERS OF THE POEM

As we have already mentioned, almost all the Sêrkàwn Concert songs are composed by the teachers. The themes of the poems of Sêrkàwn Concert include the students' life, friendship, society and cultures of the Mizos, landscape of Mizoram. Some themes are like

parent child relationship, and the relationship between men, or between men and women. But the most important theme of their poems is nature. The composer of Sêrkàwn Concert poems can be divided into two categories like Major Poets and Minor Poets.

Sêrkàwn Concert

Major Poets

Chhuana (1897 - 1944)

Lalmâma (1901 - 1959)

Liandâla (1901 - 1980)

Minor Poets

Hlunthuama (1900 - 1960)

Zadâla (1901 - 1988)

Dârchhûnga (1903 - 1935)

Hanga (1905 - 1956)

Selṭhuama (1910 - 1971)

C.Saizawna (1914 - 1993)

Nuchhungi (1914 - 1954)

Kara (Zochhawni Pa) (1901 - 1984)

1.4.1. Major Poets

Out of the eleven composers of the poem during the Concerts, three poets like Chhuana, Liandâla and Lalmâma can be categorised as ‘major poets’ in terms of number of poems composed. Chhuana composed 12 poems, Lalmama composed and translated 21 poems and Liandala composed and translated 10 poems. The total numbers of poems written and translated by these three major poets were 42. The other criteria for categorization is that the quality and popularity of their poems. Poems written by the three major poets have a good quality in terms of themes, poetic diction, flow, rhythm, syntax and expression. Not only the quality of their poems, their poems are among the most popular secular poems in Mizo literature even today.

And the rest were a good composers, some of their poems have a good quality. But they have a little poems as compared to the major poets. They can be called ‘minor poets’.

1.4.1.1 Chhuana (1897 - 1944)

Dengchhuana, commonly known as Chhuana was one of the major poets of the Concert. He is famously known among the Mizos as ‘*Phuahtu Chhuana*’ (Composer Chhuana). He was born at Rûntung Village (near Lunglei town, the second capital of Mizoram) in 1897. He is the son of Mangsavunga Zadeng and Thangteii Hmar (Thanzawna 31a). His elder brother Challiana sent him to join Sêrkàwn School in 1907. He passed his Upper Primary Examination in 1913 and the class VI examination in 1914. Chhuana went to study Compounder (A person who mixes or combines ingredients in order to produce an animal feed, medicine, or other substance) at Dibrugarh Medical School. After he returned from Dibrugarh he joined Sêrkàwn Middle English School as a teacher, and he was also the head of the medical team at the same time. He was devoted, helpful and famous worker under the guidance of the missionaries. He is a notable hunter, a man of courage and a good shooter. As he was a good hunter, he can achieve for a prestigious *Thangchhuah*, the title given to a man who has distinguished himself by killing a certain number of different animals in the chase. He even killed a number of tigers as well (Lalrinmawia 149). He died at the age of 47 on November 17, 1944. He left his wife Zarthangi and eight children.

Even though Chhuana was an exquisite composer, his exact numbers of composition and translation of the poems cannot be revealed. “Val Uang Thlawna”, “Chhûra Rawngbawl”, “Kawrnû”, “Chhûra leh Nâa” and “Chhûra Lenrual” could only be remembered in Mizo literature. Out of the eighty four poems composed during the Sêrkàwn Concert, Chhuana composed twelve poems like – “Zokhal Zai”, “Mim Ang Pianna”,

“Kawltuchawia”, “Chhura Rawngbawl”, “Duhten Laitual Lenna”, “Valuangthlawna”, “Kawrnü”, “Chhûra Leh Nâhaia”, “Ka Chun Sakhmel”, “Thli Kohna”, “Chhûra Lenrual” and “Ka Laina Ber Immanuel”.

Chhuana composed different genres of poems like Ballad, Ode, Satire, Mizo traditional verse form. There are nine ballad poems in Sêrkàwn Concert, only a very few poems of this poetic genre have come out after the Concert. Chhuana’s “Chhûra leh Nâa” is the most popular among the ballad poem in Mizo. He composed three ballads – “Chhûra Rawngbawl”, “Chhûra leh Nâa” and “Chhûra Lenrual”. RL Thanmawia made a comment on the superiority of Chhuana in this genre ‘Chhûra leh Nâa’ (The legendary characters of Mizo folktales) -

We do not have any other ballad more appropriate than Chhuana’s ‘Chhûra leh Nâa’ or might not have even more. Chhuana suitably expressed which can clearly imagine the character and personality of Chhura and Nahaia and also the imaginative use of a figure of speech by the ‘*Phûng*’. Chhuana applied some horrific words for the conversation between Chhura and Phungpuinu, but it is very attractive. This showed his superiority (*Lung*, 172)

Chhuana also wrote several *Odes* during Sêrkàwn Concert. His poem “Thli Kohna” is a good example of Ode. He made it attractive for Mizo sentiments and asserted the gentle wind as delightful and very charming for the human being. His poem “Zokhal Zai” is also an Ode. In this poem Chhuana used decent words and befitting rhymes as how the ancestors pray to God for their blessings.

He composed satirical poems also. His poem, “Val Uangthlawna” takes about a bachelor who tried to become a warrior, but he cannot achieve his wish. A young man,

“Val Uangthlawna” fantasized about hunting a wild beast. He goes with his gun out. Then he encountered the wild bear, he would not trigger, he runs away in dismay.

1.4.1.2. Lalmâma (1901 - 1959)

Lalhmingthanga, the full name of Lalmâma was born at Pûkzing Village on 17th April, 1901. His father’s name is Sena Râlte Kawlni and his mother’s name is Dochhingi. His father passed away during Lalmâma’s childhood and his mother look after him alone (Lalzuithanga 47). He then moved to Zotlâng village to live at his uncle’s house. He studied at Sêrkâwn Middle School under the guidance of the pioneer missionaries, Pu Buanga an Sap Upa (Ngurthansanga 33). He passed his Lower Primary Examination in 1912 at Sêrkâwn Boarding School, and he stood third position among the eighteen students. Lalzuithanga said that Lalmama passed his Upper Primary examination in 1914 and he stood third position again. He completed his Middle English studies in 1915 with a good position in the first Middle English Examination (48).

After he finished his Middle English, the pioneer missionaries employed him as a Clerk in Sêrkâwn Middle School. He also looks after Mission Dispensary. In 1918, Lalmâma a regular teacher in Sêrkâwn Middle School with a salary of Rs. 8 per month. He was appointed as Headmaster in this school from January 1938 to 8th March, 1959 till his death (Lalrinmawia 150). He rendered his service in twenty years as a headmaster and he spends fourty one years as a teacher out of his fifty eight years of his life span in this Sêrkâwn school. The people called him as ‘Sêrkâwn Lalmâma’ on account of his long service in Sêrkâwn Middle School.

Lalmâma was remarkable man, he never late for school during his service. He was a devoted man and he was fluent in English. The pioneer missionary F.W. Savide (Sâp Upa) comments,

I have known Lalmâma nearly all his life...his pupils greatly improved under his teaching...He has a very good knowledge of English, speaking and writing it well.. I have always admired his keen intelligence...Lalmâma, who was with me until a year ago, has always given me such satisfaction in all that he has undertaken that I'd envy the man who may have the privilege of employing him (Lalzuithanga 50)

He was a good singer, and fluent in tonic solfa. He composed a good number of poems. As of the record, Lalmâma composed eighteen poems and translated thirteen poems. He was one of the greatest contributors of Sêrkàwn concert. He contributed eleven secular poems, four hymnals written by him and five translated poems in Sêrkàwn concert. His secular poems are – “Haudâng lêng”, “Phâia Phungchawng”, “Chhûra Sangha Vua”, Nunhlui Puang Ang Hlip Rawh”, “Valdawngthlawna”, “Kâwlhawk Mualliam”, “To Haw”, “Sêrkàwn”, “Thaibawih hla”, “Tlaini Kawl A Liam A”, “Virthlileng”. His hymnal are – “Min Tawngtai Sak Rawh U”, “Zuagin Tùm R'u”, “Lo Kal Ula Min Sûnpui R'u”, “Lal Duhawm Vahvaihna Hmun”. He contributed five translated poem during the concert, such as – “Lalpa tlângah Tunge Chho Ang” (W.Russel), “Mual An Liam” (Negro spiritual), “Ka Lalpa An Khenbeh Laiin I Awm Em?” (Negro spiritual), “Bawng In Rawn Pan R'u”, “Kan Kulhpui Nghet Tak Chu Lalpa”.

His poems are compatible till today and had a high value for the Mizos. Some of his poems like “Virthlileng”, “To Haw”, “Phaia Phunchawng”, “Haudâng Lêng Hraichawi”, “Kâwlhawk Mualliam” can be categorised as ‘Ode’. “Chhûra Sangha Vua”, “Valdâwngthlawna” and “Thaibawih Hla” are ‘ballad’ in nature. Lalmâma carefully chose and arranged all the words to harmonise with the tone of the language. He is skilled enough in expressing things in terms of typical and traditional way, in terms of gesture and

movement. One of the Mizo renowned writer, Mafaa Hahnar admiringly comment Lalmâma's poem -

Imagist Poet lar Ezra Pound chuan poetry hi thuang thumin a then a. A pakhatnaah chuan a thu inchuktuah khawmin rimawi a siam 'melopoeia' a ni a. A pahnihnaah chuan ngaihtuahna chhungril khawrh thu thûk 'logopoeia' a ni a. A pathumna chu a hla hmanga a thil sawi mi mitthlatir uarh uarh thei 'phanopoeia' a ni. He'ng Pound-a bûklung hrang hrang nena han khai hian Lalmâma hla-te hian bûk a tling vel vek a ni (Hring, 69)

(Imagist poet Ezra Pound divided poetry into three groups. The first is 'melopoeia', meaning with some musical property that further guides its meaning. The second is 'logopoeia', which means words for more than just their direct meaning, activating the visual imagination. The third is 'phanopoeia', which means casting pictures into the visual imagination. All these qualities are found in the poem of Lalmâma)

Lalmâma wrote a good number of books like "Mizo Titi" (primary history), "Kan Awmna Ram" (written with H.W Carter), "Selected Lushai Poems", "Tuaisiala" (a play written in english), "Thangi leh Chala" (Mizo historical play), "Zoram Nghahfak" (play), "Dances, Festivals And Customs And Costumes of The Mizos", "Bethlehem Titi", "Primary Thuvawn Bu" (with C.S Zawna). Lalmâma translated Daniel Defoe's "Robinson Crusoe" into Mizo, "Serh Leh Sang" (unfinished). He contributed nine (9) Hymns to *Kristian Hla Bu* (Christian hymns for Presbyterian and Baptists Churches). Gauhati University handed over Rs. 500 (five hundred rupees) with citation as a token of appreciation to Lalmâma in 1956 due to his contribution for the enrichment of Mizo language and literature (Lalrinmawia 151 & Lalzuithanga 57). He was one of the first awarded people in the field of literature among the Mizos.

1.4.1.3. Liandâla (1901 - 1959)

Liandâla is one of the most productive Mizo poets, composing patriotic poems, festive poems, about education, seasons, ballads, idylls, odes and poems about nature. He translated 65 hymnals in the Mizo language. He was born on December 19, 1900 at Lungrang village in Lunglei district. His father was Dophunga Pachuau Liannghawr and his mother was Vanhnuaithangi Pachuau Liannghawr (Saingenga 13). He was baptised at Lungrang village by Pastor Thangkunga. He was among the first batch students of Thiltlang Primary School and their teacher at that time was Liantawna. He passed his Lower Primary in 1915 with 3rd position in Southern Division. He moved to Sêrkawn for Upper Primary education in 1916, he passed with 2nd position in 1917. In 1919 he passed the Middle English examination in first position and he was selected for further studies at Shillong. Unfortunately, he could not continue his studies due to some family problems.

In 1922 Liandâla worked as a Primary School teacher at Khuanghlum village. In 1925 he was appointed as Inspector of School. The then Honorary Inspector of School was Rev. I.L. Wenger (Zoawii Pa). Liandâla looks after all the schools in southern Mizoram. He was elected as '*Kohhran Upa*' (Church Elder) in that year also (Saingenga 14).

After he served as Inspector of School, he joined Sêrkawn School for a teacher of Middle Vernacular in 1936. In 1945 he was appointed as a Headmaster of Middle School at Darzo village. Before he retires from the headmaster, he was transferred to Lunglei Govt. High School. After he retired from the government school teacher, he was re-appointed as a Headmaster in Govt. Middle English School at Zohnuai as requested by the local authorities (Ngurthansanga 35).

Liandâla got five sons and four daughters. Some of the eminent citizens among the Mizos like Saingena, former Principal of Pachhunga University College; P.C. Muanthanga, former Secretary of Evangelical Fellowship of India (EFI); P.L. Lianzuala, former Secretary of Baptist Church of Mizoram are the sons of Liandâla.

Liandâla was one of the best-known composers among the Mizos. His poem ‘Pipu chhuahtlang Hlui’ (A Village Entrance) is one of the most popular Mizo secular songs. He contributed the poem of “Dârzo Selê”, “Kumsul Lo Her”, “Kan Chuanna Tlâng”, “Zoram Pangpâr”, “Zoram Nuam”, “Pipu Chhuahtlang Hlui”, “Tlâi Lam Hla”, “Hnutiang Mual Liam”, “Pathian Fakna” and “Chhûra Lengui” to the Sêrkâwn concert. 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.

Liandâla may be said as a regional poet. The area he has chosen for the topic of his poetry is Mizoram. His famous poem “Pipu Chhuahtlâng Hlui” describes the fringes of the village of Mizo, the landscape, the elegance, the occupation of the people, their hardship. Through his poems, he engraves the beauty of Mizoram in the heart of the Mizos.

His love of nature is disclosed in his expression of the beauty of Mizoram through his poems. His description of nature is comprehensive and inclusive. He describes Mizoram as a land of flower in his poem ‘Zoram Pangpâr’ (Flowers of Mizoram). Nature fills his mind with love and wonderful feelings and nature are all in all to him and he is sure that nature has been the ability to heal and soothe the anger, the pain and the sufferings in a man’s heart. R.L. Thanmawia remarks that, “One-third of his compositions were about environment and eco-related. The Mizo people acquainted Liandal from his nature’s poems,” (*Lung*, 26).

1.4.2. Minor Poets:

As denoted earlier, the teachers of Sêrkàwn School contributed their new poems to the concert every year. Some of the teachers contributed poems much less than major poets and were called ‘minor poets’. But their tremendous works enhance Mizo literature especially in the field of poetry. Such minor poets are –

1.4.2.1. Hlunṭhuama (1900 - 1960)

A religious man and God fearing person Hlunṭhuama was born on January 1, 1900 at Lungrâng Village, near Thiltlâng in Lunglei District. His father was Kapvunga. He passed his Upper Primary from Sêrkàwn School and he became a teacher in the Primary section. He served as an evangelist in some of his time under the Baptist Church of Mizoram and also spend his time as ME School teacher at Thingfal village, Ṭawipui village, Rotlâng village and, Zobâwk village. Hlunṭhuama did not compose many poems; he contributed only two poems “Chhûra Aium” and “Tûrni Leh Virthli” to the Sêrkàwn concert. But, his poems are popular during that time due to his poetic terms, tone and subject. He is the father of the first and only Union Minister among the Mizos, C. Silvera, Sanghlira Colbert and Indian Navy Chief Petty Officer Lalhrânga Colbert. He died on December 20, 1976 at the age of 76.

1.4.2.2. Zadâla (1901 - 1988)

The composer and a notable hunter Zadâla was born in 1901 at Chawnhu village. His father was Khanpuithanga and his mother was Chuaukili. His wife Thangzingi was a daughter of Pastor Thangmura. In 1925 he was appointed as a teacher at Chawnhu village, and he was transfered to Sêrkàwn School on 1939. He was transferred to Darzo village School, he joined the school and worked with Liandâla.

Zadâla was a notable hunter during his time, the people called him as ‘Mizo Jim Corbet’. As he stayed at Sêrkawn School a very short period, he contributed two poems only such as - “Zalêng Kimna” and “Hnehtu Lal” to the Sêrkawn Concert.

1.4.2.3. Dârchhûnga (1903 - 1935)

Dârchhûnga was the Hostel Guardian of Sêrkawn School. He was born in 1903 at Thiltlâng Village of Lunglei district. They had six children with his wife Chalkitawii. Some of his sons are Lalliana Ex-Petty Officer, India Navy and Lungmuana, Account officer of Mizoram government.

Dârchhûnga was one of the pioneer artists (painter) among the Mizos and he was a talented man. He died during his service as Hostel guardian on August 20, 1936 at the age of 33 only. He contributed only one poem “Tleitir Vâl Țingtang Tum Thiam” (The Minstrel Boy) in Sêrkawn concert. In his poem he describes the relationship between guitar and human life. C. Vanlalhruaia states that this song is translated from “The Minstrel Boy” by Thomas Moore (72). It is broadly accepted that Moore composed this song in recognition of a number of his friends, who had taken part and were killed amid the Irish Rebellion of 1798.

1.4.2.4. Hanga (1906 - 1956)

The full name of Hanga was ‘Hangpâwla’, and his real and good name was ‘Vanhnuaitanga Rokhûm’. He was born in 1906 at Khuanghlum (Ngurthansanga 39). In 1920 he passed his Lower Primary and in 1922 he completed Upper Primary and in 1926 he passed his Middle English respectively. He worked as a teacher at Thingsai Primary School from 1933-1937 and he was promoted to Sub Inspector of School, South Lushai Hills. He joins Sêrkawn Middle School as a teacher during 1947 to 1956. He contributed

three poems “Phawngpui Tlâng”, “Hnehna Ni Ropui” and “Hostel Rûnpui” for Sêrkàwn concert. He died on June 15, 1956 at the age of 50 (Lalrinmawia 157).

1.4.2.5. Selthuama (1910 - 1971)

Selthuama popularly known as ‘Lena’ was born in 1910 at Lungrâng village, Lunglei District. His father was Lianthuama Pachuau and his mother was Selthangi. He married the daughter of Lungleng chief, Saihnawli and they got six sons and four daughters. He joined Sêrkàwn Middle School as a Hostel Guardian and holds his post till 1944. He moved to Thingsâi as a Headmaster of Middle school. After he served at this school, he moved again to Zobawk Middle School as a headmaster till his superannuation pension. After he retired from the teacher, he shifted to Sêrkàwn with his family and stay till his death.

He served as a choir conductor during Sêrkàwn Concert; he taught tonic solfa and sung before the students. He wrote three books *Saikuti Chanchin* (Story of Saikuti), *Mithianglim Thangbawnga Chanchin* (History of Apostle Thangbawnga) and *Ka Ram* (My Country) (unpublished) (Dawngliana 172) He contributed two poems – “Zoram Awihna” and “Lui Thim Râl Ram” for Sêrkàwn Concert. Selthuama was the father of P. Rohmingthanga, I.A.S, P.Lalchhuma, I.P.S and P.Lalbiaka, former Minister and Member of Legislative Assembly of Mizoram. He died on November 18, 1971 at Sêrkàwn.

1.4.2.6. C. Saizawna (1914 - 1993)

The full name of C. Saizawna was Saizawna Chhakchhuak Hualhang Taihlung. He was born on April 13, 1914 at Lungmawi village. His father was Rokhamtuala and his mother was Challianthluaii Renthlei. He was looking after by Challiana since he was boyhood. He studied ME School at Durtlang, Aizawl and Aizawl Boy’s M.E School. In 1930 he passed his M.E. and also passed his class VIII from Government High School, Shillong, and he lately completed his matriculate in 1958 (Lalrinmawia 154).

He joined as a teacher at Dârzo village in 1935. From 1938 he worked as M.E. & M.V. School & Teachers' Training School at Sêrkàwn. He was the Headmaster at Sêrkàwn Govt. Middle school during December 1959 to June 1978. During the Second World War, he was appointed as a clerk in Lunglei Labour Corp Office. He composed and contributed two Lullaby or cradle songs to the Sêrkàwn Concert.

1.4.2.7. Nuchhungi Renthlei (1914 - 1954)

Nuchhungi Renthlei was born on February 7, 1914 at Râlvawng village. Her father was Hmingliana Renthlei and her mother was Lalthanglovi Zadeng. She did her schooling at the Baptist Missionary Society and started writing at a young age. She was among the first women to receive western education and be recruited as a teacher in the Mission school (Lalthangmawii 167). She continued her writings during her career as a teacher and was also a noted singer during her early years. She is credited with several poems, children's songs and stories and ran a dance school to instruct traditional dances to children. In 1938 she compiled Sêrkàwn Graded Reader Book I, II and III. These books are selected for a school prescribe text over forty years, and are also known as *Sêrkàwn Bu* (Ngurthansanga 37). She composed 74 poems (Biaksanga 293). Nuchhungi started telling stories and composing poem at a tender age. The first song she remembered composing was a simple two lines verse when she was only eight. As a young girl she taught her songs to her friends and used to sing them as *Pawnto* (Children's outdoor games in the evening) songs (Lalthangmawii 167).

Nuchhungi contact with the missionaries came by after a series of misfortunes in her family and her own life. Nuchhungi was a sickly child who suffered from bouts of acute stomach pain. In order to find a cure for her, Nuchhungi's mother took her to Sêrkàwn where missionaries offered to keep her in the Girls Boarding School where they would

educate her and monitor her health at the same time. So began Nuchhungi's personal encounter with the western culture.

Nuchhungi Renthlei was the only woman contributor to Sêrkawn Concert. Two poems "Van Hnuai Mawitu" and "Van Lam Thilte" are the only Nuchhungi's contributed poems to the concert. She got married to R. Rualkhûma and the couple had five daughters and a son. The Government of India awarded her the civilian honour of Padma Shri in 1986 to her. She was the third Mizo personality and the first Mizo woman to receive the Padma Shri award. She died on her 89th birthday on 1st January 2002.

1.4.2.8. H.W. Carter (1901 - 1984)

H.W. Carter's good name was Horace William Carter. He was born in Bristol, England, on October 20, 1901. He obtained a B.Sc. in Engineering from Bristol University in 1922. In 1930, he came to Mizoram to serve as a missionary under the Baptist Mission Society. He was a handsome man, 5.11 feet tall (Hminga 57). The Mizo people fondly called him 'Zochhawni Pa.'

He was appointed Honorary School Inspector, South Lushai Hills, in 1932. After some time, he decided to leave for the Post Graduate Course in Education to have a better education system in Mizoram. After he returned to Mizoram, he held the same post from 1935 to 1952 (Ngurthansanga 30).

He can use Mizo language smoothly; he can also use Hebrew, Greek, French, Latin and Bengali fluently. He was one of the important persons to translate Bible into Mizo. He started Bible translation work from 1941. He established Teachers Training School and opened Middle Vernacular in 1936 with the then Superintendent of Lushai Hills, Maj. A.G

Mc Call during he worked as School Inspector. During his tenure, he established 125 primary Schools (Thanzawna 45a).

H.W.Carter fond of music and singing, he was one of the important persons to start Sêrkàwn concert. He was a pianist and he contributed three poems – “Zirtirtu Ho”, “Lalpa Tlante Chu” and “Turkey Ram Chhûra” in the concert. In 1928 he married Betsy Lovis, Mizo people fondly called ‘Zochhawni nu’ at Lower Circular Baptist Church (Ngurthansanga 31). After he left Mizoram, he worked as BMS India Field Secretary for one year, after that he joined Associate Foreign Secretary at London till 1966. He passed away at the age of 91 in January 1984 (Hminga, *Baptist* 17).

1.5. POETIC GENRES IN SÊRKÀWN CONCERT

A class or category of texts with similarities in form, style, or subject matter is called ‘genres’. The poems of Sêrkàwn Concerts are very rich in terms of genres. According to the universal genres of poetry, poems of Sêrkàwn Concert can be classified as follows -

1.5.1. Lyrics

In the most common use of the term, a lyric is any fairly short poem, uttered by a single speaker, who expresses a state of mind or a process of perception, thought and feeling (Abrams 201). An examination of Mizo poetry shows that it began with self-expression. Bulks of the Mizo poems are lyrical in nature. In that manner, most of the poems in Sêrkàwn Concert have lyrical elements. “Zoram Awihna” (Chhuana), “Mim Ang Pianna” (Chhuana), “Phaia Phunchawng” (Lalmâma), “Kawrnû” (Chhuana), “Zaleng Kimna” (Zadâla), “Vanhnuai Mawitu” (unknown), “Zan Tiang” (unknown), “Kum Sul Lo Her” (Liandâla), “Kan Chuanna Tlâng” (Liandâla), “Zoram Pangpâr” (Liandâla), “Zoram Nuam” (Liandâla), “Tlai Lam Hla” (Liandâla), “Hnutiang Mual Liam” (Liandâla),

“Sêrkàwn” (Lalmâma), “Nau Awih Hla” (unknown), “Van Lam Thilte” (Nuchhungi), “Duhten Tual Lenna” (unknown), “Ngun” (unknown), “Siktui Thiang” (unknown).

1.5.2. Ode

An elaborately formal lyric poem, often in the form of a lengthy ceremonious address to a person or abstract entity is known as ‘Ode’ (Baldick, 238). Abrams defines an Ode as, ‘a long poem, serious in the subject, elevated in style and elaborate in its stanzaic structure (262). The Mizo Ode has pursued a course of its own with regards to the subject matter and style. Like the English and other literature, Mizo Odists addressed directly to the subject they treat of. Lalmâma “Virthlileng” (To the Wind) is one of the best examples of Ode poems in Mizo literature. Some of the poem which has Ode in nature found in Sêrkàwn Concert are – “Thli Kohna” (Invocating the Wind) (Chhuana), “Pipu Chhuahtlâng Hlui” (the Village Entrance) (Liandâla), “Kâwlhawk Mualliam” (Hornbill Fly Away) (Lalmâma), “Virthlileng” (To the Wind) (Lalmâma), “Phawngpui Tlâng” (Hanga), “Hostel Rûnpui” (Hanga).

1.5.3. Ballad

Ballad is a kind of narrative poem which tells a story using simple language. There are two kinds of ballads; popular ballad and literary ballad. Popular ballad, which is also known as folk ballad or traditional ballad or authentic ballad, is orally transmitted from old generations to new ones. Originally it was accompanied with music and dances. A literary ballad or ballad of art is also a simple narrative poem written by a learned poet from a ready structure of the folk tale. The later is an imitation of the folk ballad (Thanmawia, *Mizo* 181). Sêrkàwn Concert was very rich in Ballad. There are seventeen ballads poems, such as – “Haudâng Lêng” (Lalmâma), “Zirtirtuho” (H.W.Carter), “Kawltuchawia” (Chhuana), “Chhûra Rawngbawl” (Chhuana), “Tleitir Val Ẹingtang Tum Thiam”

(Dârchhûnga), “Val Uang Thlawn” (Chhuana), “Chhûra Leh Nâhaia” (Chhuana), “Chhûra Hraichawi” (unknown), “Darzo Sele” (Liandâla), “Chhûra Lenrual” (Chhuana), “Turkey Ram Chhûra” (H.W.Carter), “Chhûra Sangha Vua” (Lalmâma), “*Chhura Lengui*” (Liandâla), “Valdawng-thlawna” (Lalmâma), “Chung Muvanlai” (unknown), “Chhûra Aium” (Hlunthuama), “Turini leh Virthli” (Hlunthuama). Chhuana contributed five ballads, Lalmâma contributed three, Liandâla and Hlunthuama contributed two ballads. *Chhurbura*, the Mizo legendary hero, the most interesting and memorable personality in the world of Mizo folklore was one of the main theme in the ballads of Sêrkâwn Concert. Eight Ballads poems reflects the life and the story of Chhûrbura. Sêrkâwn Concert have become the fore-runners of Ballads in Mizo poetry. Only a few poems of this poetic genre have come out after the Concert.

1.5.4 Elegy

In Greek and Roman times, ‘elegy’ denoted any poem was written in elegiac meter, an alternating hexameter and pentameter lines. In the seventeenth century, the term elegy began to be limited to its most common present usage, a formal and sustained lament in verse for the death of a particular person, usually ending in a consolation (Abrams 101). In modern usage, an elegy is a sustained and formal poem of lamentation for the death of a particular person. It is the theme that counts, not the form (Thanmawia, *Mizo* 194). It is a mournful poem; a lament for the dead. Four elegies like “Ka Chûn Sakhmel” (Chhuana), “Nghilhni A Awm Lovang” (Lalmâma), “Duhten Laitual Lenna” (Chhuana) and “Sêrkâwn Sikul” (Raltawna) are found in Sêrkâwn Concert.

1.5.5 Light Verse

Songs of Sêrkâwn concert are very rich in light verse. More than ten songs are humorous in nature. Light poetry, or light verse, is poetry that attempts to be humorous.

Poems considered “light” are ordinarily brief, and can be on a pointless or serious subject, and frequently highlight wordplay, counting plays on words, gutsy rhyme and overwhelming similar sounding word usage. A vague and comprehensively flexible term used to describe poetry that lacks serious intent. Under this heading, one might place *vers de societe*, occasional verse, nonsense verse, sick verse, satire, burlesque, parody, epitaph, epigram, limerick and clerihew (Cuddon 396). The time of Sêrkâwn concert is one of the most transitional periods in Mizo history (Thanmawia, *Mite thu* 19). At that time, the people need entertainment and humorous activities. During that transitional period, Sêrkâwn concert produced a good number of light verses (Thanmawia, *Chuailo* 4 191). Sêrkâwn concert was one of the best festivals of entertainment at the time, people from Sêrkâwn and Lunglei attended. So, the teacher poets would like to entertain their audience at the concert. They compose more than ten light verse such as – “Zirtirtu Ho” and “Turkey Ram Chhûra” (Zochhawni Pa), “Chhûra Rawngbawl”, “Val Uang Thlaw”, “Chhûra leh Nâhaia”, “Chhûra Hraichawi”, “Chhûra Lenrual” (Chhuana); “Chhûra Lengui” (Liandala); “Chhûra Sangha Vua”, “Valdawngthlawna”, “Thaibawih Hla’ (Lalmama); “Chhûra Aium” (Hlunthuaama). Chhura is a Mizo legendary figure in Mizo folktales. Myriad stories of Chhûrbura existed which either proves his stupidity or his cleverness. So, the Sêrkâwn concert poet used Chhûrbura for their light verse as the key theme.

1.5.6. Hymn

In current usage ‘hymn’ denotes a song that praises God or expresses religious feelings and is intended primarily to be sung as part of religious service. The term derives from the Greek *hymnos*, which originally signified songs of praise that were for the most part addressed to the gods, but in some instances to human heroes or to abstract concepts (Abrams 165). Almost half of the poems in Sêrkâwn Concert were hymn in nature. But

some of the hymns were translated from English. The followings are the hymns from the Concert – “Lalpa Tlante Chu” (H.W.Carter), “Khawvel A Hmangaiha” (unknown), “Hnehna Ni Ropui” (unknown), “Ka Laina Ber Immanuela” (Chhuana), “Fak R’u Immanuela Chu” (unknown), “Lui Thim Ral Ram” (Selthuama), “Zuanguin Ṭum R’u” (Lalmâma), “Fakna Hla” (unknown), “Lalpa Tlangah Tunge Chho Ang” (Lalmâma), “Kan Kulhpui Nghet Tak Chu Lalpa” (Lalmâma), “Nun Hlui Puan Ang Hlip Rawh” (Lalmâma), “Lo Kal Ula Min Sunpui R’u” (Lalmâma), “Vesper No 1 and 2” (unknown), “Lalpa Kristian Nih Ka Duh E” (unknown), “Thlirtu, Min Hrilh Rawh” (unknown), “Chatuan Ram” (unknown), “Evening And Morning” (unknown), “Chawimawi Rawh U” (unknown), “Lalpa Nangin I Fa Bo Min Lawm” (unknown), “Naupang Ṭhian Ṭha, Ngilnei Zaidam” (unknown), “Hnehtu Lal” (Zadâla), “Lal Duhawm Vahvaihna Hmun” (Lalmâma), “Mual An Liam” (Lalmâma), “Bawng In Rawn Pan R’u” (Lalmâma), “Turni Kawl A Liam” (Lalmâma), “Ka Lalpa An Khenbeh Laiin I Awm Em?” (Lalmâma), “Min Ṭawngtai Sak Rawh u” (Lalmâma), “God Save The King” (unknown), “Ral Ram Kalte Tana Ṭawngtaisakna Hla” (unknown).

1.5.7. Other Genres

Sêrkawn Concert was very rich in different kinds of poetry. We found one Idyll poem, “Ṭo Haw” (The coming of Monsoon rain) composed by Lalmâma. An Idyll poem is a short poem that creates a story and paints a picture of everyday life, while making things that at first seem simple but having much more important. In his poem “Ṭo Haw”, Lalmâma express about a stormy looking day. This poem deals with the period when Mizos commence to sow seeds with the coming of the monsoon rainfalls. The weather condition at these periods are often comparatively rough and look terrible due to the black clouds which swiftly cover the earth ensued by torrential rainfall along with blustery winds. However, generally these do not last long. Lalmama here in this song maintains that the first coming

of monsoon rainfall is so precarious and significant to the lives of Mizos. They hear loud sounds of thunder, and the whole earth grows dark, and the cruel gusty winds follow. He says that fortunately the gusty winds blow during these times hardly ever break houses. He asserts that mothers are always so worried about their children thereby calling them by their names with their top voices. Children run fast to their respective homes. Pigs, goats, dogs and chickens also run helter-skelter in search of shelters.

Lalmâma also composed a satirical poem “Thaibawih Hla” (a hen pecked husband) during the concert. Satire is usually meant to be humorous; its greater purpose is often constructive social criticism, using wit to draw attention to both particular and wider issues in society. In his poem, Lalmâma describe the life a henpecked husband.

“Zokhal Zai” composed by Chhuana follows Mizo traditional verse form. Mizo traditional verse/folksongs were written in couplet and triplet with a good internal rhyme. The couplets evolve into triplets. Though the song-chants are simple in nature and convey no great philosophy, they are songs of individual experiences.

1.6. TRANSLATION WORKS

Sêrkàwn Concert was one of the influential literary movements for the Mizos. New genres of poetry, new themes and techniques of poetry conveying new ideas and thoughts appeared during this period. Sêrkàwn Concert was greatly responsible for the development of this new poetic concept. Most of the poems composed during the Concert were the original and creative works of the composer. But, about 13 poems out of 84 were translated from English and other literature. Such translated poems were -

1. Tleitir Val Ṭingṭang Tum Thiam (translated by Dârchhûnga)
2. Lui Thim Ral Ram (translated by Selṭhuama)

3. Lalpa Tlangah Tute Nge Chho Ang (translated by Lalmâma)
4. Kan Kulhpui Nghet Tak Chu (translated by Lalmâma)
5. Vesper (evening prayer) No 1
6. Vesper (evening prayer) No 2
7. Lalpa, Kristian Nih Ka Duh E (Negro spiritual)
8. Thlirtu, Min Hrilh Rawh
9. Mual An Liam (Negro spiritual) (translated by Lalmâma)
10. Bawng In Rawn Pan R'u (translated by Lalmâma)
11. Lalpa An Khenbeh Laiin I Awm Em? (Negro spiritual) (Trans. by Lalmâma)
12. God Save The King
13. Lawmnak Thlam

The two translated poems, “Tleitir Val Țingtang Tum Thiam” translated by Dârchhûnga and “God Save the King” (unknown) were secular song and the rest were christian hymn and prayer songs.

1.6.1 Translated from English

“God Save The King” is the national anthem of British Crown independencies. The origin of both the words and the music is obscure. The many candidates for authorship include John Bull, Thomas Ravenscroft, Henry Purcell and Henry Care. It is believe that the pioneer missionaries were the translator of this poem into Mizo during the colonial period. The students sung this song during the concert.

1.6.2 Translated from German poem

The poem ‘A Mighty Fortress Is Our God’ is translated from German literature. “Kan Kulhpui Nghet Tak Lalpa Chu” is a translated poem from “A Mighty Fortress Is Our

God”. The original works of this poem is a German poem “*Ein feste Burg ist unser Gott*”. This is one of the best known hymns by the reformer Martin Luther, a prolific hymnodist. Luther wrote the words and composed the melody sometime between 1527 and 1529. The first translator into English was F.H. Hedge (Vanlalhraia 73). It has been translated into English at least seventy times and also into many other languages. This poem is translated into Mizo by Lalmâma for the students to sing at of Sêrkàwn School during the concert. The same poem was later translated into Mizo by Lalsawma, this later translation was included into *Kristian Hla Bu* (Mizo Christian Hymn Book) (Vanlalhraia 74).

1.6.3 Poems written in *Pawi* dialect

Two poems “*Zungzal Rientuen Ko*” and “*Lawmnak Thlâm*” were the poems written in *Pawi* dialect. The term ‘Pawi’ was not strictly speaking, the name of a clan, but it was the term used by the Lushais for all the people living near the Kolodyne River. The *Pawi* is one of the sub-tribes of the Mizo, who are resided in the southern part of Mizoram and in Myanmar. Sometimes, the *Pawi* call themselves as *Lai*. This is commonly known as Chins in the Chin Hills district of Burma. *Lai* are the people belonging to the Lai Autonomous District Council of Mizoram, North-East India and Hakha, Thantlang, and Falam of Chin State, Myanmar. Lai people can also be found outside their main dominant area. From a historical point of view, Lai is one of a dominant tribe of the so-called Chin-Kuki-Mizo, the community is scattered in different parts of the world, mainly concentrating in Mizoram. Those Pawi songs were not translated into Mizo, and it was sung as it is in the Concert. These two *Pawi* songs were not composed by the teachers of Sêrkàwn School. The missionary H.W.Carter (Zochawni pa) visited *Pawi* region in Myanmar. He carries home these two *Pawi* songs to the Sêrkàwn. One of the poems “*Lawmnak Thlâm*” was not the original poem of Pawi, it was translated from J.R.Sweney’s song ‘There’s Sunshine in my

soul today' from Sacred Songs and Solos No. 872. After many years later from Sêrkàwn Concert, this poem was translated from the original English poem by Rev. Taisena into Mizo 'Ni Ai Pawha Eng Ropui Zawk Chu'. It was added into Kristian Hlabu (Mizo Christian Hymn Book) no. 417 (Vanlalhruaia 75).

1.6.4. Songs of Negro Spiritual

There are three poems which are called 'Songs of Negro spirituals'. Three Negro spiritual songs were sung during the Sêrkàwn Concert were – "Lalpa Kristian Nih Ka Duh E" (Lord, I want to be a Christian), "Mual An Liam" (They gone) and "Ka Lalpa An Khenbeh Laiin I Awm Em?" (Were you there when they crucified my Lord). Negro spirituals are generally Christian songs that were created by African Americans. Spirituals were originally an oral tradition that imparted Christian values while also describing the hardships of slavery. The origin of the negro the so called Negro Spiritual is lost in the past and shrouded with obscurity. It was not until 1867 that the first collection of slave songs was formally presented to the world in the book entitled *Slaves Songs of The United States*, edited by William Allen, Charles Ware and Lucy McKim Garrison (Southern 8). The two spiritual songs were translated by Lalmâma. The translator of the song *Lalpa Kristian Nih Ka Duh E* (Lord, I want to be a Christian) was unknown.

1.6.5. Vesper No. 1 and No. 2

Vespers is an evening prayer of thanksgiving and praise in Roman Catholic and certain other Christian liturgies. Many scholars believe vespers is based on Judaic forms of prayer and point to a daily evening celebration observed among Jews in the 1st century BC (Encyclopedia Britanica n.pag). The word 'vesper' was derived from Latin word 'vesperas' which means 'evening song' (Vanlalhruaia 77). Vespers, also called Evening Prayer, takes place as dusk begins to fall. Evening Prayer gives thanks for the day just past

and makes an evening sacrifice of praise to God (https://www.usccb.org_n.pag) The translators of these two vesper songs were not known. The Vesper No. 2 which reads

Lord, keep us safe this night,
 Secure from all our fears;
 May angels guard us while we sleep,
 Till morning light appears.
(Zankhuain ka tlantu duh tak,
Hlahawma`n min veng la,
Khua a var leh hma chuan, Amen)

1.6.6. Other hymn

It is not easy to trace back all the translated works of Sêrkàwn Concert. The translator of some poems did not translate the poem in literally. Some of the translators translated in a paraphrase manner. The poem “Lui Thim Râl Ram” was translated by Selthuma. We do not know the original text. But, this poem tells about the life after death. “Bawng In Rawn Pan R’u” (Nazareth) and “Lalpa Tlângah” was translated by Lalmâma. Lalmâma was one of the translators who had contributed more than other translators. He translated the poem in a paraphrase manner, not a literary translation. Indeed in spite of the fact that we cannot specify the date and year of translation of each song. These translated poems enrich the Sêrkàwn concert and even Mizo literature.

1.7. TUNE OF SÊRKÀWN CONCERT *HLATE*

All the poems written in the Sêrkàwn Concert are composed to be sung. The book of Sêrkàwn Concert poems, without tonic solfa was published in 1981. For the commemoration of the centenary years of Sêrkàwn School, “Sêrkàwn Concert Hlate” (The book of Sêrkàwn Concert Poems) edited by R.L. Thanzâwna and R. Raltâwna, revised by

Lalhmingthanga Colney was published in 2003. In this edition 73 poems were published with tonic solfa (Lallianzuala 82). Sêrkàwn Concert poems can be categorised as three types - Translated poem, the Mizo poem composed with the same tune in English and the Mizo poem written in Lusei and Lai language with having Mizo tune. The poems written in Sêrkàwn Concert can be categorised as the following types in terms of their tunes -

1.7.1. Four beat, to sing lovely

Beat is a rhythmic sound played on a drum. There are 15 poems which has four beat, to sing lively in the Concert. Four beat contains four beat signatures in the tonic solfa. The beat should be counted from the big bar as first beat and the following beats as second, third and the fourth beat. Example - | : / : . The poems having four beats are – “Zoram Awihna”, “Haudâng Lêng”, “Kawltuchawia”, “Chhûra Rawngbawl”, “Pawnto Hla”, “Vâl Uang Thlawn”, “Chhûra Leh Nâhaia”, “Nau Awih Hla I”, “Chhûra Hraichawi”, “Zoram Nuam”, “Evening And Morning”, “Valdâwngthlawna”, “Chhûra Sangha Vua”, “Hnehtu Lal”, “Chhûra Aium”.

1.7.2. Four beat, to sing wholeheartedly

There are 20 poems which are four beat, to sing wholeheartedly. Four beat contains four beat signatures in the tonic solfa. The beat should be counted from the big bar as first beat and the following beats as second, third and the fourth beat. Example - | : / : . Such as – “Mim Ang Pianna”, “Tleitir Vâl T̄ingtang Tum Thiam”, “Thli Kohna”, “Lui Thim Ral Ram”, “Lo Kal Ula Min Sunpui R’u”, “Pathian Fakna”, “Chatuan Ram”, “Ngilhni A Awm Lovang”, “T̄o Haw”, “Lal Duhawm Vahvaihna Hmun”, “Mual An Liam”, “Tlai Ni Kawl A Liam”, “Chung Muvanlai”, “Virthlileng”, “Ka Lalpa An Khenbeh Laiin I Awm Em?”, “Min T̄awngtaisak Rawh u”, “Ral Ram Kalte Tana T̄awngtai Sakna”, “Zungzal Rientuen Ko”, “Lawmnak Thlam”, “Duhten Laitual Lenna”.

1.7.3. Three beat, to sing slowly (slow waltz)

Three beat contains three beat signatures in the tonic solfa. The beat should be counted from the big bar as first beat and the following beats as second and the third beat.

Example - | : : . Such three beat song are – “Ka Chûn Sakhmel”, “Zoram Pangpâr”, “Tlai Lam Hla”, “Vesper No 2”.

1.7.4. Three beat, other than or apart from slow waltz

The poems like “Zokhal Zai”, “Sêrkàwn Zirtirtu Ho”, “Dârzo Selê”, “Hnutiang Mualliam”, “Hostel Rûnpui”, “Siktui Thiang” can be counted as three beat song, other than or apart from slow waltz. This type of beat contains three beat signatures in the tonic solfa. The beat should be counted from the big bar as first beat and the following beats as second and the third beat. Example - | : : .

1.7.5. Six Beat Song

“Zalêng Kimna”, “Vanhnuai Mawitu”, “Hnehna Ni Ropui”, “Chhûra Lengui”, “Vesper No 1”, “Thlirtu, Min Hrilh Rawh”, “Chawimawi Rawh U”, “Kawlhâwk Mualliam”, “Sêrkàwn”, “Thaibawih Hla”, “Bawng In Rawn Pan R’u”, “Nau Awih Hla 2”, “Van Lam Thil Te”, “Tûrni Leh Virthli”, “Phawngpui Tlâng”, “Vangkhaw Pela”, “Ngun” are six beat songs. This type of beat contains six beat signatures in the tonic solfa. The beat should be counted from the big bar as first beat and the following beats as second, third, fourth, fifth and sixth beat. Example - | : : / : : .

1.7.6. Two beat song

There are only two songs which has two beat in the concert, such as -

“Zantiang”, “Lalpa Tlangah Tunge Chho Ang?”

1.8. SÊRKÀWN CONCERT AS A LITERARY MOVEMENT

There are so many literary movements in the world. A literary movement is a general term for pieces of literature by different authors (usually over the same time period) who share a similar impetus for writing in some way. Usually these authors are considered part of a 'movement' because they have similar ideas about something.

In Mizo literature, some literary movement has been emerged. Before Serkawn concert was organised, there are three literary movements in Mizo literature. The first one is missionary literary movement began in 1894. Before the advent of Christian missionaries, Mizo had no alphabets for writing. The pioneer missionaries created Mizo alphabet in 1894. After they created alphabet till 1920, most of the literary work was produced by the missionaries. On 22 October 1895 the first Mizo language book was published under the title *Mizo Zir Tir Bu* (Mizo Primer). This was a book on Christian religion and morality based on Christianity (Lalthangliana 97). Between 1894 - 1906 can be called 'Missionary Period of Literary Movement' due to all the christian songs were composed by missionaries and their assistants.

After this significant literary movement, Christian revival has been emerged in 1906. Many Mizos were converted into Christian. During this transitional period, an unprecedented movement that began in 1907 in north Mizoram was a movement inspired by a new song called *Puma Zai* (Puma's song) which spread rapidly throughout Mizoram. Mangkhosat Kipgen believes that *Puma Zai* movement was an indirect outcome of the first revival wave while persecution was a direct reaction (Kipgen 222). In fact, Mizo composers began to compose songs in Mizo tune from the *Puma Zai* movement; therefore, the songs in Mizo tune which were composed after 1908 came to be called 'Puma Zai' in general because the tunes were borrowed from the *Puma Zai* (Zawla 406). *Puma zai* was

followed by *Tlânglam Zai*, *German Run Zai*, *Ramthar Zai* and many more Zai (songs) in the same tune and structure. Some Mizo hymn writers were emerged during this period like Liangkhaia, Thanga. Then the period between 1907-1920 can be called 'Second Literary Movement'.

Saiaithanga remarks, The Gospel revival happened for the third time in Mizoram in 1919, the profitable indigeneous Mizo artists were showed up. This was considered to be the 'Greatest and most powerful' revival in Mizoram (83). These Mizo poets composed '*Lengkhawm Zai*' (Christian songs), they turned the Mizo chirstian songs to the traditional way. The founder and fore runner of this movement was Patea (1894-1950). Patea anticipated the Mizo taste, and the Mizo mind. By his first song *Ka ropuina tur leh ka himna hmun*, Patea opened a new chapter in the history of Mizo Christian poetry in 1920 (Thanmawia, *Mizo* 79). A new poetic revolution started by Patea was followed by C.Z. Huala (1902-1994) and R.L. Kâmlala (1902-1965). Saihnûna (1896-1949) was another great poet of this age. Other major poets of this age were Hleia, Siamliana (1885-1965), R. Thanghuta (1894-1954), Thanherha (1894-1978), Zasiama (1900-1952), Chhawna (1889-1977), Suakliana (1902-1979), V. Hawla (1903-1995), Laibaka (1905-1980), Ralngama (1907-1981), Tawia (1911-1937). This period was the remarkable age for the Mizo Christian songs. Most of the *Mizo Lengkhawm Zai* (Christian songs) was composed during this period between 1920 - 1940 by the Mizos. Mizo poets came up with poems written in their own idioms and in tune with their own indigenious ethos and conception of Christianity. Only a few *Lengkhawm Zai* have come out after this age. This can be called 'The Third Literary Movement'.

During this period the *Kohhran Upa* (church elders) and Christian pioneer missionaries were strongly against pagantic songs and and try to forbid people from singing

any kind of songs, except the songs that proclaimed the Christian faith. Most of the songs that emerged during that period were Christian hymns, composed and translated by the Mizo poets. But, there was a hidden desire among the people to sing love songs especially among the youths. They do not dare to sing love song in the public. During that transitional period, Sêrkàwn concert came up in 1936. Poets and writers who produce works on secular subjects of lasting interest. R.L.Thanzawna wrote about this concert saying that:

From Sêrkàwn High School under the leadership of the headmaster Lalmâma and Rev H.W. Carter, a number of poems called Sekawn Concert *Hla* have been produced. These poems eulogise the legendary heroes of the Mizos and praise traditional values in Mizo society, the beauty of nature and other human interests. This type of poetry called *Hla Lenglawng* (Community songs) set a new chapter in Mizo literature (Thanzawna, *Glimpses* n.pag).

Therefore Thanmawia claimed that thee songs of the Sêrkàwn concert have become the forerunners of Mizo secular poetry (*Mizo* 111). The main aim of this concert as told by the C.S.Zawna, one of the teachers and organisers of this concert since 1936 was popularisation of secularism in poetry (110). This period of Serkawn concert between 1932 - 1946 can be called 'Fourth Literary Movement'.

The concert had a great influence on the evolution of Mizo literature in various genres. They demonstrated drama and delighted the crowd with a variety of traditional and western music. They continued to this kind of concert until 1946. Since the organisers and the composers of the concert songs are all teachers of the Mission School, there was no justification for the church leaders to condemn them. The most powerful message of the poems was that the concert was the beauty of nature, the beauty of the mountain ranges and the valleys of the river. At every show, about ten new songs of different themes were

sung. The concert songs conveyed not only the landscape and the beauty of the earth, but also the beauty of the living and non-living creatures (like the wind, etc.) found in the land.

R.L. Thanmawia says,

Sêrkàwn concert hla thu ken pawimawh deuh deuh te chu Zoram mawizia fakna te, zirlai nun leh inthianthatna te, nu leh pa leh an fate inlaichinna chungchang te a ni a. A langsar ber erawh chu khuarel (nature) lam hawi hla a ni (Thanmawia, *History* 64) (The exaltation of the scenic beauty of Mizoram, the friendship lives of the students, the relationships between the parents and their children, are the salient themes of the songs of Sêrkàwn Concert. But the paramount important theme of the songs' is that they were the songs' bout nature).

Sêrkàwn Concert was one of the most important literary movements, particularly in Mizo secular poetry. The composers of this concert developed new forms of composition, new literary structures, new themes, new songs and new languages. They wrote various genres of poetry, such as ode, elegy, ballad, satire, elegy, cradle songs, and many more.

1.9. END OF SÊRKÀWN CONCERT

One of the most remarkable Mizo literary movements, Sêrkàwn Concert was organised till 1946. In 1947, Britain ends its colonial rule over the India. The colonialist and Christian missionaries left Mizoram due to independence of India in 1947. During this political transitional period, the first Mizo political party 'Mizo Union' was formed on 9th April, 1946 (Lalnithanga 10). It was named 'Mizo Commoners Union' but later changed to 'Mizo Union'. Since its inception, the main aim of the new political party was 'to protect the Mizo identity' (Rohmingmawii 313). The birth of the political party regenerates enthusiasm and hope for the people throughout Mizoram and there was high expectation of them (Chhuanvawra 47). After the independent of British colonial rule, the administrative

set up and system has been changed. Sêrkàwn School, which was run by the missionaries, was also handed over to the government. The staff of the school also transferred and posted to the different schools. So, they cannot continue to organise the literary concert from 1947 (Lalzuithanga 56).

The noticeable literary movement of Sêrkàwn concert was successfully organised in fourteen (14) years without interruption. The Concert produced many poems lasting value on secular subjects in Mizo literature. The annual Sêrkàwn Concert since 1932 was responsible for the emergence of a novel literary and musical tradition with less emphasis on religion.

1.10. SIGNIFICANCE OF SÊRKÀWN CONCERT IN MIZO LITERATURE

Love of nature, introduction of new genres of poems, new styles and new tunes; emergence of new poets and new poems are the great significance of Sêrkàwn Concert. The followings are the major significance of Sêrkàwn concert for the Mizo literature –

1.10.1 The Birth of New Poets

As already mentioned, the Mizo written literature was lately begun in 1894 by the Christian missionaries. Most of the literary works was produced by them. Mizo alphabet was created in 1894, and schools were established soon after the creation of Mizo alphabet. The first Mizo converts to receive baptism were two young men, Khuma and Khara, who were baptised on 25th July, 1899 (Llyod 55). After the two men baptised, Christianity met a substantial growth in Mizoram. The third wave of Gospel revival came in 1919, the number of Christian community grew to 34,894 in 1925 (Hminga, *the life* 347). During this mass conversion period, most of the Mizo poets composed Christian hymn. The church did not allow singing love songs. The Christian youths had no songs to sing other than the

religious hymns. The Mizo traditional poems having secular and love theme have been discarded after the conversion into Christianity. To sing the love songs and *Kaihlek Zai* (parody) were still prohibited by the Church. During that scrupulous time, Sêrkàwn concert have been emerged in 1932. The teachers of the Sêrkàwn School composed a new secular song. Some of the teachers were not well known poets before the concert was emerged. The teachers composed and contributed a new song to be sung for the concert every year. The concert produced a new song as well as a new influential poet.

1.10.2 Emergence of New Poetic Genres

The Mizo are well known as the singing tribe (Khangte 1). Their way of celebrations during the festive gathering, celebration or any other ceremonial community gathering is singing. Most of the songs reflect the status, change and improvement of the society. But the Mizo traditional songs were very simple in nature. They used a simple language and styles. Most of the songs were *Tlar Hnih Zai* (couplet) and *Tlar Thum Zai* (triplet). Major themes of the poems were war, hunting, jhuming, relationship between man and woman and some customary practices. The poems of each stanza have its own message.

After Christianity emerged in Mizoram, the structure, stanza forms, theme and messages of the poem has been changed. Most of the songs appeared during 1894-1930 were a Christian songs translated by the Christian missionaries from English and other languages and composed by a few Mizo song writers. Just after the Sêrkàwn Concert broke out in 1932, a new kind of poetry expressed new thoughts and ideas. The concert was very much responsible for the creation of a modern poetic idea. The organisers and composers of the concert were the teachers of the Sêrkàwn School. They have a good understanding of English literature particularly the poetic form. They composed poem like ode, a poem expressing the writer's thoughts and feelings about a particular person or

subject, ballad (a song or poem that tells a story), satire (a way of criticizing people or ideas in a humorous way), cradle song (lullaby or a song sung for baby), folkloristic verse and light verse. “Virthlileng” (To the wind), one of the most popular ‘ode poem’ composed by Lalmâma was one of a good intance for a new poetic genre was introduced in Mizo literature,

Aw Khawiah liam che maw aw!

Virthli, khawiah lian che maw aw?

Rum vung vungin tangril laiah,

Zantiang chhawthlapui eng hnuaiah,

Rawn her vel che kan chhuahtlang phunbung,

Sakhmel hmuh theih si loh,

Zawt ila min chhang tak ang maw!

Vithlipui leng, khawiah liam che maw?

(O wind, whither have you gone?

Tell, O wind, whither have you gone?

Howling wild in the dead of night,

‘Neath the sensous glow of moonlight,

You toss and teased our bunyan tree;

Could I but gaze and see,

Your face, O invisible one,

Tell me, will you whither have you gone?

(Translated by Mafaa Hauhnar)

1.10.3 Introduction to New Poetic Diction, Metre and Rhymes

Mizo is a tone language of the Kuki-Chin sub-family of the Tibeto-Burman language family (Sarma 1). A tone and flow of language is very important for composing the poem. Mizo folk songs are lyrical in nature, short length, rhythmic and can be easily understood. Most of the Mizo folksongs mainly circle around three to four musical notes. Thanmawia writes, ‘One of the musical instrument songs called Dar hla consist of only three notes’ (Thanmawia, *Mizo hla* 41). Chhuanvawra also remarks ‘The earlier tunes are simply constructed in a very straight-forward character, having the note of mostly, ‘d’ ‘r’ and ‘m’ (121). The most noticeable characteristics of Mizo folksong were using an ‘internal rhyme’ in a line. That internal rhyme makes a beautiful rhythm. *Mizo Dar hla* has a rhythmic internal rhyme,

Chhimbu leh peng peng in tu tu,

A lu lam kawng lu lam kawng

The song does not have a significant meaning; it is about the rhythmic beats. The internal word repetition like *peng peng, lu lam kawng, lu lam kawng* are commonly used in traditional Mizo poem.

After the Sêrkàwn concert was organised, some poets, such as Lalmâma, Chhuana and Liandâla, use a new collection of words into their poems. They carefully choose and arranged the word to harmonise with tone of the language. Lalmâma use ‘end rhyme’ to compose some of his poems,

Haudangleng hraichawi,

Phunbung zar kan mawi,

‘Hualreu, hualreu’ tiin leng kan awi.

These three bold words make identical sounds with a significant context. Internal words that rhyme in a line of songs are very common in Mizo’s traditional verse, but

traditional poets seldom use end rhyme in their poems. This form of rhyme is re-introduced in Mizo-language poetry after the Sêrkàwn concert appeared.

The arrangement of words, phrases, and sentence structures, and sometimes also a figurative language, that constitute any work of literature is known as ‘poetic diction’ (Abrams 298). The arrangement of words in Liandâla’s ‘Zoram Pangpâr’ is an extraordinary,

Phunchawng, Nauban, Ainawn pâr,

Tuah, Vau, Chhawkhle, Senhri pâr,

Chawnpui, Pâng, Samtlâng, Dingdi,

Pârmawi thangvulna

Zoram hmun zauvah.

Liandâla portrayed Mizoram with famous place for variety of flowers in this poem. There are eleven flowers bloom in this short stanza with outstanding arrangement. The magnificent arrangement of name of the flowers in this stanza makes a smooth flow and rhythmic sounds.

1.10.4. Emanation of Fresh Tunes

The melody and tune of Mizo traditional songs are very simple. The songs are composed to fit their voice; the melodies touch them as something long familiar. Mizo folk songs are also sung in a relaxed manner and easy voice. After Christianity came in the state, the composers of *Lengkhawm Zai* (Mizo hymn) follow the traditional style of tunes. Most of the *Lengkhawm zai* tunes are similar and slow beat.

Sêrkàwn’s concert was one of the most significant emanations of a fresh tune in Mizo’s songs. Teachers at the school taught tonic solfa to the students particularly Zochhawni Pa (H.W. Carter) provided an exercise books to the students for taking down tonic solfa

and staff notation written in blackboard (Lalsangpuii 48). Students studied voice music, instrumental music and short acting. The teachers exposed the students to the western type of musical tunes. Some of the poems in the Sêrkàwn concert were harmonised in the imitation of the western type of musical tunes. These songs were performed in a concert backed by flute and harmonica.

Literature is important in daily life, since it links individuals with greater truths and ideas in society. Literature provides a way for people to document their thoughts and feelings in a way that is available to others through fictionalised accounts of their experience. The interpretation of life often differed from poet to poet. Sêrkàwn Concert created many songs related to the beauty of nature and the environment. In these fourteen years of concerts, eighty-five songs were written and translated. These songs touch a variety of genres, including Mizo's traditional verses, patriotic songs, natural poetry, gospel songs, ballads, beauty, satire, ode, cradle tale, and light verse. These concerts have become the forerunner and one of the most important literary movements of secular Mizo poetry in particular.

Works Cited

- Abrams, M.H. & Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2012.
- Anderson, Herbert. *Among The Lushais*. The Carey Press, 1914.
- Biaksanga, R. *Nuchhungi Renthlei Thu leh Hla*. Mualchin Publication and Paper Works. 2010.
- Chhangte, Thangmawii. “The Confluence of Folk Culture and Modernity in the Children’s Songs of Nuchhungi”. *Nuchhungi Renthlei leh Naupang Literature*. Edited by Zoramdinthara et.al. Pachhunga University College. Mizo Department. 2018. Pp 165-173.
- Chinzah, Sangliankhuma. *Jubilee Bible School Sérkàwn Chanchin*. Aizawl. TM Offset, 2015.
- . *Mizorama Missionary Hmasa Ber Sap Upa (Rev. F.W.Savidge) leh Pu Buanga (Rev. J.H.Lorrain) te thlan zawnchhuaha cheithat a nih dan*. TM Offset, 2018.
- Chungnunga, K.T. “Sérkàwn Baptist Kohhran & ME School”. *Sérkàwn Centenary Souvenir 1903-2003*. Edited by Lalrinmawia. Centenary Souvenir Committee. 2003. pp 70-80.
- Dawngliana, CMS, editor. *Indian Republic Golden Jubilee Souvenir*. Lalthanmawia, C. 2000.
- Hauhna, Mafaa. *Hringnun Hrualhru*. Samaritan Printers, 2018.
- Hluna, JV. *Mizoram Welsh Missionaryte Chanchin* (revised and enlarged). Synod Literature and Publication Board. 2016.
- Hminga, C.L. *Mizoram Baptist Kohhran Chanchin*. BCM Publication Board, 2003.
- *The Life and the Witness of the Churches in Mizoram*. Baptist Church of Mizoram, Literature Committee. 1987.

— *Baptist Zosap Missionary-te*. Baptist Church of Mizoram, Baptist Publication Board, 2013.

Kapkima, K. “Medical Lam Rawngbawlina”. *Sêrkàwn Centenary Souvenir 1903-2003*.

Edited by Lalrinmawia. Sêrkàwn Centenary Souvenir Committee, 2003.

Keivom, L. *Zoram Khawvel 3*. MCL Publication. Second Edition, 2019.

Kipgen, Mangkhosat. *Christianity and Mizo Culture*. Aizawl. Mizo Theological Conference. 1997.

Khiangte, Laltluangliana. *Mizos of the North East India (An introduction to Mizo Culture, Folklore, Language and Literature)*. LTL Publication. 2008.

— editor. *Thuhlaril*. LTL Publications, 1997.

Lalzama, *Mizo Language and Literature : Emergence and Development (Contribution of Christian Missionaries from 1897-1947)*. Pachhunga University College. Mizo Department, 2017.

Lalnithanga, P. *Mizorama Politics Inlumleh Chhoh Dan*. P.Lalnithanga, IAS (rtd), 2008

— *Political Developments in Mizoram*. Mizoram Publication Board. 2006.

Lalzuithanga, F. “Sêrkàwn Concert: A Bul Ṭanna leh A Tawp Dan”. *Hlamawi Kutpui Sêrkàwn Concert (A Literary Approach)*. edited by Zoramdinthara, ed.al. Pachhunga University College , Mizo Department, 2017. pp 52-58.

— editor ed al. *Sêrkàwn Lalmâma*. KL Offset Printers. 2018.

Lallianzuala, R. “Sêrkàwn Concert hla thuk hrang hrangte”. *Hlamawi Kutpui Sêrkàwn Concert (A Literary Approach)*. Edited by Zoramdinthara, ed.al. Pachhunga University College , Mizo Department, 2017. pp 82-92.

Malsawmdawngliana & Rohmingmawii, edited. *Mizo Narratives : Accounts From Mizoram* rev. ed. Scientific Book Centre. 2018.

- Lalsangpuii. “Sêrkàwn Concert : A Hunlaia Mipuiin An Hlut Dan”. *Hlamawi Kutpui Sêrkàwn Concert (A Literary Approach)*. Edited by Zoramdinthara, ed.al. Pachhunga University College , Mizo Department, 2017. pp 43-51
- Lalthangliana, B. *Mizo Literature (Mizo Thu Leh Hla)*. 2nd ed. MC Lalrinthanga, 2004.
- Lalrinmawia, editor. *Sêrkàwn Centenary Souvenir 1903-2003*. Centenary Souvenir Committee, 2003.
- Llyod, J.M. *History of The Church in Mizoram: Harvest in the Hills*. Synod Publication Board. 1991.
- Muana, L.T. “Serkhawpui Tual Kan Lenna”. *Sêrkàwn Centenary Souvenir 1903-2003*. Edited by Lalrinmawia, 2003. pp 36-41.
- Nuchhungi, R. “Sêrkàwn Khua”. *Sêrkàwn Centenary Souvenir 1903-2003*. *Sêrkàwn Centenary Souvenir 1903-2003*. Edited by Lalrinmawia, 2003. pp 22-26.
- Ngurthansanga. “Sêrkàwn Concert Hla Phuahtute Leh An Hlate”. *Hlamawi Kutpui Sêrkàwn Concert (A Literary Approach)*. Edited by Zoramdinthara, ed.al. Pachhunga University College , Mizo Department, 2017. pp 26-42
- Raltawnga, translator. *BMS Rawngbawlha Reports 1901-1938*. Baptist Publication Board. 2014.
- Anderson, Herbert. *Among The Lushais*. Translated by Raltawnga. Baptist Publication Board. 2003.
- Rohmingmawii, “Christianity And Society In Mizoram”. *Mizo Narratives : Accounts From Mizoram*. Edited by Malsawmdawngliana, et al. Scientific Book Centre. 2018. pp 194-240.
- Saingenga, *Pipu Chhuahtlang Hlui (Pu Liandâla Hla Phuah Leh A Chanchin Ama Ziak (autobiography)*. Mizoram Publication Board. 2001.
- Saiaithanga. *Mizo Kohhran Chanchin*. Mizo Theological Literature Society. 10993.

Sailo, Thenphunga. "Sêrkàwn Centenary Souvenir 2003". *Sêrkàwn Centenary 1903-2003*.

Editor, Lalrinmawia. Centenary Souvenir Committee. 2003

Sangkhuma, ZT. *Missionaryte Hnuhma*. MC lalrinthanga. lengchhawn Press. 1995.

Southern, Eileen, "An Origin for Negro Sopiitual". *The Black Scholar*. Edited by Louis

Onuorah Chude-Sokei. Vol. 3, No. 10, BLACK MUSIC (Summer 1972), pp. 8-13

Thanmawia, R.L. *Lung Min Lentu*. Din Din Heaven, 2006.

— *Mizo Poetry*. Din Din Heaven. Din Din Heaven, 1998.

— *Chuailo Bu 4-na*. Samaritan Printer. 2018

— "Mizo Thu Leh Hla Chanchina Sêrkàwn Concert Pawimawhna". *Hlamawi Kutpui*

Sêrkàwn Concert (A Literary Approach). Edited by Zoramdinthara, ed.al. Pachhunga

University College , Mizo Department, 2017. pp 17-25.

— "Hla". *History of Mizo Literature*. Department of Mizo, Mizoram University. 2013

Thanzawna, R.L. & R.Raltawna. *Sêrkàwn Concert Hlate*. Lalhmingthanga Colney. 2003.

Vanlallawma, C. *Tun Kum Za Chhunga Mizo Hnam Puipate (1894-1994)*. MC Lalrinthanga.

1994.

Vanlalhruaia, C. "Sêrkàwn Concert-a Ṭawng Dang Aṭanga Lehlin Hlate". *Hlamawi Kutpui*

Sêrkàwn Concert (A Literary Approach). Edited by Zoramdinthara, ed.al. Pachhunga

University College , Mizo Department, 2017. pp 69-81.

Zaihmingthanga. *The History of Christianity in Mizoram (1944-1994)*. Lengchhawn Press.

2016.

Zama Ch. Margaret and Vanchiau, C.Lalwmpuia. *After Decades of Silence; Voices from*

Mizoram (A brief Review of Mizo Literature). Amber Books. 2016

Zathuama, Z. "Sêrkàwn Khawtlang Inrelbawl Dan". *Sêrkàwn Centenary Souvenir 1903-*

2003. Edited by Lalrinmawia, 2003. pp 120-138.

Zawla, K. *Mizo Pipute Leh An Thlahte Chanchin*. Zomi Book Agency. Aizawl. 1993.

Zoramdinthara, editor et al. *Nuchhungi Renthlei leh Naupang Literature (Understanding Children's Literature of Nuchhungi Renthlei: Approaches and Systems)*. Pachhunga University College, Mizo Department 2018.

Electronic Source

Baptist Church of Mizoram. Baptist Church of Mizoram. <https://www.mizobaptist.org/education-department/>

Baptist Higher Secondary School. <https://baptisthss.in/>. https://baptisthss.in/school_profile/.
'Evening Prayer (Vesper)'. The United States Conference of Catholic Bishops (USCCB) .

<https://www.usccb.org/prayer-and-worship/liturgy-of-the-hours/evening-prayer>

'*Mizoram Village Council level baseline Survey Report, 2013*'. Local Administration Department, Government of Mizoram. <https://lad.mizoram.gov.in/page/lunglei.html>

Sarma, Biswajit e al. *Detection of Mizo Tones*. PDF file. https://www.researchgate.net/publication/281631763_Detection_of_Mizo_Tones

Thanzawna, R.L. "Glimpses of Mizo Literature". *Mizo Writing in English*. Zualtei Poonte.

<http://mizowritinginenglish.com/2008/02/glimpses-of-mizo-literature-rl.html>

CHAPTER - II

EXORDIUM TO ECOCROTICISM

Every human being is a part of nature, even if we live of our lives in a huge city. People that sits under a tree in summer, smells flowers in a field, climbs a snowy mountain or walks through a grassy park is affected by nature in some way. Imagine a world where there are no trees, no birds, no rivers, no flowers, no blue skies and no animals. If this Earth in which we live had indeed been such a place, we would probably never have seen it, because we would not have existed at all. Because, human beings are a very necessary aspect of nature. Even today, when we are technologically advanced and highly self-sufficient, there is no doubt that we are extremely dependent on nature.

The most important contribution of nature to human life is food; provide powers, air to breath in and even balanced ecosystem. Nature maintains a balanced ecosystem. Each animal and plant has a purpose to serve, and anything that becomes redundant is wiped off, gradually or at once. Most importantly, it is a symbiotic relationship among all the members of the system, which means that even the smallest of disruptions can have pretty serious consequences on the entire ecosystem.

The important contribution of nature to human life is inspiration. Beautiful flowers, bushy trees, creeping weeds, streams flowing in the mountains, crooked rivers inspire poets. Many writers and poets include descriptions of nature in their works. They describe the world around them in writing for a purpose. They not only try to show us what they see, they try to make us understand how they feel. Not only are they connected to nature but they see life reflected in it. There should be more meaning in nature than just the plants and animals around us. Today the relationship between the nature and social world is

being analyzed. Accordingly, the literary critics try to study how this close relationship between nature and society has been textualized by the writers in their works. In this context the two terms have become very important in contemporary society - ecology and ecocriticism.

Today ecology includes the study of plant and animal populations, plant and animal communities and ecosystems. Ecosystems describe the network of relations among organisms at different scales of organization. Therefore, ecology is one of the most discussed issues today. The world of literature is full of works dealing with the beauty and power of nature. The concern for ecology and the threat posed to humanity by the continuous misuse of our environment have only recently caught the attention of writers. It is this sense of concern and its reflection in literature that has given rise to a new branch of literary theory, namely eco-criticism.

Ecocritical theory studies the relationship between human activities and the natural world, particularly in terms of the influence of each upon the other. It is the study of literature from an ecological or environmental perspective. “‘Ecocriticism’ (or by alternative names, environmental criticism and green studies) designates the critical writings which explore the relations between literature and the biological and physical environment, conducted with and acute awareness of the damage being wrought on that environment by human activities” (Abrams 96). Glotfelty simply defined, “Ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies” (3).

Ecocritics, therefore, encourage others to think seriously about the relationship of humans to nature, about the ethical and aesthetic dilemmas posed by the environmental crisis, and about how language and literature transmit values with profound ecological implications (Chandra 237).

2.1. EMERGENCE OF ECOCRITICISM

The word ‘ecocriticism’ first appeared in William Rueckert’s essay *Literature and Ecology: An Experiment in Ecocriticism* in reference to “the application of ecology and ecological concepts to the study of literature” in 1978 (Dobie 238). In the early stages of development, ecocriticism focused primarily on what was known as ‘nature writing.’ In 1973, for example, British Marxist critic Raymond Williams wrote a critique of pastoral literature, *The Country and the City*, in which he argued that the pastoral had traditionally overlooked the work of rural labour. The scope broadened rapidly, however, to accommodate interest in the depiction of nature in Romantic poetry, canonical literature, and later even in film, theater, animal stories, television and scientific narratives.

Ecocriticism as concept first arose in the late 1970s, at meeting of the Western Literature Association (WLA), a body whose field of interest is the literature of the American West. Twenty years later its academic respectability was evident in the appointment of Cheryll Glotfelty as professor of Literature and the Environment at the University of Nevada in Reno. Acceptance by the larger academic community was apparent when special sessions on nature writing or environmental literature began to appear on programmes of annual literary conferences, for example - the 1991 MLA special session “Ecocriticism : The Greeing of Literary Studies” (Glotfelty xviii)

‘Ecocriticism’ is also called as ‘Green Studies’. Both terms are used to denote a critical approach which began in the USA in late 1980s and in the UK in early 1990s, and since it is still an ‘emergent’ movement, it is worth briefly setting out its institutional history to date. In the USA the acknowledged founder is Cheryll Glotfelty, co-editor with Harold Fromm of a key collection of helpful and definitive essays entitled *The Ecocriticism Reader: Landmarks in Literary Ecology*. In 1992 she was also the co-founder of ASLE (pronounced ‘Az-lee’, the Association for the Study of Literature and Environment). ASLE has its own ‘house journal’, called ISLE (Interdisciplinary Studies in Literature and Environment), which started in 1993, so American ecocriticism was already a burgeoning academic movement by the early 1990s, beginning to establish its professional infrastructure of designated journals and official corporate body (Barry 240).

It is believed that literary, visual, and other representations of nature are very much linked with an age’s view and treatment of nature. It looks closely at the human culture - nature interaction in texts. It begins with the assumption that nature and human culture are mutually influential and that cultural texts construct particular notions of nature that throw light on cultural material practices. It aligns itself with ecological activism and social theory with the assumption that the rhetoric of cultural texts reflects and informs material practices towards the environment, while seeking the increase awareness about it and linking literary texts with other ecological sciences and approaches.

The basic definition of ecocriticism was provided by an early anthology, *The Ecocriticism Reader: Landmarks in Literary Ecology* by Cheryll Glotfelty and Harold Fromm in 1996. After the publication of this book, Ecocriticism is often used as a catchall term for any aspect of the humanities (e.g., media, film, philosophy, and history) addressing ecological issues, but it basically functions as a literary and cultural theory. This is not to say

that ecocriticism is confined to literature and culture; scholarship often incorporates science, ethics, politics, philosophy, economics, and aesthetics across institutional and national boundaries. The principles of ecocriticism, naturally, are often instilled in areas of political discourse, environmental justice, ecofeminism, social ecology and geography.

The word 'environment' refers to the totality of the physical surroundings, circumstances, conditions etc. on the earth or some part of it, especially as affected by human activity. The biological community of interactive organisms and their physical environment is called the ecosystem.

Having established how culture plays a pivotal role in a people's assumptions about environmental knowledge, it follows that environmental problems require analysis in cultural as well as in scientific terms because they are the outcome of an interaction between ecological knowledge of nature and its cultural inflection. It involves interdisciplinary scholarship that draws on literary and cultural theory, philosophy, psychology and environmental history, as well as ecology. The study of rhetoric supplies us with a model of cultural reading practices tied to moral and political concerns, and one which is alert to both the real or literal and the figural or constructed interpretations of 'nature' and 'the environment' (Garrard, *Ecocriticism* 14).

Lawrence Buell and Cheryll Glotfelty and several scholars have divided Ecocriticism into two waves. The first wave is characterized by its emphasis on nature writing as an object of study and as a meaningful practice. The primary concern in first-wave ecocriticism was to 'speak for' nature. This is, perhaps, where ecocriticism gained its reputation as an 'avowedly political mode of analysis' (Garrard, *Oxford* 3). This wave, unlike its successor, kept the cultural distinction between human and nature, promoting the value of nature.

Ecocriticism expanded into a 'second wave,' offering new ways of approaching literary analysis by, for example, theorizing and deconstructing human-centered scholarship in ecostudies; imperialism and ecological degradation; agency for animals and plants; gender and race as ecological concepts; and problems of scale. Garrad exclaimed that the second wave is particularly modern in its breaking down of some of the long-standing distinctions between the human and the non-human, questioning these very concepts (5).

In recent times, Scott Slovic in University of Nevada, Reno and Adrea Kate campbell of Washington State University and some other scholars introduced 'third wave' of ecocriticism. The 'third wave' advocates for a global understanding of ecocritical practice through issues like global warming; it combines elements from the first and second waves but aims to move beyond Anglo-American prominence. There are currently hundreds of books and thousands of articles and chapters written about ecocriticism.

Ecocriticism gives a new meaning to location, setting and environment. Ecocritics in their study want an ecological perception of nature to change the ways humans inhabit the Earth. Ecocriticism is a rapidly changing theoretical approach, which differs from the traditional approach to literature. The critic explores local or global, material or physical, or historical or natural history within the context of a work of art. The eco-critical approach to literature is often interdisciplinary, citing knowledge of environmental studies, natural sciences, and culture. Loretta Johnson further explains thus:

"Eco", from the Greek root "oikos", means "house"... Just as "economy" is the management or law of the house (nomos ἢ law), "ecology" is the study of the house. Ecocriticism, then, is the criticism of the "house," i.e., the environment, as represented in literature. But the definition of "house," or oikos, is not simple. Questions remain: What is the environment? What is nature? Why did the term

“environment,” which derives from the verb “to environ or surround,” change to mean that which is nonhuman? Are not humans natural and a prominent environment in themselves? Where and in what does one live? Ecocriticism is by nature interdisciplinary, invoking knowledge of environmental studies, the natural sciences, and cultural and social studies, all of which play a part in answering the questions it poses (7).

Apart from the various definitions and the opinions of the ecocritics stated above, ecocriticism is interdisciplinary. In order to understand the connectedness of all things - including the life of the mind and the life of the earth. Ecocriticism as a discipline attempts to define or understand the sign in nature. Pramod K. Nayar states that ecocriticism seeks to study, explore and analyse

1. Nature - writing texts to add to the canon in literary and cultural studies
2. The role of place - physical, topographical, built - in literature and other cultural texts
3. Environmental awareness in canonical texts
4. Every period's attitude to non-human life and the depiction of the human and non-human relationship in them
5. The subtexts of literary works that reveal anthropomorphic, patriarchal and capitalist attitudes towards the non-human, women, nature and the landscape.
6. The assumptions of rationality as superior and emotions as inferior and other such discourses within texts, arguing that these beliefs lead to particular visions of environment.
7. A socio-political framework (from Marxist, ecofeminist and other approaches) for reading literary and cultural texts.

8. Literary examples within social discourses and acts of development, modernity, urbanization, demography.
9. Literary studies link to environmental activism (243).

In this view, ecocriticism aims at analysing any text that foregrounds nature and environment. It is a broad genre that is known by many names: Green studies, environmental criticism, Eco-poetics. For some individual thinkers, eco-criticism can be socially activist or even spiritual (Menaka 466)

Ecocriticism is the link between literature and nature, in the words of Cheryll Glotfelty; it is the “study of the relationship between literature and environments” (xvi). It believes that literary, visual, and other representations of nature are very much linked with an age’s view and treatment of nature. It looks closely at the human culture are mutually influential and that cultural texts construct particular notions of nature that throw light on cultural material practices. It aligns itself with ecological activism and social theory with the assumption that the rhetoric of cultural texts reflects and informs material practices towards the environment, while at the same time seeking to increase awareness about it and linking literary texts with other ecological sciences and approaches (Nayer 242)

Heather Eaton observed that the core thesis of ecocriticism is that our current environmental concerns may provide us with a lens through which to view literature (17). It is the study of literature and environment from interdisciplinary point of view. At the same time, it may be pointed out that there is no single figure in the area of ecocriticism who can be considered as a dominant authority like Freud is in Psychological criticism (Malik 163). The main mission was to promote the exchange of ideas and information pertaining to literature that considers the relationship between human beings and the natural

world, and to encourage “new nature writing, traditional and innovative scholarly approaches to environmental literature, and an interdisciplinary ecological research (Tiwari 613).

Ecocriticism investigates the relation between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment and attitudes towards nature are presented and analyzed. One of the main goals in ecocriticism is to study how individuals in society behave and react in relation to nature and ecological aspects. This form of criticism has gained a lot of attention during recent years due to higher social emphasis on environmental destruction and increased technology. It is hence a fresh way of analyzing and interpreting literary texts, which brings new dimensions to the field of literary and theoretical studies. Ecocriticism is an intentionally broad approach that is known by a number of other designations, including “green (cultural) studies”, “ecopoetics”, and “environmental literary criticism” (Nambrol 1).

2.2. ECOCRITICISM AND GREEN STUDIES

Ecocriticism may be defined as United States’s ‘ecocriticism’ and United Kingdom’s ‘green studies’. These terms deal with the relationship between man and environment. Both terms are used to denote a critical approach which began in the U.S.A in late 1980’s, and in the U.K in the early 1990’s, and since it is still an ‘emergent’ movement, it is worth briefly setting out its institutional history to date (Barry 239).

2.2.1. United States ‘ecocriticism’

The critical approach of ecocriticism has begun in the USA in the late 1980s. It takes its bearing from the three major American writers like Ralph Waldo Emerson (1803-1832), Margaret Fuller (1810-1850) and Henry David Thoreau (1817-1862). They wrote about nature, life force, and the wilderness. All three were members of the informal group

of New England writers, essayist and philosophers. They were known as transcendentalist (a theory that propounds that 'the divine' or 'god' pervades nature). Emerson's long essay *Nature* was first published in 1836. In his essay he talk about tha impact of the natural world on him. Fuller first book was *Summer on The Lakes, During 1843*. It is a powerful narratives of her encounter with the American landscape. (Malik 159). Thoreau's *Walden* is an account of his two year stay, from 1845, in a hut he had built on the shore of Walden Pond, a couple of miles from his home town of Concord, Massachussetts (Barry 241). These three books can be seen as the foundational works of American 'eco-centred' writing.

The sign of ecocriticism, as a literary concept were fist seen in America in the late 1970's, at the meeting of the Western Literature Association. Some critics trace its beginning to William Rueckert' 1978 essay *Literature and Ecology: An experiment in Ecocriticism* (Malik 159). In the United States, ecocriticism is associated with the Association for the Study of Literature and Environment (ASLE). They publish a journal - *Interdisciplinary Studies in Literature and Environment* (ISLE) which started in 1993, so American ecocriticism was rapidly increased in academic movement by the early 1990's. Ecocriticism explores the relationship between the environment and literature. The human being is an element of nature. Literature influence human life, human life too influences the art and literature. Ecocriticism redefines our relationship with the environment and literature.

2.2.2 United Kingdom's 'Green Studies'

The U.K version of ecocriticism best known as green studies' derives its influence from the romantic movement of the late eighteenth century. However, the founding figure is the critic Jonathan Bate, author of *Romantic Ecology: Wordsworth And The Environmental Tradition*. Raymond William book *The Country and The City* is also taken by some as articulating ecological concerns, only the term 'ecocriticism' had not come

into existence by that time. Ecocriticism, however, has not made as much progress as it has in the U.S.A. Laurence Coupe's essay entitled "The Green Studies Reader: From Romanticism to Ecocriticism" is taken as a seminal studies (Malik 160). The United Kingdom version 'green studies' deals with the threats and dangers of nature. Green studies are the UK version of the discipline known in the USA as 'ecocriticism', which is an abbreviation of 'ecological literary criticism'. The idea is to explore the relation between literature and nature: in particular, the literary representation of nature and, just as importantly, the power of literature to inspire its readers to act in defence of nature (Coupe 1). The study on ecocriticism in the U.K is much less extensive than in the United States, though the study is introduced in schools of higher education. Eighth institutions which offer the study of ecocriticism in U.K are – Queens University, Belfast; Royal Holloway, University of London; University of Strathclyde; University of Portsmouth; University of York; Birbeck, University of London; University of Worcester; University of Highlands and Islands.

2.3. DEFINITIONS OF ECOCRITICISM

Ecocriticism was publicized by the publication of two seminal works written within the 1990's, *The Ecocriticism Reader* (1996) by Cheryll Glotfelty and Harold Fromm and also the *Environmental Imagination* (1995) by Lawrence Buell. Cheryll Glotfelty is that the acknowledged founder of Ecocritics within the united states of America.. As a pioneer in this field, she says:

Ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies (xviii).

Ecocriticism is broad in its scope. The fundamental premise of the Ecocriticism is that human culture is connected to the physical world, affecting it and affected by it. An interconnection between nature and culture is the subject of Ecocriticism. Ecocriticism is distinct from other critical approaches. William Rueckert who coined the term ecocriticism in 1978 in his essay *Literature and Ecology: An Experiment in Ecocriticism* wrote that ecocriticism entailed “application of ecology and ecological concepts to the study of literature, because ecology has the greatest relevance to the present and future of the world we all live? (107).

David Mazel declares in *The Ecocriticism Reader* that ecocriticism is the analysis of literature as though nature mattered.

Our reading of environmental literature should help us realize that the concerns are not exclusively of the order of “Shall these trees be cut? or Shall this river be dammed” important as such questions are-but also of the order of “What has counted as the environment, and what may count? who marks off the conceptual boundaries, and under what authority, and for what reasons? Have those boundaries and that authority been contested, and if so, by whom? With what success, and by virtue of what strategies of resistance? These are the levels on which I would like to see ecocriticism theorize the environment (143)

Ecocriticism studies the representation of nature in literature. It raises your consciousness. Ecocritics is studying the environmental conditions of an author’s life-the influence of place on the author’s imagination. They show that the place where the author grew up traveled and wrote is helpful in understanding his or her work. Ecocritics has proposed the theory that human beings can not be separated from each other. Richard Kerridge says,

‘Ecocriticism is literary and cultural criticism from an environmentalist viewpoint. Texts are evaluated in terms of their environmentally harmful or helpful effects. Beliefs and ideologies are assessed for their environmental implications. Ecocritics analyse the history of concepts such as ‘nature’, in an attempt to understand the cultural development that have led to the present global ecological crisis. Direct representations of environmental damage or political struggle are of obvious interest to ecocritics, but is the whole array of cultural and daily life, for what it reveals about implicit attitudes that have environmental consequences (530).

One of the important features of Ecocriticism is that it sees nature and human culture as interwoven rather than as separate sides of a dualistic construct. Pramod Nayar in *Contemporary Literary and Cultural Theory* maintains:

Ecocriticism is a critical mode that looks at the representation of nature and landscape in cultural texts, paying particular attention to attitudes towards ‘nature’ and the rhetoric employed when speaking about it. It aligns itself with ecological activism and social theory with the assumption that the rhetoric of cultural texts reflects and informs material practices towards the environment, while seeking to increase awareness about it and linking itself (and literary texts) with other ecological sciences and approaches. (242)

The list of definitions is by no means exhaustive. Ecocriticism is a broad way for literary and cultural scholars to explore the global ecological crisis through the intersection of literature, culture, and the physical environment.

As a social, political, and philosophical movement, Environmentalism or Ecocriticism is a relatively young movement. Yet, because of its relevance to the deeply

disturbing crisis that the world faces, it has engaged many scholars across different disciplines with the result that many discourses have emerged which are varied and sometimes even antagonistic to each other. Ecocriticism, therefore, is an umbrella term that encompasses different theories on the study of the relationship between people and the environment which is documented through literary works. Rachel Carson's *Silent Spring* (1962) which is generally agreed upon to be the catalyst for the Ecocriticism movement confronts the utopian claims of agricultural scientists by bringing in a host of scientific evidence to prove how pesticides constituted a serious threat both to human and non-human life. The pastoral green fields, the ferns and the wildflowers, which delighted every passerby is disturbed and destroyed by human activity, and the pastoral peace rapidly gives way to catastrophic destruction brought on by the pesticides. While a great number of nature writing accumulates to give birth to Ecocriticism, it was the ensuing conversation sparked by this text that has led to many ecocritical debates between scholars taking different environmental approaches like Cornucopia, Environmentalism, Deep Ecology, Ecofeminism, Social Ecology and Eco Marxism, and the Heideggerian Ecophilosophy.

2.3. ASPECT OF ECOCRITICISM

Ecocriticism is an umbrella term used to refer to an environmentally-oriented study of literature and art and to theories that underlie such critical practice. It is a new critical method for the analysis of literature available to critics. It is one of the most recent interdisciplinary fields in the field of literary and cultural studies. Some of the characteristics of eco-criticism are as follows –

2.3.1. Ecocriticism is Interdisciplinary

Ecocriticism is an umbrella term, used to refer to the environmentally oriented study of literature and the arts more generally, and to the theories that underlie such critical

practice (Buell 138). Ecocriticism is, by nature, an interdisciplinary exercise. Cultural works engage environmental history, sociology and natural sciences in Emory's English department as well. Neema Bagula Jimmy give an example about ecocriticism by using rose. A rose can be a symbol for love. A rose is also a woody perennial that's part of the genus *Rosa*. A rose is also a royal flower. A rose can be studied from the perspectives of philosophy, botany, and history, or more. And that's the heart of interdisciplinarity (Jimmy 371). The word ecocriticism is a semineologism that means a newly created word. 'Eco' is short of 'ecology', which is concerned with the relationships between living organisms in their natural environment as well as their relationships with that environment. By analogy, ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature. These are obviously interdisciplinary studies, unusual as a combination of a natural science and a humanistic discipline. The domain of ecocriticism is very broad because it is not limited to any literary genre (Tosic 44).

2.3.2. Ecocriticism is Anthropocentrism

Ecocriticism is an approach to study the relationship between the human and the non-human world in literature. It studies and analyzes nature writings in literary and cultural studies. While anthropocentrism is human centric, it is also known as homocentricism or human supremacism. But, nothing can be analyzed without being compared to or informed by human perception, affinities, desires, and so on. Christianity is the most anthropocentric religion in the world ever known. This anthropocentric attitude is reflected in the Bible when God tells man to "fill the earth and subdue it; have dominion over the fish of the sea over the birds of the air, and over every living that moves on the earth," (Genesis 1:28, New International Version 1). Every herb and fruit growing on the earth was for man only (Malik 161). Even ecocriticism also analyzed nature and its relation to human.

2.3.3. Ecocriticism is Environmentalist

Ecocriticism strives to make people care equally about all creatures that live in any single environment. In practice, any side of the environment that is victimized by people in a way should push be repaired as soon as possible so as to seat that equality of human and nonhuman individuals who should be cared about the same way. In order to meet with the present environmental crisis, the ecocritics play an important role in building up the eco-consciousness among the readers. For this they read major canonical writings; they look at the natural world differently than others. They shift our critical attention from the inner consciousness to the outer; rejects the belief that everything is socially or linguistically constructed: believes that nature really exists beyond ourselves, but is with us and affects us (perhaps fatally if we mistreat it); apply growth and energy, sustainability and unsustainability, balance and imbalance to view nature in literature (Mishra 169).

2.3.4. Ecocriticism is Conservative

The preservation of nature has always been a prime concern of ecocriticism. Conservationists, then, spend a lot of time thinking about ways to reduce people's negative impact on the environment (which is home to many, many species of squirrel) while also promoting the natural order of things. Ecocriticism is a study of the relationship between humans and non-humans. It explores human life in the scenario of liberalization, globalization and privatization. One of the core thesis of ecocriticism is to protect and conseve tha natural world for human even the nature itself. Ecocriticism has the power to change the concept of human to nature. It explores the relationship between human and nature. It has become a multi-ethnic movement. Global climate warming is caused by deforestation, the accelerating rate of extinction of species, contamination of water and desertification of land, overfishing, garbage disposal, slash and burnt method of cultivation,

poisoning of oceans and rapid growth of industries. However, worldwide collaboration on the reforestation will solve the problem faced by the world. Ecocriticism has become visible and influential recently. It is an important approach to literary study. It helps the readers to see the world in a new way. It opens the doors of understanding nature.

2.3.5. Ecocriticism is wilderness

The role of the place in the human world is profound. The land is uninhabited, has natural environments and has not been significantly modified by human activity or by any non-urban land which is not under extensive agricultural cultivation. The idea of wilderness, meaning nature, is a state uncontaminated by civilization. Wilderness has an almost sacramental value, a place of refuge, or even a condition that must be challenged. Ecocritics investigates whether the 'place' examination should be a distinctive category, much like class, gender and race. Ecocritics examines human perception of wilderness and ecocriticism views the concept of wilderness in multiple ways. Greg Garrad defines wilderness as,

The idea of wilderness, signifying nature in a state uncontaminated by civilisation, is the most potent construction of nature available to New World environmentalism. It is a construction mobilised to protect particular habitats and species, and is seen as a place for the reinvigoration of those tired of the moral and material pollution of the city. Wilderness has an almost sacramental value: it holds out the promise of a renewed, authentic relation of humanity and the earth, a post-Christian covenant, found in a space of purity, founded in an attitude of reverence and humility. The wilderness question is also central to ecocriticism's challenge to the status quo of literary and cultural studies, in that it does not share the predominantly social concerns of the traditional humanities (59).

2.3.6. Ecocriticism is Science

The word ecocriticism is a semineologism. 'Eco' is short of 'ecology', it is the branch of biology that deals with the relations of organisms to one another and to their physical surroundings. It is a study of organisms, the environment, and how organisms interact with each other and with their environment. It is studied at different levels, such as the organism, population, community, biosphere, and ecosystem. It has been already mentioned that ecocriticism is quite interdisciplinary. In today's science, for example, people are observing new diseases and trying to cure them. This will be done to restore the harmony that the abnormal conditions of the body or mind have destroyed. New life, a world without problems is the goal of every step of science/ecocriticism. Ecocriticism analyzes the role that the natural environment plays in the imagination of a cultural community at a specific historical moment, examines how the concept of "nature" is defined, what values are assigned or denied, and why, and how the relationship between man and nature is envisaged.

Ecocriticism urges its practitioners into interdisciplinarity, into science. Literature involves interrelationships, and ecological awareness enhances and expands our sense of interrelationships to encompass nonhuman as well as human contexts. Ecological thinking about literature requires us to take the nonhuman world as seriously as previous modes of criticism have taken the human realm of society and culture. That, it seems to me, is ecocriticism's greatest challenge and its greatest opportunity (Love 561)

2.3.7. Ecocriticism is Ecologic

'Eco' from the Greek 'oikos', means 'home', while 'ology', 'the study of'. So 'Ecology' is the 'study of home'. This messing around with language is of less importance to this study, nevertheless, the elements that the study essentially refers to are also part of

ecocriticism, that is, the study of how living things interact with each other and their environments. The illustrative terms should be the example of how mice and frogs sometimes befriend each other in India. And the results are positively adorable, fascinating. The relationship described above is all what ecocriticism dreams of (Jimmy 372). The word ecology was coined by the German zoologist Ernst Haeckel, who applied the term 'oekologie' to the "relation of the animal both to its organic as well as its inorganic environment. Thus, ecology deals with the organism and its environment. The concept of environment includes both other organisms and physical surroundings. It involves relationships between individuals within a population and between individuals of different populations (Smith 1).

2.3.8. Ecocriticism is New Materialism

New materialism is a collective name for recent trends and developments in the social sciences and humanities. New materialists say people are made up of their biological bits. Essentially, material ecocriticism proposes two ways of interpreting the matter agency. The first focuses on the way in which non-human agent capacity of matter (or nature) is described and represented in narrative texts (literary, cultural, visual); the second focuses on the "narrative" power of matter to create configurations of meanings and substances that enter into co-emerging interactions with human life.

Greg Garrard in his *Ecocriticism* (2004) lists out the various concerns of ecocriticism. Such as - Pollution, Wilderness, Apocalypse, Dwelling, Animals and The Earth

(a) Pollution:

Ecocriticism can help to define, explore, and even resolve ecological problems in this wider sense. Pollution has various levels of representation from the implicit

environmental to explicit environmental concerns. Environmentalists are those who are concerned about environmental issues such as global warming and pollution those who would not welcome radical social change. They value rural ways of life, hiking or camping. They are concerned about natural scarcity in or pollution of nature.

(b) Wilderness

Ecocritics examine human perception of wilderness and ecocriticism ideates the concept of wilderness in multiple ways. Wilderness is often viewed as a sacral space, a place of refuge, or even a condition that needs to be challenged. Wilderness is the landscape of ultimate authenticity. It integrates the entire habitat into an ecological community, which is mutually symbiotic. For example the forest can be viewed as primeval entity, a dwelling and a teacher.

(c) Apocalypse

Apocalypse, as described in the Bible, is the final destruction of the world. Orthodox, Roman Catholic and, for the most part, Protestant Christianity have promoted comic apocalypticism. Apocalyptic rhetoric appears to be a necessary component of environmental discourse. Nuclear war, tidal waves, bio-engineering, global ecological disaster, man-made or natural, the list is enormously diverse and apparently endless. Lawrence Buell's work on American culture, *The Environmental Imagination*, (1995) declared: "apocalypse is the single most powerful metaphor that the contemporary environmental imagination has at its disposal" (93).

(d) Dwelling

Dwelling is not a transitory state, but rather a long-term interweaving of human beings in a landscape of memory, ancestry and death, of ritual life and work. Pastoral and

wilderness imply the perspective of the aesthetic tourist, while the apocalypse encodes the vision of a prophetic imagination. But 'dwelling' represents a long term association of humans with the landscape.

(e) Animals

Like 'pastoral' and 'wildness,' 'animals' also have a number of important functions. Liberationist criticism typically attempts to undermine the moral and legal distinctions between humans and animals, but it takes for granted the difference between wild and domestic animals. Wild animals are linked to male freedom, while domestic animals are denigrated as female servants of human depredation. Ecocriticism thus discusses the problem of the troubled boundaries between the human and other creatures.

(f) The Earth

Andrew Ross, one of the few ecocritics working on popular rather than literary culture, counts a photograph of the Earth taken by Apollo astronauts, amongst his 'images of ecology':

In recent years, we have become accustomed to seeing images of a dying planet, variously exhibited in grisly poses of ecological depletion and circulated by all sectors of the image industry, often in spots reserved for the exploitation fare of genocidal atrocities (171).

As Ross shows, the US military has historically circumvented environmental legislation while preparing for wars that have caused extraordinary ecological damage to foreign lands. It is essential for ecocritics to give greater consideration than they have already done to transformation in the dominant meaning of the word 'earth': from the most immediate basis of existence, the soil, to the most important relevant context of life, the biosphere, because the future is as important a concern for ecocritics as the rest.

2.4. DIFFERENT APPROACHES TO ECOCRITICISM

As we have already stated that ecocriticism is an interdisciplinary, many approaches to ecocriticism and environmental studies. Some approaches are closely related and they have some similarities. Some of the main approaches to ecocriticism are as follows -

2.4.1. Ecocentrism/Biocentrism

Biocentrism is often used as semi-synonym for ecocentrism and in antithesis to anthropocentrism. Anthropocentrism is the belief that human beings are the most important entity of the universe and human supremacy. In a human-centric view, non-human nature has only 'instrumental value'. Biocentrism is the belief that nature does not exist to serve human beings. Rather, humans are part of nature, one of many species. All species have the right to exist for their own sake, irrespective of their usefulness to humans. Biodiversity is, in itself, a value that is essential to the prosperity of both human and non-human life. The view that all species, including humans, are part of a wider biotic web or network or culture whose interests must constrain or guide or regulate human interests. Richard Kerridge writes

Anthropocentrism's opposite is ecocentrism. We cannot escape the human viewpoint and migrate to another, but we can be mindful of the existence of other viewpoints. Ecocentrism means attempting, at least as an imaginative gesture, to place the ecosystem, rather than humanity at the centre. An ecosystem has no centre, though, except in the purely spatial sense, and hierarchical distinctions between centre and margin, or foreground and background, should collapse. Landscape in a novel, for example, should not function merely setting, background or symbol (537).

The ecocentric ethic was conceived by Aldo Leopold and recognizes that all species, including humans, are the product of a long evolutionary process and are inter-related in

their life processes (Merchant 75). It is also used like the semi-synonymous biocentrism in antithesis to anthropocentrism, but whereas biocentrism refers specifically to the world of organism, ecocentrism points to the interlinkage of the organismal and the inanimate. Ecocentrism recognizes the central importance of Earth's interactive living and non-living systems, rather than just Earth's organisms (biocentrism).

Lorence Buell has set out a 'rough checklist' of criteria to determine how far a work is 'environmentally oriented' -

1. The non-human environment is present not merely as framing device but as a presence that begins to suggest that human history is implicated in natural history.
2. The human interest is not understood to be the only legitimate interest.
3. Human accountability to the environment is part of the text's ethical orientation.
4. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text (7-8).

Ecocentrism thus contrasts sharply with anthropocentrism. It denotes a nature-centered, as opposed to human-centered system of values. In an ecocentric ethic nature deserves moral consideration because nature has intrinsic value.

2.4.2. Deep Ecology

In 1973, Norwegian philosopher and mountaineer Arne Naess introduced the phrase "deep ecology" to environmental literature (Buell 137). The main objectives of deep ecology are the claim that, like humanity, the living environment as a whole has the same right to live and flourish. Deep ecology believes the interconnectedness of all life forms and natural features. Our world view, thinking, responses and action are human-centric (technically called 'anthropocentrism'), but in order to ensure a safer planet we need to become eco- or

biocentric (Nayer 246). Deep ecology is based on two basic principles: one is a scientific insight into the interrelationship of all life systems on Earth. Deep ecologists say that an ecocentric attitude is more in keeping with the truth about the nature of life on Earth. The second component of deep ecology is the need for human self-fulfillment. Instead of identifying with our egos or immediate families, we would learn to identify with trees and animals and plants, and indeed the entire ecosphere. Deep ecology proposes a vision not only for all forms of life, but also for landscapes such as rivers and mountains.

Deep Ecology is a branch of eco-philosophy that has taken a more holistic view of nature. It recognizes that humans are one of the many other species that have developed in this global ecosystem. Arne Naess major ideas of deep ecology are as follows -

- 1) The human and non-human living beings on Earth have value in themselves. These values are independent of the usefulness of the nonhuman world for human beings.
- 2) Richness as well as diversity of life forms contribute to the realization of these values and are also values in themselves.
- 3) Humans have no right to reduce this richness except to satisfy, vital human needs
- 4) The flourishing of human life is compatible with a substantial decrease of the human population. The flourishing of non-human life requires such a decrease.
- 5) Present human interference with the non-human world is excessive, and the situation is rapidly worsening.
- 6) Policies must be framed in view of the above points. These policies affect basic economic, technological and ideological structures. Thus the resulting state of human affairs will be greatly different from the present. (262)

The core principle of Deep Ecology is the belief that the living environment as a whole should be respected and considered to have certain inalienable legal rights to live

and thrive, independent of its utilitarian instrumental benefits for human use. Deep Ecology deals with issues related to specific geographical regions, landscapes, wilderness, animals, deserts, the body and the like. The shift from a human-centred to a nature-centred system of values is the core of deep ecology. In his book *Deep Ecology for the Twenty-First Century* George Sessions says,

Deep ecology is concerned with encouraging an egalitarian attitude on the part of humans not only toward all members of the ecosphere, but even toward all identifiable entities or forms in the ecosphere. Thus, this attitude is intended to extend, for example, to such entities (or forms) as rivers, landscape, and even species and social systems considered in their own right (270)

2.4.3. Ecofeminism

Eco-feminism or eco-feminism is a term that recognizes that there is a link between the domination of women and the denigration of nature. Ecofeminism is not only a women's movement; it is also a movement for ecological restoration. Ecofeminism has become an increasingly important field for both contemporary feminist and environmental studies. It is a term that links feminism with ecology. Basically, ecofeminism sees a relationship between the serious environmental damage done to the earth and the repression of women. Ecofeminism also called ecological feminism (Kathryn Miles). The term was coined in the 1970s by French feminist Françoise d'Eaubonne in her "Feminism or Destruction" (*Le Féminisme ou la mort*). She called on women to lead ecological revolution and establish new relationships between humanity and nature as well as man and woman. But the movement first developed in the United States in the 1980s and has since spread worldwide to comprehend a great "variety of regional, ethnic, and cultural ecofeminism" (Eaton, 365). Such an ecological revolution would entail new gender relations between women

and men and between humans and nature. The definition of ecofeminism comes from Noel Sturgeon's ecofeminist natures:

Ecofeminism is a movement that makes connections between environmentalism and feminisms, more precisely, it articulates the theory that the ideologies that authorized injustices based on gender, and race and class are related to the ideologies that sanction the exploitation and degradation of the environment (23).

According to Kathryn Miles, there are two distinct school of thought - radical ecofeminism and cultural ecofeminism (Encyclopedia Britannica). Radical ecofeminists contend that the dominant patriarchal society equates nature and women in order to degrade both. Radical ecofeminism builds on the assertion of early ecofeminists that one must study patriarchal domination with an eye toward ending the associations between women and nature. Cultural ecofeminists, on the other hand, encourage an association between women and the environment. They contend that women have a more intimate relationship with nature because of their gender roles (e.g., family nurturer and provider of food) and their biology (e.g., lactation, menstruation, pregnancy). As a result, cultural ecofeminists believe that such associations allow women to be more sensitive to the sanctity and degradation of the environment. By arguing those women are like nature because of their biology is to ascribe qualities to the woman. Ecofeminist thought emerges from this basic assumption; both woman and nature are equally oppressed by male ways of thinking and action.

Ecofeminism movement seeks to eradicate all forms of social injustice, not just injustice against women and the environment. Ecofeminists argue that patriarchal society's values and beliefs have resulted in the oppression of both woman and nature.

Socialist ecofeminism is the most recent iteration of social versions of ecofeminism. Marxist ecofeminists argued that humans, socially constructed in terms of economic production, engaged with a scientifically and technically transformed nature. Nature is, therefore, internal to capitalist mechanisms as a source of profits. Social ecofeminists developed a feminist variation of social ecology. Socialist ecofeminist argued that men and women alike are made responsible for establishing the institutional and behavioral changes necessary to ensure ecological sustainability.

Ecofeminism emphasises environmental justice to a far greater degree than deep ecology. The logic of domination is implicated in discrimination and oppression on grounds of race, sexual orientation and class as well as species gender (Greg, 29). Ecofeminists affirm that there is a relationship between the oppression of women and the domination of nature. Ecofeminists believe that human beings are not separate from nature, but are part of the natural world. Ecofeminists believe that all life on earth is intertwined with each other. Ecofeminists believe that androcentrism or patriarchy is the cause of domination by both women and nature.

2.4.4. Environmental Justice

The environmental justice movement began to take hold early 1990s as a result of the work being done by a number of grassroots groups and organisations. Activist focussed on the hazardous working and living conditions of many poor people of color in urban areas, and their work helped define the phrase environmental racism. These groups defined environmental the place where people “live, work, play, worship, and go to school, as well as the physical and natural world” (Bullard, 2). Environmental justice movement advocates that all people deserve to live in a clean and safe environment free from industrial waste and pollution that can adversely affect their well-being. In 1991, at the First National

People of Color Environmental Leadership Summit in Washington D.C., activists presented “Principles of Environmental Justice” which served as an environmental bill of rights and demanded that environmental protection be recognized as a human right. Lorence Buell notes:

Environmental justice is a rapidly growing grassroots movement, which started in the US around 1980 as a series of community based resistances against toxification of local environments and the siting waste dumps and polluting industries that discriminate against poor and otherwise disempowered communities, particularly minority communities seen as victimized by what has come to be called environmental racism (141).

While ecocriticism attempts to draw attention to environmental destruction, environmental justice criticism points to the imbalance of environmental destruction, which disproportionately affects poor people of colour. In contrast to mainstream environmentalism, whose traditional support base has been predominantly the white educated middle class, with the leadership of major organization until quite recent times predominantly male, the public health and the anti-discrimination agendas of environmental justice activism have enlisted strong leadership and support from minority groups and from women across the color line.

2.4.5. Urban Ecocriticism

Urban ecology is a scientific study of the relationship between living organisms and their surroundings in the context of the urban environment. The urban environment refers to environments dominated by high-density residential and commercial buildings, paved surfaces, and other urban-related factors that create a unique landscape dissimilar to most previously studied environments in the field of ecology.

Urban ecocriticism is a ‘second wave’ phenomenon which extends the meaning of ‘nature’ to include cities and their complex ecosystems, as opposed to the self-limiting first wave conceptualisation of nature as pristine, wild spaces with their characteristic flora and fauna. Crucial to urban ecocriticism is the understanding of the modern human mind as something that is constituted by urban forms and swelling (Rangarajan 78). Raymond William’s classic study, “The country and the city” (1973) traces the contrast between the notions of the city and the country from the classical time to the renaissance and romantic periods of English history. The work offers a sharp critique of writers who eulogise the countryside as an imagined Eden and revile the city, presenting it as a symbol of capitalist extraction and exploitation.

German zoologist Ernst Haeckel famously defined ecology in 1886 as ‘the study of organism in relation to each other and to the surroundings in which they live’. A similar definition was used by the Chicago School of sociologists which included Robert E. Park and Ernest W. Burgess, who ‘conceived of the city as plant like organism’ following a pattern of organic growth and as a ‘living organism operating according to given laws. For the Chicago school urban ecologists, human beings were best understood and explained by virtue of their situatedness in the complex web of social spaces they inhabit. As a result, factors like land, population and culture were studied in tandem and perceived totality (Rangarajan, 80).

2.4.6. Queer Ecocriticism

Queer ecology is a critical framework that explores the interrelatedness of both queer theory and ecocriticism. Readings in queer ecology tease out meanings of the term “natural” and open up the potential for reimagining the value of both the other-than human world and queer sexualities. When applied as literary criticism, queer ecology investigates

notions of heterosexism, family formation, and human manipulation of the environment (Anderson, 2). Queer ecology analyses the intersections of sex and nature with the aim of developing and understanding of the natural world and the ways in which discourses of sexuality and nature coconstitute each other. Words such as ‘nature’ and ‘natural’ have been used to discriminate against homosexuals, people of colour, people with disabilities and women. Likewise, the queer has been distanced from nature and has been associated exclusively with the human realm. Queer ecology reminds us that we are connected to the ‘natural’ as well as the ‘non-natural’ world in multiple ways (Rangaranjan 133).

2.4.7. Ecological Imperialism

Ecological Imperialism is a theory first coined by Alfred Crosby (105). Alfred Crosby focused on European colonisation. A good example is the pathogens that were introduced to native populations in North America, Africa and Australia by Europeans attempting to colonise the countries. The effect these pathogens had on the local populations were far more drastic than any military action would’ve been. As the native population had never been exposed to the diseases carried by the Europeans, many of them fell ill and died when they were in contact with the carriers from Europe. This made it easy for the Europeans to colonise these areas.

Ecological Imperialism refers to, “the violent appropriation of indigenous land to the ill-considered introduction of non-domestic livestock and European agricultural practices” (Huggan 3). It is a sociological phenomenon dealing with environmentally discriminatory treatment of socially marginalized or economically disadvantaged people.

Ecological imperialism concerns the deliberate act of expanding power, control, and authority by one country over areas located outside its borders—areas that become

part of the empire. It extends understanding of imperialism to include ecological factors for explaining the successful conquest of empires and the demise of the conquered. The term ecological imperialism goes under the more contemporary sounding term ‘biocolonisation’, used by environmental and bioscientific scholars to cover the broadly biopolitical implications of current western technological experiments and trends (Huggan and Tiffan 4). Misappropriation of Indigenous knowledge and biological resources within a global site of contestation called biocolonialism. Biocolonialism extends the reach of the colonial process into the biomes and knowledge systems of Indigenous peoples in the search for marketable genetic resources and traditional knowledge (Harry 702).

2.4.8. Ecocide

The word ecocide is made by combining ‘eco’, which has its roots in the ancient Greek word ‘oikos’, meaning house or the Latin word ‘oeco’ meaning ‘household’ and which over the years has come to mean ‘habitat’ or ‘environment’; ‘-cide’ comes from the Latin verb ‘caedere’, meaning ‘to cut down’ or ‘to kill’. A more familiar word - ‘homicide’ - means the killing of a human being, with ‘homo’ in Latin meaning ‘a man’. Ecocide is a crime against ecosystems. At the moment there is no such law preventing crimes that can be called ecocide. Chaudhuri and Enelow propose the term “eco-cruelty” to describe the paths of their experiments, which, in contrast to conventional models of ecological theatre, focused on queer ecological intimacy and the lively materiality of the theatre space (Chaudhuri 22).

Ecocide is the extensive damage to destruction of or loss of ecosystem. It can be man-made or natural. The term was coined by Arthur W. Galeston in 1970 at the conference on “War and National Responsibility” in Washington to describe the attacks from military resources, such as the use of chemical defoliants in Vietnam (63). Glenn A. Love gives an

account of varied modes of ecological catastrophes in the natural environment in Practical Ecocriticism:

The disquieting fact is that we have grown inured to the bad news of human and natural disaster. Actual instances of radiation poisoning, chemical and germ warfare, all rendered more threatening by the rise of terrorism. Industrial accidents like that in Bhopal, India, where the death toll lies between 20,000 and 30,000. Destructions of the planets' protective ozone layer. The over cutting of the world's remaining great forests. An accelerating rates of extinction of planets and animals, estimate dat 74 species per day 27,000 each year. The critical loss of arable land and ground water through dessertification, contamination and spread of human settlement overfishing and toxic piosoning of world's oceans (14-15).

Ecocritics believes human beings are much responsible for the destruction of nature. As such, the primary objective of ecocriticism is to protect the earth from any kind of disaster. Ecocide is the mostly responsible for destruction of global environment. Ecocriticism worries about the depletion of the earth. Earth is the only planet to live in, human in particular is depends on ecological system the forest, ocreans, lakes, landscape, rivers, lakes, seas, waters and many other global commons.

2.4.9. Environmental Terrorism/ Eco-Terrorism

Ecoterrorism also called ecological terrorism or environmental terrorism, destruction, or the threat of destruction, of the environment by states, groups, or individuals in order to intimidate or to coerce governments or civilians. The term also has been applied to a variety of crimes committed against companies or government agencies and intended to prevent or to interfere with activities allegedly harmful to the environment (Elliott 1)

The Oxford English Dictionary defines the term 'eco-terrorism' as 'The action of causing deliberate environmental damage in order to further political ends'. It refers to acts of violence committed in support of ecological or environmental causes, against persons or their property. Eco-terrorism is a form of radical environmentalism that arose out of the same school of thought that brought about deep ecology, ecofeminism, social ecology, and bioregionalism.

There is a wide range of tactics used by eco-terrorists and groups associated with eco-terrorism. 'Tree Spiking' is a common tactic that was first used by Earth members! It was in 1984. Tree spiking involves hammering a small spike into the trunk of a tree that may be logged with the intention of damaging the chainsaw or mill blades and may seriously injure the logger. 'Arson' is a tactic most associated with recent activity in the Earth Liberation Front (ELF). The ELF was attributed to sites such as housing developments. 'Bombing,' while this tactic is rare, on some occasions eco-terrorists have been using explosives. For example, the construction site of Superphénix was attacked with anti-tank missiles.

Literature and art have always share a close bond with nature and its objects. For a fictional works to take place an environment is needed and that environment forms the setting of that work. Many writers have used nature as a tool to express the innermost feelings of the characters. Ecocriticism shares the fundamental premise that human culture is linked to, affects and affects the physical world. The main reasons for ecocriticism to assume such significance is continued global environmental crisis. The main endeavour of ecocriticism is to bring under one roof the works of various writers in order to resolve the real and crucial ecological concerns.

2.5. ECOCRITICISM AND ROMANTICISM

Romanticism, according to Encyclopedia Americana, “grew from the rejection of the 18th Century doctrines of restraint, objectivity, decorum, and rationalism as well as the use of fixed forms for artistic expression” (Grolier 680). It further stated that, “Romanticism are reaction against forms and rules, against classicism and neoclassicism, against rationalism and fixed genres, and that they are new modes of imagination and vision, which especially value freedom of form, spontaneity, self-expression and subjectivity” (ibid 680). The basic objectives of romanticism were the following: a return to nature and a 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 senses and emotions over reason and intellect.

Romanticism in English literature began in the late 18th century with the poets William Blake, William Wordsworth and Samuel Taylor Coleridge. It continued in the nineteenth century with the second generation of Romantic poets, notably Percy Bysshe Shelley, John Keats and Lord Byron. A new trend of writing emerged with the publication of *Lyrical Ballads* in 1798. It was commonly known as romanticism, which continued until 1832. The preface was written by William Wordsworth, which was treated as a manifesto of the English Romantic Movement. The romantic poets like Wordsworth, Coleridge, Byron, Shelley and others adhere to Rousseau’s call of return to nature. Thus Wordsworth’s *Tintern Abbey* and *Immortality Ode* are the best example of nature poetry. Shelley’s *Adonis* is written in the pastoral tradition. Keats’ poetry is an appreciation of sensuous attitude to nature.

Romanticism oppose to the artificial conventions, the reigning literary tradition and the poetic establishment. For the romantics, the source of the poetry is the poet himself.

As William Wordsworth puts it, poetry is a 'spontaneous overflow of powerful feelings'. It is an inborn gift and not something acquired. Poetry is the expression of emotion. The poet's imagination creates poetry. The traditional view that poetry is a painstaking endeavour is discarded by the romantics. Romantic poets have displaced humanity as a poetic subject by external nature. Thus the description of landscape and its aspects became prominent. In fact, poets like William Wordsworth saw nature the power to chasten and subdue.

Ecocriticism and romanticism have very similar characteristics, and also technical differences. The word Ecocritical is derived from two words; they are 'ecology' and 'criticism'. Ecocriticism talks about the environment from an interdisciplinary point of view, where literary scholars analyze texts that illustrate environmental concerns and explore the different ways in which literature deals with the subject of nature. Ecocriticism investigates the relationship between human activities and the natural world in terms of the influence of each, upon the other.

Romanticism is the study of nature, and how man supposes to be part of nature. A major difference that exists between romanticism and ecocriticism is that the romanticism writes in a clear simplified and common language form, unlike the formal writing. Romanticism is just for the praise of nature. While Ecocriticism deals only on nature, how it has been hurt by man, and thereby rendering solutions to it. How the eco-system has been hurt. Ecocriticism has redefined the study of romanticism over the past twenty five years. Since Jonathan Bate's seminal 'romantic ecology' (1991), ecocriticism has expanded to environmental humanities, literature and science studies, and the burgeoning field of anthropocene studies.

Romanticism's rallying cry, 'return to nature', was a formative influence that inspired ecocritics to study the connection between romanticism and ecology (Rangarajan 19). The attention given to environmental discourse in recent decades is undeniably apparent and immense. As environmental studies have emerged, literature has also been involved. According to Glen A. Love, the notion that non-human contexts are also involved in literature started during the 1970s and 1980s, and there were many signs during those years that pointed towards a new attention to literature and the environment. This new attention was later on labelled "ecocriticism."

2.6. WHAT ECOCRITICS DO

Ecocriticism investigates the relation between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment and attitudes towards nature are presented and analyzed. One of the main goals in ecocriticism is to study how individuals in society behave and react in relation to nature and ecological aspects.

- (1) Ecocritic attempt to characterize the relationship between literature and human life. Ecocritics, therefore, encourage others to think seriously about the relationship of humans to nature. Ecocritics believe that human culture is linked to the physical world.
- (2) Ecocritic supports the concepts like interconnectedness and interrelationship, values like community and cooperation. Ecocriticism assumes that all life forms are interlinked. Ecocriticism broadens the concept of the "world" to include the entire ecosphere. Arne Naess, a Norwegian philosopher, developed the notion of "Deep Ecology" which emphasizes the basic

interconnectedness of all life forms and natural features, and presents a symbiotic and holistic world-view rather than an anthropocentric one.

- (3) Ecocritic advocates rootedness and affection for a particular place, one's home bioregion. Ecocriticism is a response to scholarly specialization that is to reattach scholars to each other and scholarship to the real concerns of the world.
- (4) Ecocritic portrays literature that embodies these values, giving it their ecocritical stamp of approval, while they criticize literature that portrays humankind as separate from nature.
- (5) Ecocritic distances itself from the 'social constructivism' and 'linguistic determinism' of dominant literary theories, and instead emphasizes the ecocentric values of meticulous observation, ethical responsibility and the claims of the world beyond humanity.

In his doctoral dissertation G.Srilatha wrote the main task of ecocritics are as follows

- (a) They re-read the text from an ecocentric perspective and identify the natural world.
- (b) They apply a range of ecocentric concepts, using them of things other than the natural world—such as growth and energy, balance and imbalance and sustainable or unsustainable uses of energy and resources.
- (c) They give special canonical emphasis to writers who foreground nature as a major part of their subjects.
- (d) They extend the range of literary-critical practice, reflecting topographical material such as essays, travel writing, memoirs, and regional literature.

(e) They turn away from the ‘social constructivism’ and ‘linguistic determinism’ to ecocentric values of ethical responsibility. (61)

An ecocritics examines how the nature represented in the literary works, they study what role does the physical-geographical setting play in the structure of novel, poetry and even in drama. Ecocritic explore that how do the poets and writers have an inspiration to create a new metaphor, similes, symbols and other poetic techniques from nature. Ecocritics believe that human culture, human life and human literary works is related to the physical world or his environment.

2.7. ECO-AESTHETIC/ ENVIRONMENT AESTHETICS

Nature is the most attractive surroundings to human; it makes the man happy and provides shelter and food. Nature provides beautiful flowers, attractive birds, useful animals, green trees, blue sea, beautiful firmament, air, mountains, valley, streams, hills and water to human. Nature is the precious gift to the human from God; it makes man life easy by providing the required resources. Nature beauty is not only seen, we can feel the smell and we can hear the sound also. No man made beauty replaces the natural beauty.

Allen Carlson states in *Aesthetics and The Environment, The Appreciation of Nature, Art and Architecture*;

Aesthetics is the area of philosophy that concerns our appreciation of things as they affect our senses, and especially as they affect them in a pleasing way. As such it frequently focuses primarily on the fine arts, the products of which are traditionally designed to please our senses. However, much of our aesthetic appreciation is not confined to art, but directed toward the world at large. We appreciate not only art, but also nature—broad horizons, fiery sunsets, and towering

mountains. Moreover, our appreciation reaches beyond pristine nature to our more mundane surroundings: the solitude of a neighborhood park on a rainy evening, the chaos of a bustling morning marketplace, the view from the road. Thus, there is a need for aesthetics of the environment, for in such cases our aesthetic appreciation encompasses our surroundings: our environment. The environment may be more or less natural, large or small, mundane or exotic, but in each such case it is an environment that we appreciate. Such appreciation is the subject matter of environmental aesthetics (viii).

Poets recognised and appreciate the aesthetics beauty of nature, they believed that nature is the best teacher of man, guide and guardian. The rocks and plains, glades and bowers, earth and heaven were all dear to the poet, especially the poet who are living in beautiful hilly areas like Mizoram. The floating clouds, a dreamy haze, beautiful sunrise and sunset, chirping birds, beautiful flowers, deep blue sky, murmuring sound of the small streams passing through the hidden places of nature makes an inspiration to the poet. They express how they feel the beauty of nature to their fellow human beings.

Eco-aesthetics is to appreciate the beauty of environment and stress the relationship between man and environment. Philosophers, scientists, writers, poets and many ecologically conscious groups are taking serious efforts to save the environment. When all join together in making these changes, the snowballing efforts will result in a beautiful environment that can be a gift to the future generation. In order to exemplify how literature interacts with the biosphere, one must try to categorise the relationship between literature and human life. The eco-aesthetical approach of literature may adopt one or the other idea.

Eco-aesthetics or Environmental aesthetics is relatively new sub field of philosophical aesthetics. It arose with in analytic aesthetics in the last third of the twentieth century. This environmental revival was the result of several different factors like degeneration of the environment, different types of pollution. It is originated as a reaction of deforestation, water pollution, air pollution, soil pollution, desertification of forest instead of preservation of natural environment. It was also the result of the academic circle becoming aware of the significance of the environmental movement. Environmental aesthetics of ecoaesthetics appreciate the beauty of environment and stress the relationship between man and environment. Since its early stages, the scope of eco-aesthetics has broadened to include not simply natural environments but also human and human influenced ones. At the sometime, the discipline has also come to include the examination of that which falls within such environments, giving rise to what is called the aesthetics of every day life. This area involves the aesthetics of not only more common objects and environments, but also a range of every day activities (Goel 110).

Eco-aesthetics discovers that nature has a rhythm and intelligence which provides order and harmony to the universe; this fact is also represented in literary works. It inspects ecology from an aesthetic point, and reveals the aesthetic meanings and values of nature. The word 'eco' implies an interdependent form of ecosystem that includes earth with its climate, landscapes, flora and fauna. 'Aesthetics' means something that can appeal to the senses and at the same time it stands for the study of man's sensory knowledge of the beautiful and its expression in diverse artistic forms (Shanthi 1). Ecoaesthetics investigate the relationship between human and environment in everyday life in general. It appreciates the beauty, sound, smell of environment and even how is it important to human life. Ecoaesthetics provides fruitful approaches to aesthetic appreciation of human environments

as well as to other aspects of everyday life. Aesthetics is the study of philosophy or science that deals with beauty and with human judgement on beauty.

2.8. RELEVANCE TO ECOCRITICISM

Ecocriticism aims at analysing any text that foregrounds nature and environment. It is a broad genre known by many names—green cultural studies, eco-poetics and environmental literary criticism. Since its inception in the 1990s, the field of ecocriticism has undergone dramatic growth and change. This new literary approach of ecocriticism has attracted scholarly attention, praise and criticism as the words “environmental crisis” are heard more often in more places, and the twenty first century looks to be a time of challenge and exhilaration for ecocriticism.

The important principle of ecology is that everything is interconnected. Life on the Earth is above all correlative. All is connected systematically by relationships of energy transfer and matter exchange and by solar processes that govern wind and water. All lives are interwoven and dependent on other life. All living beings are intimately coupled with many other living beings, their health is our health.

There is no life in isolation; every life exists within the context of relationships. The world we live is made up of living and non living things. These living and non living things have to coexist in order to share the resources that are available within the environmental ecosystem. Understanding this mutual co-relationship, we have to study and understand ecology. Each and every living organism is interconnected to one another in a network, be it an organism or physical event, and the lines between them is their relationship.

An eco-literary text attempts to express the relationship between human and the nature. An Ecocritical approach gives human beings a better understanding of nature. Ecocriticism is the indepth study of nature as represented in literature. Studying eco-literary, emphasis is put on how each species needs the other for peaceful coexistence. Absence of understanding ecology has led to degradation of land and environment which is home to other species thus leading to extinction and endangerment of species because of lack of knowledge. It helps human beings to have a broader view despite their apparently incorrigible anthropocentrism due to their selfish nature.

One of the reasons why ecocriticism continues to grow as a discipline is the continued global environmental crises. Ecocriticism intend to show how the work of writers concerned about the environment can play some part in solving real and pressing ecological concerns. Ecocritical study helps to appreciate harmonious living among the species; this will ensure natural order of things is followed.

The post-modern approach to literature is now more eco-critical than in the past, and the 2009 ASLE conference included a number of panels examining issues of race, gender , and sexuality and the environment. The terms environmental justice and ecofeminism appear in more places and the pastoral is no longer the dominant topic in ecocritical essays. Michael P. Branch and Scott Slovic's collection, *The ISLE Reader: Ecocriticism, 1993-2003*, demonstrates the broadening of topics taking place in the journal. It begins with first-wave essays that examine Aldo Leopold and Gary Snyder and ends with second-wave essays that discuss urban spaces and feminist responses.

Like any political, religious, or social cause, ecocriticism came out with a simple agenda, which was—more or less—to save the environment. Such a cause as a literary

venture involves the promotion of literature that has an impact on the environment and serves the agenda. Ecocritics argues that literature that discourages a reassessment of the agenda should be reviewed in the context of contemporary concerns. Ecocriticism may well have already died. The environmental crisis calls for global change. Ecocriticism, once the literary arm of environmentalism, has evolved into a multidisciplinary approach to all environmental literature that, if ecocriticism does its work, will be all literature.

2.9. FUTURE OF ECOCRITICISM

There are different types of literary theory in contemporary literature. “Literary Theory” is the body of thought and strategy that we use in the common sense of writing. Ecocriticism is special among modern literary and social hypotheses. It is the think about of the relationship between nature and human nature. It investigates the relationships between writing and the environment. Man is portion of the Nature. Writing and craftsmanship impact human life. Human life too influences the craftsmanship and writing. Ecocriticism reclassifies our relationship with the environment and Nature. It recognizes roots of the issue of ecological emergency in relationship of the society with nature and the structure of the society inside. It is additionally related with social and economic equity. All environmental feedback offers the elemental preface that human culture is connected to the physical world, influencing it and influenced by it. Ecocriticism takes the interconnections between nature and culture, particularly the social artifacts of languages and writing as its subjects. As a basic position, it has one foot in literature and the other on arrived, as a hypothetical talk, it arranges between the human and the non-human. Ecocriticism extends the idea of “the world” to incorporate the entire ecosphere.

Ecocriticism is one of the vital hypotheses within the twenty first century. It moreover bargains with the issues of social equity and value. Nature matters for the survival and advancement of human and non-human life. We ought to realize that human life is implanted within the environment. All organisms counting human life are portion of a bigger biotic web or network of community who's intrigued must oblige or coordinate or govern the human intrigued. Ecocriticism might moreover give the establishment for reorganization of political, financial, social and social life. Ecocriticism has fortified the near affiliation of human life and nature. It inquires the essential questions of us and writing.

Buell highlights four challenges for the future of ecocriticism. These include the "challenge of organization," the "challenge of professional legitimation," the "challenge of defining distinctive models of critical inquiry," and the "challenge of establishing significance beyond the academy" (Buell 128). At show ecocritical ponder has been created and extended, but there's no outright line which can outline a border between human and non-human nature fundamentally. The writing of all periods and places not as it were centers on the think about of the natural writing or nature composing, but all writing is seen in terms of put, setting, and the environment.

Ecocriticism makes an increase attention to literary representation of nature. Ecocriticism points to appear how the work of writers concerned approximately the environment can play a few portions in tackling genuine and pressing biological concerns. An ecocritical approach sees human's relationship with nature by his interaction with nature since it bolsters the thought that nature, as a scholarly subject, encompasses all parts of life.

Work Cited:

- Barry, Peter. *Begining Theory: An Introduction to Literary and Cultural Theory*. Viva Books. 2012.
- Bullard, Robert D. editor. *Confronting Environmental Racism: Voices from Grassroots*. Boston: South End P, 1993.
- Buell, Lawrence. *The Environmental Imagination*. Harvard university Press.1995.
- . *The Future of Environmental Criticism : Environmental Crisis and Literary Imagination*. Blackwell Publishing. 2005.
- Chaudhury, Una and Shonni Enelow. “Theorizing Ecocide: The Theatre of Eco-Cruelty”. *Research Theatre, Climate Change, and The Ecocide Project*. Edited by Una Chaudhuri and Shonni Enelow. Palgrave Macmillan. 2014.
- Coupe, Laurence. “Edward Thomas and Green Studies”. *Dymock Poets and Friends*. No. 14 2015, pp 36-51. <https://laurencecoupe.co.uk/category/green-studies/>
- Crosby, Alfred W. *Ecological Imperialism : The Biological Expansion of Europe, 900-1900*. Cambridge University Press. 1987.
- Dregson, Alan. *Some Thought on the Deep Ecology Movement*. <http://www.deepecology.org/deepecology.htm>
- Drengson, Alan and Inoue, Yuichi. *The Deep Ecological Movement: An Introductory Anthology*. North Atlantic Books.
- Dobbie, Ann B. *Theory into Practice and Introduction to Literary Criticism*. Cengage Learning. 2012.
- Elliott, Lorraine. “Ecoterrorism”. *Encyclopedia Britanica*. <https://www.britannica.com/topic/ecoterrorism>.
- Eaton, Heather. “Ecofeminism”. *Encyclopaedia of world Environmental History*. edited by Shepherd Krech III et.al. Routledge, 2004.

- Garrad, Greg. *Ecocriticism, The New Critical Idiom*. Routledge. 2012.
- . *The Oxford Handbook of Ecocriticism*. Oxford University Press. Reprinted. 2017
- Glen, A. Love. "Ecocriticism and Science : Towards Consilience?". *New Literary History*.
Vol. 30, No. 3, 1999. The Johns Hopkins University Press. edited by Bruce
Holsinger. pp. 561-576
- Goel, Aruna. *Environment and Ancient Sanskrit Literature*. Deep and Deep Publications,
New Delhi. 2003.
- Grolier Incorporated. *Encyclopedia Americana*. Connecticut: Grolier Incorporated. 1984.
- Harry, Debra. Biocolonialism and Indigenous Knowledge in United Nations Discourse.
Griffith Law Review. pp 702-728 <https://www.tandfonline.com/doi/abs/10.1080/10383441.2011.10854717>
- Hugan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge. 2015.
- Jimmy, Neema Bagula. *Ecocriticism Approach to Literary Text Interpretation*. International
Journal of Innovation and Scientific Research. ISSN 2351-8014 Vol. 18 No. 2 Oct.
2015, pp. 369-378. <http://www.ijisr.issr-journals.org/>
- Johnson, Loretta. "Greening the Library: The Fundamentals and Future of Ecocriticism".
PDF. https://www.asle.org/wp-content/uploads/ASLE_Primer_GreeningLibrary.pdf
- Kerridge, Richard. "Environmentalism and Ecocriticism". *An Oxford Guide to Literary
Theory and Criticism*. edited by Patricia Waugh. Oxford University Press. 2013.
- Leopold, A. *A Sand County Almanac*. New York: Oxford University Press. 1949.
- Love, Glen A. *Practical Ecocriticism : Literature, Biology, and the Environment*. University
of Virginia Press, 2003.
- Malik, R.S. and Jagdish Batra. *A New Approach to Literary Theory and Criticism*. Atlantic
Publishers and Distributors. 2019

- Mazel, David. "American Literary Environmentalism as Domestic Orientalism". *The Ecocriticism Reader: Landmark in the Ecology*. edited by Glotfelty, Cheryll et al. University of Georgia. 1996. pp 137-148.
- Merchant, Carolyn. *The Death of Nature: Woman, Ecology and the Scientific Revolution*. Harper Collins. 1980. Print.
- Menaka, K and Devi, Jasmine Suthanthira. "Ecocriticism: Understanding The Motif of Hunger and Starvation in Indian English Novels". *Research Journal of English Language and Literature (RJELAL)*. A Peer Reviewed (Refereed) International Journal. Vol.5.Issue3. 2017(July-Sept)
- Mishra, Sandip Kumar. "Ecocriticism: A Study of Environmental Issues in Literature". *BRICS Journal of Educational Research*, October-December 2016, Vol - 6, Issue - 4. pp 168-170.
- Myle, Catherine. *Ecofeminism: Sociology and Environmentalism*. Encyclopedia Britannica. <https://www.britannica.com/topic/ecofeminism>
- Nambrol, Nasrullah. "Ecocriticism : An Essay". *Literary Theory and Criticism*. <https://literariness.org/2016/11/27/ecocriticism/>
- Nayer, Pramod K. *Contemporary Literary and Cultural Theory : From Structuralism to Ecocriticism*. Dorling Kindersley (India). 2016.
- Naess, Arne. *The Deep Ecological Movement: Some Philosophical Aspects*. Springer, Dordrecht. 2005.
- Olivier, Rancois. *The Gay of the Land: Queer Ecology and The Literature of the 1960s*. 789 East Eisenhower Parkway P.O. Box 1346 Ann Arbor, MI 48106 - 1346 (Stellenbosch University <http://scholar.sun.ac.za>)
- Rangarajan, Swarnalatha. *Ecocriticism : Big Ideas and Practical Strategies*. Orient BlackSwan. 2018.

- Ross, Andrew. *Strange Weather: Culture, Science and Technology in the Age of Limits*. Verso, 1991.
- Rueckert, William. "Literature and Ecology: An Experiment in Ecocriticism". *The Ecocriticism Reader: Landmark in the Ecology*. edited by Glotfelty, Cheryll et al. University of Georgia. 1996. pp 105-123.
- Session, G, editor. *Deep ecology for the Twentieth-Century: Readings on the Philosophy and Practice of the New Environmentalism*. Shambala. 1995.
- Shanthi, P. Varaprasadam Christi."Eco-aesthetics in Judith Wright's Poetry". Ph.D dissertation. Madurai Kamaraj University. 2013. https://shodhganga.inflibnet.ac.in/bitstream/10603/133380/1/01_title.pdf
- Srilatha, G. *An Ecocritical study of Hemingway's Short Story*. 2011. Sri Padmavathi Mahila Vishvavidyalayam. Ph.D dissertation. <http://shodhganga.inflibnet.ac.in/handle/10603/6722>
- Sturgeon, Noel. *Ecofeminist Natures: Race, Gender, feminist Theory and Political Action*. Routledge, 1997.
- Tiwari, Yogesh K. "Ecocriticism and Robert Frost's Poetry". *Contemporary Literature (Theory and Practice)*. edited by N.D.R Chandra. Author Prss Global Network. 2005. pp 612-617
- The Holy Bible*. New International Version (NIV). Zondervan Biblica, Inc. 2011
- Tosic, Jelica. "Ecocriticism - Interdisciplinary Study of Literature and Environment". Working and Living Environmental Protection Vol. 3, No 1, 2006. Facta Universitatis. edited by Nenad Iivkoviæ. pp. 43 - 50
- Waugh, Patricia. *An Oxford Guide to Literary Theory and Criticism*. Oxford University Press. 2013.

CHAPTER - III

TREATMENT OF NATURE IN SÊRKÀWN CONCERT HLATE

Nature is everything around us with beautiful environment. The natural world has been one of the recurring subjects of poetry, in every age and every country. Mizoram is a mountainous place which has beautiful landscapes. It is one of the most beautiful places among the north eastern states due to its dramatic landscape and pleasant climate. Although many rivers and streams drain the hills ranges. The skies are blue and the shapes of the misty mountains are visible in every bend in the winter. A large variety of trees and plants are growing in abundance. It is bountiful most in bamboo, beautiful trees, creepers and colourful wild flowers. Mizoram has unspoilt environment and beautiful scenery everywhere. Naturally the hills in the eastern part are higher than the hills in the western part of the state. Its natural beauty and endless variety of landscape enmesh different themes of Mizo poetry.

A British military officer, Lt. Woodthrope, who took part in the *Lushai Expedition of 1871-1872*, described his impression of the country as follows:

When the mist did not trouble us in early morning the scenery was magnificent. On both sides the mist lay in the valleys like a sea of softest wool, stretching far away for miles, marking out each spur and ravine on the mountain side like little island, while currents of air below dashed the mist against the steep, outrunning spurs, like mimic breakers against some bold headlands. The hills extended far away to the west, rising range upon range, purple and blue, till the sun appearing above the bluff mass of the Surklang, lighted up the mountain sides with most brilliant tints of orange and green and changed the cold blue of the cloudy sea

beneath, into all the varried and delicate tints of mother of pearls, while over all hung the canopy of clear lilac and gold of the morning sky. Such a scene requires a much more eloquent pen than mine to do justice to it, or even to convey any idea of its exceeding beauty (313)

Nature has been influencing the lives of Mizos since time immemorial. Most of Mizo folksongs talk about the relationship between man and nature. It has always have profound meanings in the lives of the Mizos. In the early Mizo poems, similes, metaphors and symbols are largely drawn from nature, which reveal their natural intimacy with the objects of nature. Mizo folksongs are almost full of a comparision, metaphorised and symbolised of natures around them. In one of the popular Mizo folksongs ‘Nilen Zai’ we find the lover crying over his lost of beloved and identify has as a dove -

Ka vauva huivate, i hram lai bang teh la,

Kei pawh thadang ngaiin, ka tahlai ni tam e.

(*Meaning:* The lover asks the chirping dove near his jhum to stop crying because he, too, has spent many days crying for his beloved.)

These lines show that when Mizo poets stare at nature, they not only write poems about nature, but also treat them as a human, personifying nature, and making friends with them. The importance of nature and its influence on man can be seen in much Mizo poetry. The life of the Mizos was inter-mingled with the life of animals and birds. Legends and poems indicate their close relationship with animals. Even in the Mizo contemporary poetry, most of the poets describes the beauty of Mizoram and express the realationship between men with nature. Rokunga (1914-1969) who was posthumously honoured as ‘Poet of the Century’ among the Mizos by Mizoram Millenium Celebration Committee, under

Government of Mizoram in 2000 (Vanglaini 2014) composed many nature poems. He expressed the beauty of Mizoram in his poem '*Lentupui kai vel*' :

*Lentupui kâi vel romei chhûmin,
A bawm kan Zoram nuam leh duhawm;
Awmhar tinkim dawna han thlir velin,
A mawi zual Zofate kan lenna.*

(Splendid woods blanketed by hazy beauty,
Adorns this our pleasant Mizoram;
When in solitude we gae and ponder,
Ever more its loveliness increase)
(Translated by Sangzuala Pa)

Vankhama, one of the most renowned poet depict Mizoram as *Rimawi Ram* (the land of sweet sound). He describes Mizoram as a full of sweet sounded by multitudinous different kind of living creature:

*Lentupui kai vel Zotlang kan ram nuam,
Daifim thling khawm siktui thiang luanna;
Hram thiam va-tin leh reng siahthing zar bawm,
Ram awih thiamte 'n nilenin zai lo sa;
Thalah hnah hlui lo til chawrtin duata 'n
Lung tileng thal romei a lo zam a;
Thing tin zar an lo vul fur khaw thiangan,
Huiva, Rengchal, Ngirtling, Lelthang zaina.*

*Kan Zoram, rimawi ram leh thiang karah,
Herhse, khiang leh ngiau par rimin min thawi;
Lunglen zual tukram chul hlui fan ni hian,
Thuva di zun zaiin nemten lo awi.*

(In our pleasant highland clad with green forest,
Where crystal, clear dew gather and flows;
Sweet song-birds and cicadas unite,
And sing all day long their glad tribute,
Old leaves fall to nourish young shoots in spring.
Dreamy haze spreads awakening old memories
Every bough breaks forth with blossoms
And resounds with song of winged songsters.

Mizoram, land of sweet sounds and clean air
Perfumed with scents of herse, khiang and ngiau
We roam the old friends in pensive memory).
(Translated by Sangliana)

3.1. ENVIRONMENTAL DETERMINISM

Environmental determinism, also known as climatic determinism or geographical determinism is the view that the physical environment sets limits on human environment. Human responses are almost completely moulded by the environment, leading to physical environments producing similar cultures. Environmental determinism is the doctrine that human growth, development and activities are controlled by the physical environment (Lethwaite, *Environ* 236). ‘Environmental’ (or ‘geographic’) determinism views human achievement as determined by the natural environment, incorporating location along with

geophysical and biophysical features. Some include cultural modifications, and some extend controls from material to intellectual life. Manifest from Antiquity to the Enlightenment, the concept assumed significance in the post-1800 development of geography (Lethwaite, *International* 4607). Hence, factors of culture, race and intelligence are supposed to be derive from the benign or malign influences of climate, and other aspects of human habitat. In the late 1800s and early 1900s the concept briefly enjoyed the status of a dominant paradigm in western geographical thought, especially as it provided some ideological motives for colonialism (Alexander 1).

Environmental determinism is the belief that the environment, most notably its physical factors such as landforms and climate, determines the patterns of human culture and societal development. Environmental determinists believe that ecological, climatic, and geographical factors alone are responsible for human cultures and individual decisions. Also, social conditions have virtually no impact on cultural development (Birney 1). Innes Keighren explain that Environmental determinism, in its simplest expression, is a principle which states that human activity, culture, and physical and mental characteristics are, at once, informed and inhibited by the geographical and climatic conditions of the physical environment. As a causal mechanism used to describe and explain human development, and the qualities, successes, and failures of individual populations, environmental determinism has a venerable yet contested history. For more than two millennia the concept that geography matters to human affairs has been deployed for a variety of ideological purposes: to describe the geography of morality, to justify imperial processes of colonization, and to construct race as a scientific category (720).

The main argument of environmental determinism states that an area's physical characteristics like climate have a substantial impact on the psychological outlook of its

inhabitants. These different outlooks then spread throughout a population and help define the overall behavior and culture of a society. For instance, it was said that areas in the tropics were less developed than higher latitudes because the continuously warm weather there made it easier to survive and thus, people living there did not work as hard to ensure their survival (Briney 1).

The famous Chinese chancellor and reformer, Guan Zhong (720-645BC) held that the qualities of major rivers shaped the character of surrounding peoples. Early theories of environmental determinism in Ancient China, Ancient Greece, Ancient Rome suggested that environmental features completely determined the physical and intellectual qualities of whole societies. Guan Zhong state that ‘Qi’ river is flowing very fast and a bent river, the surrounding peoples are greedy, arrogant and aggressive; while ‘Chu’ river is gently flowing and clean, the surrounding people of that rivers are living happily and civilised (Rickett 106). By the fourth century BC, Hippocrates had combined the ‘elements’ of earth, air, fire, and water with geographic location to promote economic and communal health, evaluating swampy hollows and windy uplands accordingly (Lewthwaite, *International* 4607).

Environmental determinism rose to its most prominent stage in modern geography beginning in the late 19th Century when it was revived by the German geographer Friedrich Rätzl and became the central theory in the discipline. Rätzl’s theory came about following Charles Darwin’s *Origin of Species* in 1859 and was heavily influenced by evolutionary biology and the impact a person’s environment has on their cultural evolution (Briney 1)

The elemental contention of the natural determinists was that angles of physical geology, especially climate, affected the mental mind-set of people, which in turn

characterized the behavior and culture of the society that those people shaped. For case, tropical climates were said to cause sluggishness, loose states of mind and promiscuity, while the visit changeability within the climate of the center scopes driven to more decided and driven work morals. Since these natural impacts work gradually on human science, it was critical to follow the movements of bunches to see what natural conditions they had advanced beneath.

Environmental determinism is a consideration of how the physical environment influences the advancement of social orders. The thought is that physical geology can set social orders on specific directions of political and financial advancement. Environment is one of the most important factors to create inspiration to the poet. In Mizoram, the mountains of eastern part are generally higher than the western parts. The term 'Mizo' can also be defined as 'mi' means 'person' and 'zo' means 'highland'. Thus the word 'Mizo' literally means highlanders, means people belonging to high living place (Lalzama 14). Mizoram is rich in flora and fauna. The vegetation has a great natural beauty. It has beautiful landscape and attractive mountains. This natural beauty influences the poets of Mizo. The eastern part of the state produced poets and writers much more than the western part by virtue of its beautiful and attractive landcapes. Mizoram is divided into eleven districts - Aizawl, Lunglei, Lawngtlai, Saiha, Champhai, Serchhip, Khawzawl, Saitual, Hnahthial, Mamit and Kolasib. Aizawl, Champhai, Khawzawl, Saitual and Lunglei district has contributed many poets. It is believed that this is probably due to the environmental factor. Some of the eminent song writers and poets in these districts are -

Aizawl District - Tawia (Thingsat); Hleia and Tailuaia (Vervek); Laibaka (Ratu); Sâptawna (Dârlawn); Lâithangpuia (Sawleng); Lianvela (Khawruhlian); PD Sêna and Hrângnuna (Durtlang); Ch. Pasena, Selêt Thanga, Thangthura, V. Hâwla,

Kalkhûma, Ngurliana, Rokunga, Vankhama, Biakdika, Hrawva and K.C. Lalvunga (Aizawl), Zasiama (Thingsul Tlangnuam), Awithangpa (Maubuang), Lalţanpuia, Romani, Thanghmawnga, Thanzâma, Chhungbuaia, Zataia, Lianmana, Zirsangzela Hnamte and James Dokhûma (Sialsûk); Chawngkhupa (Sailam); Darchhingpuii, C. Zachhunga and Hrangchhingi (Bâktawng); Chalnghinglovi (Phulpui). Among villages of Aizawl district, Saitual and Sialsuk village has produced more than a half dozen poets. The beauty and charming scenery can be attributed to this fact.

Saitual District - Lalruali, Zumi, Kapzinga, Ngurtawna, Liangkhaia and L. Biakliana (Saitual); Thanherha (Phuaibuang); L. Kamlova (Tawizo).

Champhai District - Ralngama (NE Khawdungsei); Thangvungi (Chawngtlai); Chawngbuaia (Sialhawk); Patea, Damhauha and Bankuaia (Khawbung); Zothanga (Khankawn).

Khawzawl District - Sâpliana, K. Saibela and C.Z Huala (Biate); Suakliana (Lianpui, Rianglei).

Lunglei District - R.J. Lalmuana, Hausiampa, Sawivelthanga (Haulawng); Lalsangzuali Sailo, Saikuti (Thingsai); C. Saikhuma, Roliana Râlte, R. Thanghuta, Haudâla, F. Rokima, F.Laltuaia, Lalmâma, Chhuana, Lalzova, Liandâla and Nuchhungi (Lunglei, Sêrkawn/Zotlang); Chhawngthangpa (Pukpui); Kapliana (Khawthir).

Kolasib, Mamit and Serchhip district contributed fewer song composers and poets. It is believe that this is due to the lower topography as compared to the Aizawl, Champhai and Lunglei district. The temperatures of these three district is much warmer than other districts also. Some of the composers in these three districts are -

Serchhip District - T. Romama, Pastor Chhawna (Serchhip); Vanlalzuata (Lungpho); Bukchhuaka (Thentlang); Saitawna (N. Vanlaiphai); Saihnuna (Leng).

Kolasib District - R.L. Kamlala (Kawnpui); Awithangpa (Maubuang); Puna (Lungdai).

Mamit District - Lama (Hmunpui); Manhleia (Sabual), Siamliana (Mamit), Lalţanpuia (Kawrthah), Lallianmawia Pachuau (Zawlnuam) (Sailo 75)

The topography, normal vegetation and climatic condition of Mizoram rouse the people of Mizoram eagerly and enthusiastically. Mizoram does not have, as it were, high and great hills, but also significant valleys. There are different streams and wonderful green pastures all over Mizoram. The eastern part of Mizoram is much more beautiful and higher than the western part of the area. Almost all of the artists in Mizo are within the eastern belt of Mizoram. Sialsuk town, close to the capital city of Mizoram, has a large number of writers in their possession, and they have erected memorial stones in their town. Lalrammuana Sailo claimed that the individuals who are living at the beat of the slopes has much more feeling of yearning and wistfulness as compared to the individuals living within the lower slopes (73)

The Lake District of England produced a number of famous poets, named 'Lake Poet'. The Lake Poets were a group of English poets who all lived in the Lake District of England, United Kingdom, in the first half of the nineteenth century. As a group, they followed no single "school" of thought or literary practice then known. They were named, only to be uniformly disparaged, by the Edinburgh Review. They are considered part of the Romantic Movement. The three main figures of what has become known as the Lakes School were William Wordsworth, Samuel Taylor Coleridge, and Robert Southey. They were associated with several other poets and writers, including Dorothy Wordsworth,

Charles Lamb, Mary Lamb, Charles Lloyd, Hartley Coleridge, John Wilson, and Thomas De Quincey. The poet William Wordsworth called the English Lake District “the loveliest spot that man hath found,” (Lous, Sunday Post, November 22, 2018 n.pag) and he is not alone as stunning scenery of the Lake District and Cumbria have influenced a great many writers and poets.

William Wordsworth is remembered as a nature-lover and a nature-poet, the most famous poet of the Romantic era. One of the best examples of the expression of the poet’s love of nature is the poem “Daffodils.” He displays this love from the very first line of the poem to the closing end. On a stormy day in the spring, William Wordsworth wrote Daffodils while walking in England with his sister Dorothy near Ullswater Lake. He imagined the daffodils dancing and inviting him to join in and enjoy the fields’ breezy nature. Dorothy Wordsworth, William Wordsworth’s younger sister, found the poem so fascinating that she took ‘Daffodils’ for her journal as the theme. As an appreciation of daffodils, the poem is composed and comprises six lines in four stanzas.

The topography of the land, its temperature, flora and fauna of the land are the important factors to create inspirations to the poets and writers. Environmental determinists believe that ecological, climatic, and geographical factors alone are responsible for human cultures and individual decisions. Lunglei district is next to Aizawl district in terms of its area, population, household and even contribution of eminent poets to Mizo literature. Most of the renowned poets in Lunglei district are contributed by Sêrkâwn locality.

Sêrkâwn is only a kilometer away from the town of Lunglei, has a smooth running hill with rich natural vegetation. It is situated on the ridge at 2,800 feet above sea level, with Ramzotlâng at 4009 feet in the south and Zotlang at 3800 feet in the north. It is

naturally covered by plenty of grassland, fir and banyan trees. Climatic condition is very mild with an annual average temperature ranging between 25-30 degree celcius in summer and 15-20 degree celcius in winter (Zaṭhuama 120). Sêrkàwn has a pleasant climate throughout the year, and is a land of great natural beauty. This scenic beauty, location and flora and fauna impress and inspire the the poets. Lalmâma, the former headmaster of Sêrkàwn School and one of the major poets during Sêrkàwn concert expresses the scenic beauty of Sêrkàwn in his poem –

Sêrkàwn, Sêrkàwn

Chhing awm maw e vanhnuai khuavela`n

Khawzo siahthing phunbung karah hian

Laimi an kim ngei e

(Sêrkàwn, Sêrkàwn

Could there ever be a land so charming as our place

Beneath the shady, spreading boughs in the middle,

All folks are living there)

As we had already mentioned in chapter-I, Sêrkàwn has produced many prominent citizens and distinguished persons among the Mizos. The Mizo renowned poets who were born in Sêrkàwn are - Chhuana (Dengchhuana), Lalmâma (Lalhmingthanga), Selthuama (Lena), Nuchhungi Renthlei and C.S. Zawna. The poets who were not born in Sêrkàwn, but who composed many poems at Sêrkàwn when they were serving as teachers at school, goverment servant in different offices, missionaries, medical staff are - Liandâla, Rev. H.W.Carter (Zochhawni Pa), Hlunthuama, Hanga, Zadâla, Dârchhûnga. These poets are close spectators of nature, who observe the changing seasons and the beauty of nature. They have a close relationship with nature in Sêrkàwn due to its natural vegetation, the

height of the hill, the topography and the landscape, the wind blowing, the sweet fragrance of the flowers, the sound of birds and insects.

3.2. THEY REPRESENTATION OF MIZORAM

One of the most important subjects in Sêrkàwn Concert *Hlate* is the love of Mizoram. They describe the scenery, the beauty, the uniqueness, the flora and fauna of Mizoram. They are exhibiting the natural beauties of Mizoram, stirring the mind of the people to love their country. Most of the poets in Sêrkàwn Concert are happy to be Mizos and live in Mizoram and even when they compare the beauty of Mizoram with other places, they find that it is difficult to find a place more pleasing and satisfying than Mizoram. The description of the beauty of Mizoram can be classified as -

3.2.1 The Scenic Beauty

Liandâla, Chhuana and Lalmâma express the scenic beauty of Mizoram. They love the green scenery of Mizoram that they repeatedly describe its pleasant lanscape, lively and green picaresque in their poems. Liandâla describe Mizoram as ‘Golden Land’. In his poem ‘Zoram Nuam’ (Pleasant Mizoram) Liandâla expresses that the sun rises in the east, it over to of yonder gorgeous hill, it looks like a shine of gold. He invites the people to applaud the pleasant lanscape of Mizoram -

Hringmi hraichawi leng zawngte

Zai ve u - kawtlang awiin,

Kan lenna Zoram nuam.

(Now beseech my fellowmen

To sing a song to applaud

the beauty of Mizoram).

Selthuama also describes the scenic beauty of Mizoram in his poem “Zoram Awihna” (Applaud to Zoram). He proudly explains the beauty of Mizoram that the hills and dales are lovely shine in all around during autumn, beneath the shady spreading boughs amidst the silv’ry haze.

3.2.2 Full of Flowers

Some poets of the Sêrkàwn Concert show that Mizoram is full of beautiful flowers. Liandâla said in his poem “Zoram Pangpâr” (Flowers of Mizoram) that flowers are active agents that render Mizoram delightful. Liandâla portrayed Mizoram with famous place for variety of flowers in his poem -

Phunchawng, Nauban, Ainawn par,

Tuah, Vau, Chhawkhle, Senhri par;

Chawnpui, Pang, Samtlang, Dingdi,

Par mawi thang vulna,

Zoram hmun zauvah! (Varieties of flowers are blooming in Mizoram, the splendid flowers adorn this pleasant Mizoram)

Selthuama also depicts that some varieties of flowers are efflorescence in Mizoram. In the second stanza of his poem “Zoram Awihna” Selthuama says: ‘*Chhawkhle, Ainawn, Zozam, Sensiar lentu zing ri ai hnuaiah*’ (rhododendron, a species of wild cardamom, crimson amaranthus bloom in Mizoram).

3.2.3 Paradise of living creatures

Some poets of Sêrkàwn Concert illustrated Mizoram as a living creature’s paradise. Mizoram has a very wide range of flora and fauna. The Himalayan maple and bamboo are the most important trees in Mizoram. Mizoram is home to large family of birds and animals.

Moths and butterflies of various species are found in the hills of Mizoram. The poems like “Haudâng lêng” (a gibbon) by Lalmâma; “Kawrnu” (a cicada) by Chhuana; “Dârzo Selê” (a wild mithun of Darzo) by Liandâla; “Chhûra Lengui” (Chhura’s dog); “Kawlhâwk Mualliam” (A fly Hornbill) by Lalmâma are the poems written in the name of animals and birds. This shows that Mizoram is rich in biodiversity. We found that some ‘animal similes’ in Sêrkàwn Concert *Hlate* -

Rihnim bung tlan huiva iangin - (“Kawltuchawia” - Chhuana)

(Like a hornbill eating fruits from moracious tree)

Chungmuvanlai lenin an leng - (“Kawltuchawia” - Chhuana)

(Flying just like an eagle)

Zarva ianga nau ang nuihna hmun - (“Zaleng Kimna” - Zadâla)

(Happily living like flock birds)

Kawlngo iangin thangvan sangah leng îla - (“Kum Sul Lo Her” - Liandâla)

(I wish to fly like a a hornbill in the sky)

Many varieties of animals and living creatures are used as similes, metaphors, symbols in their poems. Almost every poem reveals the relationship between man and other creatures. They thought that the chirping of birds, the blowing of animals, would lighten their burdens.

3.2.4 Reflecting Season and Climate

Mizoram has four seasons - *Nipui* (Summer), *Fur* (Monsoon), *Favang* (Autumn) and *Thlasik* (Winter). Mizoram has pleasant and agreeable climate. Tropic of cancer passes through the land and it is neither very hot nor very cold. In summer, the temperature varies between 20°C to 30°C and in winter 11°C to 20°C. Poets of Sêrkàwn Concert appreciate the different seasons and attribute them with beauty in their own unique form. They also

praise the climatic condition of Mizoram. *Favang* (Autumn) is one of the pleasant seasons in the year. Hlunthuama expresses the comfortability and beauty of *Favang* in his poem “Zoram Awihna” -

Thal favang tlai ni tla eng ri ai,

Zonem tlang phe i du ai an.

(The hills and dales are lovely

Under the evening sun of autumn).

The composer of “Van Hnuai Mawitu” depicts the beauty and usefulness of autumn. The composer (the composer is unknown) expresses that during the autumn, some insects are musically chirping in clear blue sky at night. He praises the loveliness of the autumn season and connects it with beautiful breezes, vibrant sun rising.

Lalmâma depicted that the usefulness of *Fur* (monsoon season/rainy season) in his poem “Chhura Sangha Vua” -

Khuafur hawktui thang vawkpui ruang bualna

Laichhuat runin hnuaiah

(The pig is taking a bath in the puddle

Under the ground during the rainy season)

3.3. NATURE AS A NURTURER OF HUMAN LIFE

Nature is very important to us in all the ways. We are actually living in the nature. So we need to protect and nurture nature. Human being is not only a part, but also a product of nature. Harmful nature can lead to many natural disasters and serious complications. It's always wise to protect Mother Nature. Humans are very much part of nature, even though we have apparently distanced ourselves from it. Even today, when we

are technologically knowledgeable and highly self-sufficient, there is no doubt that we are extremely dependent on nature. Nature maintains a wonderfully balanced ecosystem. Each animal and plant has a purpose to serve, and anything that becomes redundant is wiped off, gradually or at once. Every being in the system is self-sufficient, drawing nourishment from the resources available around themselves.

From the study of Sêrkawn Concert *Hlate*, it is ascertain that most of the poets truly are natures' lovers. They feel 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. Chhuana reflects the traditional agricultural system of the Mizos in his poem "Kawltuchâwia" (the labourer). He compares a group of birds chirping in a banyan tree as a party of labourer who are working in the jhum happily. The labourer get food from the product of mother earth. Chhuana yearn for his old village look back with longing due to its natural vegetation in his poem "Duhte'n Laitual Lenna" (the place where we fondly live) -

Hmuh leh ni awm thei tak ang maw?

Par tin thang vulna ram kha;

Zotui thiang damte'n a luanna,

Nghilni a awm dawn nem maw!

Nghilhni ka nei thei hlei lo'ng e;

Sai ka sen ka chenna ram,

Min chawi hrinhniang kara lengin,

Ngaihlay ka bang thei lo.

(Can I go back to the place where we lived, where myriad wild flowers bloomed and the gentle stream flowed? I never forget the place where I was living during

my childhood days. I remember where we were living with beautiful trees and flowers).

These lines are evidence which shows that human beings need nature in order to be comfortable. From ecocritical point of view, Chhuana's dissatisfaction with his life stems from his loss of connection with the natural world. Nature and man are dependent on each other since man cannot live without nature. If nature departs from the poet, the source of his happiness and his friends will slip away from him. His minds replete with nature thereby having wonderful feeling; So nature is all in all to him.

Chhuana's poem "Duhten laitual lenna" has parallels to the 'Echoing Green' poem by William Blake, an English poet. The poem "The Echoing Green" (originally Ecchoing Green) by William Blake is also written in the appreciation of nature in simple terms. The poem is taken from his "Songs of Innocence", it is a beautiful short poem. Blake expresses the joy and innocence of the children's early experience of life. "The Echoing Green" begins with a short description of a grassy field on a warm day in spring. The poem is told by a young child who is playing in the "Echoing Green" park. Blake says that the sun rises and makes the skies happy i.e. when the sun rises, light spreads across the sky making it look beautiful and fresh. He says that the merry bells ring to welcome the Spring. 'Merry Bells' probably refer to the Church Bells which ring in the morning. They are merry because they welcome the beautiful morning of spring. The chirping of all the birds and the ringing of bell welcome the spring. The poet says that while all these things are going on, their sports are going on the ecchoing green. They have enjoyed themselves to their fill by playing different sports and games. At home they have rest and sleep in the company of their brothers and sisters. They seem to be like birds who have returned to their nests. The echoing green looks deserted and gloomy in the darkness of the evening.

Lalmâma also interprets nature as a habitat for other living creatures. Trees provide shelter and food for a variety of birds and small animals. Flowers, fruit, leaves, buds and woody parts of trees are used by many different species. In this poem “Phaia Phunchawng” Lalmama exaggerated the beauty of all the creatures living happily through the valley, let me cited a few lines -

Hm! hm! hm Ka thlang phaizawl a cham duai e,

Sirva lelthang zai mawi a ri;

Kulva rengin ro tin a rel,

Chungmuvanlai hnehna lawmin,

Chung pualhrêngin thla a zar.

A khu phaizawl Phunchawng zara ’n,

Tlangtin bawmin romei a zing,

Khua thal lo her, puan ang lo chul,

Khuangruah surin mualtin tuamin,

Thingtin lawmin dawntuai a thar e.

(The birds and the cicadas are chirping on the branch of a cotton tree in the valley. Drongo rolled on the tree, the falcon celebrated his victory, and the Hornbill spread its wings. Splendid woods shrouded in bleak beauty. Birdies merr’ly frolic in tall trees, and they’re taking food).

Lalmâma sees nature as a source of happiness, a motivator and a restorer of happiness. He asks the flying hornbill to perch on the tree for the happiness of the children of all tribes. He also prays that his grieving days may fade away and that the passing of the year may be stopped if the honbill is perched on the tree. Jill Suttie claims that nature can minimise anxiety, rumination etc. and nature can makes human healthier in her essay, “How Nature Can Make You Kinder, Happier, and More Creative” that

Gregory Bratman, Stanford University has found evidence that nature may impact our mood. He and his colleagues randomly assigned 60 participants to a 50-minute walk in either a natural setting (oak woodlands) or an urban setting (along a four-lane road). Before and after the walk, the participants were assessed on their emotional state and on cognitive measures, such as how well they could perform tasks requiring short-term memory. Results showed that those who walked in nature experienced less anxiety, rumination (focused attention on negative aspects of oneself), and negative affect, as well as more positive emotions, in comparison to the urban walkers. They also improved their performance on the memory tasks (greatermood n.pag).

Lalmâma also requests the beautiful bird of Hornbill to stay on the village for making the happiness of the children, he sings:

*Chung Kawlngo! Thla zarin chhimtiangah liam lo la,
Vangkawpui chhuahtlang kan vau thinglenbuangah hian,
Cham rih la hnam tin hrai lung lawm renga'n,
Liam lul suh, cham zai rel rih langin kum sul kal siam
Mual liam lo hian - a ding mahna!*

(Dear Hornbill, don't fly away from our land,

Live on the tree of our village,

Be stay for the happiness of the children of all tribes,

Don't fly away, It may stop passing of the year,

If you are perching on the tree)

In the last stanza of this poem, Lalmâma prays the hornbill not to forget the villagers who remember the sign left behind, if it flies away from the village. He also invites the hornbill to visit the village again if the summers come for the happiness of the people. This shows that nature is the source of happiness, satisfaction and pleasure for human life.

One of the most influential nature's poets among the poets of Sêrkawn Concert, Liandâla assumes that nature is a source of melancholy and happiness for human. A hard working Mizo farmer, toiling and slogging under the sun in order to meet ends meet is seen seeking comfort and relieve from his daily labour from nature. He assumes that the tree, the flowers, the breeze, the blue sky, the birds, the scenery, the riping rice, the jhum present a picture of pleasure and enjoyment even in times of labour and hard work. He is aware of daytime labour under the sun. He knows the difficult task of a farmer working from dawn to dusk in the jhum. He knows every details of waiting at the village entrance; the long walk to reach the field, and the respite on the way. However, Liandâla seeks pleasure in things around him despite the hardship surrounding him. He pictures the field where they strive all day as beautiful forest. He wants to look the field flying just like a bird. In "Kumsul Lo Her", Liandâla exhibits the beautiful nature and is endowed with happiness and pleasure.

Kumsul lo her sawmfang par vul lai lenkawl thiang karah hian,

Awmkhawhar lunglen chang ni hian fan ruai ka nuam ngei e;

Kawlngo iangin thangvan zawlah thla zarin leng ila,

Khua tin fang zelin tukram par tin vulna chhungah hian.

(In the beautiful ray of autumn, the field is ripen,

I wanna visit again when i'm in melancholic mood,

I want to fly in the sky like a wreathed hornbill,

To journey above the place where all the flowers bloom)

One of the main figures of English romantic poet, John Keats (1795 -1821) in his poem ‘Ode to Autumn’ describes that autumn and the sun are like best friends plotting how to make fruit grow and how to ripen crops before the harvest. The ripening will lead to the dropping of seeds, which sets the stage for spring flowers and the whole process starting over again. He tells us about the bees that think summer can last forever as they buzz around the flowers. Liandâla also describes that the ripening field is one of the most beautiful time in a year. He pictures the field as a resting place for the gloomy person.

3.4. NATURE AS A TEACHER

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

The floating clouds, the flying birds, the flowing streams, the blooming flowers, the blowing wind, the twinkling stars, the rising sun, the shining full moon, the rolling waves, the towering hills and the falling leaves; various forms of beauty connect men with nature. Liandâla looks on nature to hear the music of humanity. He believes that man can get lessons from nature for his edification if he brings. Nature can be a perfect educator of man in many of his poems. In his poem “Zoram Nuam” (Fairest Mizoram) Liandâla state that the sun rises in the east, the hills and dales are lovely under the morning sun. Trees begin to sprout and bloom, birds and bees, swarm around flowers for free juice. Varieties of cicadas are singing on the tree with a gentle breeze blowing. He requested human being to sing and praise the fairest Mizoram –

Hringmi hraichawi leng zawng te,

Zai ve u - khawtlang awiin,

Kan lenna Zoram nuam.

(Let all the human beings sing

Like other creatures of life

To praise the beauty of Mizoram)

Liandâla declared that birds and all other living creatures are not discontented with the creator's blessing. He asked all the human beings to praise the creator as well as the fairest Mizoram like other living creatures happily living in their respective places and praise their creator. In this poem, nature teaches to live in peace and satisfaction.

The one and only female poet of Sêrkàwn Concert, Nuchhungi Renthlei in her poem "Van Lam Thilte" (heavenly bodies) state that the creatures teach human being how to live life. The heavenly bodies are moving similarly on their respective way. The moon shines in the sky, handing over the words of love to human beings.

Kum sul hnutiang mual liam hnu leh

Hmatiang kan nun min dawntir,

A eng zel ang chhawrthlapui khua tin entu,

Kumtluang chenah.

(The heavenly creatures are a reminder of the passing of the year and the forethought of the future. The moon will shine on the earth forever.)

In the second stanza of this poem, Nuchhungi speaks, "*Siar lungrual thangvan mawitu, lungrual tein an leng e,*" (The stars shine harmoniously in the sky, making the sky beautiful). The stars teach lesson of discipline and harmony. Stars bring beauty and light

in the darkness. Every tiny part of nature harmoniously co-exists with every other part. We need harmony in our lives too. Peace and harmony are the building blocks of any society. Only if there is peace and harmony in the country would there be growth and development.

Liandâla speaks of his native land Mizoram as a place which is covered by all kinds of beautiful flowers. Thanmawia claimed that he is the first poet to hide-out the hidden beauties of Mizoram and sowed the seed of patriotism (*Mizo* 111). His poem “Zoram Pangpâr” (the flowers of Mizoram) depicts that flowers are active agents that make Mizoram delightful. Varieties of flowers that bloom in his poems are - *Phungchang, Nauban, Ainawn, Fartuah, Vau, Chhawkhle, Senhri, Chawnpui, Pang, Tlangsam, Dingdi, Zamzo, Chuailo, Derhken, Arkhuan, Chhawkhle, Chawngtlai, Hawilo, Thingsir, Mualhawih* and *Phunchawngpui*. According to Liandâla, all the flowers are reins abiding peace. The blossoming of flowers and the sweet smell of joy make Mizoram a land of beauty. A flower has countless qualities we can learn from. It is blunt, equal, generous and gentle. They blossom in all sorts of natural environments. A flower has an exposed life; it shares its beauty with everyone. It neither knows nor cares what caste or creed stands for, nor does it recognize the distinction among rich and poor. The beauty that the flower holds is by no means hidden so that every person can experience it, see it, feel it, relay it to it, and most significantly share it. It treats everyone similarly and has no partialities. All can enjoy its beauty and fragrance with no discrimination.

3.5. ECOCRITICAL APPROACHES TO NATURE

Various versions and approaches to environmentalism and ecocriticism have been developed. Deep ecology and ecofeminism are the important developments. In Sêrkàwn Concert *Hlate*, ecocritical concepts like biocentrism, deep ecology, ecofeminism, eco-mysticism, eco-spiritualism, eco-materialism and ecocide can be developed and found.

3.5.1 Biocentrism/Ecocentrism

Biocentrism utilized as semi-synonym for ecocentrism and in direct opposite to anthropo-centricism. Anthropocentrism is the conviction that human creatures are the foremost noteworthy substance of the universe and human amazingness. In a human-centric see, non-human nature has as it been 'instrumental value'. Biocentrism is the conviction that nature does not exist to serve people. It stands in differentiate to anthropocentrism, which centers on the esteem of people. The biocentric outlook on nature has four main components.

- (1) Humans are thought of as members of the Earth's community of life, holding that membership on the same terms as apply to all the nonhuman members.
- (2) The Earth's natural ecosystems as a totality are seen as a complex web of interconnected elements, with the sound biological functioning of each being dependent on the sound biological functioning of the others. (This is the component referred to above as the great lesson that the science of ecology has taught us.)
- (3) Each individual organism is conceived of as a teleological center of life, pursuing its own good in its own way.
- (4) Whether we are concerned with standards of merit or with the concept of inherent worth, the claim that humans by their very nature are superior to other species is a groundless claim and, in the light of elements (1), (2), and (3) above, must be rejected as nothing more than an irrational bias in our own favour (Taylor 183-184).

Almost all the poets in Sêrkawn Concert can be considered as nature poet. They dwelt very much with nature. They love nature for their own sake without finding any

mystical meaning like William Wordsworth in the objects of nature. They loved the sensuous beauty of nature. They love the green scenery of Mizoram and paint peasant landscapes, lively and green picturesque Mizoram in their poems. All the poets of the Concert, especially the three major poets - Liandâla, Lalmâma and Chhuana are the admirer of nature. They encompass a wide range of subjects in their poems. Even the lowest and smallest things in nature to the biggest and most powerful seem to have a great appeal to their minds. They also want to protect, preserve, safeguard, conserve and defend the nature as they are great lovers of nature. The poem “Dârzo Selê” (A wild Gayal of Darzo) written by Liandâla, “Haudâng Lêng” (a gibbon) written by Lalmâma, “Kawrnû” (A cicada) written by Chhuana, “Kawlhawk Mualliam” (the hornbill fly away) written by Lalmâma are the poem composed to protect and preserve the wild animals.

Among the eighty four poems produced during Sêrkàwn concert, thirty four poems are composed with the theme on nature. Most of the poets come in contact with the world, the world speaks to them. They hear the voices of nature in the rattling of the wind, they hear the beautiful voices of the shimmering birds, they see the scenic beauty of the land. According to some poets of the Sêrkàwn concert, humans are part of nature, they have no superiority to the other creatures. Selthuama speaks,

Thlakhawng kawlngo pualva iangin,

Kan awi ri chiar nghian e;

Lemlawi, phenglawng, tingtang zai nen,

Zoram lentu chhawl hnuaiah. (Zoram Awihna)

(Human are singing a song playing on harp, flute and guitar like a hornbill singing in the tree to in admiration of thy beautiful landscape of motherland).

According to Liandâla, Mizoram is a land of beautiful varieties of flowers. In his poem “Zoram Pangpâr” (flowers of Mizoram) that flowers are active agents that made Mizoram delightful. He also invites all humans to sing a song like a cicada singing on the tree to praise the beauty of Mizoram in his poem “Zoram Nuam” (pleasant Mizoram). All these songs indicated that humans and nature are interrelated, human have lessons to learn from nature.

3.5.2 Deep Ecology

In 1973, Norwegian philosopher and mountaineer Arne Naess introduced the phrase “deep ecology” to environmental literature (Buell 137). Naess was attempting to describe the deeper, more spiritual approach to Nature exemplified in the writings of Aldo Leopold and Rachel Carson. He thought that this deeper approach resulted from a more sensitive openness to ourselves and nonhuman life around us. The essence of deep ecology is to keep asking more searching questions about human life, society, and Nature as in the Western philosophical tradition of Socrates. Deep ecology is an environmental theory that, irrespective of its instrumental usefulness to human needs, advocates the intrinsic dignity of all living beings, plus the restructuring of existing human communities in accordance with such ideas. The central concept of Deep Ecology is the conviction that the living world as a whole should be valued and deemed to have such fundamental moral and legal rights to survive and prosper, regardless of its instrumental advantages for human use. Bill Deval claimed that thus deep ecology goes beyond the so-called factual scientific level to the level of self and Earth wisdom (231). Deep ecology demands recognition of intrinsic values in nature. Deep ecologists believe in the interconnectedness of all beings. Deep ecology proposes a respect not only for all life forms but also towards landscapes such as rivers and mountains.

Selthuama expresses the beautiful landscape and attributes of Mizoram in his poem “Zoram Awihna” (Applause to Zoram). He said that Mizoram is a pleasant highland clad with a green forest where crystal, clear dew gathers and flows. The song birds and cicadas are chirping with unity, and they sing all day long. Different varieties of flowers like *Chhawkhleij*, *Ainawn*, *Zamzo* and *Sensiar* are bloom in the wild forest to the glory of the land. Meanwhile, the people of Mizoram also happily blow out the musical instrument like *Lemlawi* (harp), *Phenglawng* (flute) and *Tingtang* (Mizo guitar) to make Mizoram as a land of sweet sounds and clean air. He said that nature and human have a close relationship to praise the beauty of Mizoram.

Lalmâma not only compares the wind and human life, he metaphorized the strong wind and human nature in his poem “Virthlileng” (To the Wind). One of the English romantic poets, P.B. Shelley’s “Ode to The West Wind” is an invocation to the west wind, so powerful on the earth, in the sky and in the seas. Shelley appeals to the wind strengthen and spread his thoughts among mankind. He aims at the moral and spiritual regeneration of the humanity at large. The poems reflects Shelley’s melancholy and at the same time, his optimism. Like P.B. Shelley, Lalmâma speaks about the wind blowing at the sensous glow of moonlight. The wind tossed and teased the banyan tree, but its face is invisible. He asked the wind where it goes -

Suihlungruala nuam ve ang hian,

Thing tin, mau tin hnuhchhawl zawng nen,

Sulzui tum kalsiam an sawidim e;

Nghah rel lo hian I liam,

Tawn loh sakawl I hlau em?

Virthlipui leng, khawiah liam che maw aw!

The swaying trees, bamboos and weeds,

In one accord bent down their heads,

As if they're yielding to follow

Wherever you chance to blow;

Undeterred of you went, whither?

Are you scared of an unseen monster?

(Translated by Mafaa Hauhna)

Trees, bamboos and weeds are swaying to follow the wind. But the wind does not wait its followers. The poet asked provocative question to the wind, "Are you scared of an unseen monster?". These lines show that nature is controlled not by thought but by impulse. In the last stanza, Lamama also depicts that the wind blowing over a craggy hills and raging sea where the martins fly freely. The wind blows hastened away through the place where the elephant dwell. The poet asked the wind, 'Are you the bearer of sad tidings?'.

If they are scared of it, human run away too far. The poet metaphorised the wind and human nature. Like human, the poet believes that the reason why the wind hastily blows is that the wind is afraid of an unseen monster. In Mizo traditional society, when emergency occurs in the village, information was given to the local people even other villages. They send a messenger to the other villages to inform the important information. The poet imagine that the hasty blowing of wind bear the sad tidings like human. One of the Arne Naess's deep ecology is that human and non-human living beings on earth have value in themselves. These values are independent of the usefulness of the non-human world for human beings. One of the Mizo eminent writer and critic, Mafaa Hauhna says,

Like an English essayist and poet Charles Lamb (1775 - 1834) named Edmund Spenser the 'poet's poet' for his unique innovations in poetry; In Sêrkawn School of Poetry, the poet who is superior than Chhuana, Liandâla, Selthuama, Saizawna, Zadâla et.al Lalmâma (7.4.1901 - 8.12.1959) deserved to give this type of recognition (67).

As a Mizo language is a tonal language, a good flow and poetic diction is very important in the poem. The poems of Lalmâma and Liandâla are remarkable in this respect. The two poets carefully choosed and arranged all the words to harmonise with the tone of language (Thanmawia, *Mizo* 113).

Chhuana composed "Thli Kohna" (Invoking the wind) in the concert. In this poem the poet called the wind to visit again from the horizon to blow upon the beautiful forest of Mizoram. According to the poet, if the invigorating breeze blows in the pleasant highland clad with green forest of Mizoram, the land look more beautiful and charming. This means that nature (the wind) and other nature (green forest, other living things) have a deep relationship. This relationship makes the land more beautiful, more charming and more pleasant. Profound biology could be a to some degree later department of environmental reasoning (ecosophy) that considers mankind as an indispensably portion of its environment. The logic emphasizes the forbid esteem of human and non-human life as well as the significance of the biological system and common forms. It gives a establishment for the natural and green developments and has driven to a modern framework of natural morals. Profound ecology's center guideline is the claim that, like humankind, the living environment as a entirety has the same right to live and thrive. Profound biology depicts itself as "profound" since it continues in inquiring more profound questions concerning "why" and "how" and hence is concerned with the elemental philosophical questions around

the impacts of human life as one part of the ecosphere, instead of with a contract see of biology as a department of organic science, and points to dodge simply human-centric environmentalism.

According to the deep ecology theory, humans and non-humans are interdependent, a unity in which all species are equal in his works. Profound ecology's center guideline is the claim that, like humankind, the living environment as a entirety has the same right to live and thrive. Chhuana in his poem "Kawrnü" (Cicada) expresses the connection between "Kawrnü" (cicada), beautiful landscape and human life. Liandâla, the nature poet considers not only the relationship between human and nature but domestic animals and the wild animal also. In his poem "Dârzo Selê" (the Darzo's wild mithun) Liandâla expresses that long time ago, the wild mithun drank regularly 'Darzo Sih' (Morass/small spring), which was situated near the village of Darzo. The *Darzo Sih* would have been frequently drunk by the domesticated animals of Gayal (mithun) of Darzo. The villagers would be pleasing to look at the wild mithun and domesticated mithuns drinking harmoniously with the *Darzo Sih*. Liandâla says,

Hulai Changsial nen a ngir siang lawiin

A dawn ruai ruai e tlangzapui thlirin.

(The Gayals come home from the forest, with the wild mithun,

The villagers watch the wild and domestic beasts drink together)

The hunters follow the footprint of wild mithun with their guns from the thick forest. They cannot shoot the wild mithun as it would walk towards the small spring among the domesticated gayal of Darzo. Every villager and even the hunter would also be pleasing to look at the wild mithun turn the head among the other mithuns. The poet compares the wild mithun with the white men sentinel standing quite visible among the others. The

nature poet Liandâla expresses the inter-relationship between human and living creatures; the relationship between wild and domestic animals.

3.5.3 Ecofeminism

Ecofeminism also called ecological feminism, branch of feminism that examines the connections between women and nature. Its name was coined by French feminist Françoise d'Eaubonne in 1974. Ecofeminism uses the fundamental feminist tenets of gender equality, a reevaluation of non-patriarchal or nonlinear structures, and a worldview that respects organic processes, holistic connections, and the merits of intuition and collaboration. To these notions ecofeminism adds both a commitment to the environment and an awareness of the associations made between women and nature. Specifically, this philosophy emphasizes the ways both nature and women are treated by patriarchal (or male-centred) society. Ecofeminists examine the effect of gender categories in order to demonstrate the ways in which social norms exert unjust dominance over women and nature. The philosophy also contends that those norms lead to an incomplete view of the world, and its practitioners advocate an alternative worldview that values the earth as sacred, recognizes humanity's dependency on the natural world, and embraces all life as valuable (Miles 1). The term was coined in the 1970s by French feminist Françoise d'Eaubonne in her "Feminism or Destruction" (*Le Féminisme ou la mort*). She called on women to lead ecological revolution and establish new relationships between humanity and nature as well as man and woman (Eaton 365).

Liandâla expresses the the destruction of living things in his poem "Pipu Chhuahtlang Hlui" (the village entrance). In Mizo traditional society, a cluster of stones would be erected in the entrance of settlements in commemoration to their dear ones, braves or outstanding persons who won victories in war or hunting untamed animals. A

Pasaltha (notable hunter) hang up the skull of wild animals on the branches of trees. B.Lalthangliana believed that hunting was not merely a pastime in the early Mizo community; it played a vital role in their economy. Moreover, the Mizos are adventurous by nature, and they were fond of hunting, but they killed animals only according to their needs; they never acted in an excessive way upon animals. They hunted and killed wild animals to protect their crops, their domesticated animals and themselves (*Culture* 116).

Women and children went to *kawtchhuah* (village entrance) during ‘Chapchar Kût’ (festival). There they would feast on rice and meat and many boiled eggs. When they were satiated the children would take handful amounts of the leftovers, especially boiled eggs and chase each other around cramming their friends’ mouths with eggs. It was a gleeful, festive, boisterous, uproarious occasion to which they looked forward to every year. This convivial occasion of cramming or stuffing eggs into each other’s mouth is known to the Mizo as ‘Chhawngnawh’ (Lalthangliana, *Pi pu* 127).

The poet asked the people to look at the village entrance (*kawtchhuah*), the place where not only the stones erected and animals skull were hang up, but also the place where varieties of birds were singing and gayals were eating the pastures also. The poet also depicted that the place was, ‘*Sawmfâng lawr tur ÷uan rel an her liamna,*’ (The way of harvester go to the jhum). The Mizo was and still is an agriculturally dependent community. Every year they clear patches of jungles and cultivate lands, moving on in the next year to another area in the jungle. Cultivators use the practice of slash-and-burn as one element of their farming cycle. This practice of jhumming is very much destructive when the ecology is taken into account.

Jhumming, slash and burn agriculture practiced was the main occupation of the Mizos till today. Chhuana expresses the jhumming practice of Mizos in his poem

“Kâwltuchawia” (Bearer of hoe/the labourer). Liandâla also depicted that the traditional occupation of the Mizos in his poem “Kum Sul Lo Her”. There are different stages of working on shifting cultivation to harvest the puddy. Young men and women entered into a mutual agreement of helping one another in the fields that is known as ‘*inlawm*’. *Inlawm* was prevalent, especially during the cultivation of jhum weeding stages. This mutual helping is common among group of friends and neighbours. They happily would work every day, and never envy the life of chief. Shifting cultivation is one of the primitive agriculture practices. The clearance of forest causes deforestation. Burning of dried trees can be considered as one of the worst impacts on climate change and it causes immense loss of natural habitats.

Ecofeminists believe that there is connection between woman and nature. They believe that when nature is protected, women will be respected and protected too. Nature and women go through the experience of mothering, and they nourish their offsprings. Both of them are sensitive to the needs of those they created. Ecofeminism movement seeks to eradicate all forms of social injustices, not just injustice against women and the environment. Ecofeminists argue that patriarchal society’s values and beliefs have resulted in the oppression of both woman and nature.

3.6. ADMIRERS OF NATURE

Poets belonging to different ages and countries have varied concepts of nature. Dealing with nature and glorifying its various aspects have been the over riding concern for poets in general. The English romantic poets have deep love for the sights and sounds of nature and some even went to the extent of finding a bond of kinship between nature and man. To William Wordsworth, Percy Bysshe Shelley and John Keats nature is a friend, philosopher and guide. They are true lovers of nature, lover and admirer of nature. According

to them, nature works as source of inspirations. Nature works as a source of generating happiness and is the best guide for human beings to live a happy life.

Poets in Sêrkàwn concert are admirers of nature. Their poems contain many descriptions and ideas of nature. They dealt with the beauty of green trees, thick forests, thin flowers, rugged hills, rivers and streams, rural scenes, wild wind, fresh air, sun rise and set. Almost all the poets in Sêrkàwn concert touched every scene of natural beauty. They treat nature as the following points:

3.6.1 Nature Generating Happiness and Joy

Poets in Sêrkàwn concert praise the beauty of nature. They urge human beings to understand nature in order to gain happiness. Every nature can make a man happy. Chhuana in his poem “Zokhal Zai” (Poem written in Mizo traditional verse form) expresses that during the time of sorrows, mourning and in time of loneliness; it can waft off if the gentle breeze blowing.

Lo leng leh la chhemdam thli, Kan sumtualah;

Kiang rawh awmlai kawla, Awithangnu.

(come visit the gentle breeze to our home, blow out the mournful days)

These lines show that a gentle breeze can bring happiness to men. The sky, mountains, trees, rivers, plants, winds and animals give us delights. One of the greatest lover and admirer of nature among the Sêrkàwn poets, Liandâla (1901-1959) expresses the glory of sunset in his poem “Kan Chuanna Tlang” (the beautiful land). He requests the sun not to set in the west since it brings forth happiness and beautiful scenic view of landscape for human beings. He writes;

Eng rii riai la tur ni (2)

Tlang mawiah kan len nan.

(Painted sun please stays in the painted sky,
We want to live happily with you)

According to Liandâla, all natural things bring happiness, joy and delight not only for human being but for themselves too. He watched the sun set over the horizon, he saw the most beautiful things. In his poem “Tlai lam hla” (evening song) Liandâla declares that the beautiful sun set brings happiness and rejoice. Its beauty can alleviate one’s exhaustion and weariness. In the colourful evening twilight, children are happily playing in the street with singing a beautiful Mizo nursery rhymes like ‘*Kawl aw sen sen, ka fanghma awi tai tai*’ (Let the horizon grows red, let my cucumber become red and ripen) The beauty of nature can have a profound effect upon human senses, those gateways from the outer world to the inner. In Liandâla’s poem, other natural elements like the green trees, the flowing streams and the gentle breeze are animated and are referred to as giving songs of pleasure to the human heart.

3.6.2 Nature as a Source of Inspiration

Nature is one of the important inspirators to the poet. Not only man and nature have interrelation but also human being is a part of nature. Green trees, flowing water, beautiful flowers, blue sea, chirping birds, colourful sky inspire the poet’s mind. Everyone that sits under a tree, smells flowers, climbs a rugged mountain or walks through a grassy place is affected by nature in some way. Poets received inspiration from nature; they describe and explain their charming and attractiveness of nature to the human. They not only try to show what they see, but also try to make others understand how they feel. Not only are they connected to nature but also see life reflected in it.

According to the some poets of Sêrkàwn Concert, man is without song and tune by himself, because it is nature that provides man with songs to sing and lines to write. In the third stanza of the poem “Vanhnuai Mawitu”, the anonymous poet express as the voices of nature, as heard by him/her, come to live with all its beauty, trilling voices of cicada in the lonely forest, chirping birds all day long in the branches of trees provide a new song to the students, who are learning in the classroom. So they sing a new song loudly with clapping their hands.

Liandâla bring out his inspiration from wild flowers. The different varieties of flowers in Mizoram has inspires Liandâla to compose one of his best poem “Zoram Pangpâr” (Flowers of Mizoram). He depicts that Mizoram is a land of flowers. Natures give him respite and enjoyment. The flowers *like Phunchawng, Nauban* (orchids), *Ainawn* (wild cardamond), *Fartuah* (erythrina tree), *Vaube* (bauhinia - flowering tree), *Chhawkhlei* (rhododendron), *Senhri* (red orchid), *Chawnpui* (the blossom of thlado tree), *Pang* (species of cotton tree), *Tlansam* (shrub blooms in winter), *Dingdi* (flowering plants), *Zamzo* (amaranthus), *Chuailo* (species of immortelle), *Derhken* (marigold) bloom in Mizoram. Gorgeous Mizoram flowers make him melancholic and nostalgic.

Lalmâma draws an inspiration form wind. He interprets nature in the light of his own idealised vision. The strong wind tossed and teased the banyan tree besides the school. He watched the swaying trees, bamboos and weeds. He get an inspiration from the moving air, the wind. Like P.B. Shelley’s famous poem “Ode to The West Wind”, Lalmâma expresses the power of the wind in his poem “Virthlilêng” (to the wind). P.B. Shelley invokes the wild west wind as a spirit of autumn. In fact, the power of the west wind is felt everywhere, on the earth in the sky and in the seas. The west wind is painted both as a destroyer and as a preserver. It blows away the dead leaves. At the same time, it drives underground the

seeds. They remain buried there in the winter and with the advent of spring, they shoot in the fresh vegetation. Shelley appeals to the wind to strengthen and spread his thoughts among mankind. He aims at the moral and spiritual regeneration of the humanity at large.

Like Shelley, Lalmâma also addresses the invisible force of nature, and reveals his inner self. And there is a progressive evolution of thought here. The theme is the outcome of the poet's mental reactions. Lalmâma reflect human life from the strong wind. The strong wind blows across the fields and dell, it hastens away with its wings. It is like a bearer of sad tidings. In Mizo society, the *Zualko* (bearer of urgent message) urgently bring an emergency message to the neighbouring villages. He compares the *zualko* and the hasty strong wind, to bring a sad tiding.

3.6.3 Nature as a Source of Imagery and Emotions

Some poets in Sêrkàwn concert presents life as imaginary and visionary yet beautiful and enjoyable. Imagery is a pictorial image, as in works of art. It helps the reader to visualize the author's writings. 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 of 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. Liandâla in his poem '*Pipu Chhuahtlang Hlui*' expresses the beauty of village entrance in the evening. He imagines that in the evening, children are playing

and sitting at the menhirs of village entrance to meet their parents. Parents are come back home from the jhums, followed by the youths, the gayals at last. He describes the beauty and pleasure of village entrance with pictorial expression.

Christian songs, especially the Mizo Christian songs are rich in poetic imagery. Most of the Mizo Christian song writers depicted their imagination about heaven. Lalzama states that, “The hymns reveal the Biblical truths which are quite different from traditional belief of the Mizo. Their views on life after death and world of life, mode of thinking and imagination in various ways of life were completely changed in the new religion,” (222). The hymn composers of Mizo highly stress the greatness and joy of heaven, the believers’ eternal home. With the greatest possible joy or with the loveliest things on earth that they see or witness, the poets equate the sky. Often they claim that life is full of joy and happiness in the heavenly home that can not be expressed in human languages or language, and that loveliness and pleasantness are beyond compare with that of the earth. The mundane life, on the other hand, is very short and full of pain, sorrow, hate, misery, etc.

In the Sêrkàwn concert, the composer of “Chatuan Ram” (the eternal home) imagines that heaven is the true home of the believers, an eternal home and a land of freedom. There is absolutely no darkness there. There’s just beautiful sunshine. The poet dreams of this real home, where angels dwell. There is no sin and no temptation in that place. The poet who keeps the celestial house in mind.

In this poem the poet imagine a compares heaven like nature. According to the poet, heaven is a place where there is a beautiful sun which is never to be set and a place where there is no temptation blowing like a strong wind.

Three major poets of Sêrkàwn Concert viz Lalmâma, Liandâla and Chhuana treats poetry as a tool for pouring their thoughts to the world. They present the changing and indefinite moods of nature e.g. wind, clouds, rain, lightning, rocks and fury of the storms etc. Chhuana makes a request to the wind to make human beings happy in his poem “Zokhal Zai” and “Thli Kohna”. Liandâla gets emotional feeling from flower, wildlife, landscape, heavenly bodies etc. Almost all his poems emanate from his emotional thoughts from nature. He expresses the beauty of wild Gayal from his poem “Dârzo Selê” (Darzo Gayal). The hidden message and symbolic meaning of this poem is friendship between man and living creatures, and even the love between wild and domestic animals.

Poetry has been used by the poets to evoke emotional responses, expressing appreciation, love, sufferings and criticism. Liandâla, the renowned poet of Sêrkàwn concert wrote a number of thought-provoking poems that express his hope and aspiration.

3.6.4 Nature as a Mother of Knowledge

Nature is always a source of knowledge and wisdom to human being. Isaac Newton discovered Law of Universal Gravity from falling apple. Benjamin Franklin took the hint of thunder and invented lightening rod. From nature, a man can become a wiser person. Man and nature are closely related. Man can not live without nature. In a sense, human beings are part of nature.

The only woman poet in the Sêrkàwn concert, Nuchhungi Renthlei (1914-2006) depicts that the lessons from nature in her poem “Van Lam Thilte” (heavenly creatures). In her poem Nuchhungi describes the heavenly creatures to move their own way. The moon shines in the sky, she tells the human being many stories without talking to him. She evokes the past life of the persons and the appearance of the moon induces a feeling of

nostalgia and the moonlights brings what man future they have. In the second stanza of her poem, she illustrate that the stars to concur with shining brightly in the sky. Different types of stars moves in their own way without quarrel. She sees that the stars are obeying their creator by gladly accepting the paths assigned to them and imparting lessons for human. The folk knowledge of their limited immediate surroundings has given away to increase knowledge about the wider physical world and alternate cultures that exist beyond their immediate surroundings (Thangmawii 168).

Modern life has forgettotten the beauty of nature. Urbanisation and globalisation, gradually swallow natural beauty of the nature which also sways mirth of men and women. The rise of industry and technology may have distanced from nature, but it has not changed human reliance on the natural world: most of what human use and consume on a daily basis remains the product of nature. Liandâla urges human beings to understand nature in order to get happiness. Like the romantic poet William Wordsworth, Liandâla believes that ‘nature is a teacher whose wisdom we can learn, and without it human life is vain and incomplete’. Liandâla exhibits different regional flowers are blooming in their respective places with happiness and satisfaction. He sees nature as a source of happiness, a motivator and a restorer of happiness. Human should learn their (flowers) happiness and satisfaction. There is peace all around, in nature. Haste and violence is futile!”. Liandâla also expresses that in his poem “Zoram Nuam” (Pleasant Mizoram), the singing Cicada motivated a human being to praise both the creator and the fairest Mizoram.

3.7. LOVERS OF NATURE

Most of the poets in Sêrkâwn concert were lovers of nature. This can be proved by their poems. They dealt very much with nature. They loved nature for their own sake.

They want to protect and defend nature from their enemies and even human beings. They loved the sensuous beauty of nature. They express both real and artistic forms of nature.

3.7.1 Nature as a Friend of Man

Poets in Sêrkàwn concert depicts that natures are the close friend to human being. Everything in nature for them is full of wonder and mystery-the rising sun, the setting sun, the green mountain, the moving cloud, the blowing wind, the blooming flower, the chirping birds, the growing bud and the shining moon. Their love for nature is purely sensuous and they love the beautiful sights and scenes of nature for their own sake.

Chhuana is a lover of nature. Love for nature is one of the keys to his poetry. According to him, nature is not only a close friend to human beings, but the best friend and and healer also. In his poem “Zokhal Zai”, the song written in Mizo traditional style of poem, he calls the gentle wind to blow out the deadly disease. Chhuana also invites the wind in his poem “Thli Kohna” to visit again. *‘Hawng leng leh aw, kawlawna virthli’* (come; visit us, wind of horizon). In his poem “Kawrnu” (The Cicada) Chhuana compares the singing of Cicada and and the crying of man. He expresses that he can not stop crying like the Cicada singing songs of lamentation in the tree. Chhuana becomes nostalgic and his thoughts and feelings are moved, his imagination is stirred and this awakens in him nostalgia in him for the past in the second stanza of his poem.

Selṭhuama, the writer of “Zoram Awihna” speaks about the beauty of his land, Mizoram. The first stanza begins with picturesque description of the land of Mizoram and the land where the hazy beauty shrouded. In the second and third stanza he depicts that the land is full of beautiful flowers and different types of musical instruments. In the fourth stanza and in the chorus, Selṭhuama expresses the connection between man and nature. He

states that human are singing a nostalgic song with their musical instruments of lyre, guitar and flute under the green forest just like the ‘*Vapual*’ (hornbill) singing in the tree. In the chorus, the poet expresses that man and different varieties of cicadas are happily singing together in the branches of trees all day long.

In his poem “Kan Chuanna Tlâng” (The Land We Affectionately Live), Liandala expresses the visual panoramic beauty of his land. He sees a mountain, thick forest and even a village at the top of mountain in the horizon which is covered with a misty haze. These natural appearances give him solace and peace of mind. He was not to be weary of taking a look at the beautiful scenery. He wants to spend many days to view that place. This beautiful image provides him with a sense of identity and rootedness. The horizon tinged by the reddish light of the setting sun is a beautiful sight to him. The setting sun creates a deep sense of nostalgia and longing for the past. He implores the setting sun to remain still and to refrain from moving away,

Eng rii riai la turni,

Tlang mawiah kan len nan (10-11)

(Do not roll away so hastily

Make us blissful on the hill)

In these lines Liandâla to have an association with nature. He shares his wish and feelings to the nature. Nature is a close friend of man according to him. Nature, with all its beauty helps man to get rid of his problems, tensions, and weariness.

In “Zoram Pangpâr” (Flowers of Mizoram), Liandâla speaks Mizoram as a place which is covered by all kinds of beautiful flowers. The land is swarming with countless flowers. He appreciates the aesthetic beauty of different types of flowers like- *Phunchawng, Nauban, Ainawn, Fartuah, Vaube, Chhawkhleij, Senhri, Chawnpui, Pang, Tlangsam, Dingdi*

which catch his thoughts and feelings. In the second stanza, he expresses that when he walk about in the mountain, the different varieties of beautiful flowers gives him a sense of longing. In the third and fourth stanza, the songwriter exhibits the regional varieties of flowers. He classified that the flowers which are found and grown naturally in the eastern area of Mizoram and the flowers which are planted by man. Nature fills his mind with love and wonderful feelings. Liandâla learns to feel the beauty of nature. He recognizes the value of nature, especially the beautiful flowers in human life and hence aspires to let it stay in harmony with human. For him, flowers are close friends of man.

3.7.2 Nature and Culture

Nature and tribal culture are closely related with each other. The tribal peoples depend on nature. They get food, materials, shelters and even weapons from natural resources. Their cultures are interrelated with these natural resources. Agriculture is the chief occupation of the Mizos. Shifting cultivation has been adopted since time immemorial. During the month of January and February, they clear the jungle for the purpose of jhum and burn them in the month of March and April. They want to protect and preserve the uncut forest. In order to protect the uncleared forest they made *meilam*, or 'fire lines', by way of cutting down trees and clearing out all combustible vegetation in the path of the fire. Zaichhawna Hlawndo states,

Very often, the fire broke out in the forest before or while burning the jhum fields even under thorough preventative techniques. In that incident, the Tlangau would announce the detailed information of when and where the fire broke out. As soon as the Tlangau had been heard, all adult men in the village would immediately run towards the place where the fire broke out and try to extinguish it together. They stood in line and hit the burning fire using sticks and green branches until the fire

was extinguished. The village knew the risks of kang thelh Hnatlang, but such risks were needed to save the forest and thereby save the community life (64).

Rice is the staple food and is grown in the jhum. Different kinds of vegetables like Maize, brinjal, pumpkin, cucumber, watermelon, mustard etc. are also grown. They also grow cotton from which they make all kinds of clothing. The economic condition of the Mizo based on the agricultural resources. In the traditional Mizo society, villages and hamlets were surrounded by the jhum fields.

In Mizo traditional jhum cultivation, '*Inlâwm*' was prevalent, mainly during the weeding stages. This practice of '*Inlâwm*' occurs when two or more people have a mutual agreement of helping each other in the jhum. The helped each other meted out by one will be repaid by the other by working for the same number of days in the former's field. This mutual helping is common among group of friends and neighbours. The poem "Kawltuchawia" (the labourer/bearer of hoe) written by Chhuana was one of the important examples of 'inlawm' culture. The writer of this poem depicts that *Lâwm rual* (a group of workers, the poet fondly called them as 'Kawltuchawia') working together happily in the jhum like a hornbill blissfully living in a banyan tree. A hard working *Lâwm rual*, under the hot sun, toiling and slogging. But they are enthusiastically working in the field, they do not envy even the chief's life, they are freely working like a falcon freely flying in the sky. Chhuana assumes that the green rice field, the blue sky, the breeze, the birds and the sun present a picture of pleasure and enjoyment even in times of labour and hard work.

Liandâla also expresses the scenic beauty of jhum in his poem "Kumsûl Lo Her" (the year gone by). Jhum in the Mizo songs makes feelings of nostalgia and longing. The scenic beauty of the landscape and rice field as depicted in the Sêrkâwn Concert Hlate

more precisely, nature songs, serve as a symbolic cultural function of nostalgia for the land. Liandâla portrays the harvesters happily harvest their *sawmfâng* (potical words of rice) at the jhum in the second stanza of this poem. In this poem, the image of the land of Mizoram is associated and connected with the shifting method of cultivation. Liandâla appreciates the sense of nostalgia for his past life and for the land of Mizoram, with which he feels a sense of strong connection, includes the image of the jhum fields.

“Pipu Chhuahtlâng Hlui” (the village entrance) written by Liandâla is one of the best pictorial expressional poems of the Mizo culture. The traditional Mizo society are connected with their occupation as well as their domestic animals and hunting system. Liandâla clearly portrays undiluted Mizo cultures, value systems, attitudes in this poem. He states,

Hmanlai kan pi leh pute kawtchhuahah chuan pasaltha leh thangchhuahte hriatrengna lungdawh a awm thin a. Khaw thar kai hlim pawhin lung an dawh hman zel thin a ni. Lungdawah chuan selu leh ramsa lu tam tak an tar tlar a, lungdawh thlang lam ban te chu sei deuhin a kua an tilawr a, tah chuan chhuar angin thing pum an tawn kham phei a, tah chuan an tar phei tuar thin. Puan hlap thar hlak bel mang, insathahhnehna anga hnawih an zar bawk a. Diar tial an zam a, thangchhuah puan te pawh; tin, a lai banah zu bel a letlingin a mawng do pawhtirin an tar a, Vakul chang, tawn atana siam, an ropui nia an tawn chu an tar tel bawk a. Lungdawh chu leikapui ang thing pum tial phah khah a ni a, a chhuat laiah chuan talhkhuang pathum lai (thing ui pum tiat aia te, vawk thleng anga ker, khuang anga vuak rik) a vuak fung nen an dah a, mitthi khuang atan tih a ni. Khaw chhak lamah lungphun engemaw ziakin an phun tlar bawk a. Lungdawh chu kawng thlang lamah kawng anin dawh a ni. Kût hian chhawng an hnawt a, mitthi chung ten lungdawah buh lum leh sa fawngah an hung

a, chu chu bar khat lek lekin an tham a, sa nen an inbarh a, chu chu nula leh tlangval chin an ni ber. Pahote chuan zu an in a, an chai bawk a. Khuaa mi zawng zawngin in lamah sa ei tur an nei vek a, kût ni vang thla chu Mizo hlim ber ni a ni. (Thu leh Hla, December, 1978 p-18-19)

(*Definition:* A cluster of memorial stones in commemoration of *Pasaltha* (hunters/warrior), *Thangchhuahpa* (prestigious status of Mizo traditional society) were erected at village entrance. *Lungdawh* (memorial platform) was an important place in the society. They hang up the skull of human and untamed animals at that place. They also display the different varieties of Mizo traditional clothes, *diar* (turban), *Thangchhuah puan* (name of a cloth worn as a mark of distinction by one who has the coveted title of thangchhuah). The villagers went to this village entrance during festive seasons. There they would enjoy a sumptuous feast and practice the custom of Chhawngnawh, chasing each other with left overs in hands and shoving or cramming boiled eggs into one another's mouths. Festivals would have been the happiest day in Mizo society)

In his poem *Pipu Chhuahtlang Hlui*, Liandâla expresses Mizo traditional customs, cultures and occupation. Mizo's traditional economy was primarily agrarian in nature. In addition to animal domestication, hunting and fishing, the foundation of the Mizo economy was agriculture. Head-hunting was a tradition involving ambushing, taking slaves and cutting off the heads of the enemy tribe's warriors, getting them back, and showing them at the tribal village entrance. Liandala says that the people of Mizo will assemble at the entrance to the village called Lungdawh on a lovely and friendly evening. The children went to this place to greet their parents in the evening as the sun was setting. Parents and their relatives came home from the Jhum and greeted their children happily on a beautiful

evening. Liandala reveals that under the evening light, the hills and dales are lovely all around.

3.7.3 Love of Animals

Wild and domestic animals are one of the most important elements in Sêrkàwn Concert *Hlate*. Tribal cultures, especially the Mizo cultures and animals are closely related. The Mizos have been breeding and rearing domesticated animals for the ages. Domesticated animals such as dog, hen, goat, pig and mithun were used for food and meat, but also used for sacrificial rituals. In the traditional Mizo culture, hunters would hunt animals for food and meat, they also used to kill wild animals in a bid to protect their villages and jhum. Those who were successful in hunting, they received praise and approval. *Pasaltha* (hunter/warrior) achieved respectable position in Mizo society. The Mizos believed that if a person killed wild animals in his lifetime would, he would be after life, accompanied and served by the animals he killed in *Pialral* (paradise). However, the Mizos were kind to animals during their pregnancy. They also have many proverbs and sayings as to protection of animals. Some of them are - *Ina khuai kai an sawisa ngai lo, malsawmna a ni zawk* (Never torture the beehive in a house, it is a symbol of blessing); *Rannung an sawisa ngai lo* (Never torture animals or killing others domesticated animals is unlawful); *Sakei kawng kan an bih zui ngai lo* (Never peep into the paths of tiger); *Vamur an sawisa ngai lo* (never torture and kill a house martin); *Utawk an sawisa ngai lo* (They never torture a frog); *Favang laiin thlamah Chakai an rawh ngai lo* (Never roast a crab at a hut in the jhum during the autumn); *Vapual no chawm an tihlum ngai lo* (never kill a hornbill which feeds its young ones); *Ramsa an tiduhdah ngai lo* (never torture wild animals) (Khangte 91-92). All these sayings and proverbs have been employed as the moral guiding

principle of the Mizos, it is true to note that they do not want to torture wild and domestic animals.

The Mizos also want to protect and preserve their forest. They depend on the forest and its products. Some proverbs and sayings proved that they are true lovers of nature. Some of their sayings are - *ramhnuaiah thing an paih darh ngai lo* (never throw the collected firewood at sixes and sevens in a jungle); *Thing zung an tuah ngai lo* (never used the roots of tree as a firewood).

Poets in Sêrkàwn Concert show their love of nature through their poems. The Mizo songs, especially the folksongs were closely interrelated with animals. Animals play a vital role in their life, it also provides emotive inspiration in their songs, and they often used the wild and domesticated animals to compare themselves. Similes and metaphors are largely drawn from nature and animals in Mizo poetry. Some animals denote the closeness of the poet with nature and employed it as a means to convey their feelings.

Lalmâma imagined himself as *Hauhuk* (a hoolock gibbon), who is swinging from branch to branch of trees in his poem “Haudang Leng” (a hoolock gibbon). In the first stanza of his poem, Lalmâma states,

Phar der der, kan leng phar der der

Tual kan lenna sang thin ler

(We stretch out our hands, stretch out our hands,

In our denizens on the top of tall trees)

In this poem Lalmâma expresses the behaviour and style of living of *Hauhuk* with alluring end rhyme in every stanza. The poet represents himself as one of the parties of hoolock gibbon, who are living on the top of tree. The gibbons are happily dwelling on the

branch of banyan tree, and they cry as *'hualreu! Hualrêu'* for their friends. This poem is the flow out of the love of wild animals by Lalmâma.

The poet notes that the singing of certain insects at night makes the world so beautiful in the second stanza of the poem 'Van Hnuai Mawitu' (glorifier of the earth). During the nights of autumn, crickets, grasshoopers and many other insects fill every meadows with their chirpings. The mountains resound with the singing of insects at night. In the third stanza, the poet describes the land as a place where birds and cicadas are singing. During daytimes, the Cicadas sing beautifully under dense green forest. The birds are also chirping all day long at the branches of tree. Flowers are also blooming in the sweet scent of joy blows in breeze. The poet declares that the singing insects and birds make the world more beautiful, charming and delightful.

"Pipu Chhuahtlâng Hlui" (the olden village entrance) written by Liandâla expresses the relationship between man and animals. B.Lalthangliana claimed that Sial (mithun/gayal) was the most valuable domestic animals in olden Mizo society. Wealth was mainly measured according to the numbers of mithuns a man possessed. It was not milked like the cow and was never used as a beast of burden. Nevertheless, it was very important in many ways in the life of the Mizos in the days of yore (*Culture* 143). In Mizo traditional society, the village entrance was the important place in their life. Children are waiting their parents coming home from the jhum in that entrance in the evening. While they were waiting their relatives, they played with *pipu* (swing) and some other sports. Liandâla described that the parents are coming home first in the entrance, and followed by the young boys and girls in the fourth stanza of this poem. Liandâla also states in the same stanza that a bull gayal/a full grown mithun would come home at last in the village entrance. In the fifth stanza of this poem, the poet invited the readers to imagine the traditional Mizo village entrance, a

beautiful place where a dove and other birds are searching for their food; and a place where a group of mithuns were gazing.

‘Zoocriticism’ is one of the recent literary critical theories. It is ‘the cultural study of animals’. It is concerned not just with animal representation but also with animal rights, and this different genesis and trajectory from that of ecocriticism necessarily informs its intersection with the postcolonial (Huggan 17), a pursuit that draws on both humanistic and scientific studies. Like, ecocriticism, its focus is on the extra-human, or on animal - human relations. Unlike ecocriticism, however, zoocriticism is exclusively concerned with animals and with animals as individuals as well as species - with the wild as well as the domesticated. Both ecocriticism and zoocriticism attempt to move away from purely anthropocentric considerations, in some cases offering modern equivalents of traditional biospheric ontologies swept away by colonialism and aftermath (Ashcroft 284).

Huggan notes that as an emerging field, zoocriticism shares with postcolonial ecocriticism the exploration of conflicted areas and problems: wildlife and conservation on land needed for poor human communities; human communities evicted from their homeland to make way for game parks to benefit wealthy tourists; and, contained within these and other examples, a deep concern for rights (18).

Liandâla’s “Dârzo Selê” (Darzo’s Gayal) is one of the best examples for the zoocriticism in Mizo poetry. According to Saingenga, son of Liandala, his father Liandâla composed this poem in 1945 at Darzo village when he was serving as a headmaster-in M.E.School (43). In that year, a giant wild bull-gayal of Darzo drank water at a swamp near Darzo village. The wild gayal followed the domesticated gayal every evening to drink

the water. Almost all the villagers were pleasing to look at the big wild gayal drinking water in the swamp with the domesticated gayals.

Hmanah a dawn Darkhaw siktui hi Tumpang sailianin

A rawn fang ta ramlai sialin chhimtlangpui

Hulai changsial nen an ngir siang lawiin;

An dawn ruai ruai e, tlangzapui thlirin.

(Long time ago the wild gayal drank in the swamp besides the Darzo village, they happily drank together with the domesticated gayals)

Some hunters wanted to kill this big wild gayal. One day Bawihchhinga shot dead the wild gayal, but they did not find the dead body. Liandâla expresses the love of animal in the second stanza,

Ami'n chengrâng chawiin an zui i sul i hnu ramdaiah

Lam ang a lo her chhuak e, Darkhawpui tualah

Hraileng naufa nen kan thlir tlai nema'n

Chaltum lunglai her iang a hawi uang uang.

(Some hunters traced the way of wild gayal with their guns. The gayal appeared from the jungle to drink water, old and young of the villagers were pleased to look in the evening. The gayal looked around).

Liandâla describes not only the relationship between man and animals, but the relationship between animals and animals. Bill Ashcroft defines zoocriticism that unlike ecocriticism, zoocriticism is exclusively concerned with animals and with animals as individuals as well as species with the wild as well as the domesticated (284). Like this definition, Liandâla expresses the relationship between wild and domesticated animals in his poem.

Khua tin rawn fang ramlai changsial ki tha a mawi mang e,

Buannel ang pianna Chawngleri chawi lai Chalngeng,

Tumpang khua mawiin a veng changsial te;

Sappui Mingo ral veng a iang ngei e.

(The wild gayal with a great and beautiful horn visits every villages, it is one of the beloved animal of Chawngtinleri, the name of an exceedingly gorgeous female spirit dwelling in the thick forest and precipiece. The giant wild gayal protects the domestic gayal of Darzo village. It is just like an English sentinel)

3.8. DEFENDER OF NATURE

Poets in Sêrkàwn Concerts were great lovers and interpreters of nature. They interpret nature as the perfect things to feel satisfied in the mind of men. They feel that the beauty of nature is not only the pleasure to present but also will give pleasure in future. The poets of the Sêrkàwn concert consider nature to be the best mother and the best nurse of man and a great moral teacher. Among the poets of Sêrkàwn concert, Liandâla, Chhuana and Lalmâma are the greatest lovers and admirers of nature. They want to protect and preserved the beauty of nature. They express the beauty of both real and artistic forms of nature. Everything in nature for them is full of wonder and mystery-the rising sun, the moving cloud, chirping birds, murmuring streams, blowing of winds.

The poets in Sêrkàwn Concert, being Christian are believers of the Bible. They believe that nature is the creation of God. Both man and the world wherein they live are created by God for His glory. This gave them both intrinsic values. But nature was not sacred, not something to be revered or worshiped. God's instruction to Adam and Eve in the Garden of Eden in Genesis 1:28: "Be fruitful and multiply; fill the earth and subdue it; have dominion over the fish of the sea, over the birds of the air, and over every living thing

that moves on the earth”. In Genesis 2:15 the Bible says, ‘The Lord God took the man and put him in the Garden of Eden to work it and keep it’. Man was under the authority of God, and, in turn, had been given authority over nature. The relationship between man and nature was established by God at the creation.

Chhuana speaks about his village in his poem “Duh Ten Laitual Kan Lenna” (the place where we fondly lived) as one of the beautiful places in the land. He recalls the natural beauty of the places where he spent his childhood and which give him much comfort. He cannot forget the place where various flowers were blooming and a place where murmuring streams were flowed. He remembered the hill of beautiful land, the blossoms were harmoniously swaying and bending. He not only expresses the beauty of the geographical beauty, he also wishes the nature to keep blooming for the ages. Chhuana has an intense love for nature and a deep kinship with her. Chhuana’s poetry of nature is not only the expressions of flowers, trees, rivers and mountains. He draws his inspiration from the forceful motion of winds. In his poem “Thli Kohna”, he calls the wind of the horizon to visit again to blow out every diseases of men. He interprets nature in the light of his own idealised visions.

The poem “Zaleng Kimna” written by Zadâla describes the M.E. M.V School at Sêrkawn. According to him, Sêrkawn was one of the pleasant highlands where the people lived in perfect harmony. The ME School of Sêrkawn was one of the best school during that time. Students came from every corner of the villages. The students were expected to be the builders of the southern region of Mizoram. In the fifth stanza of this poem, the poet express as that Sêrkawn was surrounded by the dense forest. But the students of the school and the people of the villages planted more bananas and some varieties of flowers in that forest for to make it beautiful and pleasant.

Liandâla also depicts that Mizoram is a land, full of varieties of flowers in his poem “Zoram Pangpâr” (flowers in Mizoram). In the fourth stanza of this poem, he describe the seasonal flowers which are sown in every year especially besides the jhum hut. The Mizo flowers like *Zamzo* (amaranthus), *Chuailo* (a flower of the daisy family), *Dehken* (Marigold), *Artûkkhuan* (The white flowering mirabilis plant) are called by him as ‘*Chin Par*’, that means flowers planted by men, but not that grow naturally.

The poetry of Sêrkâwn concert contains many description and ideas of nature. They wrote about the beauty of green forest, beautiful flowers, high hills, river banks, rural scenes, wild wind, fresh air, sun rises and sets. Almost every poet in Sêrkâwn concert touched every scene of natural beauty. They viewed several perspectives of nature and its greatness. R.L.Thanmawia says:

The major theme of the poems of Sêrkâwn concert include the student’s life, friendship, parent-child relationship, and the relationship between men, or between man and woman. But the most important theme is nature. Chhuana manifested the beauty of mountain ranges and river valleys. Liandâla, on the other hand, siad in his “Zoram Pangpâr” that flowers are the active agents that made Mizoram delightful. Lalmâma was pleased to look at the beautiful flight of hornbills that he appealed to them to remember and an to fly over the village again in the next year. In his Haudang leng, the poet identified himself with one of the gibbon apes screaming together happily in the trees. Lalmâma presented wind as the strongest and the quickest creation that swiftly blow all the time. Chhuana, on the other hand, requested the wind to visit his home and to blow away all the ills of the land (*Mizo* 112).

Almost all poets in Sêrkâwn concert believe that nature is a source of inspiration, source of imagery and emotions, source of knowledge and generate happiness and joy.

They love nature very much and they want to protect and preserve them. They also taught people the importance and value of nature. According to the poet of Sêrkawn Concert, nature works as a source of treatment to all the ailments of human beings. Nature also works as a source of generating happiness and is a best guide for human beings to live a happy life.

Works Cited

- Alexande, David E. *Environmental determinism. In: Environmental Geology. Encyclopedia of Earth Science. Springer, Dordrecht. 1999.* https://link.springer.com/reference-workentry/10.1007%2F1-4020-4494-1_112
- Ashcroft, Bill et al. *Post Colonial Studies - The Key Concept.* 3rd Edition, Roudledge. 2013.
- Buell, Lawrence. *The Environmental Imagination.* Cambridge, Harvard university Press.1995
- . *The Environmental Imagination. Nature Writing and Formation of American Culture.* The Belknap Press of Harvard UP. 1995.
- Briney, Amanda. “What Is Environmental Determinism?” *ThoughtCo.* [thoughtco.com/environmental-determinism-and-geography-1434499](https://www.thoughtco.com/environmental-determinism-and-geography-1434499).
- Chhange, Thangmawii. “The Confluence of Folk Culture and Modernity in the Children’s song of Nuchhungi”. *Nuchhungi Renthlei leh Naupang Literature*, edited by Dr. Zoramdinthara et al. Pachhunga University College, Mizo Department, 2018. pp 165-173
- Devall, Bill and George Session. “Deep Ecology”. *Environmental Ethics: Readings in Theory and Application.* edited by Louis P.Pojman et al. Cengage Learning. 2008. pp 231-237
- Eaton, Heather. “Ecofeminism”. *Encyclopaedia of World Environmental History*, edited by Shepherd Krech III et al. Routledge, 2004. pp 365-368
- Hauhna, Mafaa. *Hringnun Hrualhru: Thu Haw Lam leh Kal Lam.* Samaritan Printers. 2018.

Hlondo, Zaichhawna, *A study of the cultural factors in the foreign missions thinking of the Mizoram Presbyterian Church*. A Ph.D Thesis of the University of Birmingham. 2011.

Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. 2nd Edition. Routledge, 2015.

Ijeoma, Agbanusi Nneka. *Themes and Imagery in Selected Romantic Poems*. Privately Published, 2011.

Keighren, Innes M. "Environmental Determinism". *International Encyclopedia of the Social & Behavioral Sciences* (2nd Edition). edited by James D. Wright. Elsevier. 2015. pp 720-725

Khiangte, Laltluangliana. *The Mizos of the North East India. An Introduction to Mizo Culture, Folklore, Language and Literature*. LTL Publications. 2008.

Lalthangliana, B. *Pi Pu Chhuahtlang: Studies in Mizo Culture and Folktales*. rangbana College. 1998.

—. *Culture and Folklores of Mizoram*. Government of India, Ministry of Broadcasting, Publication Division. 2005.

—. *Mizo Chanchin (A short Accounts & Easy Reference of Mizo History)*. RTP Press, 2019

— *A Brief History and Culture of Mizo*. B.Lalthangliana. 2014

Lalzama, *Mizo Language and Literature, Emergence and development (Contribution of Christian Missionaries from 1897 - 1947)*. Pachhunga University College, Mizo Department, 2017.

Lethwaite, G. *Environmentalism and Determinism: A search for clarification*. Ann. Assoc. Am. Geog., 1966.

- .”Environmental Determinism”. *International Encyclopedia of the Social & Behavioral Sciences* (2nd Edition). edited by James D. Wright. Elsevier. 2015. pp 4607-4611
- Liandâla. *Thu leh Hla*. December, 1978. pp 18-19
- Leopold, A. *A Sand County Almanac*. Oxford University Press. 1949.
- Lindenmeyer, D. & M.Burgman, *Practical Conservation Biology*. CSIRO Publishing. 2005
- Miles, Kathryn. “Ecofeminism : Sociology and Environmentalism”. *Encyclopedia Britannica*.
<https://www.britannica.com/topic/ecofeminism>
- Naess, Arne.”The Deep Ecological Movement: Some Philosophical Aspects”.
Environmental Ethics, edited by Andrew Light and Holmes Rolston
- O’Brien, Susie. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge. 2009.
- Rowe, JS. *Ecocentrism and Traditional Ecological Knowledge*. 2014. <https://is.gd/rkSgP5>
- Rickett, W. Allyn, translator. “*Guanzi: Political, Economic and Philosophical Essay From Early Chiona : A study and Translation Volume II*”. Princeton Library of Asian Translation. 1998.
- Saingenga. *Pipu Chhualtlang Hlui. Pu Liandâla leh a Chanchin Ama Ziak (Autobiography)*. Gilzom Offset. 2001
- Sailo, Lalrammuana. *Mizo Thu leh Hla Zirchianna*. Mizoram Images Publication, 2019.
- Show, Alan. “ Sheer poetry in the lakes: Grasmere really is ‘the loveliest spot man hath ever found’ . *The Sunday Post*. <https://www.sundaypost.com/fp/%E2%80%8Bsheer-poetry-in-the-lakes-grasmere-really-is-the-loveliest-spot-man-hath-ever-found/>
- Smith, W. *The War on Humans*. Discovery Institute Press, 2014.
- Smillie, Mark. “Biocentric (Life-Centered) Ethics”. *Carroll College*. Archived from the original on 6 November 2012. Retrieved 2 November 2012.

Suttie, Jill. "How Nature Can Make You Kinder, Happier, and More Creative". Greater Good Magazine. https://greatergood.berkeley.edu/article/item/how_nature_makes_you_kinder_happier_more_creative

Taylor, Paul. "Biocentric Egalitarianism". *Environmental Ethics: Readings in Theory and Application*. edited by Louis P.Pojman et al. Cengage Learning. 2008. pp 177-193

Thanmawia, R.L. *Mizo Poetry*. Din Din Heaven, 1998

—. *Chuailo*. Vol II. Din Din Heaven, 2010

—. *Lung min lentu*. R.L.Thanmawia. 2006

— "Mizote Thu leh Hla Chanchina Sêrkàwn Concert Pawimawhna". *Hlamawi Kutpui Sêrkàwn Concert (A Literary Approach)*, edited by Zoramdinthara et al. Pachhunga University College, Mizo Department. 2017

William Wordsworth. "Preface to the Lyrical ballads". *British Literature: 1780-1830*. Eds. Anne K.Mellor and Richard E.Matlak. Boston : Heinle, 1995.

Woodthrope, R.G. *The Lushai Expedition 1871-1872*, Hurst and Blackett Publishers. 1873

Washington, H. *Human Dependence on Nature: How to Help Solve the Environmental Crisis*. Routledge. 2013

Washington, H. *Demystifying Sustainability: Towards Real Solutions*. Routledge, 2014

CHAPTER - IV

ECO-AESTHETICS ELEMENTS IN SĒRKÀWN CONCERT HLATE

Ecocriticism is an interdisciplinary study of ecology and literature. It explores the relationship of human and non-human world with nature or environment in literature. Literature provides not only knowledge, understanding human society but the aesthetic pleasure to the human being also. It can relieve mental stress, melancholy, sorrow and discomfort with its aesthetic pleasure.

The word 'aesthetics' derived from Greek 'aistheta', 'things perceptible by the senses'; the Greek 'aisthetes' denotes 'one who perceives'. Gradually, the term 'aesthetic' has come to signify something which pertains to the criticism of the beautiful or to the theory of the taste. An aesthete is one who pursues and is devoted to the 'beautiful' in art, music and literature (Cuddon 11).

Levison claimed that Aesthetics is a branch of philosophy devoted to conceptual and theoretical inquiry into art and aesthetic experience (3). Aesthetics is a theoretical inquiry. It is a branch of Philosophy, which deals with, 'beauty' and 'beautiful'. Aesthetics, then, means the philosophy of 'beauty' and 'beautiful'. Veereshwar also remarks the main concern of this branch of philosophy is to discuss beauty in all its aspects, and its relation to human life (3).

In the eighteenth century we see the birth of aesthetics as a specific discipline. It is a turning point in the reflection on art and poetry. Alexander Gottlieb Baumgarten (1714-1762) is the first philosopher to employ the term 'aesthetics' in a distinctly philosophical context. Baumgarten considered aesthetics as a particular kind of knowledge by means of sensitivity (Euron 59).

Before examines the eco-aesthetics elements which found in Sêrkàwn concert *hlate*, we firstly explore what aesthetics of poetry are there in the poems of Sêrkàwn concert. Aesthetics, in literature, is the incorporation of references to imaginative components or expressions inside a literary work. It's a method used to promote or educate readers about important artistic expression in society (Mallary 1). Utilize of figurative language or explanatory dialect is one of the vital sources of aesthetics in verse. The part played by rhetorical language and explanatory dialect of a scholarly content cannot be over emphasized. It serves both useful and creative purposes. Figurative language makes a difference the scholarly craftsman in accomplishing magnificence in shape. Rhetorics is aesthetics. An stylish talk is concerned not with the substance of a message, but the introduction of the message moreover. Aesthetics comprises of the sense of beauty. It is characterised by adore of excellence. It is concerned more with pure feeling and sensation and less with immaculate judgment skills, it means, broadly, a dedication to magnificence and basically to beauty as found in craftsmanship and in anything is alluring within the world around us. So any ponder of excellence be it characteristic or man-made, can be called aesthetics.

4.1. AESTHETICS: RHETORIC AND PROSODY

The word 'rhetoric' originated in early classical Greek times. It has been derived by adaptation from Latin 'rhetorica' or 'rhetorice' which again has come from Greek 'rhetorike' meaning the technical art of a rhetor that is an orator or public speaker (Chakraborty 1). Rhetoric, therefore, originally meant the art of using language so as to persuade or influence the audience. Gradually it came to mean the art or science of using words effectively in both speaking and writing. In his book 'Rhetoric' Aristotle defined rhetorical discourse "as the art of discovering all the available means of persuasion in any

given case.” Great orators of Roman period, Cicero and Quintillion also agreed with Aristotle and defined rhetoric as the art of persuading an audience. At first it also included logic that is valid reasoning and the tricks or devices used in argument. It means mostly in tricks. To learn the tricks one must know the rules of rhetoric by which all good literary composition is governed.

The word ‘prosody’ is derived from Greek word ‘prosodia’ which means tone or accent or song sung to music. It also means the systematic study of versification including that of metrical structure, rhyme and stanza. The term is sometimes extended to include even the study of sound effects such as alliteration, assonance, euphony and onomatopoeia. The main purpose of prosody, however, is to treat of the laws or principles that govern the structure of verses or lines of the poetry. It is in one sense the grammar of verse (Chakraborty 291). Penguin Reference Library, *Dictionary of Literary Terms and Literary Theory* edited by JA Cuddon define prosody as, ‘the study or science of versification and every aspect of it. It thus includes meter, rhythm, rhyme and stanza forms (565).

A word or phrase used in a non-literal sense for rhetorical or vivid effect is called ‘poetic techniques’; ‘figures of speech’ or ‘rhetorical language’. A rhetorical language is a linguistic tool that employs a particular type of sentence structure, sound, or pattern of meaning in order to evoke a particular reaction from the readers. It is an artful arrangement of words to achieve a particular emphasis and effect, as in apostrophe, chiasmus and zeugma (Cuddon 606). It can be divided into two types - *tricks with languages* and *sound effects* i.e rhetoric and prosody.

4.1.1. Tricks with Languages

The language of prose is usually straightforward without much decoration, while the language of poetry tends to be more expressive or decorated, with comparisons, rhymes and rhythms that contribute to a different sound and feel. Poetic language is created through the use of imagery and sound. Figurative languages have been used since classical times and though the modern age has a healthy preference for a plain simple style rather than for a heavy ornamental language. Figurative languages may be grouped into various categories or classes according to some characteristics like analogy, association, sound, sense, construction and so on. Some of the language tricks used in Sêrkàwn concert *hlate* is as follows -

(a) Simile

It is used in comparison between two distinctly different things is explicitly made. Similes are so common in ordinary speech that they have become clichés. For example, “He is as busy as a bee,” it means he is working hard, as bees are known to be extremely busy. There are so many well known similes in English. In Mizo, ‘ang’ ‘iang’ and ‘dungthul’ are the common words to use in comparison between two things.

We have seen many similes in the poetry of Sêrkàwn concert. Most of the poets in Sêrkàwn concert decorated their poems with similes. Their similes have a connection with nature. The three major poets - Lalmâma, Liandâla and Chhuana use similes profitably. They applied similes in almost all their poems. Some of the similes they applied which is drawn from nature and living things are -

- Pâr ang lawm* - fondle like a flower (Chhuana)
- Pâr ang vul* - bloom like a flower (Chhuana)

- Pâr ang a chul/chuai* - fade like a flower (Raltawna/Liandâla)
- Sial ang ngir* - like gayal gaze for food (Lalmâma)
- Chhimthlipui iang* - as strong as a wind Lalmâma
- Pâr ang lenkawla a sen-* beauty like a flower (Liandâla)
- Huiva iangin* - its like a dove (Chhuana)

(b) Metaphor

Cuddon describe metaphor as a figure of speech in which one thing is described in terms of another. It is basic figure in poetry (432). In a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of things (Abrams 108). Thanmawia explain that the term ‘metaphor’ is derived from the Greek ‘*metaphora*’ which means transference (*Mizo* 144).

In his poem “Kan Kulhpui Nghet Tak Lalpa Chu” Lalmâma metaphorised ‘God’ with ‘a great fort’ and also used ‘*ka phaw*’ and ‘*khandaih*’ that means ‘defensive clothing/ a shield’ and ‘a sword’. Lalmâma express that God is his great fort, a shield and a sword. These words are transference of God. The poet also used a metaphorical word ‘*A van khandaih kawlphe chuan*’ in his poem “Mual An Liam” (Negro spiritual song). He says that God is calling him with a lightning like a sharp sword. He does not compare lightning with a sword, he describe the lightning as a sword. The literal meaning of God lightning sword means angry of God, a terrible God. In secular poetry, flower is commonly used as a metaphorical word. Beautiful girls are usually compared to flowers. Thanmawia said that Metaphorical names such as *Aitenawnpari*, *Ainawni*, *Senhripâri* and *Chuailopâri* are given to the girls. Poets often compare the heyday of life with flower. They coin new metaphors like *Lal lai par*, *Lenlai par*, *Hlimlai par*, *Vullai par* (*Mizo* 154).

(c) Symbol

The word symbol derives from the Greek verb 'symbalettin', 'to throw together', and its noun 'symbolon', 'mark', 'emblem', 'token' or 'sign'. It is an object, animate or inanimate, which represents or 'stands for' something else (Cuddon 699). In its simplest sense, symbol is something that stands for something else (Thanmawia, *Mizo* 130). Symbols are broadly divided into two types 'conventional' or 'traditional' and 'private' or 'personal' symbols. In Sêrkàwn concert *hlate*, we found a 'biblical symbols'. These are easily recognizable to a familiar reader from the bible. Some of the biblical symbols which we have in Sêrkàwn concert *hlate* are *Beramno* (the lamb) and *Arsi* (star) means 'Jesus christ', *Zion* means heaven. Lalmâma and Selthuama make use of '*Van lal run nuam*' and '*Lui Thim Ral Ram*' to signify and symbolised heaven. Lalmâma, Zochhawni Pa (H.W Carter), Selthuama are the major users of metaphor.

(d) Personification

Personification is a figure of speech that endows animals, ideas, abstractions and inanimate objects with human form, character or feelings; the representation of imaginary creatures or things as having human personalities, intelligence and emotions (Coles 145). In "Virthlileng", Lalmâma personifies the wind as a man who tossed and teased the banyan tree, but his face is invisible. The person who swayed trees, bamboos, and weeds, bent their heads down; they yelled to follow, but he did not wait for them. The poet also consider the wind as '*zualko*' (bearer of sad things), the wind hastened away on his wings, he blowing across the fields and dell. This poem is an Ode poem in nature, Ode is remarkable for the series of pictures which the poet has presented. In the beginning couplet Lalmâma express,

Aw khawiah liam che maw aw!

Virthli khawiah liam che maw aw!

(O, Whither have you gone?

Tell me, O Wind, whither have you gone?”

The poet directly talk to the subject (wind) like a human. Chhuana also called the wind just like a human in his “Thli Kohna” as follows -

Hawng leng leh aw,

Kawlawna virthli

(Come, visit us,

Wind of the horizon). The Mizos fancied that the wind accumulates in the horizon from where it begins to blow out.

(e) Hyperbole

Hyperbole is a bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect (Abrams 133). Cuddon explain that hyperbole is a figure of speech which contains an exaggeration for emphasis (346). For emphasis or impact, hyperbole is sometimes used. It acts as an intensifier in casual expression. In his poem “Valdawngthlawna”, Lalmâma emphatically express the sound produced by animals like ‘*bawng a bu rawng rawng,*’ ‘*Kel a be rawng rawng,*’, ‘*vawk a ngek rawng rawng,*’ ‘*ar a khuang awl awl*’. (The Moo cow, the Baa goat, the Oink pig and the crowing cock). The double adverbs ‘rawng rawng’ and ‘awl awl’ are the emphatical or extravagant words of the sound in Mizo. In Sêrkawn concert, we found good examples of hyperbole in light verses and ballad poems. In Chhuana’s poem “Chhura Hrai Chawi”, every line is repeated in bracker with having a beautiful sound and idyllic expression.

Pu Chhura'n hrai chawi sal thum a nei (pheng phungin)

An zua chhunin suihlung an mawl (leh bawk a)

Pu Chhura lungawi lo, hnam lenin a um bo

An suihlung mawl vangin (teh fova)

The word inside the bracket is an emphatic word on the same line, which also gives readers pictorial expressiveness. Auditory and visual images were generated by these hyperboles. Using sounds that appeal to our sense of hearing; it is used to describe things, ideas and behaviour. In the minds of readers, it is meant to evoke sound images.

(f) Allusion

Allusion is a figure of speech making casual reference to a famous historical or literary figure or event (Coles 7). It does not describe in detail the person or thing to which it refers. Liandâla and Chhuana are applying allusion in their poems. One of the examples can be seen from Chhuana's "Mim Ang Pianna"

'A dang si lo zalam kan tumkawng pheï duai sawi

Tualvung ko thiam iang huiva ka ngai

Tawnmang chang zo ta 'panlai kan nun'

(Vary not the ways we would tread on,

Long I for a birdie, knowhow calling Tualvungi,

Metamorphose are childhood in to the world of dream)

"Tualvungi and Zawlpala" is a tragic love story of Mizo folktales. Tualvungi was in love with Zawlpala, and they got married. One day Phuntiha, a rich chief of a distant village asked Zawlpala whether Tualvungi was his wife or sister. Zawlpala told him that she was his sister. Phuntiha was come back with the bride price and Zawlpala losing his

beloved wife to a chief of a distant village. Zawlpala was died due to the rice beer offered by Phunṭiha. So, the people looking for the messenger who would informed Tualvungi about the tragic death Zawlpala. Some animals are step forward for the messenger. Finally, a Vahui (Wood Pigeon) turned up and its performance so pleased them that they elected it to be the bearer of the tragic news. Therefore, Chhuana allutes that he want a wood pigeon to call back the childhood days like a Vahui (Wood Pigeon) called back Tualvungi.

4.1.2 Sound Effect

Sound effect/devices are literary elements used in prose and poetry to stress certain sounds and create musical effects. The poet makes their texts vibrant, emotive and pleasing with the use of these devices. The sounds of the words in a line of poetry make a rhythm that is similar to the rhythm in music. Since, Mizo language is a tone language and the tone changes its meaning (Renthlei 38). Tone language is a language that the tone represents the meaning of words. In a tonal language, the different tone will change the meaning, even if the pronunciation of the words is the same otherwise; the tone automatically determines the part of speech of that very particular word. The main characteristic of Mizo poetry is the couplet and triplet stanza forms, with the tune being a kind of formal distinction. The Mizo traditional songs are simple and delightful in nature, they have no a deep meaning. But the tone and sound effects makes a rhythmic beauty.

Khawmhma pal a er an ti,

A duh duhin er rawh se.

(It is said the fencing is twisting,

Let it twist on as it would be) (Khangte 3)

These lines had no implicit meaning, but the sound effect makes the poem effective. Sound devices are resources used by poets to convey and reinforce the meaning

of poetry through the use of sound. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. Some of the important sound devices/effect which are found in Sêrkàwn concert hlate are as follows : -

(a) Alliteration

Alliteration is the repetition of the same sounds - usually initial consonants of words or of stressed syllables in any sequence of neighbouring words (Baldick 8). Some of the songs in Sêrkàwn concert are decorated with this device. The title of Lalmâma's poem "Phaia Phunchawng" has an alliterated *P*. In his poem "Pipu Chhuahtlang Hlui", Liandâla apply '*Se hran, sa hrang*'; Lalmâma use '*Phar der der kan leng phar der der*', '*Kawlah sen siar tur ni lo eng*' in his poem "Haudang Leng"; Chhuana apply '*Khuai se, khuai se, khuai keh rum se*' in his "Chhura leh Naa". Chhuana decorated his poem "Val Uangthlawna" with alliteration.

Ian' a tum hmanah Chawngbawla bawl, bawl, bawl,

Tawng ila phuaivawm rawl lian nghovar, var, var

Lunglaiah koh ka nuam ngei e thai, thai, thai

A chun ngaiin a nul ngei ang luiathli, thli, thli

A tawng ta zalem thumamah phuaivawm, vawm, vawm

Thinlai phangin tanglai a kham ngei hui, hui, hui

(b) Repetition

Repetition is reiteration of a word, phrase, sound or idea to secure emphasis. Employed deliberately, it adds force and clarity, and is frequently used effectively by orators. In poetry, repetition can be a unifying device (Coles 167). Repetition is used to emphasize a feeling or idea, create rhythm, and/or develop a sense of urgency. One of the

main characteristics of Mizo folks songs are repetition of some words, lines and even the stanza. These repetitive words repeat the sound, and it makes the rhythm. Some songs of Sêrkàwn concert also applied this repetitive device. The song “Lalpa Tlante Chu” written by Zochhawni Pa (H.W. Carter) is a full of repetitive lines,

Lalpa tlante chu an kir leh ang a,

Lalpa tlante chu an kir leh ang a;

Hla sa chungin Zion chu an thleng ang a,

Hla sa chungin, Hla sa chungin,

Hla sa chungin Zion an thleng ang.

Chatuan lawmna an lu chungah a awm ang,

Chatuan lawmna an lu chungah a awm ang,

Lawmna leh hlimna an hmu ang a,

Lawmna leh hlimna an hmu ang a,

Lungngaih leh rumna a bo tawh ang;

Lungngaih leh rumna a bo tawh ang;

Lungngaih leh rumna a bo tawh ang;

Lungngaih leh rumna a bo tawh ang.

He also applied ‘*Turkey ram chhûra, turkey ram chhûra, Turkey ram chhûra, Bura a ni*’ in the last lines of every nine stanzas of his poem “Turkey Ram Chhura”. The song ‘Hnehna Ni Ropui’ written by unknown poet have also applied ‘*Hip hip hure, hip hip hure*’ in the last lines of its three stanzas. Chhuana uses ‘*ha, ha, ha* (36 times in two lines) in his poem “Chhûra Lenrual”. All these repetitive lines emphasize the feeling of idea. Repeating of words creates a flowing rhythm.

(c) Rhyme and Rhythm

When there is a regular recurrence of the corresponding sounds at the end of lines of poetry, it is called a 'rhyme'. It is a similarity or identity of sounds in the accented syllables of two or more words. The similarity is based on the vowels of the accented syllables, which must, for a perfect rhyme, be preceded by different consonants (Coles 169). Rhyme is the repetition of the final sound or sounds of a word. This sound of words creates 'rhythm'. Rhythm consists in a regular pattern of accents and pauses producing a melodious effect. This is to say, rhythm depends on regular recurrence of grouped, stressed and unstressed syllables in alternation, in the form of metrical units or feet or measure (Chakraborty 296). Rhyme, rhythm, alliteration, meter are some important elements of a poem. Both rhyme and rhythm pertain to elements that are important for the ears of the listener. There are many types of rhymes, among these 'end rhyme', 'middle rhyme' and 'beginning rhyme' are common.

Most of the Mizo traditional verses are decorated with internal rhyme, a rhyme within a verse line. They sparsely used end rhyme in their poems. End rhyme is one of the popular rhymes in every literature; it is defined as when a poem has lines ending with words that sound the same. Sêrkawn concert is one of the significant literary movements in the history of Mizo poetry. The poems and songs composed in these concerts are rich in content, style and form. They introduced western style of poetic form including rhyme and rhythm. Chhuana's "Haudang Leng" is decorated with end rhyme, each couplet are having end rhymes -

*Phar der der kan leng phar der **der***

*Tual kan lenna sang thing **ler**.*

*Kawla sen siar turni lo **eng**,*

*Phualhrang di auin lo **leng**.*

*Turni thangvan zawl a thleng **zel***

*Chhemdamthliin min her **vel**.*

*Haudangleng hrai **chawi**,*

*Phunbung zar kan **mawi**,*

*“Hualreu, hualreu!” tiin leng kan **awi**.*

“Turker Ram Chhura” written by Zochhawni Pa comprises of a rhyme scheme of ‘aa, bb, cd’ in every stanzas.

*‘Ram hla takah’ an ti **lawm**,* (a)

*Thai vin tak hrawn mi a **awm**,* (a)

*Sakhming an vuah Hodja **tiin**,* (b)

*Mahse a hming dik tak **sawiin**,* (b)

Chorus : Turkey ram Chhura, Turkey ram Chhura (c)

Turkey ram Chhura, Bura a ni (d)

Liandâla insert some end rhyme in his popular poem “Pipu Chhuahtlang Hlui”, ‘*Chun an haw, zua haw, zaleng an **haw**; Sultum chalngen hnutiangan sul a **haw**,*’. These lines are also decorated and connected with ‘haw’ for internal rhyme. Lalmâma and Chhuana introduced beginning rhyme in their poems. In his “Phaia Phunchawng”, Lalmâma begin a lines with,

***Chung** muvanlai hnehna lawmin*

***Chung** pualhrangin an thla an zar.*

***Khua** thal lo her, puan ang lo chul,*

***Khuangruah** surin mualtin tuamin.*

Chhuana also applied beginning rhyme in his ‘Chhura Leh Naa’ like

Hringmi leng run kai chu!

Hringhniang hrai duh lengte then hlauvin’.

Arrangement of words can makes rhyme, a good rhyme creates a good flow. Flow and syllables of a line makes rhythm. It is possible to determine the rhythm of a poem by the number of lines in a verse, the number of syllables in the line, and the arrangement of syllables based on whether they are long or short, accented or not. Together, they make up the framework of many poems and help to separate poetry from prose writing. The language of poetry tends to be more expressive or decorated, with comparisons, rhyme, and rhythm contributing to a different sound and feel. Among the eighty four poems of Sêrkawn concert, most of them are decorated with these devices. Liandâla’s “Zoram Pangpâr” is a good example of the importance of an arrangement of words for poetry. In the chorus of his poem, he collected the names of flowers in Mizoram. The poet speaks of his native land Mizoram as a place which is covered by all kinds of beautiful flowers. His arrangement of the name of flowers makes a good flow, and it produced a beautiful word music which transformed prosaic to poetic form -

Phunchawng, Nauban, Ainawn par

Ṭuah, Vau, Chhawkhle, Senhri par

Chawnpui, Pang, Samtlang, Dingdi

Parmawi thang vulna Zoram hmun zauvah.

These are the names of beautiful flowers of Mizoram. He put the names of flowers in the right place, some names of the flowers are not written in the full form, but it can indicates what flower it is. *Phunchawng* is a thorny species of cotton tree, *Nauban* is an orchid, *Ainawn* par is a beautiful flower in Mizoram. ‘*Ṭuah*’ is the bear name of ‘*Farṭuah*’,

that is arythrina tree. *Chhawkhle* is a rhododendron, *Senhri par* means the red orchid. *Chawnpui* is the blossom of the *Thado* tree, Pang is the species of cotton tree, *Samtlang* is the poetical word of *Tlangsam*, that is shrub which blooms in winter; *Dingdi* is the flower which bloom in Mizoram.

4.2. ECO-AESTHETICS ELEMENTS

Compared with traditional aesthetics, eco-aesthetics places emphasis on natural a esthetical objects. It discovers that nature has a rhythm and intelligence which provides order and harmony to the universe; this fact is also represented in literary works. Eco-aesthetics broadly concerns itself with the association of excellence to the human valuation of our natural environment. Eco-aesthetics is marked by the investigation of human and human-influenced environments as well as everyday life in general. Appropriate aesthetic appreciation of human environments like that of natural environments depends on knowledge of what something is, what it is like, and why it is as it is. Thus, for human influenced environments such as, e.g. the landscape of an agricultural or industry; what is relevant to appropriate appreciation is information about their histories, their functions and their roles in our lives. The same holds for other and other humaninfluenced environments, both rural and urban.

The word 'eco' implies an interdependent form of ecosystem that includes earth with its climate, landscapes, flora and fauna. The close correlation of aesthetics and ecology is discussed by Arnold Berleant in the book *The Aesthetics and Environment*. He is of the view that a bare recognition of beauty in the object is not the only element of aesthetic appreciation but some kind of feeling and emotion is incorporated in the appreciation of beautiful objects. When cognitive elements of beauty in the object and aesthetic emotions are combined, highly valuable wholes can be formed. It is in the face

of yet another global environmental disaster-climate change, impending food crisis, global warming and, energy crisis, it has become necessary, at all levels, to understand Berleant's remark that "it is no longer plausible to think of nature, in any significant sense, as separate from humans" (15).

Eco-aesthetics or Environmental aesthetics focuses on the issues of philosophy related to the appreciation of the world primarily because it is constituted by the environment. In this sense, "environmental aesthetics goes beyond the appreciation of art to the aesthetic appreciation of both natural and human environments" (Carlson 485).

Eco-aesthetics is to appreciate the beauty of environment and stress the relationship between man and environment. Philosophers, scientists, writers, poets and many ecologically conscious groups are taking serious efforts to save the environment. When all join together in making these changes, the snowballing efforts will result in a beautiful environment that can be a gift to the future generation. In order to exemplify how literature interacts with the biosphere, one must try to categorise the relationship between literature and human life. The eco-aesthetical approach of literature may adopt one or the other idea. Eco-aesthetics may have a purgative redemptive impact on humanity and the role of the critic is to serve as a mediator to help unleash the energy and power contained in literature so that it can flow through the human society and be transformed into an action programme that is social, economic, political and individual.

Literature is perceptual and not intellectual and more so is green literature. If one loves his environment and understands the interconnected development of all the earth's life systems, he will be able to see the aesthetics of environment. The relationship between

literature and the corporeal environment is studied in an environmentally focused work. It aims to analyse texts and proposals as responses to the environmental crisis in terms of their coherence and meaning. Under the philosophy of ecological holism, it examines the connection between nature and man. Eco-critics understand that it is only if they recognise the benefit of the ecosystem as a whole that man can escape the ecological crisis. It seriously calls for the conservation of the natural environment and the preservation of ecological equilibrium. Though discussing the relationship between nature and man, it discusses the basic social causes of the ecological crisis. It focuses on man's thought, culture, economics, science and technology, lifestyle and mode of social development. For eco-writers, the main problems are to explore the cause for such a severe ecological crisis that threatens the earth and all living beings and to find solutions for the sustainable survival of all living beings, including human beings.

Eco-aesthetics catch the notion of almost everything's tasteful centrality. The valid question of stylish appreciation is traditional vision, common placed sights and our everyday encounters. Eco-aesthetics is a lifestyle aesthetic.

Poets recognised and appreciate the aesthetics beauty of nature, they believed that nature is the best teacher of man, guide and guardian. The rocks and plains, glades and bowers, earth and heaven were all dear to the poet, especially the poet who are living in beautiful hilly areas like Mizoram. The floating clouds, a dreamy haze, beautiful sunrise and sunset, chirping birds, beautiful flowers, deep blue sky, murmuring sound of the small streams passing through the hidden places of nature makes an inspiration to the poet. They express how they feel the beauty of nature to their fellow human beings.

4.2.1 Beauty of Colours

Eco-aesthetics or Environmental Aesthetics deals with beauty and with human judgments concerning beauty. The environment refers to our surroundings – specifically, those that are perceived. Environmental aesthetics goes beyond the appreciation of art to the aesthetic appreciation of both natural and human environments. Environmental esthetics, in relation to beauty, can thus be broadly defined as the interaction between an individual and the environment. Any definition of environmental aesthetics should include both the environment and the human experience of it that give rise to a class of aesthetic experiences.

Environmental aesthetics provide to explore the aesthetic of human and human-influenced environments, especially for pursuing the aesthetics of everyday life. It also provides fruitful approaches to aesthetic appreciation of human environments.

4.2.1.1 Beauty of flowers

Mizoram is a land of rolling hills, valleys, rivers and lakes. The hill ranges are stretching from the north to the south with narrow deep gorges. Parts of this rise to an altitude of over 6,000 feet, and fast flowing rivers run between the ridges (Llyod 2). Having sources in the high hills, thousands of streams and small rivers flow with strong current to join the bigger river. Mizoram is rich in flora and fauna and has the highest forest cover. It is covered by thick forests of trees and bamboos. In Mizoram, different kinds of tropical and sub-tropical trees and plants are found. It looks green in the season. The forest is rich in wood, bamboo, wild banana and flower species, including orchids, begonias and geraniu.

The major themes of Mizo songs of the pre-Christian period were about war, hunting, jhuming cultivation, the emotions involved in the relationship between men and women and customary cultural practices of everyday living. After the Christianity was emerged in

Mizoram, major themes of the songs were salvation from sin, love of God, patriotism and the beauty of the land. Among the secular poem/community song of '*ram ngaih hla*' most of the poet express the beauty of the land especially the beauty of its flowers. Theirs favourite flowers are *Chhawkhlei*, *Dingdi*, *Ainawn* and *Zamzo*. The poet in Sêrkàwn concert appreciates the aesthetic beauty of the flowers in their poems.

Since the pre-colonial period, the Mizo song writers employed flowers as the object of simile, metaphor and symbol. In their poetic expressions, they used many metaphors and similes in comparing their situations, thoughts and emotions to evnet, occurrences, living beings and non-living natural things or structures. In Sêrkàwn concert, we have seen silimes from flowers like - *par ang kan lawm*, *par ang vul*, *vul lai par ang chuai*, *par ang lenkawl a sensiar*,

“Phaia Phunchawng” (Bombax insigne) by Lalmâma and “Zoram Pangpâr” (flowers of Mizoram) by Liandâla were the poem written about the beautiful flower of Mizoram. In his poem “Phaia Phunchawng” Lalmâma express the aesthetic beauty of the *Phunchawng par*(Bombax insigne/silk cotton tree) and unefulness for the varieties of birds. He describes the beautiful tree of *Phunchawng* blossomed in the valley. Drongo, eagle and hornbill were happily and satisfactorily perch at the top of the tree. The writer goes about describing the visual panorama of the place where *Phungchawng* tree was standing. He sees a mountain in the horizon which is covered with a misty haze. During the summer time, the place was fading and dry like a cloth. The place was looking green and the fresh new buds sprouting when the monsoon season come. The beautiful and mesmerizing image of the mountains tops awakes the poet feeling of nostalgia and longing.

In “Zoram Pangpâr” Liandâla speaks of his native land Mizoram as a place which is covered by all kinds of beautiful flowers. According to the poet, myriads of flowers are swarming in the land with mysty haze. He portrayed Mizoram with famous place for variety of flowers in this poem. It is true to say that he loves flowers and flowers got high place in his poems.

Liandâla composed 34 poems, and he translated 68 poems to the Mizo also, but ten of them are composed for serkawn concert. One third of his poems were written about nature. Thanmawia asserted that he was the first poet who hid out the hidden beauties of Mizoram and sowed the seed of patriotism (*Mizo* 111). The poem “Zoram Pangpâr” was written during 1940-45. When Liandâla was serving as an Inspector of Baptist School in 1925, he visited and inspected most of the school in southern parts of Mizoram. He learned about the topography of Mizoram and found different flowers were there in every corner of the state. He accepted that God make Mizoram as a place where different flowers were blooming (Saingenga 51). In the chorus of this poem, Liandâla express different flowers of Mizoram with melodious diction

Phunchawng, Nauban, Ainawn par

Tuah, Vau, Chhawkhle, Senhri par,

Chawnpui, Pang, Samtlang, Dingdi,

Parmawi thang vulna Zoram hmun zauvah.

(*Phunchawng* - Coton tree or bombax insigne, *Nauban* - Orchids, *Ainawn par* - the name of wild cardamom which produced flowers, *Fartuah* - Erythrina tree (Indian Coral Flower), *Vaube* - bauhinia variegata, *Senhri* - the red orchid, *Chawnpui* - the blossom of the thlado tree, *Pang* - a species of cotton tree, *Tlangsam* - the name of a straggling shrub which blooms in winter, *Dingdi* - Scarlet Milkweed, the name of flowering plant which bloom in Mizoram. Mizoram is a place where different flowers are bloom).

Liandâla appreciates the panoramic beauty of Mizoram in the second stanza of this poem. It is seen here that the beauty of flowers and land gives him a sense of pleasure resulting from aesthetic appreciation. When he travelled to the place where the beautiful flowers are bloom, the flowers and mesmerizing image of the panoramic beauty awakes him a feeling of nostalgia and longing. The songwriter express that when he visited again the village entrance, he saw that all the trees were grow over by the Rihnim par (a species of indian fig tree). In the third stanza of the poem, the poet mention about the flowers which are growing at the eastern parts of Mizoram. Such flowers which the poet speaks about were *Chhawkhlei* - the rhododendron, *Ainawn* - the name of wild cardamom which produced flowers, *Chawngtlai* - the Mizo name of flowering tree, *Hawilo* - a small creeping balsam (*impatiens chinensis*), *Thingsir* - the peotic use of any species of tree and its beautiful leaves and flowers (also used as a generic term for tree), *Mualhawih* - The Fabaceae or Leguminosae, commonly known as the legume, *Chawnpui* - the blossom of the thlado tree, *Pang* - a species of cotton tree and the tree which are growing in the valley *Phunchawng* - a species of the cotton tree.

In the last stanza of the poem, the poet depicted that the flowers which are planted by human like *Zamzo* - Cockscomb, *Chuailo* - the flower of daisy family, species of immortelle, *Derhken* - Marigold, *Arkhuan* - A white flowering mirabilis plant or marvel of Peru. In the last stanza Liandâla expresses

Chin parmawi thang vulna

Ram bûk thlam leh rûn in sum tual.

(Flowers are blooming around the jhum hut and villages)

In Mizo tradition, one type of flowers *Zamzo* (amaranthus) was planted as a hedge around the jhum hut so as the prevent evil spirit from entering into the hut. As per the

superstition the evil spirit are dwelling in the border of the jhum in jungle and used to attack human beings whenever they get chances to do so.

In the poetry of the Mizo, we can see the poet's mind constantly turning toward the natural environment which was the source of his inspiration. Poets in Sêrkàwn concert were inspired by the natural environment especially the flowers. Nature is one of the themes of their poem. R.L.Thanmawia states,

The major themes of the poems of Sêrkàwn concert include the student's life, friendship, parent-child relationship, and the relationship between men, or between man and woman. But the most important theme is nature (*Mizo* 112)

In his poem "Zoram Awihna" Selthuama said that flowers are active agents that made Mizoram delightful. In the second stanza of his poem he depicted flowers like *Chhawkhleij*, *Ainawn*, *Zozam* are blooming with 'romei zam karah' (over the dreamy haze). Most of the poems in Sêrkàwn concert praise the beauty of nature as the flowers, mountains, rivers and animals.

4.2.1.2. Topophilia: Love of Place

Yi-fu Tuan, a human geographer in his book *Topophilia: A Study of Environmental Perception, Attitudes and Values*, published in 1974, popularized the word topophilia which literally means love of place. The idea was developed as a study of environmental perceptions, attitudes and values. Yi Fu Tuan used the term to describe the relationship between human sentiment and place, and argued that it could be defined broadly "to include all of human being's affective ties with the material environment" (*Topo* 93). Tuan characterized a sense of place as a universal affective bond that satisfies fundamental human needs. He states,

The response of environment may be primarily aesthetics; it may then vary from the fleeting pleasure one gets from a view to the equally fleeting but far more intense sense of beauty that is suddenly revealed. The response may be tactile, a delight in the feel air, water, earth. More permanent and less easy to express are feelings that one has toward a place because it is home, the locus of memories, and the means of gaining a livelihood (93)

According to the Topophilia Hypothesis, human nature-relatedness is better characterized as a developmental behavioral system based on gene adaptation and environmental interaction. Topophilia provides definitional clarity for the idea of human affiliation with the nonhuman world and more explicitly allows for a hybridized explanation that includes both cultural learning and innate genetically based origins (Sampson 22).

Mizoram is a place which is known for its breath taking beauty. The land came to be seen and appreciated for its aesthetic beauty in the aspect of a view from afar. The land was ascribed the capability of awakening feelings of nostalgia and longing. The country is very rugged and consists of sinuous mountain ridges running in a north-south direction. Sections of this rise to an altitude of over 6,000 feet, and between the ridges, fast-flowing rivers pass. J.M.Lloyd says of the winter season in Mizoram that, "It is a rare pleasure to look down from the mountain tops especially on a winter morning when the sun is bright and the white mist swirls about like driven snow in the valleys" (9) One of the most important theme of Sêrkàwn concert is description of the scenery of Mizoram, the beauty, the people and their occupation. Their description of beauty of firmament can be categorised as follows:-

Liandâla engraved the beauty of Mizoram into the heart of the Mizos through his poems. He describes Mizoram as ‘look like a shine of Gold’. In his poem “Zoram Nuam” (Pleasant Mizoram) Liandâla express that the sun rises in the east, it over to of yonder gorgeous hill, it look like a shine of gold. He articulates the beauty of rising sun of Mizoram an says:

Zoram nuam dawhcham chung

Turni lo chhuak sensiar a,

Tlang tin, mual tin kai chiai e,

Rangka dartui iang ngei e.

(Over the top of yonder gorgeous hills of Mizoram,

The sun rises in the east. The hills and dales are lovely.

And it looks like a shine of gold)

Liandâla also describe the beauty of setting sun in his poem “Tlai Lam Hla”. The poet compares the beautiful setting sun with a shine of gold in the first stanza, and compares with colourful flowers in the second stanza. The horizon tinged by the reddish light of setting sun is a beautiful sight to the poet. He expresses that the dreamy haze that spreads over and around the hills and mountains makes the land so delightful. The hills and dales are lovely all around under the evening sun. Such delightful setting sun makes the entire human on the earth happy. The childrens were cried out to sing Mizo traditional nursery rhyme, ‘*Kawl aw sen sen, ka fanghma aw tai tai*’ (The sky is so colourful, let my cucumber become red and ripen) under the evening sun. In the third stanza, the poet describes the visual panorama of the evening. While the sun was setting on the west, new songs are heard from birds. The birds sing an evening song from the branch of tree. A mother calls their children to go home who are playing about out of doors. The poet requested the painted sun to stay in the painted sky.

Liandâla sees the interconnection between man and nature. The changing season that accompanies the changing scene of nature is always a part of human life. Different seasons are interrelated with different customs and practices of the Mizos. One of the most entertaining events of the Mizo traditional life was *Chhawnghnawh* (a feast for the children and the young) was practiced during dry and clear season at *Lungdawh* (the village entrance). Liandâla express in his poem “Pipu Chhuahtlang Hlui” that in the lovely and pleasant evening, the people would gather together at the village entrance called *Lungdawh*. There they would feast on rice and meat and many boiled eggs. The womenfolk, the menfolk, the maidens, youth and even childrens were happily come together at the Lungdawh in the clear and delightful evening.

In his poem Liandâla also express that childrens were go to meet their parents at the village entrance on the evening when the sun was going to set. Parents and their relatives were coming home from the jhum and they happily met with their children on the beautiful evening. At last the gayal was coming home from the forest on the late evening. He illustrate that the hills and dales are lovely all around under the evening sun.

Most of the Mizo songs are connected with geographical landscape. Sêrkàwn concert is a notable for having introduced a sense and awareness of the natural beauty of Mizoram in Mizo poetry. The songs praise the beauty of such things in nature as the flowers, mountains, river valleys, the hornbill in mid flight, the gibbon apes and the wind. The image of the land of Mizoram is associated and connected with the shifting method of cultivation. In the last stanza of the poem “Pipu Chhuahtlang Hlui”, Liandâla invite the readers to imagine the Mizo traditional village entrance where the harvester

Chhuana express the beauty of the rising sun in his poem *Zokhal Zai*. He fascinated by the rising sun from the east and he praises the beauty of rising sun. The poet asks the rising sun not to go elsewhere and shine for all the races in the world.

4.2.1.3. Beauty of Sunrise

Mizoram is a land of rolling hills, valleys, rivers and lakes. As many as 21 major hills ranges or peaks of different heights run through the length and breadth of the state with plains scattered here and there. Phawngpui Tlang, also known as the Blue Mountain is the highest peak in Mizoram which measures 2,157 meters above sea level. The average heights of the hills to the west of the state are about 1,000 meters (3,300 feet). These gradually rise up to 1300 meters (4,300 feet) to the east. Some areas, however, have higher ranges which go up to a height of over 2000 meters (6,600 feet). Mizoram has the most mountainous terrain in the eastern parts of India (Mizoram portal *n.pag*)

Two different songs on the beautiful sun rising are found in the songs of the Sêrkàwn Concert which convey the beauty of the sun rise in Mizoram, not all the sun rise in general. In his song “Zokhal Zai” Chhuana wishes the sun rising from the eastern side to shine beautifully to all clans of Mizos residing in Mizoram.

A khi chhaktianga`n

Lenkawl a lo eng e;

Hnam tin hliapin eng rawh,

Kan Zoram.

(Shines is the sun,

In the occidental horizon,

Shine upon every clan,

In the very Mizoram)

Liandâla in his song “Zoram Nuam” states that the sun rising in the morning shines as a gold, bringing about glee and joyfulness to the nature. Birds of every kind enjoy the joy of drinking the sweet juices of flowers under the light of the newly rising sun. The cicadas also loudly sing their songs repeatedly. The composer of this song finds that all the creations praise God with all their might and main and therefore behests all human beings to do so.

Hringmi hrai chawi leng zawng te,

Zai ve u - khawtlang awiin,

Kan lenna Zoram nuam.

(Come on; sing the songs of praise,

All ye human kinds,

In the pleasant Zoram)

Liandâla finds Mizoram much more pleasant under the rising sun which is the delight of the human beings. The pleasantness of Mizoram is so deep that it deserves composing a song on it.

The anonymous song “Evening and Morning” probably a translated one also talks about the beauty of the rising sun in the morning. In this song, the birds sing the song – “*Zantiang a Ral Ta*” having after being blanketed by the darkness of the night and the terrible sound of the unceasing sea waves.

Hanga in his song “Hostel Rûnpui” declares that the rising sun is an essential one for the workers to be able to start working. In the dead of the night the moon brightly shines in the sky while every people on the earth is soundly sleeping on bed. The darkness of the night gradually diminishes at dawn, the roosters sing their morning songs, the sun

makes its appearance as if it wishes to see every human kind being awoken up, people start doing their daily works in the wake of this. This songs intends to declare that the rising sun is exceedingly important for labourers to be able to embark upon doing their daily works.

4.2.1.4. Beauty of Sunset

The setting of the sun seems to have more impact on the hearts of human being than that of the rising sun. The existance of several songs on the setting sun in the songs of the Sêrkàwn Concert is a case in point. Songs on the beauty of the sunset can be found in the works of the major poets like Liandâla, Lalmâma and Chhuana and in the works of the some minor poets as well.

We find the conditions of weather most in the works of Liandâla among the poets of the Sêrkàwn concert. The glee that the sunset brings forth in the lives of human being are echoed in his song “*Tlai Lam Hla*” In the first stanza of this song, we see the glistening clouds hover on the hill in the far distance, the tops of the hill glowed with the colour of gold under the effect of the sun’s fainted ray, the swaying boughs and leafs of trees under the pressure of wind. We also see the cicadas singing with their might and main as if to bade adieu to the setting sun.

Comparing the day time and the evening time in the second stanza, he states that during the day time, the hearts of human being are filled with melancholic feelings and heavy, but all the heavy hearts during the day times are relieved by the inviting and beautiful light of the evenings which brings about delightfulness in the hearts of the people. The bright sunshine of the setting sun furnishes bliss to all walks of life, especially to children.

Tlai ni tla lenkawl a sen riai

Naufa leng tuaitirte an au;

Sawngkaa'n, 'kawl aw sen se, ka fanghma tai tai'

(Reddish is the horizon in the evening sun,

Aplaud the little children to see the horizon

Crimsonly is the horizon, reddish is my ripen cucumber)

Sawngkar relates that children sing the oft-sung song - *Kawl Aw Sen Sen, Ka Fanghma Aw Tai Tai* (crimsonly is the horizon, reddish is my ripen cucumber) which is a very popular Mizo children's rhyme which is an ode to the beautiful setting sun especially during the summer time.

In the third stanza, Liandâla states that the sun slowly goes down to the horizon leaving carmine colour in its surroundings atmosphere, and different kinds of birds sing songs to the beauteous atmosphere as if to bade an adieu to the setting sun. The workers in the paddy field are also coming home from the field jubilantly. The children merrily playing in the streets also say to their peers '*Dam takin ka thian, chaw ei tui le*' - (Good night friend, do enjoy your dinner) one another and off to their respective homes. In the last stanza, he earnestly requests the sun to tarry on and continue to furnish light to human beings saying '*Aw cham rei la, tlai ni tla lenkaw! eng mawi ber*' (Oh tarry on, thou the most beautiful setting sun). He opines that the setting sun is an absolutely delightful one that renders happiness to humankind.

Liandâla's "Tlai Lam Hla" is written in a 'narrative structure' exposing the beauty of the setting sun. Every nation composes songs on the setting sun in a manner conforming with the topography of their lands and societal viewpoints, so does Liandâla's Evening song. Mizoram, being a hilly area the sun's ray fall on tops of the hills making them look

like beautiful gold colours and the children playing outside sing beautiful rhymes in favour of the beautiful setting sun.

The beauty of the setting sun is also manifested in the Liandâla's song "Pipu Chhuah Tlang Hlui", which is one of the most highly acclaimed songs amongst Liandâla's song. The entrance of the village would have been a very important place in the olden days of the Mizo society. It was a rendezvous where people going out of their homes to work in the field waited for their friends, and a place where children eagerly waited for their parents coming home from the fields as well. The fourth stanza goes -

Tlai ni tla sensiar sul lo an hmuak

Hrai tin an ngir e dailung rawnah;

Chun an haw, zua haw zaleng an haw,

Sultum chalngeng hnutiangan sul a haw.

(Under the crimson setting sun,

Little preteens huddled together at the village's entrance,

Parents and all other workers coming home,

Fully gown mithun lagged behind)

In the olden days of the society of Mizo, preteens would have gathered together in the entrances of the villages in waiting for the coming home of their working parents. There would have been several sahlams and erected monument stone in the place. Children cheerfully swung together in the swings to kill the times. Their loving parents came home and gleefully met together there and headed for their homes together. The mithuns also would come home last of all.

Liandâla in his song "Kan Chuanna tlang" states that the beauty of Mizoram is immensely added by the beauty of the setting sun. Mizoram is blanketed by lush green

forests where many places look beautiful, and are covered by whitey thin clouds in spring time. In the evenings, the songs of cicadas reverberate in the trees. The tiny birds agilely and merrily drink the juices of flowers under the setting sun where cool winds blow. Noticing the dark night coming near and near with the sun setting in the western horizon, he talks to the sun saying

'Eng rii riai la tur ni,

Eng rii riai la tur ni,

Tlang mawiah kan len nan'

(Do tarry on, Oh do tarry on,

With your caliginous light,

Continue to shine upon us)

Liandâla in his song declares that Mizoram hi a beautiful place where lush green flora and fauna cover the earth, and the beauty is accentuated by the beautiful setting sun. The beauty of the sun tremendously increases the beauty of the nature, which in turn becomes the happiness and delights of humankind.

Liandâla in the first stanza of his popular song "Zoram Pangpâr" underscores how the beauty of the setting sun can add up the beauty of Mizoram. He opines that Mizoram is a place where different kinds of flowers bloom and the beauty of the blooming flowers are much more beautiful and prominent under the setting sun.

Kan tlang ram par vulna,

Thal khua eng riai romei karah

Lenkawl turni nem duai,

Zaitin rimawi an chhiar nghian e.

(Our hilly place where flowers bloom,

Amidst bright foggy atmosphere,
Sounds of the songs of every creature ,
Under the caliginous setting sun)

This song reveals that the beauty of the flowers are added in the setting sun and all kinds of singing birds also happily make their melodious sounds of songs in the very golden times.

Selthuama, one of the so called minor poets also declares the beauty of the setting sun in his song “Zoram Awihna”. In the first stanza of this song he declares the exceedingly beautiful setting sun in winter season that shines tenderly with reddish colour. In the evening the delicate looking sun’s ray that comes straight from the sun lightens up the upper parts up of different hills situated in far distances and is accompanied by the thin light clouds which increases the pleasant of Mizoram. In the refrain part, Selthuama states that he is afraid of spending too much time in listening to the melodious and melancholic unceasing songs of cicadas by sitting under bushy trees.

Henceforth, it can be concluded that when we read different songs, we can boldly claim that the light of the atmosphere under the setting sun are much more beautiful and real in Mizoram for it being a hilly area. The superb color of the sun’s ray in the evening increases the warmth of life in Mizoram. In addition of bringing forth joy and happiness to human beings, it also makes valuable and enjoyable times even for other creatures as well.

4.2.1.5. The Beauty of Celestial Bodies

There are several songs which convey the beauty of heavenly bodies in the songs of Sêrkàwn Concert. These heavenly bodies like stars and moon display their beauties at night making happiness to human beings and also exhibit the glory of their creator God.

The sole female poet of the Sêrkàwn Concert, Nuchhungi expresses the beauties and greatness of God's creations in her song "Van Lam Thilte" Nuchhungi worked during 1934 to 1951 in the Sêrkàwn School as a teacher (Thanzawna 43a). As far as our knowledge is concerned she composed as many as 74 songs; among which 16 are about birds and animals and other 14 songs are about other God's creations (Biaksanga 294). Recognising her great contributions in literature especially in children literature, the government of India awarded her with 'Padma Shri' in 1986 in appreciation of her invaluable works thereby becoming the first woman among Mizos to receive the award.

Nuchhungi in her song "Van Lam Thilte" relates that heaven looks radiantly blue in the clear nights during summer seasons. She continues to say that the stars and the moon have some message to be conveyed to human beings. In the second stanza, we find that the moon beautifully shines at night. Unable to speak though she is, she leaves many messages to be conveyed to human beings. She lets human being to have nostalgic feeling and recollect all the things happened in past times and also vis-a-vis let them prognosticate what may happen in future.

In the third stanza of this song, she says that stars shine in the sky unanimously. The stars in the sky are given different names by different nationalities, and so do Mizos – such as *Siruk*, *Chawngmawii* and *Hrangchhuana*, *Sikawikap*, *Vanpuaisaihrua*, *Dingdipuantah* and *Sikeisen*. In the fourth stanza, she expresses her wish to go and stay in the heaven where stars and moon are hovering, however she knows that her wish is the one that no human beings can never ever achieve and also adds that the beauty of the heavenly creations are absolutely perpetual. As time moves on slowly at night, the stars and the moon inch westwards and eventually disappear.

In the fourth stanza, we find an element of escapism in which the composer of the song expresses her wish to leave the world for the dwelling place of the heavenly entities. However, she immediately withdraws her willingness discerning the fact that achieving her wish is totally unable for human beings. Then she goes on to say that the lights and greatness of the heavenly bodies will never fade away for human beings. The beautiful heavenly bodies move westwards inch by inch as night time goes on and on, and at last disappear.

Nuchhungi in this song ‘Van Lam thilte’ underscores the beauty and adorableness of the heavenly bodies and the fact that they are absolutely delights of humankind. These are God’s creations that they are really beautiful and alluring. The beauty of the heavenly bodies manifests the glory of the creator. She singles out all the stars by their respective Mizo names in a bid to let the coming generation remember their names.

There is a song “Zan Tiang” among the songs of the Sêrkàwn concert, the composer of which is not exactly known to anyone. In this song exhibits the beauty and usefulness of the God’s creations. The composer of this song compares the heavenly bodies with that of human beings and envisages them to live just like Mizos living in the very Mizo society. In the first stanza, we find that the heavenly bodies live in harmony just like human beings. In the second stanza, the popular group of stars like *Chawngmawii*, *Hrangchhuana*, *Sikawikap*, *Zangkhoa*, *siruk* and the *Sikeisen* are said to be brightly shining with their king – the moon. In the third stanza, all such great and beautiful entities move westwards until they become disappear. When they become disappear, the composer of the song says that we feel lonely and long for them just as we long for our fellow human beings.

4.2.1.6 Beauty of Wilderness

The idea of wilderness, signifying nature in a state uncontaminated by civilisation, is the most potent construction of nature available to New World Environmentalism (Garrard, *Ecocriticism* 59). An interesting focus for many ecocritics is the way that wilderness is represented in literature and popular culture. This approach examines the ways in which wilderness is constructed, valued, and engaged. Representations of wilderness in British and American culture can be separated into a few main tropes. First, Old World wilderness displays wilderness as a place beyond the borders of civilization, wherein wilderness is treated as a “threat,” a place of “exile” (Ibid 60). Wilderness has an almost sacramental value, it holds out the promise of a renewed, authentic relation of humanity and the earth.

There is several song which manifest the beauties of the lush green forest, which had never been cleared in the songs of Sêrkàwn Concert. The “Phai Phunchawng” (Bombax ceiba in a plain area) by Lalmâma deals about a colossal tree in a lush green forest. In this song, there exists a huge bombax ceiba tree in a large plain area, its beautiful red coloured flowers are partaken by different birds. The tree is a home to different kinds of birds that, perching on the branches they sing beautifully in tranquility. Among them crested serpent eagle and hornbill are also found. The bombax ceiba being a colossal tree, new leafs often sprout to regenerate itself even after going through different weather conditions when torrential rain fall upon it.

Liandâla in his song “Kan Chhuanna Tlâng” states that Mizoram is a land being blanketed by thick forests and a habitat of all kinds of living things. In the first stanza, Liandâla is staring at the soupy forest which is havily hazy, and the sun’s ray fall upon greeny leafs of the forest, and the birds partake of the juices of flowers being swayed under

the pressure of mild wind. All kinds of animals and birds are portrayed to have enjoyed carefree life in the forest. In the second stanza, the poet cannot refrain himself from staring at the woods in which deers, elephants, wild pigs and several other animals are living. Such places are paradise for the good hunters that they would enter the forest to make themselves famous in hunting animals.

In the “Zoram Nuam” Liandâla affirms that Mizoram is a land of thick forest, which are beautifully and brilliantly lit by the sunrise, under which the bird frolicsomenely enjoy the tastes of the juices of flowers. All kinds of birds and animals make sounds gleefully. He expresses his wish that human being should praise God just as the living creatures praise their Creator God by way of their actions.

In “Virthli Leng”, Lalmâma portrays the forest and the topography. He claims that wind is invisible, but is made visible by the trees in the forest, especially the swaying of the trunks of a huge banyan tree. The wind tremendously sways the Banyan tree as if it is in a hurry and then asks the wind where it goes. In the second stanza, we see that the wind blows not only the Banyan tree, but also other trees and bamboos. Lalmâma says that the trees and bamboos look as if they tend to follow him, but the wind hurriedly leaves them without waiting for them. In the third stanza, the wind goes on blowing even on the precipices and forcefully breaks the nests of the merlin set on the surface of the precipice, and goes on beyond desistance by anything. In this song we find about the forest, trees and bamboos, the long rivers and high precipices.

The Sêrkâwn village itself would have been surrounded by lush forest when the Sêrkâwn Concert was held. Nuchhungi said, “In the olden days existed only few households, being surrounded by forests. The place where we find a hospital at present would be the

site where garden of Sap Upa (A Welsh Missionary), in which passionfruits, lemons, pear etc. in abundance. The site is also slightly slope and that there was no house to be found in the place which we now call Ramzotlâng and Melte. Chestnuts trees would have abound in the Melte, that we would go there to collect its fruits and to collect firewoods as well,” (Nuchhungi 22-23)

Sêrkàwn, Sêrkàwn

Chhing awm maw e vanhnuai khuavela'n

Khawzo siahthing phunbung karah hian

Laimi an kim ngei e.

(Sêrkàwn, Sêrkàwn,

None under the sun equals to it,

All mankind are found,

Amidst the surrounding woods)

In the third stanza, Sêrkàwn being a thick forest area, there are good numbers of animals and birds wherein a man called Awksaralapa would hunt down animals including tigers. In the fourth stanza, Nuchhungi said that Sêrkàwn situated at higher place than that of the Qutab Minar, a noted tower in India. Eagles also peacefully hover in the air over the forest in the high mountains. In the fifth stanza, the poet affirms that they would contentedly live in the Sêrkàwn village without envying even the Londoners.

The highest mountain in Mizoram - Phawngpui measures 2,157 metres high (Rintluanga 30) is situated at the boundary of Mizoram and Myanmar, in the southern part of Mizoram, at the eastern side of the Chhimtuipui River. The mountain is absolutely prosperous in flora and fauna that it's surrounding area measuring as large as 50 square kilometres has now been declared a National Park. The English people who first saw the

mountain called it as 'Blue Mountain' due to its hazy and blueish appearance from far distances and are regarded as a landmark that makes the southern region of Mizoram famous. Pu Hanga also composed a song "Phawngpui Tlang" which became a popular song in the Sêrkàwn Concert in which the big mountain runs eastward beautifully appears amidst haze in the spring time. Many beautiful indigenous flowers bloom here and many singing birds melodiously sing their beautiful songs.

In the third stanza, she goes on to say that the mountain is so high that one may be able to see almost all villages in the southern part of Mizoram by standing on top of it, and wants all student to keep in mind as being the highest mountain in Mizoram. In the second stanza, we see that the place is a hunting place of the hunters as it is abound with different kinds of animals.

Chhuana in his song "Duhten Laitual Lenna" divulges how flora and fauna existed in the forest stirs his feeling of melancholy. In the second stanza, he states the topography of their dwelling place wherein he would spend his childhood life which he immensely long for. He announces that his old village existed at a high place being surrounded by thick forest, where clear rivulets run down the mountain, even the sight of which would have been enjoyable. His longing for the village cannot be erased from his heart that he wishes to travel back to his childhood periods.

He declares the beauty and affectionability of the woods of Mizoram in his song "Siktuithiang" The clear water flowing lively under the tall trees are drunk by different animals like bears, rein-deers, deers and other and sometimes take bathe inside the rivers themselves. In the second stanza, he declares that haze hover under the woods on the flowing clear rivers which are sometimes drunk by not only the animals, but also humans

and all kinds of birds as well. In the third stanza, he states that the hilly areas are really preferential for the dwelling place of humans; moreover all the trees, bamboos, flowers and rivers are essential items for the survival of the living creatures, and found the living creatures giving thanks to their Creator for bestowing all such things essential for their survival.

We can, henceforth surmise that several composers of the songs of Sêrkàwn concert unanimously agree that Mizoram is an existence of many high mountains, dense forests, clear rivers and flowers; which are the dwelling place of animals and birds whence consensus, mutual love and mutual thanksgiving emanate.

4.2.2. Beauty of Sound

The different sounds like the sounds of chirping birds, songs of field-cricket, crying sounds of huge animals, sound made by the winds, and the sound of swaying trees under the pressure of the winds bring about joy to humankind. The sounds made by all the creatures of God in the right times in the right places often soothe human's longing for the pasts, and the sources of delights. A branch of science which studies these kinds of sounds is known as 'Acoustic ecology', 'Ecoacoustic' or 'soundscape studies'. Acoustic ecology is a discipline studying the relationship, mediated through sound, between human beings and their environment (Wrightson 1).

Ecoacoustics is an interdisciplinary science that investigates natural and anthropogenic sounds and their relationship with the environment over a wide range of study scales, both spatial and temporal, including populations, communities, and landscapes. Ecoacoustics operates in all types of terrestrial and aquatic (freshwater and marine) ecosystems extending the scope of acoustics and bioacoustics (Pavan 1)

Ecoacoustics is a recent ecological discipline focusing on the ecological role of sounds. Sounds from the geophysical, biological, and anthropic environment represent important cues used by animals to navigate, communicate, and transform unknown environments in well-known habitats. Sounds are utilized to evaluate relevant ecological parameters adopted as proxies for biodiversity, environmental health, and human wellbeing assessment due to the availability of autonomous audio recorders and of quantitative metrics. Ecoacoustics is an important ecological tool to establish an innovative biosemiotic narrative to ensure a strategic connection between nature and humanity, to help in-situ field and remote-sensing surveys, and to develop long-term monitoring programs (Almo1).

(a) *Beauty of Chirping Birds*

The sound of chirping birds is undoubtedly a melodious sound that when human hears that kind of sound he is mesmerized by their melodies, becomes so delightful and also affirms their close relationship. Mizoram being a fruitful place in terms of food for living creatures, there are numerous kinds of birds and animals. The birds and animals being so numerous, we see their names which have been suggested in the songs since the olden periods. Likewise, we can find many songs in the songs of Sêrkawn concert, alluding to the sounds of chirping birds.

Among the three major poets, Liandâla mentions most in his song the beauty of the sounds of chirping birds. In his song ‘Kan chuanna tlang’ we see the lush green forest is blanketed by hazy atmosphere, and the birds singing cheerfully by drinking the juices of the flowers with their feathers sway under the pressure of the winds. Taking for granted that they are singing happily in praising the beauty and pleasant of Mizoram he says, “*Sirva partlan lungrual zai vawrin an awi*” (Juice drinking little birds sing harmoniously). Liandâla in the first stanza of his song “Zoram Nuam” states that the pleasance of Mizoram

is doubled by the melodious sounds of the songs of birds. The ray of the rising sun that emanates from the occidental side of Mizoram, which gives golden colour to the lightened part of the hill tops is the main source of joy to the chirping birds. In a fit of over joy, the Birds sing songs by drinking flower juices, and they also conceive. that the winds are invited by the birds by way of their songs to blow against them. Liandâla instigates human beings to praise God with our very own voices just as the birds praise their Creator by means of their voices.

We can see several lines which mention the chirping birds. In his song “Phaia Phunchawng” hundreds of birds perch on the branches of the bombacacaea tree and frolicsomenly sing their melodious songs. Racket-tailed Drongo, a bird Mizos thought to be the king of all birds rule among the other birds. Even a large eagle and great-pied-hornbill also perch on the tree. Different kinds of birds partake of the juices of the tree with contentment. Winter comes, trees are covered by misty haze; and in the rainy season, the trees and flowers bloom to their fullest to the delights of the birds.

Lalmâma in his song “Kâwlhawk Mualliam” wishes the wreathed hornbill to remain at the entrance of their village without flying away. Every year different kinds of birds perch on the tall tree at the entrance of their village. Among them great-pied-hornbill and thick billed green pegeon come in search of their friends. These birds also fly away in no time. After sometimes, a wreathed hornbill came and beautifully perches on the tree. Everyone who looks at the great and beautiful bird likes it so much so that Lalmâma prevails upon it to remain on the branch of the tree to the delights of the people. In the forth stanza, Lalmâma requests the hornbill to remember the men who watch at him even after leaving them for good and also invites to come back in spring time in the next year.

In his ode poem “Virthlileng” Lalmâma mentions about merlin. In the third stanza of this song the merlin which lives inside their nests, set on top of the high precipices. Sometimes strong winds break their nests. In this song Lalmâma manifests himself as a lover of birds and animals by way of noticing a kind of bird that are not so popular. It appears that he can share the anguish over the breakage of their nests.

Chhuana, one of the major poets also reveals the beauty of the sounds of chirping of the birds in his songs. In his song “Mim Ang Pianna” he states that he longs for the village where he was born and sometimes he shed even his tears when he stares it from hills afar from his village. He longs for every nook and corner of his old village. He uses a beautiful Mizo phrase which other poet rarely use – *“Tualvung ko thiam iang huiva ka ngai”* (I long for a kind of bird that knows how to call Tualvungi). This phrase is derived from a Mizo folktale entitled “Tualvungi leh Zawlpala”. In the story Zawlpala was the husband of Tualvungi. In course of time Zawlpala was dead in the absence of his wife Tualvungi. Different kinds of animals and birds were examined whether they were good to become a messenger to inform the death of Zawlpala to his wife Tualvungi. After examining several animals and birds, a green penguin was, eventually therefore chosen to become the messenger by virtue of its beautiful song which it could skillfully control to be able to convey the message. The messenger then carried out the order and successfully called on Tualvungi to witness the death of her husband. Referring to the story, he believes that his past lives can be called back if it were called as beautiful as that of the song of the green penguin. This beautiful expression is an example of ‘simile’ and an ‘allusion’ as well.

Chhuana often employs the very figure of speech - ‘simile’ in his songs to embroider his songs. In his song “Kâwltuchawia” the frolicsome youths, who work in the paddy

fields in group harmoniously are compared to that of the gleeful birds saying “*Rihhnim bûng tlan huva iangin*” (just like the birds enjoying the partaking of the fruits of a bodhi tree in the Rihhnim) In this song he compares the youths working in the paddy field to that of the birds, especially green pigeons that enjoy partaking of the fruits in the *Rihhnim* hill.

Chhuana in his song “Kawrnru” declares how the songs of cicada can bring about delights to human beings. When he hears the songs of cicada in the hilly areas he conceives that they are praising their creator God. When he goes to his shed in his olden paddy field and hears the same song, he takes it for a mourning song and wishes to bitterly cry in mourning the dead ones without hesitation.

Apart from the major poets, there are several minor poets who mention about the beautiful sounds made by the birds and animals. Selthuama in his song “Zoram Awihna” mentions that different kinds of beautiful sounds pervade Mizoram, The hills of Mizoram are all hazy in the spring time, and different kinds of cicada sing their beautiful songs harmoniously under the setting sun to the delights of human beings. In the other stanza of the song he declares that Mizoram is covered by the flowers of beautiful sounds including musical instruments. In an anonymous song “Vanhnuai Mawitu”, we find a stanza in which declares the beauty of Mizoram. In the third stanza, he mentions the songs of cicada heard to be echoing under the lush green forest, and the sounds of the birds’ songs. The sounds of such songs can be heard all day long to become the healer of human heart that long for the past times.

The aforementioned songs manifest that the songs of bird, cicadas and animals can make Mizoram a pleasant land and a musically beautiful place to live and the same add the beauty of the land as well. Besides, all the beautiful sounds of the birds and animals stir the

emotional feelings of human kind and teach how to live in the odd ways of human lives and thereby proved to have played an essential part in human life to live a wonderful life

4.2.2.1. Sound of Rain and Water

The sounds of the falling of rain, flowing water, dropping of water, sea waves are the beautiful sounds to be heard by human being emanated from nature. The core thesis of ecocriticism is that our current environmental concerns may provide us with a lens through which to view literature (Egan17). Malik explain that it is the study of the relationship between literature and the physical environment (159). Close relationships are existed between human beings and all the sounds like flowing deep water, falling of rain and dew drops. The relationships of these sounds with human beings can be found in the folk tales.

Few lines are seen which mention water, rain and seas in the songs of Sêrkàwn concert. In the second stanza of Chhuan's poem – “Duh Ten Laitual an Lenna’ we find a phrase “Zotui Thiang” (Clear and cold water flowing in a river from above under the forest) In this song, Chhuana declares his immense loinging for his old village, which is abound with different flowers and a place where clear and cold waters are flowing in rivers. He cannot forget the village in any way.

Lalmâma composed a song titled “Ṭo Haw” which deals with the period when Mizos commence to sow seeds with the coming of the monsoon rainfalls. The weather condition at these periods are often comparatively rough and look terrible due to the black clouds which swiftly cover the earth ensued by torrential rainfall along with blustery winds. However, generally this do not last long. Lalmâma here in this song maintains that the first coming of monsoon rainfall is so precarious and significant to the lives of Mizos. They hear loud sounds of thunder, and the whole earth grows dark, and the cruel gusty winds

follow. He says that fortunately the gusty winds blow during these times hardly ever break houses. In the third stanza, he asserts that mothers are always so worry about their children thereby calling them by their names with their top voices. Children run fast to their respective homes. Pigs, goats, dogs and chickens also run helter skelter in search of shelters. In the fourth stanza, the gusty winds break the branches of trees and when the branches fall down they make loud sounds by hitting rocks under them.

We can see the Mizo society clearly through this song apart from gusty winds ensueing the rain. Most of the adult Mizos stay in the paddy fields during day times since their occupation is jhum cultivation. Few mothers stay at homes tending their children. When the monsoon rains are impending to come with gusty winds, they loudly call out their children to run home fast since they are in the state of panic. The moving pictures of mothers calling out their children with their top voices and the children running home fastly can be visualized. Moreover, the words and phrases used for the embellishment of the song are so beautiful. It also has regular rhyme scheme which makes it easy to read easily. Lalmâma can skillfully use double adverbs at the right times like *'ri dur dur', ri dur', 'ri dum dum', 'lo ri rum rum'*

In the song “Chhura Sangha Vua” by Lalmâma we see the picture of Mizo bachelors joyfully leaving their houses for a river with an eye to go fishing call “Sangha Vua”. When Mizos go for ‘sangha vua’, they go to a big river and try to catch fishes after poisoning the river by means of different poisons like bark of *Khiangzo* tree, *Khang* etc. Chhura was left behind by all his comrades one day. Then, he intended to catch fishes from a small rill near by his house alone. A saying goes so - since there was no fish there, he caught a toad instead. This song is a folkoric verse. This reveals that rivers and water play important roles in the literatures of the Mizo folktales.

There are several anonymous songs among the songs of Sêrkàwn Concert; “Siktui Thiang” is a case in point. In this song, the composer calls the water flowing down from a hill in Mizoram “Siktui Thiang”. The *siktui thiang* is existed at a place where bears, wild boars, reindeer and other animals are dwelling. The animals drink the “Siktui Thiang” water. The siktui thiang was also utilised by humans for the purpose of drinking and bathing. He wishes that the siktui thiang which flows under lush green forest would be drunk by all kinds of birds and animals and every people of the world

In the third stanza of, the composer maintains that the clean siktui thiang is an essention water for all the trees grown by its sides and all the villagers dwelling near by. Besides the water is drunk by all kinds of birds and animals that it is essential to all creatures in the earth. And he also find all creatures to give thanks to the river.

Lush green forest abound in the hill and low areas of Mizoram that different kinds of trees and bamboos can be found. Mizoram is a home to diverse range of flora and fauna. Thousands of rivers flow to cater to the essential needs of these. The water in the rivers are happily drunk by all kind of creatures including human beings. There are many songs among the folk songs and song that come into being in recent time that deal with the creatures.

4.2.2.2. Sound of Musical Instrument

Mizos have different kinds of musical instruments that can be categorized into three groups - striking instruments, wind instruments and stringed instruments (Thanmawia, *Lung* 58) some of the Mizo’s musical instruments are those which they took down from the occidental place whence they gradually migrated westward. One kind of musical instrument originated from them after settling down inside Mizoram. Most of them are

made of wood and bamboo. Some are played with songs; on the other hand, some are played to soothe or to manifest their sentiments and nostalgia.

Different musical instruments are found in several songs including the songs of Sêrkawn concert. Sel̄thuama in his song “Zoram Awihna”, he declares that Mizoram is a home to different kinds of flowers, different kinds of birds and animals, thousands of beautiful rivers and hills and above and beyond this a place where one can find delights in different melodious musics. In the third stanza he says that he wants to be noted all over the world when he sings songs to the beautiful tunes of the musical instruments like *Lemlawi*, *Phenglawng* and *Ṭingṭang* (guitar).

Using a flat piece of bamboo as wide and long as a man’s fore finger. The bamboo strip was as flat and thin as a leaf. Two slits were cut through the flat side of bamboo. The two slits divided the bamboo into three parts. The *Lemlawi* was held firmly like a mouth organ by the lips and the corners of the mouth, and by pulling the short string taut with the left hand (Lalthangliana 146-147). *Phenglawng* is a flute made using a hollow bamboo, obtained from virgin bamboo forest, about the size of thickness of a man’s thumb. The flute which is blown by placing the rim of the hole against the lower lip made its appearance in Mizoram long after the home made flute. Lalthangliana state that *Ṭingṭang* is a Mizo fiddle. The body or main part was a gourd. The staff or handle, which was used to keep the single fiddle string taut was made of bamboo, which was as thick and wide as stick which was used as a spring in a noose trap for catching rats, birds and squirrels. The staff or handle was carved till it was pointed at one end (145).

The song “Tleitir Val Ṭingṭang Tum Thiam” is a song translated by Dârchhûnga from the song titled ‘The Minstrel Boy’. The song has only two stanzas that the other

stanzas above and beyond these in English were written later. Written by Thomas Moore, The Minstrel Boy is a popular Irish folk song. It was a tribute to the Trinity friends of Moore, who died during the 1798 Irish Rebellion. During the American Civil War and also during World War I, the song was adapted and revived. In this poem the poet says that the boy musician has gone to war to fight. In the first rank, where a person faces death, he will be seen. He put a sword around his father's waist and his rustic harp hung behind him.

In the second stanza of the poem, the poet says that the musician boy was killed in the war. But his proud soul was not conquered by the chains of enemy. The enemy defeated him physically but was not able to conquer his soul. His harp which was very dear to him did not sing more, because when he was wounded he tore its strings. He said to it that as it was soul of love and boldness so it could no be in a position to sing for enemy.

We see musics in the song 'Pipu Chhuahtlang Hlui' by Liandâla. In the second stanza of this song we find a line that goes '*Thingte, talhkuang chawm iang an khawng ri*' (They beat logs of wood as drums are beaten) Here we see musical instruments *Talhkuang* and *Khuang*. The *Talhkuang* is made of three wooden pieces which are curved out, the depth of the curves being made vary so that the sound produced when beaten are different in notes. It is played with a wooden hammer. The Mizo would never take *Talhkuang* to their houses or anywhere wise except to *Lungdawh*, the great platform at the entrance of the village. It is played when a chief or the village erected memorial stones. *Khuang* (Drum) is Mizo indigeneous instrument which occupies a very significant place in Mizo social and religious life. *Khuang* is a must on all occasions. It is made of hollow tree, wrapped on both sides with animal skin. The Mizo gives different names according to its size and length. The biggest size is called *Khuangpui* (big drum), the middle one is

called *Khuanglai*, and the small size, *Khuangte* (little drum) (Lalthangliana 150). Talhkhuang would have been placed at the entrances of the villages that children and the youths at times beat as if they were drums thereby becoming a great music in the olden Mizo society.

4.2.2.4. Sound of Cool and Calm Breeze

The sounds of breeze and wind are euphonic to human's ears that can make respite. Mizoram being a hilly area, breeze always blow everywhere that when a day-long worker stands against cool breeze; it is so pleasing that it can act as a medicine for the hard workers. The cool and gentle breezes may be pleasing to human beings, flora and fauna, but not gusty winds like cyclones. The sounds of such gale-force winds are on the other hand absolutely horrible to humans. The oft-quoted phrase "*thlipui iang lo hrâng*" (to become annihilating just like gale-force wind) has become a well known simile in the songs of Mizo.

Chhuana one of the major poets composed a song 'Thli Kohna'. In this song, Chhuana invites the breeze to come and cool down humans. In the first stanza he implores the breeze to come again to the delights of human beings. In the second stanza, he invites the breeze to blow the large and tall trees grown at the entrance of the village whereon different kinds of birds perch and bring about respite to all that receive its blowing. Awaiting that the times when breezes cease to blow are unpleasing, Chhuana earnestly implores the breeze to come and blow.

Liandâla, one of the major poets, in his song 'Kan Chuanna Tlang' skillfully mentions that living in Mizoram is enjoyable and wonderful. The unceasing blowing of gentle breeze adds to the joy of living in Mizoram.

Kan chuanna tlang liai luai zo nem thlifim lenna

Mualtin hrutin tlaini len a awl dawn mang e'

(The wonderful place we dwell, haunt of breezes,

Wish I hanging around all day long).

He says that the flowers, animals, trees, bamboos and even the air are the elements that make Mizoram a wonderful land to live, but the unceasing breeze adds its pleasing to live.

In the “Zoram Nuam” by Liandâla, the rising of sun, and all the sounds of the chirping birds, songs of cicada and the beautiful flowers make Mizoram a pleasant land to live. All such beautiful sounds invite the breeze and make Mizoram a land of beautiful sounds. In this song the writer maintains that all kinds of beautiful things in Mizoram are made perfect by the blowing of breeze.

In the ode to “Virthlileng” by Lalmâma the wind is said to blow with terrible sound in the sky, swaying all the branches of trees near the houses. The swaying branches of trees are seen to be following the wind; but the wind is making haste without waiting for branches. The gusty wind that makes haste and blow with exceedingly high speed that it breaks the nests of the merlin, the habitats of the elephants and other Hugh animals as well. Lalmâma thinks of the wind, which blows with extreme haste as a messenger of bad news. In this song the sound of the gusty wind is said to be terrible.

In the “To Haw” by Lalmâma, we see that the coming of monsoon is preceded by strong wind. Then the colour of the horizon and the sky grow dark fastly, followed by winds assisted by terrible sounds. Fortunately even such horrendous winds do not break the dwelling places of human beings.

In the ballad song of “Turni” and “Virthli” by Hlunthuama, one of the monor poets, the sun and the gust of wind are said to enter into a war. One man, strolling along the road falls into the ball of the war. The wind blows strongly that the man tries hard to properly dress his long garment which was blown to flap tremendously under the pressure of the wind. When the wind ceases to blow, the sun appears and tries its best to let the man feel warm. The man, when he feels so hot and warm, eventually puts off his clothes. Then the sun is declared to have won victory in the Great War. In the songs, it is mentioned that men often seek shelters in times of the blowing of gusty winds.

What we can surmise from these several songs being that wind play vital role in the lives of human beings. Winds bring about happiness and joy to human’s lives and the sound of its blowing is melodious to men’s ears as well. He also affirms that winds can on the other hand become dangerous and annihilating sometimes.

The objectives of ecocriticism are to formulate the philosophical framework for the study of interconnections between Literature and Environment. In this context, ecocritics are mainly concerned with how literature conveys certain values which contribute to ecological thinking.

Works Cited

- Abrams, MH and Harpham, Geoffrey Galt. *A Handbook of Literary Terms*. Cengage Learning. 2009
- Baldick, Christ. *Oxford Dictionary of Lieterary Terms*. Oxford Universit Press. 2008.
- Bate, Jonathan. *Romantic Ecology: Wordswoth and the Environmental Tradition*. Routledge, 1991.
- Berleant, Arnold. *The Aesthetics and Environment*. Temple University Press. 1995.
- Biaksanga, R. *Nuchhungi Renthlei Thu leh Hla*. Mualchin Publication and Paper Works. Aizawl. 2010. print.
- Buel, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Manifestos. Wiley-Blackwell, 2005.
- Chakroborty, M. *Principles of English Rhetoric and Prosody*. Word Press. 2009.
- Cronon, W. "Kennecott Journey: The Paths Out of Town", *Under an Open Sky*. Edited by Cronon, W. et al.
- Carlson, Allen. "Environmental Aesthetics". *Routledge Encyclopedia of Philosophy*. Taylor and Francis, 2011.
- Coles. *Dictionary of Literary Terms*. Chaman Enterprise. India Edition, 1991
- Cressweel, Tim. *Place: An Introduction*. Blackwell Publishing. 2004.
- Cuddon, J.A. *The penguin Dictionary of Literary terms and Literary Theory*. Penguin books. 2013.
- Eagan, Gabriel. *Shakespeare and Ecocritical Theory*. Bloomsbury. 2015.
- Garrard, Greg. *Ecocriticism, The New Critical Idiom*. Routledge, 2012.
- Glotfelty, Cheryll & Harold Fromm (eds). *The Ecocriticism reader : Landmarks in Literary Ecology*. Athens: U of Georgia P. 1996.

- Khiangte, Laltluangliana (ed). *Mizo Songs and Folktales*. Sahitya Akademi. Literature in Tribal Languages & Oral Tradition. 2018.
- Laldinmawia, H. "Sêrkàwn Concert : Poetic techniques-a a hausakna". *Hlamawi Kutpui Sêrkàwn Concert*. Zoramdinthara ed. al. KL Offset printers. Aizawl. 2017
- Lalthangliana, B. *Culture and Folklore of Mizoram*. Publication Division, Ministry of Information and Broadcasting. Govt. of India. 2005
- . *A Brief History and Culture of Mizo*. Gilzom Offset. Electric veng. Aizawl. 2014
- Lalzuithanga, F & Colney, Lalhmingthanga (ed). *Sêrkàwn Lalmâma*. KL Offset Printers. Aizawl. 2018
- Llyod, Meirion J. *History of the church in Mizoram (Harvest in the Hills)*. Synod Publication Board. 1991. print.
- . *On Every High Hill* (repinted), Synod Publication Board, 1984.
- Levinson, Jerrold. "Philosophical Aesthetics: An Overview". *The Oxford Handbook of Aesthetics*. Jerrold Levinson (ed). 2009.
- Levinson, Jerrold. "Philosophical Aesthetics: An Overview". *The Oxford Book of Aesthetics*. Oxford University Press. 2003.
- Pachau, Rintluanga. *Mizoram: A Study in Comprehensive Geography*. Northern Book Center. 2009.
- Renthlei, Darchuailova. "Mizo tawng hmelhmang (Aspect of Mizo Language). *Zotawng; Nihphung, Dinmun leh Hmathlir*. Zoramdinthara & H.Laldinmawia (Ed). KL Offset Printers. Aizawl. 2015.
- Singh, O.P. *State of Environment Report of Mizoram 2016*. Department of Environment, Forests and Climate Change Government of Mizoram. 2016.
- Thanmawia, R L. *Lung Min Lentu*. Gilzom Offset. Electric veng. Aizawl. 2006
- . *Mizo Poetry*. Franco Press, Electric veng, Aizawl. 1998

Tuan, Yi Fu. *Topophilia (A study of environmental Perceptions, Attitudes, and Values)*.
Columbia University Press. 1990.

—. *Space and Place : The perspective of experience*. University of Minnesota Press. 2018.

Thanzawna, R.L. & Raltawna, R. *Sêrkawn Concert Hlate*. Hnamte Press. 2003.

Vareshwar, Prakash and Sharma, Nupur. *Aesthetics (The nature and Expression of Beauty)*.
Krishna Prakasan Media. 2001.

Wrightson, Kendall. “An Introduction to Acoustic Ecology”. WFAE. Archived from the
original (PDF) on 15 April 2014. Retrieved 14 April 2020.

Saingenga. *Pipu Chhuahtlang Hlui (pu Liandâla hla phuah leh a chanchin ama ziak
(autobiography)*. Gilzom Offset. Aizawl. 2001. Print.

Sampson, S. *The Topophilia Hypothesis: Ecopsychology Meets Evolutionary Psychology*.
MIT Press: Cambridge. 2012.

Electronic Sources:

Almo, Farina. *Ecoacoustics: A Quantitative Approach to Investigate the Ecological Role
of Environmental Sounds*. <https://www.mdpi.com/2227-7390/7/1/21/html>

Bhatti, Faizan. “The Minstrel Boy (Explanation with Reference to Context)” [https://
notesforpakistan.blogspot.com/2009/09/minstrel-boy-explanation-with-
reference.html?m=1](https://notesforpakistan.blogspot.com/2009/09/minstrel-boy-explanation-with-reference.html?m=1)

Heimer, Hakon. *Topophilia and Quality of Life: Defining the Ultimate Restorative
Environment*. *Environmental Health Perspective*. 2005. [https://www.ncbi.nlm.
nih.gov/pmc/articles/PMC1277882/](https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1277882/)

Mallary, Kelly. “Aesthetics Concept in Literature”. [https://study.com/academy/lesson/
aesthetic-concepts-in-literature.html](https://study.com/academy/lesson/aesthetic-concepts-in-literature.html).

'Mizoram at a Glance'. Mizoram Portal. State Portal of Mizoram. [https://mizoram.gov.in/page/know-mizoram#:~:text=Mizoram%20is%20a%20land%20of,1%2C000%20meters%20\(3%2C300%20ft\).](https://mizoram.gov.in/page/know-mizoram#:~:text=Mizoram%20is%20a%20land%20of,1%2C000%20meters%20(3%2C300%20ft).)

Pavan, Gianni. "what is ecoacoustic". *International Society of Ecoacoustics (ISE)*. <https://sites.google.com/site/ecoacousticssociety/about>

CHAPTER - V

CONCLUSION

The present study has made an attempt to affirm that a wide relationship between man and nature are spoken within the poems of Sêrkàwn concert. The basic premise of the study is to illuminate the concert *hlate* in Sêrkàwn from an ecocritical perspective. Ecocriticism is a study of relationship between literature and environment. It investigates the relationship of human and non-human world with nature or environment in literature. The basic approach of natural feedback analyzes the human interaction with environment which has been reflected inside the culture, administrative issues and otherworldly ethics. The reason of the ecocriticism is to stir the cutting edge man towards the preservation of the biological system.

Ecocriticism gives the place, the setting and the environment a new meaning. Ecocritics in their study need a biological discernment of nature to change the ways people occupy the Earth. Ecocriticism may be a quickly changing hypothetical approach, which is diverse from the conventional approach to literature. Here the critic investigates the local or global, the material or physical, or the historical or normal history within the setting of a work of art. An ecocritical approach to literature is regularly interdisciplinary, citing knowledge of environmental studies, the common sciences, social and social studies. Ecocriticism talks about approximately everything which is closely related with the objects of nature such as water, sky, land, plants, etc. In a scholarly content these objects of nature show up within the frame of excellent and clear sceneries which mesmerize the intellect of the reader and gives peace that the cutting edge individuals have misplaced due to the impacts of overwhelming industrialization and contamination for aimlessly seeking after

the economic development. Apart from the commendable depiction of natural beauty, ecocriticism locks in with the protection of environment and all its objects. Ecocriticism broadens its scope to sorts other than nature composing as long as the works look at ecological awareness.

Traditional Mizo songs are very simple in nature, they convey no excellent philosophy. Also missing is the logical approach to life. Mainly, they are songs about human experiences. It is not too hard to grasp the language of certain traditional songs. Most of the traditional Mizo songs have a straight forward stanza shapes and distinctive topics. The lack of inter-dependence in traditional Mizo society is the most critical feature of the poem. Every stanza is self-sufficient. The introduction and conclusion are included. Each Stanza has a message of her own. The themes of their songs are primitive-animistic conviction and their proclivities for headhunting and their adoration for those who defeated their enemies. After Christianity emerged in the Mizoram in 1894, missionaries translated foreign songs and also composed songs with a foreign taste. Mizo slowly acknowledged the unused religion of their foreign administrators. The non-natives composed and translated melodies employing a basic and rough dialect with ethical lessons which served the reason but did not appeal to the Mizo heart.

Amid this period the *Kohhran* (Church community) and pioneer Christian missionaries begun to restrict individuals to sing any kind of songs, but the melodies that announced the Christian confidence. Most of the tunes that developed amid that period were Christian songs, composed and deciphered by the Mizo artists. But, there was a covered up crave in them to sing cherish melodies particularly among the young people. They don't set out to sing love song within the open. During that transitional period, Sêrkawn concert came up in 1932. The school concert became an annual event till 1946. The teachers

working in this school at Sêrkàwn composed poems on various themes most of which were secular in nature. The poems composed for these concerts are rich in content, style and form. A large number of the poems composed by the teachers at Sêrkàwn are poems about nature. In these poems are found representations of the poets' advantageous relationship with their physical and natural environment.

The major themes of the poems of Sêrkàwn concert include the students' life, friendship, parent-child relationship, and the relationship between men, or between man and woman. But the important theme is nature (Thanmawia, *Mizo* 112). Love of nature is of a great significance in the poems of Sêrkàwn concert. Fascination of life through nature is one of the most highlights of their poems. The teachers of the Sêrkàwn concert stir the contemplations of man to the perfection of nature with respectable thoughts of life.

As an ecocriticism is a study of relationship between literature and environment, the literary works of Sêrkàwn concert have a close relationship with living and non-living environment. From the ecocritical analysis, the interdependence of man and nature is carried out by Sêrkàwn Concert *Hlate* as follows -

First, Fascination to life through nature is one of the most highlights of the poems of Sêrkàwn concert. They brought nature to an awfully tall level of fabulousness. Poets in Sêrkàwn concert were lovers of nature and they go between of nature. They interpret nature as the perfect things to feel satisfied in the mind of men. They feel that the beauty of nature isn't as it were the joy to show but too will grant joy in future. The poets of Sêrkàwn concert respects nature as the leading mother and best nurture of man and extraordinary ethical instructor. They need to secure and protected the magnificence of nature. They express the magnificence of both genuine and imaginative shapes of nature. Everything in

nature for them is full of ponder and mystery-the rising sun, the moving cloud, chirping feathered creatures, mumbling streams, blowing of winds.

Second, Poets in Sêrkàwn concert are admirers of nature. Their poems contain many descriptions and ideas of nature. They urge human beings to understand nature in order to gain happiness. The three major poets of Sêrkàwn Concert Liandala, Chhuana and Lalmama express that all natural things brings happiness, joy and delight not only for human being but for themselves too. After analytical study, the poets of Sêrkàwn concert accepted that man is without song and tune by himself, because it is nature that provides man with song to sing and lines to write. Liandala draws inspiration from flowers, wild mithum and topography of the land. Lalmama got an inspiration from gusty wind, rain, animals etc. Lalmama reflect human life from the strong wind in his poem “Virthlileng”. Nature is always a source of knowledge and wisdom to human being. Chhuana got an inspiration from places, cicada, and topography of the land. The only woman poet in Sêrkàwn concert, Nuchhungi Renthlei describes that like heavenly creatures to move their own way, human life is also moving and changing, this rotating movements brings what man future they have. The folk knowledge of their limited immediate surroundings has given away to increase knowledge about the wider physical world and alternate cultures that exist beyond their immediate surroundings. Poets in Sêrkàwn Concert depicts that natures are the close friend to human being. Their love for nature is purely sensuous and they love the beautiful sights and scenes of nature for their own sake. Poets of Sêrkàwn concert show their love of animals in their poems also. Similes and metaphors are largely drawn from nature and animals in their poems. Some animals denote the closeness of the poet with nature and employed it as a means to convey their feelings.

Third, Large numbers of poets at the Sêrkàwn concert may be considered as regional poets, and Mizoram is the place they chose for the purpose of their poems. Regionalism can be caught on as a solid feeling of pride or devotion that individuals in a locale have for that locale, regularly counting a want to administer themselves. Regional art is that which bargains with the topographical highlights, the traditions, practices, habits, manners, tradition, language and life of the individuals of a specific region. A regional artist or regional poet emphasizes the uniqueness of a particular local and presents its highlights in many ways. Poets in Sêrkàwn concert displayed Mizoram, its physical highlights, the people inhabiting the region, their habits and traditions, customs and practices appeared in their poems. They cherish their put; they express yearning and nostalgic feeling almost their places too. Liandala's "Kan Chhuana Tlang", "Zoram Nuam", "Zoram Pangpar", "Tlai Lam Hla", "Pipu Chhuahtlang Hlui," and Lalmama's "Sêrkàwn Sikul", "Virthlileng", "Phaia Phunchawng", and Chhuana's "Mim ang Pianna", "Duhte'n Laitulan Kan Lenna" and Selthuama's "Zoram Awihna" are the poems which portraits the beauty of Mizoram. These poets appreciate the panoramic beauty of Mizoram. The poets of the Sêrkàwn concert are the poets of the forest and the rivers, the peasants and their humble job, and the life of the Mizo. They take Mizoram and Mizo as a whole, they choose not only what is real and physical, but also what they think is important and what they want for the region.

Fourth, The poets of the Sêrkàwn concert are believed to affect their atmosphere in writing poetry. Environmental determinism is the belief that the environment, especially its physical factors such as land and climate, determines the patterns of human culture and social development. Environmental determinants assume that ecological, climatic and geographical influences alone are responsible for human societies and individual decisions. Furthermore, social conditions have virtually no effect on cultural growth. The topography,

the natural vegetation and the climatic condition of Mizoram provoked the people of Mizoram eagerly and enthusiastically. Mizoram does not have, as it were, high and great hills, but also wide valleys. There are various streams and lush green pastures all over Mizoram. The topography of the land, its temperature, the flora and fauna of the land are important factors that inspire poets and authors. Sêrkàwn has a pleasant climate all year round and is a land of great natural beauty. This scenic beauty, location, flora and fauna impress and inspire the poets. Poets of Sêrkàwn concert have a close relationship with nature in Sêrkàwn because of its natural vegetation, the height of the hill, the topography and the scenery, the wind blowing, the sweet smell of the flowers, the sound of birds and insects.

Fifth, One of the important subject of Sêrkàwn concert *hlate* is the love for Mizoram. Poets of Sêrkàwn concert described Mizoram as a storehouse of natural beauty with endless variety of landscape, hilly terrains, meandering streams deep gorges, rich wealth of flora and fauna. They love the pleasant climate, wildlife, thick green carpet of forest, variety of flowers and exotic orchids, picturesque hills and dales. The poets engrave the excellence of Mizoram into the heart of the Mizos through their poems. They express the love of the occupation of the Mizos, their laughter and sorrow, their culture, their belief, and their religion.

The role of place in the human world is profound. Place is a rich interplay of people and the environment. Places are a way of seeing, of understanding the world. Attachments and connections are made between people and places. The subject and emotional attachment people have to place is termed 'a sense of place'. This sense of place is also known as Topophilia. Topophilia is a term developed by the cultural geographer, Yi Fu Tuan to refer to the affective bond between people and place. He states,

As a geographer, I have always been curious about how people live in different parts of the world. But unlike many of my peers, the key words for me are not only ‘survival’ and ‘adaptation’, which suggest a rather grim and puritanical attitude to life. People everywhere, I believe, also aspire toward contentment and joy. Environment, for them, is not just a resource base to be used or natural forces to adapt to, but also sources of assurance and pleasure, objects to profound attachment and love. In short, another key word for me, missing in many accounts of livelihood, is *Topophilia*. (*Topo* xii)

“Space and Place” by Yi Fu Tuan is a study of the ways in which people feel and think about space, how they form attachments to home, neighbourhood, and nation, and how feelings about space and place are affected by the sense of time. The poets of Sêrkàwn drew their nourishment from the way within which they were attached to Sêrkàwn and also to the bio region during which they lived, the hills and dales, the rivers, and therefore the flora and fauna of Mizoram. Their songs therefore evoke a robust sense of place and in so doing underline the necessity and protect and preserve the places they sing of.

Chhuana in his song “Duhte’n Laitual Lenna” (An affectionate Dwelling Place) divulges how flora and fauna existed in the forest stirs his feeling of melancholy. He states the topography of their dwelling place wherein he would spend his childhood life which he immensely long for. He announces that his old village existed at a high place being surrounded by thick forest, where clear rivulets run down the mountain, even the sight of which would have been enjoyable. His longing for the village cannot be erased from his heart that he wishes to travel back to his childhood periods.

We can, henceforth surmise that several composers of the songs of Sêrkàwn concert unanimously agree that Mizoram is an existence of many high mountains, dense forests, clear rivers and flowers; which are the dwelling place of animals and birds whence consensus, mutual love and mutual thanksgiving emanate.

Sixth, The topography of the land, its temperature, flora and fauna of the land are the important factors to create inspirations to the poets and writers. Environmental determinists believe the sole responsibility for human cultures and individual decisions lies with ecological, climate and geographical factors. Sêrkàwn has a pleasant climate throughout the year, and is a land of natural beauty. This scenic beauty, location, flora and fauna impress and inspire the poets. Poets of Sêrkàwn concert have close relationship with nature at Sêrkàwn due to its natural vegetation, height of the hill, topography and landscape, the blowing of the wind, the sweet fragrance of the flowers, the sound created by the birds and insects.

Numerous poems which manifest the beauties of the lush green forest, which had never been cleared in the poems of Sêrkàwn concert. The idea of wilderness, signifying nature in a state uncontaminated by civilisation, is the most potent construction of nature available to New World Environmentalism (Garrard 27). The way wilderness is represented in literature and popular culture is an interesting point for many ecocritics. Liandâla in his song “Kan Chuanna Tlang” (The Hill Where We Lived) states that Mizoram is a land being blanketed by thick forests and a habitat of all kinds of living things. All kinds of animals and birds are portrayed to have enjoyed carefree life in the forest. He cannot refrain himself from staring at the woods in which deers, elephants, wild pigs and several other animals are living. In his poem “Zoram Nuam” (Pleasant Mizoram) Liandâla affirms that Mizoram is a land of thick forest, which is beautifully and brilliantly lit by the sunrise,

under which the bird frolicsomenly enjoy the tastes of the juices of flowers. All kinds of birds and animals make sounds gleefully. He expresses his wish that human being should praise God just as the living creatures praise their Creator God by way of their actions.

Lalmâma portrays the forest and the topography. He claims that wind is invisible, but is made visible by the trees in the forest, especially the swaying of the trunks of a huge Bunyan tree. The wind tremendously sways the Bunyan tree as if it is in a hurry and then asks the wind where it goes. In this song we find about the forest, trees and bamboos, the long rivers and high precipices. The Sêrkàwn village itself would have been surrounded by lush forest when the Sêrkàwn Concert was held. Nuchhungi express that Sêrkàwn being a thick forest area, there are good numbers of animals and birds wherein a man called *Awksaralapa* would hunt down animals including tigers in her song “Sêrkàwn”. She also said that Sêrkàwn situates at higher place than that of the Qutab Minar, a noted tower in India. Eagles also peacefully hover in the air over the forest in the high mountains. She affirms that they would contentedly live in the Sêrkàwn village without envying even the Londoners.

Seventh, The noteworthy subject of Sêrkàwn concert is that the teachers have incredibly appreciated the eco-aesthetic appearance of Mizoram in their poems. Aesthetics studies the ways in which human creatures encounter the world through senses. Aesthetics appreciation is not only for the characteristic environment but also for art. Natural aesthetics or eco-aesthetics may be a sort of science. It thinks about those variables which shape our understanding of the creation of nature and its objects which confer a stylish sort of fulfillment. It moreover endeavors to get it the complexity of modern aesthetics concerned with the development of the environment.

Ecoaesthetics provide to explore the aesthetic of human and human-influenced environments, especially for pursuing the aesthetics of everyday life. It also provides fruitful approaches to aesthetic appreciation of human environments. One of the most important themes of Sêrkàwn concert is description of the scenery of Mizoram, the beauty of sun rise and sun set. Liandâla express that the sun rises in the east, it over to of yonder gorgeous hill, it look like a shine of gold. Liandâla finds Mizoram much more pleasant under the rising sun which is the delight of the human being. Chhuana facinated by the rising sun from the east and he praises the beauty of rising sun. The poet asks the rising sun not to go elsewhere and shine for all the races in the world. Their songs reveals that the beauty of the flowers are added in the setting sun and all kinds of singing birds also happily make their melodious sounds of songs in the very golden times.

Most Mizo songs are related to the geographical landscape. In Mizo poetry, the Sêrkàwn concert is noteworthy for having introduced a sense and appreciation of the natural beauty of Mizoram. The poems admire the beauty of things like flowers, mountains, river valleys, the mid-flight hornbill, the gibbon apes, and the wind in nature. Poets of the Sêrkàwn Concert see the relation between man and nature. The changing season that follows the changing nature scene is often part of human life. The various seasons are connected to the different customs and traditions of the Mizos.

There are several songs which convey the beauty of heavenly creatures in the songs of Sêrkàwn concert. These heavenly bodies like stars and moon display their beauties at night making happiness to human beings and also exhibit the glory of their creator God. The sole female poet of Sêrkàwn concert, Nuchhungi in her song “Van Lam thilte” (The Heavenly Entities) underscores the beauty and adorableness of the heavenly bodies and the fact that they are absolutely delights of humankind. These are God’s creations that

they are really beautiful and alluring. The beauties of the heavenly bodies manifest the glory of the creator. She singles out all the stars by their respective Mizo names in a bid to let the coming generation remember their names.

Eighth, Beautiful sound of nature is one of the eco-aesthetics elements. The distinctive sounds just like the sounds of chirping birds, melodies of field-cricket, crying sounds of tremendous creatures, sound made by the winds, and the sound of influencing trees beneath the pressure of the winds bring almost delight to humankind. The sounds made by all the creatures of God within the right times within the right places frequently alleviate human's yearning for the pasts, and the sources of delights. A branch of science which studies these kind of sounds is known as 'Acoustic ecology', 'Ecoacoustic' or 'soundscape studies'. Acoustic ecology, sometimes called 'ecoacoustics' or 'soundscape studies', is a discipline studying the relationship, mediated through sound, between human beings and their environment (Wrightson 1). The sound of chirping birds is undoubtedly a melodious sound that when human hears that kind of sound he is mesmerized by their melodies, becomes so delightful and also affirms their close relationship.

Several songs of Sêrkàwn concert especially Liandâla's "Kan Chhuana Tlâng", (The Place Where We Lived), "Phaia Phunchawng" (A Bombacacaea Tree on Plain); Lalmâma's "Kâwlhawk Mualliam" (A Flown Away Wreathed Hornbill) and "Virthlileng" (A Gusty Wind); Chhuana's "Mim Ang Pianna" (My Birth Place) and "Kawltuchawina" (Holding Hoe); Sel̄thuama's "Zoram Awihna" (Applause to Zoram) manifest that the songs of bird, cicadas and animals can make Mizoram a pleasant land and a musically beautiful place to live and the same add the beauty of the land as well. Besides, all the wonderful sounds of the winged creatures and creatures blend the passionate sentiments of

human kind and instruct how to live within the odd ways of human lives and in this manner demonstrated to have played a fundamental portion in human life to live a wonderful life.

The sounds of the falling of rain, streaming water, dropping of water, ocean waves are the excellent sounds to be listened by human being radiated from nature. The core thesis of ecocriticism is that our current environmental concerns may provide us with a lens through which to view literature (Egan17). Few lines are seen which specify water, rain and oceans within the poems of Sêrkàwn concert.

Mizos have different kinds of musical instruments which are made of leaf, wood and bamboo. Several musical instruments are found in different poems of Sêrkàwn concert. A few writers of Sêrkàwn concert poems like Selṭhuama, Liandâla and Lalmâma declares that Mizoram is a home to different kinds of flowers, different kinds of birds and animals, thousands of beautiful rivers and hills and above and beyond this a place where one can find delights in different melodious musics. They said that they wants to be noted all over the world when he sings songs to the beautiful tunes of the musican instruments like *Lemlawi*, *Phenglawng* and *Ṭingṭang* (Mizo traditional guitar).

The sounds of breeze and wind are euphonic to human's ears, which can make rest. Mizoram being a hilly zone, breeze continuously blow all over that when a day-long laborer stands against cool breeze, it is so satisfying that it can act as a medication for the difficult wokers. The cool and delicate breezes may be satisfying to human creatures, greenery and fauna, but not breezy winds like violent winds. Liandâla, Chhuana, Lalmâma, Hlunṭhuama and some other poets of Sêrkàwn concert skilfully mentions that living in Mizoram is enjoyable and wonderful when the gentle breeze blowing with its wonderful sounds. In their songs the writers maintains that all kinds of beautiful things in Mizoram are made

perfect by the blowing of breeze. A wind brings about happiness and joy to human's lives and the sound of its blowing is melodious to men's ears as well.

From the study of Sêrkàwn concert *hlate*, large numbers of songs composed by the teachers are songs about nature. In these songs we found representations of the poet's symbiotic relationship with their physical and biological environment. Large numbers of the poets in Sêrkàwn concert are regional poet and the locale which they have chosen for the subject of their verse is Mizoram. The poetry of Sêrkàwn concert contains numerous portrayal and concepts of nature. Their poems present the close relation that man shares with nature. The relationship of the poets with their local ecosystems is of reciprocity, interdependency and equality. They composed approximately the magnificence of green forest, wonderful flowers, high slopes, stream banks, rustic scenes, wild winds, new discuss, and sun rises and sets, excellence of natures' sound. Nearly each writer in Sêrkàwn concert touched each scene of characteristic excellence. They have seen several perspectives of nature and its significance.

The ecocritical analysis of Sêrkàwn concert *hlate* carried out that how the poems depict the relationship between man and nature. Among the eighty four songs that we found in Sêrkàwn concert, a large number of thirty four poems are a poem of absolutely about nature. Twenty nine hymnals, seven folkloric poems, seven Mizo traditional poems, ballads and nostalgic poems of Sêrkàwn concert are also express the beauty of nature. The nature poems of Sêrkàwn concert awaken the thoughts of man to the loveliness of nature with noble ideas of life. Major poets of Sêrkàwn concert like Lalmâma, Liandâla and Chhuana incorporated non-human characters like trees, flowers, animals, rivers, mountains, hazy clouds, winds, couplet with their partiality with the basic strengths of nature in their poems uncover a sentimentalism that's not found in earlier Mizo verse.

Works Cited

Eagan, Gabriel. *Shakespeare and Ecocritical Theory*. Bloomsbury, 2015.

Garrad, Greg. *Ecocriticism, The New Critical Idiom*. Routledge, 2012

Thanmawia, R.L. *Mizo Poetry*. Din Din Heaven. 1998.

Tuan, Yi-Fu. *Topophilia*. Columbia University Press. Mornindside Edition. 1990

Wrightson, Kendall. "An Introduction to Acoustic Ecology" (PDF). WFAE. Archived from
<https://web.archive.org>.

APPENDIX – I
CLASSIFICATION OF SÊRKÀWN CONCERT HLATE

Sl. No.	Title of poem	Name of poet or Translator	Genre of poem	Nature of poem
1	Zokhal zai	Chhuana	Traditional	Nature poem
2	Zoram Awihna	Selhuama	Lyrics	Nature poem
3	Mim ang pianna	Chhuana	Lyrics	Nature/place
4	Haudangleng	Lalmama	Ballad	Nature/Animal
5	Phaia Phunchawng	Lalmama	Lyrics	Nature
6	Duhten Laitual Lenna	Chhuana	Lyrics	Nature/melancholy
7	Zaleng Kimna	Zadala	Lyrics	Nature/place
8	Thli Kohna	Chhuana	Ode	Nature
9	Vanhnuai Mawitu	Unknown	Lyrics	Nature
10	Darzo Sele	Liandala	Ballad	Nature/Animal
11	Zantiang	Unknown	Lyrics	Nature/firmament
12	Kumsul Lo Her	Liandala	Lyrics	Nature/nostalgia
13	Kan Chhuana Tlang	Liandala	Lyrics	Nature
14	Zoram Pangpar	Liandala	Lyrics	Nature
15	Zoram Nuam	Liandala	Lyrics	Nature
16	Pipu Chhuahtlang Hlui	Liandala	Lyrics	Nature/Place
17	Tlai lam Hla	Liandala	Lyrics	Nature
18	Hnutiang Mual Liam	Liandala	Lyrics	Nature/nostalgia
19	Evening and Morning	Unknown	Lyrics	Nature
20	Kawlhawk Mual Liam	Lalmama	Ode	Nature/Animal
21	To Haw	Lalmama	Lyrics	Nature
22	Sêrkàwn Sikul	Lalmama	Lyrics	Nature/Place
23	Tlaini Kawl a liam a	Lalmama	Hymn	Nature/Hymn
24	Chung Mu Vanlai	Unknown	Ballad	Nature/Animal
25	Virthileng	Lalmama	Ode	Nature
26	Van Lam Thilte	Nuchhungi	Lyrics	Nature/Firmament

27	Turni leh Virthli	Hlunthuama	Ballad	Nature
28	Phawngpui Tlang	Hanga	Lyrics	Nature/Place
29	Hostel Run Pui	Hanga	Lyrics	Nature/Place
30	Siktui Thiang	Unknown	Lyrics	Nature
31	Kawrnu	Chhuana	Lyrics	Nature/culture
32	Kawltuchawia	Chhuana	Lyrics	Nature/culture
33	Chhura leh Nahaia	Chhuana	Ballad	Nature/culture
34	Ngun	Unknown	Lyrics	Place/Nostalgia
35	Ka Laina ber Immanuela	Chhuana	Hymn	Hymn
36	Fak r'u Immanuela chu	Unknown	Hymn	Hymn
37	Lui thim ral ram	Selthuama	Hymn	Hymn
38	Zuanguin Jum r'u	Lalmama	Hymn	Hymn
39	Fakna Hla	Unknown	Hymn	Hymn
40	Lalpa Tlangah	Lalmama (tr)	Hymn	Hymn
41	Kan kulhpui nghet	Lalmama (tr)	Hymn	Hymn
42	Nunhlui Puang ang	Lalmama (tr)	Hymn	Hymn
43	Lo kal ula min sunpui r'u	Lalmama	Hymn	Hymn
44	Pathian Fakna	Liandala	Hymn	Hymn
45	Vesper No 1	Unknown	Hymn	Hymn
46	Vesper No 2	Unknown	Hymn	Hymn
47	Lalpa Kristian nih ka duh e	Unknown (tr)	Hymn	Hymn
48	Thlirtu, Min hrilh rawh	Unknown	Hymn	Hymn
49	Chatuan Ram	Unknown	Hymn	Hymn
50	Chawimawi Rawh u	Unknown	Hymn	Hymn
51	Lalpa, nangin I fa bo	Unknown	Hymn	Hymn
52	Naupangte Thian Tha	Unknown	Hymn	Hymn
53	Lal Duhawm Vahvaihna	Lalmama	Hymn	Hymn
54	Mual an Liam (Negro Spiritual)	Lalmama (tr)	Hymn	Hymn
55	Bawngin Rawn Pan r'u	Lalmama	Hymn	Hymn
56	Ka Lalpa an Khenbeh laiin	Lalmama	Hymn	Hymn
57	Min tawngtaisak rawh u	Lalmama	Hymn	Hymn

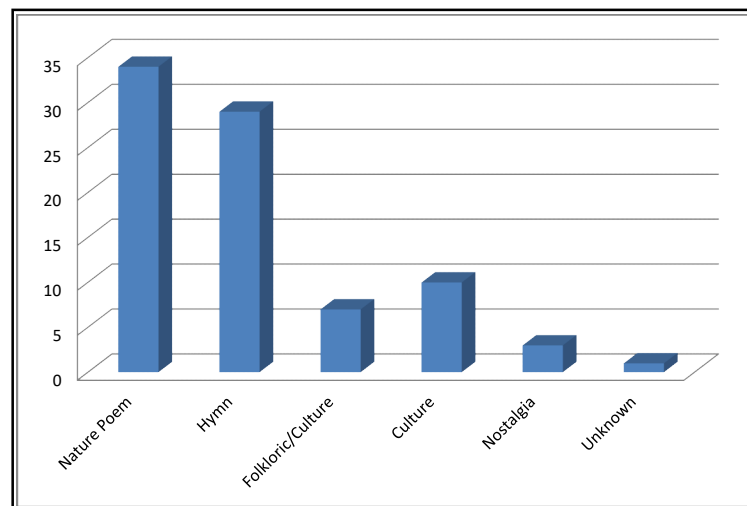
58	God Dave The King	Unknown	Hymn	Hymn
59	Ral ram kalte	Unknown	Hymn	Hymn
60	Lalpa Tlangte chu	H.W.Carter	Hymn	Hymn
61	Khawvel A hmangaih	Unknown	Hymn	Hymn
62	Hnehtu Lal	Zadala	Hymn	Hymn
63	Hnehna Ni Ropui	Unknown	Hymn	Hymn
64	Chhura Hraichawi	Unknown	Ballad	Folkloric/culture
65	Chhura Lenrual	Chhuana	Ballad	Folkloric/culture
66	Turkey Ram Chhura	H.W.Carter	Ballad	Folkloric/culture
67	Chhura Sangha Vua	Lalmama	Ballad	Folkloric/culture
68	Chhura Lengui	Liandala	Ballad	Folkloric/culture
69	Chhura Rawngbawl	Chhuana	Ballad	Folkloric/culture
70	Chhura Aium	Hlunthuama	Ballad	Folkloric/culture
71	Valdawngthlawna	Lalmama	Ballad	Culture
72	Pawnto Hla	Saizawna	Traditional	Culture
73	Thai Bawih Hla	Lalmama	Satire	Culture
74	Nau Awih Hla	Unknown	Traditional	Culture
75	Zungzal Rientuen Ko (Pawi)	Unknown	Lyrics	Culture
76	Lawmnak Thlam (Pawi)	Unknown	Lrics	Culture
77	Nauawih Hla-I	Saizawna	Traditional	Culture
78	Ka chun sakmel	Chhuana	Elegy	Nostalgia
79	Sêrkâwn Sikul	Raltawna	Lyrics/Elegy	Nostalgia
80	Nghilhni I awm Lovanga	Lalmama	Ballad	Nostalgia
81	Val Uang Thlawn	Chhuana	Ballad	Culture
82	Tleitir Val Tingtam Tum Thiam	Darchhunga (Tr)	Ballad	Culture
83	Zirtirtuho	H.W.Carter	Ballad	Culture
84	Vang Khaw Pela	Unknown	Lyrics not found	-

APPENDIX – II

SUMMARY OF CLASSIFICATION OF
SÊRKÀWN CONCERT HLATE IN TERMS OF THEME OF POEM

Sl. No	Theme of Poem	Number of Poems
1	Nature Poem	34
2	Hymn	29
3	Folkloric/Culture	7
4	Culture	10
5	Nostalgia	3
6	Unknown	1
Total		84

APPENDIX – III

HISTOGRAM OF CLASSIFICATION OF
SÊRKÀWN CONCERT HLATE IN TERMS OF THEME OF POEM

APPENDIX – IV

THREE MAJOR POETS – CHHUANA, LALMAMA & LIANDALA. NUMBERS OF
THEIR COMPOSED AND TRASLATED POEMS DURING SÊRKÀWN CONCERT

Sl. No	Name of Major Poets	Number of Poems Written and Translated
1	Lalmama	21
2	Chhuana	12
3	Liandala	10

APPENDIX – V

SOME PHOTOGRAPHS OF SERKAWN SCHOOL AND STUDENTS

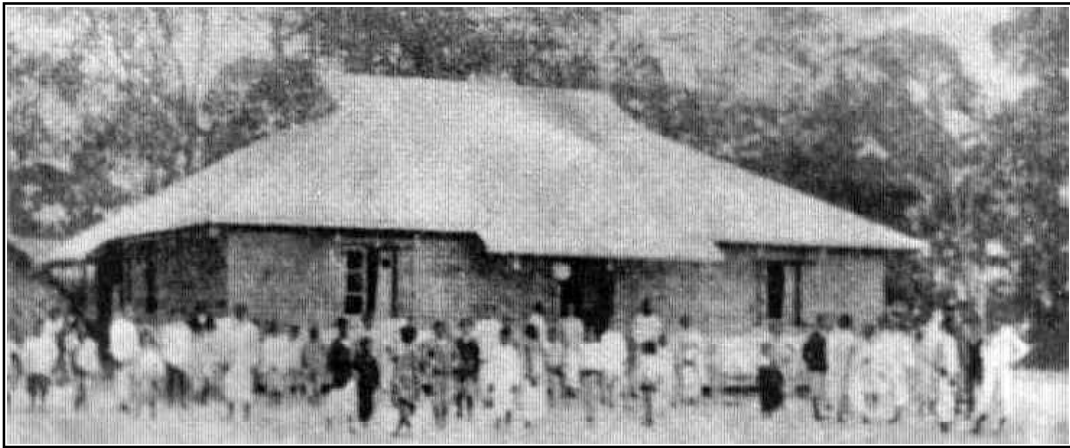


Photo 1 : Serkawn School (sikulpui)
(Courtesy: Baptist Higher Secondary School)



Photo 2 : Students and Teachers of Serkawn Middle School, 1932
(Photo credit: Lalhmingthanga Colney)

LOWER PRIMARY EXAMINATION, 1904.

	Name	Village	Aithmetic.	Geography	Zimithbu	Reading & Dictation	Total	Order
			100	100	100	50		
							350	
1.	Chuawhena		88	84	75	71	288	1
2.	Htianduna		89	82	52	22 1/2	243 1/2	2
3.	Htianga		96	90 1/2	62	17 1/2	218	3
4.	Khawnginga		82	66 1/2	51	18 1/2	201	4
5.	Thangvella	Khawngbawik	67	57	63	17	190 1/2	5
6.	Lala		67	50	51	22 1/2	189	6
7.	Hauva	Khawngbawik	67	50	46	26	179	7
8.	Ruma		38	65	57	20	175	8
9.	Hualngaa	Lungleh	61	45	26 1/2	15	160 1/2	9
10.	Raalinga		50	57	52	7 1/2	148 1/2	10
11.	Laituma		39	46	29	13 1/2	127 1/2	11
12.	Manga		32	52	25	20	109	12
13.	Saipawla		21	46	43	22 1/2	102 1/2	13
14.	Seiluaia	Lungleh	30	44	18	13	95	14
15.	Seizawna	Khawngbawik	35	47	26	17	125	15
16.	Zanawia	Lungleh	42	42	42	29	155	16
17.	Thanchingia		26	39	42	17 1/2	124 1/2	17
18.	Khawdina	Lungleh	50	32	27	12	121	18
19.	Thangqhina		26	39	18	25 1/2	118 1/2	19
20.	Thalphunga	Senkawn	20	36	39	20 1/2	115 1/2	20

COUNTERSIGNED by *[Signature]*
 Inspector of Schools
 Lunalei District, H. K. School

Photo 3 : Students Examination Result of Sêrkawn Middle School in 1904 (courtesy: Endangered Archives Programme "Sêrkawn Middle School Results, with effect from 1904. [1904-1952]"). British Library. <https://eap.bl.uk/archive-file/EAP454-15-1>

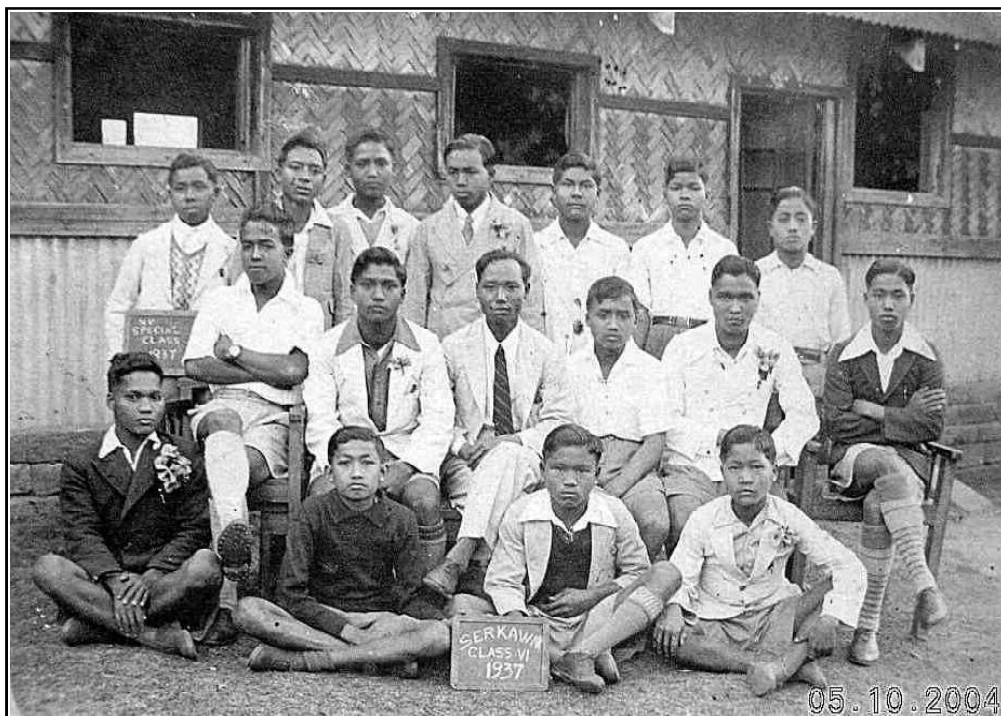


Photo 4 : Students and some teachers of Sêrkawn Middle School, 1937 (Courtesy: Baptist Higher Secondary School)

Bibliography

1. Primary Sources:

Biaksanga, R. *Nuchhungi Renthlei Thu leh Hla*. R.Biaksanga te Unau, 2010

Lalzuithanga, F & Lalhmingthanga Colney, editors. *Sêrkâwn Lalmâma*. K.L. Offset Printers, 2018

Thanzawna, R.L and R.Raltawna, editors. *Sêrkâwn Concert Hlate*. Lalhmingthanga Colney, 2003

Saingena. *Pipu Chhuahtlang Hlui : Pu Liandâla Hlaphuah Leh A Chanchin Ama Ziak (Autobiography)*. Saingena, 2001

2. Secondary Sources:

Abrams, M.H. & Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2012.

Anderson, Herbert. *Among The Lushais*. The Carey Press, 1914.

Almono, Farina. *Soundscape Ecology: Principles, Patterns, Methods and Applications*. Springer. 2014.

Almono, Farina and Stuart H. Gage, editors. *Ecoacoustics : The Ecological Role of Sounds*.Willie, 2017

Ashcroft, Bill et al., *Post Colonial Studies - The Key Concept*. 3rd Edition, Roudledge, 2013

Baldick, Christ. *Oxford Dictionary of Lieterary Terms*. Oxford Universit Press. 2008.

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. Routledge, 1991.

Berleant, Arnold. *The Aesthetics and Environment*. Temple University Press, 1995.

- Barry, Peter. *Begining Theory: An Introduction to Literary and Cultural Theory*. Viva Books. 2012.
- Broszimmer, Franz J. *Ecocide: Ashort History of the Mass Extinction of Species*. Pluto Press, 2002.
- Buell, Lawrence. *The Environmental Imagination*. Cambridge, Harvard university Press.1995
- . *The Environmental Imagination. Nature Writing and Formation of American Culture*. The Belknap Press of Harvard UP, 1995.
- . *The Future of Environmental Criticism : Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.
- . *The Environmental Imagination*. Harvard university Press,1995.
- Bullard, Robert D, editor. *Confronting Environmental Racism: Voices from Grassroots*. Boston: South End P, 1993.
- Carlson, Allen. *Routledge Encyclopedia of Philosophy*. Taylor and Francis, 2011.
- , *Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture*. Routledge, 2000
- Chandra, N.D.R, editor. *Contemporary Literature (Theory and Practice)*. Author Prss Global Network, 2005
- Chandra, Joseph and K.S. Antony Samy. *Classical to Contemporary Literary Theory. A Demystified Approach*. Atlantic Publishers and Distributors, 2012.
- Chakroborty, M. *Principles of English Rhetoric and Prosody*. Word Press, 2009.
- Chaudhury, Una and Shonni Enelow, Editors. *Research Theatre, Climate Change, and The Ecocide Project*. Palgrave Macmillan, 2014.
- Chinzah, Sangliankhuma. *Jubilee Bible School Sêrkawn Chanchin*. TM Offset, 2015.

- . *Mizorama Missionary Hmasa Ber Sap Upa (Rev. F.W.Savidge) leh Pu Buanga (Rev. J.H.Lorrain) te Thlan Zawnychhuaha Cheithat A Nih Dan*. TM Offset, 2018.
- Childs, Pater and Roger Fawler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006
- Coles. *Dictionary of Literary Terms*. Chaman Enterprise, 1991.
- Cressweel, Tim. *Place: An Introduction*. Blackwell Publishing, 2004.
- Crosby, Alfred W. *Ecological Imperialism : The Biological Expansion of Europe, 900-1900*. Cambridge University Press, 1987.
- Cronon, W. et al. editors, *Under an Open Sky: Rethinking America's Western Past*. W. W. Norton and Company, Inc, 1993.
- Cuddon, J.A. *The penguin Dictionary of Literary terms and Literary Theory*. Penguin Books, 2013
- Das, Shruti, editor. *Re-Thinking Environment: Literature, Ethics and Praxis*. Authors Press, 2017.
- Dawngliana, CMS, editor. Indian Republic Golden Jubilee Souvenir. Lalthanmawia, C, 2000.
- Drengson, Alan and Inoue, Yuichi et. al, editors, *The Deep Ecological Movement: An Introductory Anthology*. North Atlantic Books, 1995.
- Dobbie, Ann B. *Theory into Practice and Introduction to Literary Criticism*. Cengage Learning, 2012.
- Eagan, Gabriel. *Shakespeare and Ecocritical Theory*. Bloomsbury, 2015.
- Garrad, Greg. *Ecocriticism, The New Critical Idiom*. Routledge, 2012.
- . editor, *The Oxford Handbook of Ecocriticism*. Oxford University Press. Reprinted, 2017
- . *Teaching Ecocriticism and Green Cultural Studies*. Palgrave Macmillan, 2012

- Goel, Aruna. *Environment and Ancient Sanskrit Literature*. Deep and Deep Publications, 2003.
- Glottfelty, Cheryll et al, editors. *The Ecocriticism Reader : Landmark in the Ecology*. University of Georgia, 1996
- Gosh, Ranjan K. *Essays in Lietarary Criticism*. Springer Nature, 2018.
- Grolier Incorporated. *Encyclopedia Americana*. Connecticut: Grolier Incorporated. 1984.
- Hauhna, Mafaa. *Hringnun Hrualhru : Thu Haw lam leh Kal Lam*. Samaritan Printers, 2018.
- Hminga, C.L. *Mizoram Baptist Kohhran Chanchin*. BCM Publication Board, 2003.
- . *The Life and the Witness of the Churches in Mizoram*. Baptist Church of Mizoram, Literature Committee. 1987.
- . *Baptist Zosap Missionary-te*. Baptist Church of Mizoram, Baptist Publication Board, 2013.
- Hlondo, Zaichhawna, *A study of the cultural factors in the foreign missions thinking of the Mizoram Presbyterian Church*. A Ph.D Thesis of the University of Birmingham. 2011.
- Hluna, JV. *Mizoram Welsh Missionaryte Chanchin* (Revised and Enlarged). Synod Literature and Publication Board. 2016.
- Holsinger, Bruce, editor. *New Literary History*. Vol. 30, No. 3. The Johns Hopkins University Press, 1999
- Hugan, Graham and Tiffin, Helen. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge, 2015.
- Ijeoma, Agbanusi Nneka. *Themes and Imagery in Selected Romantic Poems*. Privately Published, 2011.

Jha, Shivani. *Ecocritical Readings, Rethinking Nature and Environment*. Partridge India, 2015.

Jose, Walter and Wendy Olmsted, editors. *A Companion to Rhetoric and Rhetorical Criticism*. Blackwell Publishing, 2004.

Keivom, L. *Zoram Khawvel 3*. MCL Publication. 2nd Edition, 2019.

Kipgen, Mangkhosat. *Christianity and Mizo Culture*. Mizo Theological Conference. 1997.

Khiangte, Lalthuagliana. *Mizos of the North East India (An introduction to Mizo Culture, Folklore, Language and Literature)*. LTL Publication. 2008.

---. editor. *Thuhlaril*. LTL Publications, 1997.

---. *Mizo Songs and Folktales*. Sahitya Akademi. Literature in Tribal Languages & Oral Tradition. 2018.

Krech, Shepherd et al. editors. *Encyclopaedia of world Environmental History*. Routledge, 2004

Kulkarni, Anand B and Ashok G.Chaskar. *An Intriduction to Literary Theory and Criticism*. Orient Blackswan. 2015.

Lalthangliana, B. *Mizo Literature (Mizo Thu Leh Hla)*. 2nd Edition. MC Lalrinthanga, 2004

---. *Pi Pu Chhuahtlang: Studies in Mizo Culture and Folktales*. Hrangbana College. 1998.

---. *Culture and Folklores of Mizoram*. Government of India, Ministry of Broadcasting, Publication Division, 2005.

---. *Mizo Chanchin (A short Accounts & Easy Reference of Mizo History)*. RTP Press, 2019.

---. *A Brief History and Culture of Mizo*. B.Lalthangliana, 2014

Lanza, Robert and Bob Berman. *Biocentrism: How Life And Conciousness Are The Keys To Understanding The True Nature of The Universe*. Benbella Books, 2009.

- Lethwaite, G. *Environmentalism and Determinism: A Search for Clarification*. Ann. Assoc. Am. Geog., 1966.
- Light, Andrew and Holmes Rolson, editors. *Environmental Ethics : An Anthology*. Wiley-Blackwell, 2012.
- Lindenmeyer, D. & M.Burgman, *Practical Conservation Biology*. CSIRO Publishing, 2005
- Lalrinmawia, editor. *Sêrkàwn Centenary Souvenir 1903-2003*. Centenary Souvenir Committee, 2003.
- Lalzama, *Mizo Language and Literature : Emergence and Development (Contribution of Christian Missionaries from 1897-1947)*. Pachhunga University College. Mizo Department, 2017.
- Lalzuithanga, F & Lalhmingthanga Colney, editors. *Sêrkàwn Lalmâma*. KL Offset Printers, 2018.
- Llyod, J.M. *History of The Church in Mizoram: Harvest in the Hills*. Synod Publication Board, 1991.
- . *On Every High Hill (repinted)*, Synod Publication Board, 1984.
- Leopold, A. *A Sand County Almanac*. Oxford University Press, 1949.
- Levinson, Jerrold, editor. *The Oxford Handbook of Aesthetics*. Oxford University Press, 2005.
- Love, Glen A. *Practical Ecocriticism : Literature, Biology, and the Environment*. University of Virginia Press, 2003.
- Malsawmdawngliana & Rohmingmawii, editors. *Mizo Narratives : Accounts From Mizoram* Scientific Book Centre, 2018
- Malik, R.S. and Jagdish Batra. *A New Approach to Literary Theory and Criticism*. Atlantic Publishers and Distributors, 2019

Merchant, Carolyn. *The Death of Nature : Woman, Ecology and the Scientific Revolution*.

Harper Collins, 1980.

Mellor, Anne K. Richard E. Matlar, editors. *British Literature: 1780-1830*. Boston : Heinle,

1995.

Meyer, William B. and Dyland M.T. Guss. *Neo-Environmental Determinism: Geographical Critiques*. Palgrave Macmillan, 2017.

Morton, Timothy. *Ecology Without Nature : Rethinking Environmental Aesthetics*. Harvard University Press, 2007.

Nayer, Pramod K. *Contemporary Literary and Cultural Theory : From Structuralism to Ecocriticism*. Dorling Kindersley (India), 2016.

---. *From Text to Theory. A Handbook of Literary Cultural Theory*. Viva Books. 2017.

---. *Postcolonial Literature. An Introduction*. Pearson 2008.

---. *Literary Theory Today*. Prestidge Books, 2011.

Naess, Arne. *The Deep Ecological Movement: Some Philosophical Aspects*. Springer, Dordrecht, 2005.

O'Brien, Susie. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge, 2009.

Pachau, Rintluanga. *Mizoram: A Study in Comprehensive Geography*. Northern Book Center, 2009.

Pojman, Louis P, et al., editors. *Environmental Ethics: Readings in Theory and Application*. Cengage Learning, 2008.

Porteous, J. Douglas. *Environmental Aesthetics: Ideas, Politics and Planning*. Routledge, 1996.

Raltawnga, translator. *BMS Rawngbawlna Reports 1901-1938*. Baptist Publication Board, 2014.

- Rangarajan, Swarnalatha. *Ecocriticism : Big Ideas and Practical Strategies*. Orient BlackSwan, 2018.
- Ross, Andrew. *Strange Weather: Culture, Science and Technology in the Age of Limits*. Verso, 1991.
- Rickett, W. Allyn, translator. "*Guanzi: Political, Economic and Philosophical Essay From Early Chiona : A study and Translation Volume II*". Princeton Library of Asian Translation, 1998.
- Sailo, Lalrammuana. *Mizo Thueh Hla Zirchianna*. Mizoram Images Publication, 2019.
- Saiaithanga. *Mizo Kohhran Chanchin*. Mizo Theological Literature Society, 10993
- Sangkhuma, ZT. *Missionaryte Hnuhma*. MC lalrinthanga. lengchhawn Press. 1995.
- Sarkar, Parama. *Postcolonial Literatures*. Orient Blackswan. 2016.
- Session, G, editor. *Deep ecology for the Tewnty-First Century : Readings on the Philosophy and Practice of the New Environmentalism*. Shambala, 1995.
- Seturaman, V.S. et. al. editors. *Practical Criticism*. Macmillan. 2011.
- Singh, O.P. *State of Environment Report of Mizoram 2016*. Department of Environment, Forests and Climate Change Government of Mizoram, 2016.
- Smith, W. *The War on Humans*. Discovery Institute Press, 2014.
- Stamps, Arthur E. *Psychology and the Aesthetics of the Built Environment*. Springer, Science+ Business Media, 2000
- Sturgeon, Noel. *Ecofeminist Natures: Race, Gender, feminist Theory and Political Action*. Routledge, 1997.
- Sumathy, U. *Ecocriticism in Practice*. Sarup Book Publishers, 2009
- Thanmawia, R.L. *Lung Min Lentu*. Din Din Heaven, 2006.
- . *Mizo Poetry*. Din Din Heaven. Din Din Heaven, 1998.
- . *Chuailo Vol II*. Din Din Heaven, 2010.

- . *Chuailo Bu thumna*. Din Din Heaven, 2015.
- Tuan, Yi Fu. *Topophilia (A study of environmental Perceptions, Attitudes, and Values)*. Columbia University Press, 1990.
- . *Space and Place : The Perspective of Experience*. University of Minesota Press, 2018.
- . *Topophilia*. Columbia University Press. Mornindside Edition. 1990
- Vanlallawma, C. *Tun Kum Za Chhunga Mizo Hnam Puipate (1894-1994)*. MC Lalrinthanga, 1994.
- Vareshwar, Prakash and Sharma, Nupur. *Aesthetics (The nature and Expression of Beauty)*. Krishna Prakasan Media, 2001.
- Waugh, Patricia, editor. *An Oxford Guide to Literary Theory and Criticism*. Oxford University Press, 2013.
- Washington, H. *Human Dependence on Nature: How to Help Solve the Environmental Crisis*. Routledge, 2013
- Washington, H. *Demystifying Sustainability: Towards Real Solutions*. Routledge, 2014
- Wright, James D. *International Encyclopedia of the Social & Behavioral Sciences* (2nd Edition). Elsevier, 2015.
- Woodthrope, R.G. *The Lushai Expedition 1871-1872*, Hurst and Blackett Publishers, 1873
- Woods, Tim. *Beginning Posrmodernism*. Viva Books. 2017.
- Zaihmingthanga. *The History of Christianity in Mizoram (1944-1994)*. Lengchhawn Press, 2016.
- Zama Ch. Margaret and Vanchiau, C.Lalwmpuia. *After Decades of Silence ; Voices from Mizoram (A brief Review of Mizo Literature)*. Amber Books. 2016
- Zawla, K. *Mizo Pipute Leh An Thlahte Chanchin*. Zomi Book Agency, 1993.
- Zivkovic, Nenand. *Working and Living Environmental Protection Vol. 3, No. 1*. Facta Universitatis, 2006

Zoramdinthara, et al. editors. *Nuchhungi Renthlei leh Naupang Literature (Understanding Children's Literature of Nuchhungi Renthlei: Approaches and Systems)*. Pachhunga University College, Mizo Department, 2018.

---. et al. editors. *Hlamawi Kutpui Sérkawn Concert (A Literary Approach)*, Pachhunga University College, Mizo Department. 2017

3. Electronic Sources:

Alexande, David E. *Environmental Determinism*. In: *Environmental Geology*. Encyclopedia of Earth Science. Springer, Dordrecht. 1999. https://link.springer.com/reference-workentry/10.1007%2F1-4020-4494-1_112

Almo, Farina. *Ecoacoustics: A Quantitative Approach to Investigate the Ecological Role of Environmental Sounds*. <https://www.mdpi.com/2227-7390/7/1/21/html>

Baptist Church of Mizoram. Baptist Church of Mizoram. <https://www.mizobaptist.org/education-department/>

Bhatti, Faizan. "The Minstrel Boy (Explanation with Reference to Context)" <https://notesforpakistan.blogspot.com/2009/09/minstrel-boy-explanation-with-reference.html?mT1>

Briney, Amanda. "What Is Environmental Determinism?" ThoughtCo. [thoughtco.com/environmental-determinism-and-geography-1434499](https://www.thoughtco.com/environmental-determinism-and-geography-1434499).

Devall, Bill and George Sessions. "Deep Ecology". *Environmental Ethics: Readings in Theory and Application*. edited by Louis P. Pojman et al. Cengage Learning. 2008. pp 231-237

Elliott, Lorraine. "Ecoterrorism". *Encyclopedia Britannica*. <https://www.britannica.com/topic/ecoterrorism>.

Jimmy, Neema Bagula. *Ecocriticism Approach to Literary Text Interpretation*. International Journal of Innovation and Scientific Research. ISSN 2351-8014 Vol. 18 No. 2 Oct. 2015, pp. 369-378. <http://www.ijisr.issr-journals.org/>

Johnson, Loretta. “*Greening the Library: The Fundamentals and Future of Ecocriticism*”. PDF. https://www.asle.org/wp-content/uploads/ASLE_Primer_GreeningLibrary.pdf

Harry, Debra. *Biocolonialism and Indigenous Knowledge in United Nations Discourse*. Griffith Law Review. pp 702-728 <https://www.tandfonline.com/doi/abs/10.1080/10383441.2011.10854717>

Heimer, Hakon. *Topophilia and Quality of Life: Defining the Ultimate Restorative Environment*. Environmental Health Perspective. 2005. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1277882/>

Mazel, David. “*American Literary Environmentalism as Domestic Orientalism*”. The Ecocriticism Reader : Landmark in the Ecology. edited by Glotfelty, Cheryll et al. University of Georgia. 1996. pp 137-148.

Mallary, Kelly. “*Aesthetics Comcept in Literature*”. <https://study.com/academy/lesson/aesthetic-concepts-in-literature.html>.

Mishra, Sandip Kumar. “*Ecocriticism: A Study of Environmental Issues in Literature*”. BRICS Journal of Educational Research, October-December 2016, Vol - 6, Issue - 4. pp 168-170.

Myles, Catherine. *Ecofeminism: Sociology and Environmentalism*. Encyclopedia Britanica. <https://www.britannica.com/topic/ecofeminism>

Nambrol, Nasrullah. “*Ecocriticism : An Essay*”. Literary Theory and Criticism. <https://literariness.org/2016/11/27/ecocriticism/>

Olivier, Rancois. *The Gay of the Land: Queer Ecology and The Literature of the 1960s*.

789 East Eisenhower Parkway P.O. Box 1346 Ann Arbor, MI 48106 - 1346

(Stellenbosch University <http://scholar.sun.ac.za>)

Pavan, Gianni. "What is Ecoacoustic". International Society of Ecoacoustics (ISE). <https://sites.google.com/site/ecoacousticssociety/about>

Sarma, Biswajit e al. "Detection of Mizo Tones." PDF file. https://www.researchgate.net/publication/281631763_Detection_of_Mizo_Tones

Shanthi, P. Varaprasadam Christi."Eco-aesthetics in Judith Wriht's Poetry". *Ph.D dissertation*. Madhurai Kamaraj Uviversity. 2013. https://shodhganga.inflibnet.ac.in/bitstream/10603/133380/1/01_title.pdf

Shaw, Alan. "Sheer poetry in the lakes: Grasmere really is 'the loveliest spot man hath ever found'". *The Sunday Post*. <https://www.sundaypost.com/fp/%E2%80%8Bsheer-poetry-in-the-lakes-grasmere-really-is-the-loveliest-spot-man-hath-ever-found/>

Srilatha, G. An Ecocritical study of Hemingway's Short Story. 2011. Sri Padmavathi Mahila Vishvavidyalayam. *Ph.D dissertation*. <http://shodhganga.inflibnet.ac.in/handle/10603/6722>

Smillie, Mark. "Biocentric (Life-Centered) Ethics". Carroll College. Archived from the original on 6 November 2012. Retrieved 2 November 2012.

Suttie, Jill. "How Nature Can Make You Kinder, Happier, and More Creative". Greater Good Magazine. https://greatergood.berkeley.edu/article/item/how_nature_makes_you_kinder_happier_more_creative

Thanzawna, R.L. "Glimpses of Mizo Literature". Mizo Writing in English. Zualtei Poonte. <http://mizowritinginenglish.com/2008/02/glimpses-of-mizo-literature-rl.html>

Tosic, Jelica. *“Ecocriticism - Interdisciplinary Study of Literature and Environment”*.

Working and Living Environmental Protection Vol. 3, No 1, 2006. Facta

Universitatis. edited by Nenad Zivkovic. pp. 43 – 50

BRIEF BIODATA

Name : H.Laldinmawia
Father's Name : H.Lalremtluanga
Mother's Name : R.Lalpianthangi
Address : Chanmari, Aizawl. Siamliani Building
H.No. F-74/B
Mobile Number : 9862324588
Email : dmahlondo@gmail.com
Designation : Assistant Professor, Department of Mizo
Pachhunga University College

Educational Qualifications :

Qualification	Year of passing	Board/ University	Division/ Grade	Percentage
HSLC	1996	MBSE	III	49.40
HSSLC	1999	MBSE	II	51.60
B.A.	2002	MZU	I	69.85
M.A	2004	MZU	II	57.75
Post Graduate Diploma in Journalism and Mass Communication	2013	IGNOU	II	59.64

List of Book Publication

Sl. No	Name of Book	Year	Publication details (Place/ Publishers) with ISBN/ISSN
1.	Zirna Chawisangtu Pachhunga : The Architect of the Nation's Treasure - <i>Editor</i>	2021	978-81-947674-6-6
2.	Zaikung Thar Vol - IV (21 st Century Mizo Poetry Series) published by Mizo Poetry Society - <i>Editor</i>	2021	978-81-947674-5-9

3.	Literature Lamtluang (Classical to Contemporary Literary Theory and Criticism : An Introduction) - <i>Sole Author</i>	2020 (3rd Edition)	978-81-944202-4-8
4.	Nuchhungi Renthlei leh Naupang Literature (Understanding Children's Literature of Nuchhungi Renthlei : Approaches and Systems) - <i>Editor</i>	2018	978-81-938727-0-3
5.	Lungleng (A Study of Pachhunga University College Adopted Village) - <i>Editor</i>	2019	978-81-939844-2-0
6.	Hlamawi Kutpui Serkawn Concert : A Literary Approach - <i>Editor</i>	2017	978-81-287000-4-0
7.	Zotawng : Nihphung, Dinmun leh Hmathlir - <i>Editor</i>	2013	Nil
8.	Fam Rohlu (Critical Study of Selected Mizo Poets) - <i>Editor</i>	2012	Nil

PARTICULARS OF THE CANDIDATE

NAME OF CANDIDATE : H.LALDINMAWIA
DEGREE : Ph.D
DEPARTMENT : MIZO
TITLE OF THESIS : AN ECOCRITICAL ANALYSIS OF
SÊRKÀWN CONCERT HLATE
DATE OF ADMISSION : 16th AUGUST, 2016
APPROVAL OF RESEARCH PROPOSAL :
1. DRC : 11th APRIL, 2017
2. BOARD OF STUDIES : 27th APRIL, 2017
2. SCHOOL BOARD : 26th MAY, 2017
MZU REGISTRATION NO. : 1725 of 2001-02
Ph.D REGISTRATION NO. & DATE : MZU/Ph.D/967 of 26.05.2017
EXTENSION (IF ANY) : N.A

(Prof. R.L. THANMAWIA)

Head

Department of Mizo

AN ECOCRITICAL ANALYSIS OF SERKAWN CONCERT HLATE

(ABSTRACT)

A THESIS SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

H.LALDINMAWIA
MZU REGN NO. 1725 of 2001-02
Ph.D REGN NO. MZU/Ph.D./967 of 26.05.2017



DEPARTMENT OF MIZO
SCHOOL OF EDUCATION AND HUMANITIES
DECEMBER, 2020

AN ECOCRITICAL ANALYSIS OF SERKAWN CONCERT HLATE

(Abstract)

By
H.LALDINMAWIA
Department of Mizo

Supervisor
Prof. R.L. Thanmawia

Submitted
in partial fulfillment of the requirement of the Degree for
Doctor of Philosophy in Mizo of Mizoram University, Aizawl

AN ECOCRITICAL ANALYSIS OF SERKAWN CONCERT HLA TE

(Abstract)

Sêrkàwn Concert was organised during 1932 to 1946 in the last week of August or the first week of September every year. The Concert was one of the most important and valuable literary movement in Mizo literature, it produced several literary genres like drama, poetry, chanting etc. The students of Sêrkàwn Middle English School used to sing a new secular songs composed by their teachers in this concert. Not only the vocal choir, the students also displayed dramas, recited some new songs and exhibited some musical instruments to entertain the audiences. Many people from Sêrkàwn and Lunglei used to attend the concert every year.

The concert was very rich in terms of poetry, drama, music etc. But the study should be confined and circumscribed only in 'Sêrkàwn Concert *Hlate*'. '*Hla*' in Mizo simply means song - 'sung to a tune'. In assessing the extent to which '*Hlate*' is a plural form of '*Hla*', it can be described as 'songs' or 'poetry' composed and sung during the Sêrkàwn Concert.

Traditional Mizo songs are very simple in nature, they convey no excellent philosophy. There is rarely logical approach to life. Mainly, they are songs about human experiences. It is not too hard to grasp the language of certain traditional songs. Most of the traditional Mizo songs have a straight forward stanza shapes and distinctive topics. The lack of inter-dependence in traditional Mizo society is the most critical feature of the poem. Every stanza is self-sufficient. The introduction and conclusion are included. Each Stanza has a message of her own. The themes of their songs are primitive-animistic conviction and their proclivities for headhunting and their adoration for those who defeated their enemies. After Christianity emerged in the Mizoram in 1894, missionaries translated foreign songs and also composed songs with a foreign taste. Mizo slowly acknowledged the unused religion of their foreign administrators. The non-

natives composed and translated melodies employing a basic and rough dialect with ethical lessons which served the reason but did not appeal to the Mizo heart.

Amid this period the *Kohhran* (Church community) and pioneer Christian missionaries began to restrict individuals to sing any kind of songs, but the melodies that announced the Christian confidence. Most of the tunes that developed amid that period were Christian songs, composed and deciphered by the Mizo artists. But, there was a covered up crave in them to sing cherish melodies particularly among the young people. They don't set out to sing love song within the open. During that transitional period, Sêrkàwn concert came up in 1932. The school concert became an annual event till 1946. The teachers working in this school at Sêrkàwn composed poems on various themes most of which were secular in nature. The poems composed for these concerts are rich in content, style and form. A large number of the poems composed by the teachers at Sêrkàwn are poems about nature. In these poems are found representations of the poets' advantageous relationship with their physical and natural environment.

The teachers of Sêrkàwn School composed songs on various themes, most of which are secular in nature. The songs composed for these concerts are rich in content, style and form. What becomes important for this study is the examination of their attitudes to non-human life and how their poetic narratives depict the human-non-human relationship. The songs and poems composed in these concerts become popular throughout Mizoram and may be regarded as forerunners of the present popular and secular songs in Mizo literature.

The Concert had a great influence in the development of Mizo literature in different genres. The most important message of the poems being that the Concert was the beauty of nature, beauty of mountain ranges and river valleys. In every Concert, about ten new songs of different themes were sung. The Concert songs were contributed by the teachers of the Sêrkàwn School such as - Lalmâma, Chhuana, Dârchhûnga, Selthûama, Liandâla, Hlunthûama, Hanga,

C.S. Zawna, Zadâla, Pu Kara (H.W. Carter) and Nuchhungi Renthlei. The three major poets of the concert like Liandâla (1900-1980), Chhuana (1897-1944) and Lalmâma (1901-1959) express not only the scenery and beauty of the land, but also engrave the beauty of the living and non living things (like wind, sky, setting sun etc.)

The thesis is divided into five chapters as follows:

Chapter - 1 : Introduction to Serkawn Concert

This chapter introduced the emergence and significance of the Serkawn Concert to Mizo literature. Sêrkâwn is only a kilometer away from the centre of Lunglei town, the district capital of the southern region in Mizoram. It is 107 kilometres from the state capital Aizawl. It is a smooth running hillock with rich natural vegetation. The two christian pioneer missionaries F.W. Savidge and J.H. Lorrain who came to southern part of Mizoram and landed here in 15th March, 1903. The area of that place was full of lemon trees and smooth running hummock was there. So, they called it that place was “Lemonvale” (*Sêrkâwn* in Mizo) and they felt content to choose for their settlement (Lalzama 36). After 111 days of reaching Sêrkâwn, the two missionaries opened the school on 3rd July, 1903 (Chungnunga 71).

In 1904 the first Lower Primary examination under south Mizoram was conducted at Sêrkâwn School, 39 candidates were appeared in that examination (Lalzuithanga 27). In 1906, Sêrkâwn School conducted Upper Primary examination. Sêrkâwn School was upgraded to Middle English in 1914 and they conducted the first Middle English Examination under South Mizoram in 1915. Lalzuithanga says, ‘In Sêrkâwn school they added Middle Vernacular (MV) in 1936. The school was confined for boys only till 1950’ (27).

Pu Kara, also known as Zochhawni Pa (H.W.Carter) the then the missionary incharge of the school at Sêrkâwn encouraged the teachers at the school to compose songs and poems for a school concert. He organised the first concert during the last part of August 1932. Since then, the faculty members of the institution organised concerts during the last week of August or the first week of September every year (Thanmawia 110). Thanzawna and Raltawna says, “The School Concert became an annual event till 1946” (25a). This Concert was one of the most important and valuable literary movement in Mizo literature, it produced several literary genres

like drama, poetry, chanting etc. R.L. Thanmawia remarks, ‘the songs of the Sêrkàwn concert have become the forerunners of Mizo secular poetry’ (111). The main aim of this concert as told by the C.S. Zâwna, one of the teachers and organisers of this concert since 1936 was popularisation of secularism in poetry (110).

The themes of the poems of Sêrkàwn Concert include the students’ life, friendship, society and cultures of the Mizos, landscape of Mizoram. Some themes are like parent child relationship, and the relationship between men, or between men and women. But the most important theme of their poems is nature. The composer of Sêrkàwn Concert poems can be divided into two categories like Major Poets and Minor Poets. Out of the eleven composers of the poem during the Concerts, three poets like Chhuana, Liandâla and Lalmâma can be categorised as ‘major poets’ in terms of number of poems composed and popularity and qualities of their poems, and the rest can be called ‘minor poets’. The Concert was one of the most significant literary movements especially in Mizo secular poetry. The composers of this concert introduced new styles of writing, new poetic structures, new themes, new tunes and even new languages. They composed different genres of poems like - ode, elegy, ballad, satire, elegy, cradle songs and many more.

One of the most remarkable Mizo literary movements, Sêrkàwn Concert was organised till 1946. In 1947, Britain ends its colonial rule over the India. After the independent of British colonial rule, the administrative set up and system has been changed. Sêrkàwn School, which was run by the missionaries, was also handed over to the government. The staff of the school also transferred and posted to the different schools. So, they cannot continue to organise the literary concert from 1947 (Lalzuithanga 56).

Chapter - 2 : Exordium to Ecocriticism

The theoretical basis of ecocriticism is introduced in this chapter. The word ‘ecocriticism’ first appeared in William Rueckert’s essay *Literature and Ecology: An Experiment in Ecocriticism* in reference to “the application of ecology and ecological concepts to the study of literature” in 1978 (Dobie 238). In the early stages of development, ecocriticism focused primarily on what was known as ‘nature writing.’ Ecocriticism as concept first arose in the late 1970s,

at meeting of the Western Literature Association (WLA), a body whose field of interest is the literature of the American West. Twenty years later its academic respectability was evident in the appointment of Cheryll Glotfelty as professor of Literature and the Environment at the University of Nevada in Reno. Acceptance by the larger academic community was apparent when special sessions on nature writing or environmental literature began to appear on programmes of annual literary conferences, for example - the 1991 MLA special session “Ecocriticism : The Greeing of Literary Studies” (Glotfelty xviii). Glotfelty simply defined, “Ecocriticism is the study of the relationship between literature and the physical environment. Just a feminist criticism examines language and literature from a gender-concious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies” (3).

‘Ecocriticism’ is also called as ‘Green Studies’. Both terms are used to denote a critical approach which began in the USA in late 1980s and in the UK in early 1990s, and since it is still an ‘emergent’ movement, it is worth briefly setting out its institutional history to date. In the USA the acknowledged founder is Cheryll Glotfelty, co-editor with Harold Fromm of a key collection of helpful and definitive essays entitled *The Ecocriticism Reader: Landmarks in Literary Ecology*. In 1992 she was also the co-founder of ASLE (pronounced ‘Az-lee’, the Association for the Study of Literature and Environment). ASLE has its own ‘house journal’, called ISLE (Interdisciplinary Studies in Literature and Environment), which started in 1993, so American ecocriticism was already a burgeoning academic movement by the early 1990s, beginning to establish its professional infrastructure of designated journals and official corporate body (Barry 240).

Ecocriticism investigates the relation between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment and attitudes towards nature are presented and analyzed. One of the main goals in ecocriticism is to study how individuals in society behave and react in relation to nature and ecological aspects.

An ecocritics examines how the nature represented in the literary works, they study what role does tha physical-geographical setting play in the structure of novel, poetry and even in

drama. Ecocritics explore that how do the poets and writers have an inspiration to create a new metaphor, similes, symbols and other poetic techniques from nature. Ecocritics believe that human culture, human life and human literary works is related to the physical world or his environment.

Ecocriticism gives a new meaning to place, setting, and environment. Ecocritics in their study need an biological discernment of nature to change the ways people occupy the Earth. Ecocriticism may be a quickly changing hypothetical approach, which is diverse from the conventional approach to literature. Here the critic investigates the local or global, the material or physical, or the historical or normal history within the setting of a work of art. An ecocritical approach to literature is regularly interdisciplinary, citing knowledge of environmental studies, the common sciences, and social and social studies. Ecocriticism talks about approximately everything which is closely related with the objects of nature such as water, sky, land etc.

Ecocriticism makes an increase attention to literary representation of nature. Ecocriticism points to appear how the work of writers concerned approximately the environment can play a few portion in tackling genuine and pressing biological concerns. An ecocritical approach sees human's relationship with nature by his interaction with nature since it bolsters the thought that nature, as a scholarly subject, encompasses all parts of life.

Chapter - 3 : Treatment of Nature in Serkawn Concert *Hlate*

The treatment of nature in the Serkawn Concert poems is critically explored in this chapter. Environmental determinism is the belief that the environment, most notably its physical factors such as landforms and climate, determines the patterns of human culture and societal development. The main argument of environmental determinism states that an area's physical characteristics like climate have a substantial impact on the psychological outlook of its inhabitants. These different outlooks then spread throughout a population and help define the overall behavior and culture of a society.

Mizoram is rich in flora and fauna. The vegetation has a great natural beauty. It has beautiful landscape and attractive mountains. Poets in Sêrkàwn Concert show their love of na-

ture through their poems. Similes and metaphors are largely drawn from nature and animals in their poems. Some animals denote the closeness of the poet with nature and employed it as a means to convey their feelings.

They have a close relationship with nature in Sêrkàwn due to its natural vegetation, the height of the hill, the topography and the landscape, the wind blowing, the sweet fragrance of the flowers, the sound of birds and insects. The poetry of Sêrkàwn concert contains many description and ideas of nature. They wrote about the beauty of green forest, beautiful flowers, high hills, river banks, rural scenes, wild wind, fresh air, sun rises and sets.

Wild and domestic animals are one of the most significant components of the Sêrkàwn Concert *Hlate*. Tribal cultures, especially the Mizo cultures and animals are closely related. Poets in Sêrkàwn Concert show their love of animals through their poems. Animals play a vital role in their life, it also provides emotive inspiration in their poems, and they often used the wild and domesticated animals to compare themselves. Similes and metaphors are largely drawn from nature and animals in their poems. Liandâla describes not only the relationship between man and animals, but the relationship among animals in his poem “Darzo Sele”. Bill Ashcroft define zoocriticism is exclusively concerned with animals and with animals as individuals as well as species with the wild as well as the domesticated (284).

Almost all poets in Sêrkàwn concert believe that nature is a source of inspiration, source of imagery and emotions, source of knowledge and generate happiness and joy. They love nature very much and they want to protect and preserved them. They also taught people the importance and value of nature. According to the poet of Sêrkàwn concert, nature works as a source of treatment to all the ailments of human beings. Nature also works as a source of generating happiness and is a best guide for human beings to live a happy life.

Chapter - 4 : Ecoaesthetics Elements in Serkawn Concert *Hlate*

This chapter examines the ecoaesthetics appreciation of nature in the poem of serkawn concert. Eco-aesthetics is to appreciate the beauty of environment and stress the relationship between man and environment. Yi-fu Tuan, a human geographer in his book *Topophilia: A*

Study of Environmental Perception, Attitudes and Values, published in 1974, popularized the word topophilia which literally means love of place. Tuan used the term to describe the relationship between human sentiment and place, and argued that it could be defined broadly “to include all of human being’s affective ties with the material environment” (Tuan 93).

Environmental aesthetics provide to explore the aesthetic of human and human-influenced environments, especially for pursuing the aesthetics of everyday life. It also provides fruitful approaches to aesthetic appreciation of human environments. Poets recognised and appreciate the aesthetics beauty of nature, they believed that nature is the best teacher of man, guide and guardian. The rocks and plains, glades and bowers, earth and heaven were all dear to the poet, especially the poet who are living in beautiful hilly areas like Mizoram.

Mizoram is a place which is known for its breath taking beauty. The land came to be seen and appreciated for its aesthetic beauty in the aspect of a view from afar. The land was ascribed the capability of awakening feelings of nostalgia and longing. One of the most important theme of Sêrkàwn concert is description of the scenery of Mizoram, the beauty, the people and their occupation. Poets of Serkawn concert recognised and appreciate the aesthetics beauty of nature, they believed that nature is the best teacher of man, guide and guardian. The rocks and plains, glades and bowers, earth and heaven were all dear to the poet, especially the poet who are living in beautiful hilly areas like Mizoram. The floating clouds, a dreamy haze, beautiful sunrise and sunset, chirping birds, beautiful flowers, deep blue sky, murmuring sound of the small streams passing through the hidden places of nature makes an inspiration to the poet. They express how they feel the beauty of nature to their fellow human beings.

Poets of Serkawn Concert sees the interconnection between man and nature. The changing season that accompanies the changing scene of nature is always a part of human life. This chapter explore how the poets express the the beauty of flowers, the beauty of sunrise and sunset, the beauty of celestial bodies, beauty of wilderness, beauty of sound of nature like chirping birds, sound of rain and water and even the sound of cool and calm breeze in their poems.

Some poets in this Concert boldly claim that the light of the atmosphere under the setting sun are much more beautiful and real in Mizoram for it being a hilly area. The surpassing

beautiful colour of the sun's ray in the evening increase the warmth of life in Mizoram. In addition of bringing forth joy and happiness to human beings, it also makes valuable and enjoyable times even for other creatures as well.

Chapter - 5 : Conclusion

The present study has made an attempt to affirm that a wide relationship between man and nature are spoken within the poems of Sêrkàwn concert. The basic premise of the study is to illuminate the concert *hlate* in Sêrkàwn from an ecocritical perspective. Ecocriticism is a study of relationship between literature and environment. It investigates the relationship of human and non-human world with nature or environment in literature. The basic approach of natural feedback analyzes the human interaction with environment which has been reflected inside the culture, administrative issues and otherworldly ethics. The reason of the ecocriticism is to stir the cutting edge man towards the preservation of the biological system.

The major themes of the poems of Sêrkàwn concert include the students' life, friendship, parent-child relationship, and the relationship between men, or between man and woman. But the important theme is nature (Thanmawia 112). Love of nature is of a great significance in the poems of Sêrkàwn concert. Fascination of life through nature is one of the most highlights of their poems. The teachers of the Sêrkàwn concert stir the contemplations of man to the perfection of nature with respectable thoughts of life.

As an ecocriticism is a study of relationship between literature and environment, the literary works of Serkawn concert have a close relationship with living and non-living environment. From the ecocritical analysis, the interdependence of man and nature is carried out by Serkawn Concert *Hlate* as follows -

First, Fascination to life through nature is one of the most highlights of the poems of Sêrkàwn concert. They brought nature to an awfully tall level of fabulousness. Poets in Sêrkàwn concert were lovers of nature and they go between of nature. They interpret nature as the perfect things to feel satisfied in the mind of men. They feel that the beauty of nature isn't as it were the joy to show but too will grant joy in future. The poets of Sêrkàwn concert respects nature as the leading mother and best nurture of man and extraordinary ethical instructor. They need to secure and protected the magnificence of nature. They express the magnificence of both genuine and imaginative shapes of nature. Everything in nature for them is full of ponder and mystery-the rising sun, the moving cloud, chirping feathered creatures, mumbling streams, blowing of winds.

Second, Poets in Sêrkàwn concert are admirers of nature. Their poems contain many descriptions and ideas of nature. They urge human beings to understand nature in order to gain happiness. The three major poets of Sêrkàwn Concert Liandala, Chhuana and Lalmama express that all natural things brings happiness, joy and delight not only for human being but for themselves too. After analytical study, the poets of Sêrkàwn concert accepted that man is without song and tune by himself, because it is nature that provides man with song to sing and lines to write. Liandala draws inspiration from flowers, wild mithum and topography of the land. Lalmama got an inspiration from gusty wind, rain, animals etc. Lalmama reflect human life from the strong wind in his poem "Virthlileng". Nature is always a source of knowledge and wisdom to human being. Chhuana got an inspiration from places, cicada, and topography of the land. The only woman poet in Sêrkàwn concert, Nuchhungi Renthlei describes that like heavenly creatures to move their own way, human life is also moving and changing, this rotating movements brings what man future they have. The folk knowledge of their limited immediate surroundings has given away to increase knowledge about the wider physical world and alternate cultures that exist beyond their immediate surroundings. Poets in Sêrkàwn Concert depicts that natures are the close friend to human being. Their love for nature is purely sensuous and they love the

beautiful sights and scenes of nature for their own sake. Poets of Sêrkàwn concert show their love of animals in their poems also. Similes and metaphors are largely drawn from nature and animals in their poems. Some animals denote the closeness of the poet with nature and employed it as a means to convey their feelings.

Third, Large numbers of poets at the Sêrkàwn concert may be considered as regional poets, and Mizoram is the place they chose for the purpose of their poems. Regionalism can be caught on as a solid feeling of pride or devotion that individuals in a locale have for that locale, regularly counting a want to administer themselves. Regional art is that which bargains with the topographical highlights, the traditions, practices, habits, manners, tradition, language and life of the individuals of a specific region. A regional artist or regional poet emphasizes the uniqueness of a particular local and presents its highlights in many ways. Poets in Sêrkàwn concert displayed Mizoram, its physical highlights, the people inhabiting the region, their habits and traditions, customs and practices appeared in their poems. They cherish their put; they express yearning and nostalgic feeling almost their places too. Liandala's "Kan Chhuana Tlang", "Zoram Nuam", "Zoram Pangpar", "Tlai Lam Hla", "Pipu Chhuahtlang Hlui," and Lalmama's "Sêrkàwn Sikul", "Virthlileng", "Phaia Phunchawng", and Chhuana's "Mim ang Pianna", "Duhte'n Laitulan Kan Lenna" and Selthuama's "Zoram Awihna" are the poems which portraits the beauty of Mizoram. These poets appreciate the panoramic beauty of Mizoram. The poets of the Sêrkàwn concert are the poets of the forest and the rivers, the peasants and their humble job, and the life of the Mizo. They take Mizoram and Mizo as a whole, they choose not only what is real and physical, but also what they think is important and what they want for the region.

Fourth, The poets of the Sêrkàwn concert are believed to affect their atmosphere in writing poetry. Environmental determinism is the belief that the environment, especially its physical factors such as land and climate, determines the patterns of human culture and social

development. Environmental determinants assume that ecological, climatic and geographical influences alone are responsible for human societies and individual decisions. Furthermore, social conditions have virtually no effect on cultural growth. The topography, the natural vegetation and the climatic condition of Mizoram provoked the people of Mizoram eagerly and enthusiastically. Mizoram does not have, as it were, high and great hills, but also wide valleys. There are various streams and lush green pastures all over Mizoram. The topography of the land, its temperature, the flora and fauna of the land are important factors that inspire poets and authors. Sêrkàwn has a pleasant climate all year round and is a land of great natural beauty. This scenic beauty, location, flora and fauna impress and inspire the poets. Poets of Sêrkàwn concert have a close relationship with nature in Sêrkàwn because of its natural vegetation, the height of the hill, the topography and the scenery, the wind blowing, the sweet smell of the flowers, the sound of birds and insects.

Fifth, One of the important subject of Sêrkàwn concert *hlate* is the love for Mizoram. Poets of Sêrkàwn concert described Mizoram as a storehouse of natural beauty with endless variety of landscape, hilly terrains, meandering streams deep gorges, rich wealth of flora and fauna. They love the pleasant climate, wildlife, thick green carpet of forest, variety of flowers and exotic orchids, picturesque hills and dales. The poets engrave the excellence of Mizoram into the heart of the Mizos through their poems. They express the love of the occupation of the Mizos, their laughter and sorrow, their culture, their belief, and their religion.

The role of place in the human world is profound. Place is a rich interplay of people and the environment. Places are a way of seeing, of understanding the world. Attachments and connections are made between people and places. The subject and emotional attachment people have to place is termed 'a sense of place'. This sense of place is also known as Topophilia.

Topophilia is a term developed by the cultural geographer, Yi Fu Tuan to refer to the affective bond between people and place. He states,

As a geographer, I have always been curious about how people live in different parts of the world. But unlike many of my peers, the key words for me are not only ‘survival’ and ‘adaptation’, which suggest a rather grim and puritanical attitude to life. People everywhere, I believe, also aspire toward contentment and joy. Environment, for them, is not just a resource base to be used or natural forces to adapt to, but also sources of assurance and pleasure, objects to profound attachment and love. In short, another key word for me, missing in many accounts of livelihood, is *Topophilia*. (*Topo* xii)

“Space and Place” by Yi Fu Tuan is a study of the ways in which people feel and think about space, how they form attachments to home, neighbourhood, and nation, and how feelings about space and place are affected by the sense of time. The poets of Sêrkàwn drew their nourishment from the way within which they were attached to Sêrkàwn and also to the bio region during which they lived, the hills and dales, the rivers, and therefore the flora and fauna of Mizoram. Their songs therefore evoke a robust sense of place and in so doing underline the necessity and protect and preserve the places they sing of.

Chhuana in his song “Duhte’n Laitual Lenna” (An affectionate Dwelling Place) divulges how flora and fauna existed in the forest stirs his feeling of melancholy. He states the topography of their dwelling place wherein he would spend his childhood life which he immensely long for. He announces that his old village existed at a high place being surrounded by thick forest, where clear rivulets run down the montain, even the sight of which would have been enjoyable. His longing for the village cannot be erased from his heart that he wishes to travel back to his childhood periods.

We can, henceforth surmise that several composers of the songs of Sêrkàwn concert unanimously agree that Mizoram is an existence of many high mountains, dense forests, clear rivers and flowers; which are the dwelling place of animals and birds whence concensus, mutual love and mutual thanksgiving emanate.

Sixth, The topography of the land, its temperature, flora and fauna of the land are the important factors to create inspirations to the poets and writers. Environmental determinists believe the sole responsibility for human cultures and individual decisions lies with ecological, climate and geographical factors. Sêrkàwn has a pleasant climate throughout the year, and is a land of natural beauty. This scenic beauty, location, flora and fauna impress and inspire the poets. Poets of Sêrkàwn concert have close relationship with nature at Sêrkàwn due to its natural vegetation, height of the hill, topography and landscape, the blowing of the wind, the sweet fragrance of the flowers, the sound created by the birds and insects.

Numerous poems which manifest the beauties of the lush green forest, which had never been cleared in the poems of Sêrkàwn concert. The idea of wilderness, signifying nature in a state uncontaminated by civilisation, is the most potent construction of nature available to New World Environmentalism (Garrard 27). The way wilderness is represented in literature and popular culture is an interesting point for many ecocritics. Liandâla in his song “Kan Chuanna Tlang” (The Hill Where We Lived) states that Mizoram is a land being blanketed by thick forests and a habitat of all kinds of living things. All kinds of animals and birds are portrayed to have enjoyed carefree life in the forest. He cannot refrain himself from staring at the woods in which deers, elephants, wild pigs and several other animals are living. In his poem “Zoram Nuam” (Pleasant Mizoram) Liandâla affirms that Mizoram is a land of thick forest, which is beautifully and brilliantly lit by the sunrise, under which the bird frolicsomenly enjoy the tastes of the juices of flowers. All kinds of birds and animals make sounds gleefully. He expresses his

wish that human being should praise God just as the living creatures praise their Creator God by way of their actions.

Lalmâma portrays the forest and the topography. He claims that wind is invisible, but is made visible by the trees in the forest, especially the swaying of the trunks of a huge Bunyan tree. The wind tremendously sways the Bunyan tree as if it is in a hurry and then asks the wind where it goes. In this song we find about the forest, trees and bamboos, the long rivers and high precipices. The Sêrkàwn village itself would have been surrounded by lush forest when the Sêrkàwn Concert was held. Nuchhungi express that Sêrkàwn being a thick forest area, there are good numbers of animals and birds wherein a man called *Awksaralapa* would hunt down animals including tigers in her song “Sêrkàwn”. She also said that Sêrkàwn situates at higher place than that of the Qutab Minar, a noted tower in India. Eagles also peacefully hover in the air over the forest in the high mountains. She affirms that they would contentedly live in the Sêrkàwn village without envying even the Londoners.

Seventh, The noteworthy subject of Sêrkàwn concert is that the teachers have incredibly appreciated the eco-aesthetic appearance of Mizoram in their poems. Aesthetics studies the ways in which human creatures encounter the world through senses. Aesthetics appreciation is not only for the characteristic environment but also for art. Natural aesthetics or eco-aesthetics may be a sort of science. It thinks about those variables which shape our understanding of the creation of nature and its objects which confer a stylish sort of fulfillment. It moreover endeavors to get it the complexity of modern aesthetics concerned with the development of the environment.

Ecoaesthetics provide to explore the aesthetic of human and human-influenced environments, especially for pursuing the aesthetics of everyday life. It also provides fruitful approaches to aesthetic appreciation of human environments. One of the most important themes of Sêrkàwn concert is description of the scenery of Mizoram, the beauty of sun rise and sun set.

Liandâla express that the sun rises in the east, it over to of yonder gorgeous hill, it look like a shine of gold. Liandâla finds Mizoram much more pleasant under the rising sun which is the delight of the human being. Chhuana facinated by the rising sun from the east and he praises the beauty of rising sun. The poet asks the rising sun not to go elsewhere and shine for all the races in the world. Their songs reveals that the beauty of the flowers are added in the setting sun and all kinds of singing birds also happily make their melodious sounds of songs in the very golden times.

Most Mizo songs are related to the geographical landscape. In Mizo poetry, the Sêrkàwn concert is noteworthy for having introduced a sense and appreciation of the natural beauty of Mizoram. The poems admire the beauty of things like flowers, mountains, river valleys, the mid-flight hornbill, the gibbon apes, and the wind in nature. Poets of the Sêrkàwn Concert see the relation between man and nature. The changing season that follows the changing nature scene is often part of human life. The various seasons are connected to the different customs and traditions of the Mizos.

There are several songs which convey the beauty of heavenly creatures in the songs of Sêrkàwn concert. These heavenly bodies like stars and moon display their beauties at night making happiness to human beings and also exhibit the glory of their creator God. The sole female poet of Sêrkàwn concert, Nuchhungi in her song “Van Lam thilte” (The Heavenly Entities) underscores the beauty and adorableness of the heavenly bodies and the fact that they are absolutely delights of humankind. These are God’s creations that they are really beautiful and alluring. The beauties of the heavenly bodies manifest the glory of the creator. She singles out all the stars by their respective Mizo names in a bid to let the coming generation remember their names.

Eighth, Beautiful sound of nature is one of the eco-aesthetics elements. The distinctive sounds just like the sounds of chirping birds, melodies of field-cricket, crying sounds of tremendous creatures, sound made by the winds, and the sound of influencing trees beneath the

pressure of the winds bring almost delight to humankind. The sounds made by all the creatures of God within the right times within the right places frequently alleviate human's yearning for the pasts, and the sources of delights. A branch of science which studies these kind of sounds is known as 'Acoustic ecology', 'Ecoacoustic' or 'soundscape studies'. Acoustic ecology, sometimes called 'ecoacoustics' or 'soundscape studies', is a discipline studying the relationship, mediated through sound, between human beings and their environment (Wrightson 1). The sound of chirping birds is undoubtedly a melodious sound that when human hears that kind of sound he is mesmerized by their melodies, becomes so delightful and also affirms their close relationship.

Several songs of Sêrkàwn concert especially Liandâla's "Kan Chhuana Tlâng", (The Place Where We Lived), "Phaia Phunchawng" (A Bombacacaea Tree on Plain); Lalmâma's "Kâwlhawk Mualliam" (A Flown Away Wreathed Hornbill) and "Virthlileng" (A Gusty Wind); Chhuana's "Mim Ang Pianna" (My Birth Place) and "Kawltuchawina" (Holding Hoe); Selthuama's "Zoram Awihna" (Applause to Zoram) manifest that the songs of bird, cicadas and animals can make Mizoram a pleasant land and a musically beautiful place to live and the same add the beauty of the land as well. Besides, all the wonderful sounds of the winged creatures and creatures blend the passionate sentiments of human kind and instruct how to live within the odd ways of human lives and in this manner demonstrated to have played a fundamental portion in human life to live a wonderful life.

The sounds of the falling of rain, streaming water, dropping of water, ocean waves are the excellent sounds to be listened by human being radiated from nature. The core thesis of ecocriticism is that our current environmental concerns may provide us with a lens through which to view literature (Egan17). Few lines are seen which specify water, rain and oceans within the poems of Sêrkàwn concert.

Mizos have different kinds of musical instruments which are made of leaf, wood and bamboo. Several musical instruments are found in different poems of Sêrkàwn concert. A few writers of Sêrkàwn concert poems like Selṭhuama, Liandâla and Lalmâma declares that Mizoram is a home to different kinds of flowers, different kinds of birds and animals, thousands of beautiful rivers and hills and above and beyond this a place where one can find delights in different melodious musics. They said that they wants to be noted all over the world when he sings songs to the beautiful tunes of the musician instruments like *Lemlawi*, *Phenglawng* and *Ṭingṭang* (Mizo traditional guitar).

The sounds of breeze and wind are euphonic to human's ears, which can make rest. Mizoram being a hilly zone, breeze continuously blow all over that when a day-long laborer stands against cool breeze, it is so satisfying that it can act as a medication for the difficult workers. The cool and delicate breezes may be satisfying to human creatures, greenery and fauna, but not breezy winds like violent winds. Liandâla, Chhuana, Lalmâma, Hlunṭhuama and some other poets of Sêrkàwn concert skilfully mentions that living in Mizoram is enjoyable and wonderful when the gentle breeze blowing with its wonderful sounds. In their songs the writers maintains that all kinds of beautiful things in Mizoram are made perfect by the blowing of breeze. A wind brings about happiness and joy to human's lives and the sound of its blowing is melodious to men's ears as well.

From the study of Sêrkàwn concert *hlate*, large numbers of songs composed by the teachers are songs about nature. In these songs we found representations of the poet's symbiotic relationship with their physical and biological environment. Large numbers of the poets in Sêrkàwn concert are regional poet and the locale which they have chosen for the subject of their verse is Mizoram. The poetry of Sêrkàwn concert contains numerous portrayal and concepts of nature. Their poems present the close relation that man shares with nature. The relationship of the poets with their

local ecosystems is of reciprocity, interdependency and equality. They composed approximately the magnificence of green forest, wonderful flowers, high slopes, stream banks, rustic scenes, wild winds, new discuss, and sun rises and sets, excellence of natures' sound. Nearly each writer in Sêrkàwn concert touched each scene of characteristic excellence. They have seen several perspectives of nature and its significance.

The ecocritical analysis of Sêrkàwn concert *hlate* carried out that how the poems depict the relationship between man and nature. Among the eighty four songs that we found in Sêrkàwn concert, a large number of thirty four poems are a poem of absolutely about nature. Twenty nine hymnals, seven folkloric poems, seven Mizo traditional poems, ballads and nostalgic poems of Sêrkàwn concert are also express the beauty of nature. The nature poems of Sêrkàwn concert awaken the thoughts of man to the loveliness of nature with noble ideas of life. Major poets of Sêrkàwn concert like Lalmâma, Liandâla and Chhuana incorporated non-human characters like trees, flowers, animals, rivers, mountains, hazy clouds, winds, couplet with their partiality with the basic strengths of nature in their poems uncover a sentimentalism that's not found in earlier Mizo verse.

Works Cited:

- Ashcroft, Bill et al., *Post Colonial Studies - The Key Concept*. 3rd Edition, Roudledge, 2013
- Barry, Peter. *Begining Theory: An Introduction to Literary and Cultural Theory*. Viva Books. 2012.
- Chungnunga, K.T. "Sêrkàwn Baptist Kohhran & ME School". *Sêrkàwn Centenary Souvenir 1903-2003*. Edited by Lalrinmawia. Centenary Souvenir Committee. 2003. pp 70-80.
- Dobbie, Ann B. *Theory into Practice and Introduction to Literary Criticism*. Cengage Learning, 2012.
- Garrad, Greg. *Ecocriticism, The New Critical Idiom*. Routledge, 2012.
- Glotfelty, Cheryll et al, editors. *The Ecocriticism Reader : Landmark in the Ecology*. University of Georgia, 1996
- Lalzama, *Mizo Language and Literature : Emergence and Development (Contribution of Christian Missionaries from 1897-1947)*. Pachhunga University College. Mizo Department, 2017.
- Lalzuithanga, F & Lalhmingthanga Colney, editors. *Sêrkàwn Lalmâma*. K.L. Offset Printers, 2018
- Thanmawia, R.L. *Mizo Poetry*. Din Din Heaven. Din Din Heaven, 1998.
- Thanzawna, R.L and R.Raltawna, editors. *Sêrkàwn Concert Hlate*. Lalhmingthanga Colney, 2003
- Tuan, Yi Fu. *Topophilia (A study of environmental Perceptions, Attutudes, and Values)*. Columbia University Press, 1990.

Bibliography

1. Primary Sources:

- Biaksanga, R. *Nuchhungi Renthlei Thu leh Hla*. R.Biaksanga te Unau, 2010
- Lalzuithanga, F & Lalhmingthanga Colney, editors. *Sêrkàwn Lalmâma*. K.L. Offset Printers, 2018

Thanzawna, R.L and R.Raltawna, editors. *Sêrkàwn Concert Hlate*. Lalhmingthanga Colney, 2003

Saingena. *Pipu Chhuahtlang Hlui : Pu Liandâla Hlaphuah Leh A Chanchin Ama Ziak (Autobiography)*. Saingena, 2001

2. Secondary Sources:

Abrams, M.H. & Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2012.

Anderson, Herbert. *Among The Lushais*. The Carey Press, 1914.

Almono, Farina. *Soundscape Ecology: Principles, Patterns, Methods and Applications*. Springer, 2014.

Almono, Farina and Stuart H. Gage, editors. *Ecoacoustics : The Ecological Role of Sounds*. Willie, 2017

Ashcroft, Bill et al., *Post Colonial Studies - The Key Concept*. 3rd Edition, Roudledge, 2013

Baldick, Christ. *Oxford Dictionary of Lieterary Terms*. Oxford Universit Press. 2008.

Bate, Jonathan. *Romantic Ecology: Wordswoth and the Environmental Tradition*. Routledge, 1991.

Berleant, Arnold. *The Aesthetics and Environment*. Temple University Press, 1995.

Barry, Peter. *Begining Theory: An Introduction to Literary and Cultural Theory*. Viva Books, 2012.

Broszimmer, Franz J. *Ecocide: Ashort History of the Mass Extinction of Species*. Pluto Press, 2002.

Buell, Lawrence. *The Environmental Imagination*. Cambridge, Harvard university Press.1995

—. *The Environmental Imagination. Nature Writing and Formation of American Culture*. The Belknap Press of Harvard UP, 1995.

—. *The Future of Environmental Criticism : Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.

- Bullard, Robert D, editor. *Confronting Environmental Racism: Voices from Grassroots*. Boston: South End P, 1993.
- Buell, Lawrence. *The Environmental Imagination*. Harvard university Press, 1995.
- Carlson, Allen. *Routledge Encyclopedia of Philosophy*. Taylor and Francis, 2011.
- , *Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture*. Routledge, 2000
- Chandra, N.D.R, editor. *Contemporary Literature (Theory and Practice)*. Author Prss Global Network, 2005
- Chandra, Joseph and K.S. Antony Samy. *Classical to Contemporary Literary Theory. A Demystified Approach*. Atlantic Publishers and Distributors, 2012.
- Chakroborty, M. *Principles of English Rhetoric and Prosody*. Word Press, 2009.
- Chaudhury, Una and Shonni Enelow, Editors. *Research Theatre, Climate Change, and The Ecocide Project*. Palgrave Macmillan, 2014.
- Chinzah, Sangliankhuma. *Jubilee Bible School Sêrkawn Chanchin*. TM Offset, 2015.
- , *Mizorama Missionary Hmasa Ber Sap Upa (Rev. F.W.Savidge) leh Pu Buanga (Rev. J.H.Lorrain) te Thlan Zawchhuaha Cheithat A Nih Dan*. TM Offset, 2018.
- Childs, Pater and Roger Fawler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006
- Coles. *Dictionary of Literary Terms*. Chaman Enterprise, 1991.
- Cressweel, Tim. *Place: An Introduction*. Blackwell Publishing, 2004.
- Crosby, Alfred W. *Ecological Imperialism : The Biological Expansion of Europe, 900-1900*. Cambridge University Press, 1987.
- Cronon, W. et al. editors, *Under an Open Sky: Rethinking America's Western Past*. W. W. Norton and Company, Inc, 1993.
- Cuddon, J.A. *The penguin Dictionary of Literary terms and Literary Theory*. Penguin Books, 2013
- Das, Shruti, editor. *Re-Thinking Environment: Literature, Ethics and Praxis*. Authors Press, 2017.

- Dawngliana, CMS, editor. Indian Republic Golden Jubilee Souvenir. Lalthanmawia, C, 2000.
- Drengson, Alan and Inoue, Yuichi et. al, editors, *The Deep Ecological Movement: An Introductory Anthology*. North Atlantic Books, 1995.
- Dobbie, Ann B. *Theory into Practice and Introduction to Literary Criticism*. Cengage Learning, 2012.
- Eagan, Gabriel. *Shakespeare and Ecocritical Theory*. Bloomsbury, 2015.
- Garrad, Greg. *Ecocriticism, The New Critical Idiom*. Routledge, 2012.
- editor, *The Oxford Handbook of Ecocriticism*. Oxford University Press. Reprinted, 2017
- . *Teaching Ecocriticism and Green Cultural Studies*. Palgrave Macmillan, 2012
- Goel, Aruna. *Environment and Ancient Sanskrit Literature*. Deep and Deep Publications, 2003.
- Glotfelty, Cheryll et al, editors. *The Ecocriticism Reader : Landmark in the Ecology*. University of Georgia, 1996
- Gosh, Ranjan K. *Essays in Literary Criticism*. Springer Nature, 2018.
- Grolier Incorporated. *Encyclopedia Americana*. Connecticut: Grolier Incorporated. 1984.
- Hauhna, Mafaa. *Hringnun Hrualhru: Thu Haw lam leh Kal Lam*. Samaritan Printers, 2018.
- Hminga, C.L. *Mizoram Baptist Kohhran Chanchin*. BCM Publication Board, 2003.
- *The Life and the Witness of the Churches in Mizoram*. Baptist Church of Mizoram, Literature Committee. 1987.
- *Baptist Zosap Missionary-te*. Baptist Church of Mizoram, Baptist Publication Board, 2013.
- Hlondo, Zaichhawna, *A study of the cultural factors in the foreign missions thinking of the Mizoram Presbyterian Church*. A Ph.D Thesis of the University of Birmingham. 2011.
- Hluna, JV. *Mizoram Welsh Missionaryte Chanchin* (Revised and Enlarged). Synod Literature and Publication Board. 2016.
- Holsinger, Bruce, editor. *New Literary History*. Vol. 30, No. 3. The Johns Hopkins University Press, 1999

- Hugan, Graham and Tiffin, Helen. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge, 2015.
- Ijeoma, Agbanusi Nneka. *Themes and Imagery in Selected Romantic Poems*. Privately Published, 2011.
- Jha, Shivani. *Ecocritical Readings, Rethinking Nature and Environment*. Partridge India, 2015.
- Jose, Walter and Wendy Olmsted, editors. *A Companion to Rhetoric and Rhetorical Criticism*. Blackwell Publishing, 2004.
- Keivom, L. *Zoram Khawvel 3*. MCL Publication. 2nd Edition, 2019.
- Kipgen, Mangkhosat. *Christianity and Mizo Culture*. Mizo Theological Conference. 1997.
- Khiangte, Laltluangliana. *Mizos of the North East India (An introduction to Mizo Culture, Folklore, Language and Literature)*. LTL Publication. 2008.
- editor. *Thuhlaril*. LTL Publications, 1997.
- . *Mizo Songs and Folktales*. Sahitya Akademi. Literature in Tribal Languages & Oral Tradition. 2018.
- Krech, Shepherd et al. editors. *Encyclopaedia of world Environmental History*. Routledge, 2004
- Kulkarni, Anand B and Ashok G.Chaskar. *An Intriduction to Literary Theory and Crticism*. Orient Blackswan. 2015.
- Lalthangliana, B. *Mizo Literature (Mizo Thu Leh Hla)*. 2nd Edition. MC Lalrinthanga, 2004
- . *Pi Pu Chhuahtlang: Studies in Mizo Culture and Folktales*. Hrangbana College. 1998.
- . *Culture and Folklores of Mizoram*. Government of India, Ministry of Broadcasting, Publication Division, 2005.
- . *Mizo Chanchin (A short Accounts & Easy Reference of Mizo History)*. RTP Press, 2019.
- . *A Brief History and Culture of Mizo*. B.Lalthangliana, 2014
- Lanza, Robert and Bob Berman. *Biocentrism: How Life And Conciousness Are The Keys To Understanding The True Nature of The Universe*. Benbella Books, 2009.

- Lethwaite, G. *Environmentalism and Determinism: A Search for Clarification*. Ann. Assoc. Am. Geog., 1966.
- Light, Andrew and Holmes Rolson, editors. *Environmental Ethics : An Anthology*. Wiley-Blackwell, 2012.
- Lindenmeyer, D. & M.Burgman, *Practical Conservation Biology*. CSIRO Publishing, 2005
- Lalrinmawia, editor. *Sêrkàwn Centenary Souvenir 1903-2003*. Centenary Souvenir Committee, 2003.
- Lalzama, *Mizo Language and Literature : Emergence and Development (Contribution of Christian Missionaries from 1897-1947)*. Pachhunga University College. Mizo Department, 2017.
- Lalzuithanga, F & Lalhmingthanga Colney, editors. *Sêrkàwn Lalmâma*. KL Offset Printers, 2018.
- Llyod, J.M. *History of The Church in Mizoram: Harvest in the Hills*. Synod Publication Board, 1991.
- . *On Every High Hill (repinted)*, Synod Publication Board, 1984.
- Leopold, A. *A Sand County Almanac*. Oxford University Press, 1949.
- Levinson, Jerrold, editor. *The Oxford Handbook of Aesthetics*. Oxford University Press, 2005.
- Love, Glen A. *Practical Ecocriticism : Literature, Biology, and the Environment*. University of Virginia Press, 2003.
- Malsawmdawngliana & Rohmingmawii, editors. *Mizo Narratives : Accounts From Mizoram* Scientific Book Centre, 2018
- Malik, R.S. and Jagdish Batra. *A New Approach to Literary Theory and Criticism*. Atlantic Publishers and Distributors, 2019
- Merchant, Carolyn. *The Death of Nature : Woman, Ecology and the Scientific Revolution*. Harper Collins, 1980.
- Mellor, Anne K. Richard E.Matlar, editors. *British Literature: 1780-1830*. Boston : Heinle, 1995.

- Meyer, William B. and Dyland M.T. Guss. *Neo-Environmental Determinism: Geographical Critiques*. Palgrave Macmillan, 2017.
- Morton, Timothy. *Ecology Without Nature : Rethinking Environmental Aesthetics*. Harvard University Press, 2007.
- Nayer, Pramod K. *Contemporary Literary and Cultural Theory : From Structuralism to Ecocriticism*. Dorling Kindersley (India), 2016.
- . *From Text to Theory. A Handbook of Literary Cultural Theory*. Viva Books. 2017.
- . *Postcolonial Literature. An Introduction*. Pearson 2008.
- . *Literary Theory Today*. Prestidge Books, 2011.
- Naess, Arne. *The Deep Ecological Movement: Some Philosophical Aspects*. Springer, Dordrecht, 2005.
- O'Brien, Susie. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge, 2009.
- Pachau, Rintluanga. *Mizoram: A Study in Comprehensive Geography*. Northern Book Center, 2009.
- Pojman, Louis P, et al., editors. *Environmental Ethics: Readings in Theory and Application*. Cengage Learning, 2008.
- Porteous, J.Douglas. *Environmental Aesthetics: Ideas, Politics and Planning*. Routledge, 1996.
- Raltawnga, translator. *BMS Rawngbawlna Reports 1901-1938*. Baptist Publication Board, 2014.
- Rangarajan, Swarnalatha. *Ecocriticism : Big Ideas and Practical Strategies*. Orient BlackSwan, 2018.
- Ross, Andrew. *Strange Weather: Culture, Science and Technology in the Age of Limits*. Verso, 1991.
- Rickett, W. Allyn, translator. "*Guanzi: Political, Economic and Philosophical Essay From Early Chiona : A study and Translation Volume II*". Princeton Library of Asian Translation, 1998.
- Sailo, Lalrammuana. *Mizo Thueh Hla Zirchianna*. Mizoram Images Publication, 2019.
- Saiaithanga. *Mizo Kohhran Chanchin*. Mizo Theological Literature Society, 10993

- Sangkhuma, Z.T. *Missionaryte Hnuhma*. MC lalrinthanga. lengchhawn Press. 1995.
- Sarkar, Parama. *Postcolonial Literatures*. Orient Blackswan. 2016.
- Session, G, editor. *Deep ecology for the Tewnty-First Century : Readings on the Philosophy and Practice of the New Environmentalism*. Shambala, 1995.
- Seturaman, V.S. et. al. editors. *Practical Criticism*. Macmillan. 2011.
- Singh, O.P. *State of Environment Report of Mizoram 2016*. Department of Environment, Forests and Climate Change Government of Mizoram, 2016.
- Smith, W. *The War on Humans*. Discovery Institute Press, 2014.
- Stamps, Arthur E. *Psychology and the Aesthetics of the Built Environment*. Springer, Science+ Business Media, 2000
- Sturgeon, Noel. *Ecofeminist Natures: Race, Gender, feminist Theory and Political Action*. Routledge, 1997.
- Sumathy, U. *Ecocriticism in Practice*. Sarup Book Publishers, 2009
- Thanmawia, R.L. *Lung Min Lentu*. Din Din Heaven, 2006.
- *Mizo Poetry*. Din Din Heaven. Din Din Heaven, 1998.
- . *Chuailo Vol II*. Din Din Heaven, 2010.
- . *Chuailo Bu thumna*. Din Din Heaven, 2015.
- Tuan, Yi Fu. *Topophilia (A study of environmental Perceptions, Attitudes, and Values)*. Columbia University Press, 1990.
- . *Space and Place : The Perspective of Experience*. University of Minesota Press, 2018.
- . *Topophilia*. Culumbia University Press. Mornindside Edition. 1990
- Vanlallawma, C. *Tun Kum Za Chhunga Mizo Hnam Puipate (1894-1994)*. MC Lalrinthanga, 1994.
- Vareshwar, Prakash and Sharma, Nupur. *Aesthetics (The nature and Expression of Beauty)*. Krishna Prakasan Media, 2001.

- Waugh, Patricia, editor. *An Oxford Guide to Literary Theory and Criticism*. Oxford University Press, 2013.
- Washington, H. *Human Dependence on Nature: How to Help Solve the Environmental Crisis*. Routledge, 2013
- Washington, H. *Demystifying Sustainability: Towards Real Solutions*. Routledge, 2014
- Wright, James D. *International Encyclopedia of the Social & Behavioral Sciences* (2nd Edition). Elsevier, 2015.
- Woodthrope, R.G. *The Lushai Expedition 1871-1872*, Hurst and Blackett Publishers, 1873
- Woods, Tim. *Beginning Postmodernism*. Viva Books. 2017.
- Zaihmingthanga. *The History of Christianity in Mizoram (1944-1994)*. Lengchhawn Press, 2016.
- Zama Ch. Margaret and Vanchiau, C.Lalwmpuia. *After Decades of Silence; Voices from Mizoram (A brief Review of Mizo Literature)*. Amber Books. 2016
- Zawla, K. *Mizo Pipute Leh An Thlahte Chanchin*. Zomi Book Agency, 1993.
- Zivkovic, Nenand. *Working and Living Environmental Protection Vol. 3, No. 1*. Facta Universitatis, 2006
- Zoramdinthara, et al. editors. *Nuchhungi Renthlei leh Naupang Literature (Understanding Children's Literature of Nuchhungi Renthlei: Approaches and Systems)*. Pachhunga University College, Mizo Department, 2018.
- et al. editors. *Hlamawi Kutpui Sêrkawn Concert (A Literary Approach)*, Pachhunga University College, Mizo Department. 2017

3. Electronic Sources:

- Alexande, David E. *Environmental Determinism*. In: *Environmental Geology*. Encyclopedia of Earth Science. Springer, Dordrecht. 1999. https://link.springer.com/reference-workentry/10.1007%2F1-4020-4494-1_112
- Almo, Farina. *Ecoacoustics: A Quantitative Approach to Investigate the Ecological Role of Environmental Sounds*. <https://www.mdpi.com/2227-7390/7/1/21/htm>
- Baptist Church of Mizoram. Baptist Church of Mizoram. <https://www.mizobaptist.org/education-department/>

- Bhatti, Faizan. *"The Minstrel Boy (Explanation with Reference to Context)"* <https://notesforpakistan.blogspot.com/2009/09/minstrel-boy-explanation-with-reference.html?mTl>
- Briney, Amanda. *"What Is Environmental Determinism?"* ThoughtCo. [thoughtco.com/environmental-determinism-and-geography-1434499](https://www.thoughtco.com/environmental-determinism-and-geography-1434499).
- Devall, Bill and George Sessions. *"Deep Ecology"*. *Environmental Ethics: Readings in Theory and Application*. edited by Louis P. Pojman et al. Cengage Learning. 2008. pp 231-237
- Elliott, Lorraine. *"Ecoterrorism"*. Encyclopedia Britannica. <https://www.britannica.com/topic/ecoterrorism>.
- Jimmy, Neema Bagula. *Ecocriticism Approach to Literary Text Interpretation*. International Journal of Innovation and Scientific Research. ISSN 2351-8014 Vol. 18 No. 2 Oct. 2015, pp. 369-378. <http://www.ijisr.issr-journals.org/>
- Johnson, Loretta. *"Greening the Library: The Fundamentals and Future of Ecocriticism"*. PDF. https://www.asle.org/wp-content/uploads/ASLE_Primer_GreeningLibrary.pdf
- Harry, Debra. *Biocolonialism and Indigenous Knowledge in United Nations Discourse*. Griffith Law Review. pp 702-728 <https://www.tandfonline.com/doi/abs/10.1080/10383441.2011.10854717>
- Heimer, Hakon. *Topophilia and Quality of Life: Defining the Ultimate Restorative Environment*. Environmental Health Perspective. 2005. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1277882/>
- Mazel, David. *"American Literary Environmentalism as Domestic Orientalism"*. *The Ecocriticism Reader : Landmark in the Ecology*. edited by Glotfelty, Cheryll et al. University of Georgia. 1996. pp 137-148.
- Mallory, Kelly. *"Aesthetics Concept in Literature"*. <https://study.com/academy/lesson/aesthetic-concepts-in-literature.html>.

Mishra, Sandip Kumar. *“Ecocriticism: A Study of Environmental Issues in Literature”*.

BRICS Journal of Educational Research, October-December 2016, Vol - 6, Issue -4.

pp 168-170.

Myles, Catherine. *Ecofeminism: Sociology and Environmentalism*. Encyclopedia Britannica.

<https://www.britannica.com/topic/ecofeminism>