

LOVE AND MELANCHOLY IN LALZOVA'S POETRY

A DISSERTATION

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT OF
THE DEGREE OF MASTER OF PHILOSOPHY IN MIZO

LALDUHZUALA CHHANGTE

MZU REGISTRATION NO.:-78 of 2014

M.PHIL.REGISTRATION NO.:- MZU/M.PHIL./ 250 of 08.05.2019



DEPARTMENT OF MIZO

SCHOOL OF EDUCATION AND HUMANITIES

MIZORAM UNIVERSITY, AIZAWL

JANUARY, 2021

MIZORAM UNIVERSITY

DEPARTMENT OF MIZO

CERTIFICATE

This is to certify that the thesis entitled “**Love and Melancholy in Lalzova’s Poetry**” is the bonafide research conducted by Lalduhzuala Chhangte under my supervisor. Lalduhzuala Chhangte worked methodically for her thesis being submitted for the degree of Master of Philosophy in the Department of Mizo, Mizoram University.

This is to further certify that she has fulfilled all the required norms laid down under the M.Phil regulations of Mizoram University. Neither the thesis as a whole or any part of it was ever submitted to any other University.

(Prof. R.L. THANMAWIA)

Supervisor

MIZORAM UNIVERSITY

DEPARTMENT OF MIZO

JANUARY, 2021

DECLARATION

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

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

(LALDUHZUALA CHHANGTE)

Candidate

(Prof. R.L. Thanmawia)

Head of Department

(Prof. R.L. Thanmawia)

Supervisor

ACKNOWLEDGEMENTS

First and foremost, I thank the Almighty God for his benevolence and guidance.

I express my deep sense of gratitude to my supervisor Prof. R.L. Thanmawia who has patiently supervised me, reassured me and encouraged me. His tireless patient, his willingness to read my drafts and his overwhelming response with astounding regularity proved extremely beneficial.

I am grateful to the faculty members of the Department of Mizo, Mizoram University for giving me the opportunity to pursue the M.Phil degree.

Specifically, I want to acknowledge my family for their constant love, prayers, incessant attention and immeasurable forbearance. Furthermore, I would like to render my utmost gratitude to my friends from the Department of Mizo, Mizoram University as they have provided me immense help and encouragement.

(LALDUHZUALA CHHANGTE)

TABLE OF CONTENTS

CERTIFICATE

DECLARATION

ACKNOWLEDGEMENTS

Chapter – 1: Introduction	1 – 15
Works Cited	16 – 17
Chapter – 2: Concept of Love and Melancholy	18 – 36
Works Cited	37 – 39
Chapter – 3: Love in Lalzova’s Poetry	40 – 63
Works Cited	64
Chapter – 4: Melancholy in Lalzova’s Poetry	65 – 84
Works Cited	85
Chapter – 5: Conclusion	86 – 95
Works Cited	96
BIBLIOGRAPHY	97 - 101
BIO-DATA	102
PATICULARS OF THE CANDIDATE	103

CHAPTER – 1

Introduction

Love occupies one of the most important places in life. Love is the center of life and all the other aspects of human life are intertwined in a beautiful tapestry within it. There is much wisdom in the study about love in the field of literature even though love is inscrutable. Melancholy is often instigated in the emotions of common people and may have different reasons and different effects over the person concerned. Sometimes, it brings pleasure and sometimes makes life worse. A mix of joy and sadness brings forth interesting characters of human life. This chapter therefore begins with a brief sketch of the life of the poet, Lalzova. One of the objectives of this research is to analyze the relationship between love and melancholy of life through his eyes, expressed in his Poetry. This chapter talks about his childhood and education, career on poetry, the time toward the end of his journey, and the significance of love in Mizo poetry.

Lalzova was born on December 2nd, 1924. His father was Hnuna, a tailor in Rahsiveng, Lunglei, the southern city of Mizoram. During his childhood, Lalzova was stubborn, reticent but consistent in nature. He was a kind and merciful young lad who never hurt anyone. His friend Manhlira remarked that Lalzova never said anything offensive to anyone and that he was a bashful boy but sometimes, but liked to joke around too. He always smiled and was fond of pranks. He continued to say that Lalzova was a jovial, talented boy in music as well as imitating animal sounds since he was a little boy. “He could imitate the sounds of many animals; sometimes he would act like a wild cat to frighten the fowls of his close relatives,” as quoted by R. Lalrawna (19). To be able to mirror the sounds of animals he must be talented in music. After he and his family moved to Bazar Veng Lunglei, he

continued his schooling at Rahsiveng. He was a quick learner and also well known for his paintings. He continued his education up to the 6th standard at Serkawn and Aizawl.

Even from his childhood, he was talented and different from others. R. Lalrawna quoted Lalzova's mother, Aimawii's statement saying, "Zova (Lalzova) was obviously a special boy! ...he is always busy spending his whole day studying the life of adults..." (17-18). This may be the reason why Lalzova could compose forty eight poems at the age of 21 only. His imaginations seemed to reach its maturity at his young adolescent years. Lalzova was also a good artist, and was also well-known for this talent.

In the olden days, it seemed very difficult to be a famous person among the community in the southern side of Mizoram. To everyone's amazement, Lalzova became a young poet from the southern part of Mizoram to be well known throughout the whole of Mizoram during his time. R. Lalrawna remarks, "Just like a fast burning bamboo grass during the spring, Lalzova's poems and his name penetrated the whole Mizoram" (18). However, even though he was a brilliant student, Lalzova could not pursue further studies after completion of middle standard due to the Second World War.

Since there was nowhere to hide, nowhere to run, no further studies during the Second World War, Lalzova had more time to play violin and guitar. He also had more time to write poetry and spend more time in drawing as well. His poems and his paintings were very popular among Mizos at that time. Mr. Wiscott (S.D.O. Lunglei) wanted to honor him for his wonderful drawings and poems. So, he asked Lalzova to visit his residence to ask for anything he wants.

As the advice of his parents, he chose to continue his studies. Therefore, Mr. Wiscott sent him to Aizawl to pursue further studies. During his time in Aizawl, he developed a deep sense of melancholy, and felt home-sick and love-sick as well. Most of his poems came out

during that time. After that he went to Calcutta with his close friend C. Thuamluaia to learn more about drawing. He spent many months in E.B. Bross's house in Culcutta. But he could not study anything because of his sentimental feeling. Just as he felt in Aizawl, Lalzova was full of melancholy in Calcutta too. Therefore, he could no longer stay in Calcutta and he eventually went home thereafter without consulting his parents.

The melancholies he was feeling about his childhood helped him to write many poems. He was still a young boy when he wrote his first poem. Though he was young, he could write lovely and mature poems that all Mizo young men and women could be interested in. R. Lalrawna remarks that Lalzova was deeply interested in writing poems right from his school days. He also learned the traditional verse form (three verse lines), but his traditional verses did not become popular. He was famous among his friends because of his artistic works and talent in writing poems right from his middle school standard (18).

Lalzova was also talented in playing many kinds of string instruments like the Spanish guitar, Hawaiian guitar, Violin and Ukulele. His younger sister also said, "He made himself a small guitar called *Ukulele*, and then he could play it rather quickly. In his leisure time, he kept on playing all day long. Sometimes it turned into a nuisance. Since the time of his childhood and adolescence he was deeply in love with music" (Siamliani 2). Lalzova loved to hear music so much that he often visited a man called Kira to listen his Gramophone. R. Lalrawna remarks, "He might be one of the first people who could play various types of musical instrument in Mizo. The main reason for his interest and improvement in music could be a result of regular listening to Mr. Kira's gramophone, at Bazar Veng, Lunglei" (23).

It is difficult to determine which one of his poems was first because; Lalzova did not have a clear record of his compositions with neither date or time of writing his poems. R.

Lalrawna quoted, “Mr. Sawia of Lunglei Bazar veng, said that ‘*Lalnunnemi*’ might be his first poem’...This poem (*Lalnunnemi*) was composed at the end of the year 1942” (66). Whereas according to B. Lalthangliana, he believed that the first poem of Lalzova was written in January 1943 (249). But his sister Siamliani claimed that Lalzova was very much appreciative of romantic lyrics and the composers that he himself wanted to be a poet too. So he composed very popular poem at 14 years of age (2). That is:

A tha par tin lawri, Lengleri,

Duh te'n buan ang ka pawm hmain;

Ka tawnah then loh biahthu nemten i tiam,

Tunah val dang I pawm ta! (5-8)

(One like a romping girl, flirty girl / Before I embrace just as one wish / She bestowed me a sweet promised / And now you had embedded someone else!)

Therefore, according to his sister Siamliani the poem *A Tha Par Tin Lawri* composed in 1938 seems to be the first work of Lalzova.

One of the significances of Lalzova as compared to other poets is that he can change a simple word to a poetic word which can be easily understood by everybody. Though he rarely used traditional poetic dictions, his poems are mostly attractive and lovely. When he collected and composed even simple phrases it turns into beautiful poetic idioms. Siamkima expressed his opinion about usage of poetic words as he said, “It is possible to write a good poetry from learning and determination alone; but, they are geniuses; those who can express their inner minds and thoughts in simple phrases which can be comprehended for common people. Any phrases can be acceptable without being condemned, if we can express our entire desires and thoughts,” (53).

It seems that Lalzova had composed forty-eight poems according to what was recorded in *Fam Lalzova*. Most of his poems are about the relationship with his loved ones. It is sad to say that his life was just a short span of time, as he only lived to be twenty-one years old, but during his short lifetime he composed many famous poems. Although he was young, he was a great and an exemplary composer. He seemed to have everything that a poet needed to become a good composer.

C. Lalchungnunga also remarked about him saying, “If we think about his short life and only five years of experience in composing poems, he had so many wonderful and great poems. He was too young to have a mature mindset, but he could write good and mature poems for everyone, from children to old people. It is true when people said that he was a genius in writing poetry,” (484). It is amazing that his poems were interesting and loved by children up to old people! He also commented, “One of the attractive features of Lalzova’s poems was the opening line of each of his poems. He had the ability to make the first line very attractive. He would put the inspirational theme in the opening line- such as expressions of sorrow, reason for crying, or the central theme of his poem. Those who experience the sorrow in his poems could never hold their emotions inside, and would let tears express their appreciation till the end of his sorrowful poems...” (107).

Lalzova knew how to express the thoughts and emotions of most people, and their experiences of love and what they prioritized. His poetry has a great impact on common men because he used to write poems that universally appeal to most people. That is why his poems are favored by the rich as well as the poor and the small communities of people who were living in the rural areas too. When he expressed his woes or even at times of his happiness, it was easy to share his burden and recall emotions through his poems.

He spent only twenty one years in this world. His poetic career began with borrowing lyrical tune and arranged poems from western music. “He borrowed many tunes from English poems. Those poems he had heard from the Gramophone” (Lalkhawliana 42). Sangzuala-Pa recorded those musical tunes borrowed by Lalzova from western music, as follows:

Mangtha was taken from the song called ‘Good old Jeff has gone to rest’; *Aw nunnem, lawmna kung* from ‘Sweet Nelli Deane’; *Mahten awmkhawhar changin Parte* from ‘Show me the way to go home’; *Sualthadangi* from ‘Dreamy Texas Moan’; *Hmanah hmel hriat ngai loh Chhingkhuali* from ‘Wood pecker’s song’; *Chhingkhualah mahte’n suihlunglen* from ‘Cowboy Jack’; *Ka thin na reng a dam thei dawn lo* from ‘Café in Vienna’; *Tawng ila Leitlang lanu sensiar* from ‘Goldmine in the sky’; *My Pee Pee Odi* from ‘Far from my princely home’; *Ngaihluat vangin Vala* from ‘Carolina Moon’; *Romei chum leh Ainawnpar* from ‘And of my home in Texas’; *Khualzin a rang ka vai e* from ‘Be no-body’s darling’; *Mahriakte’n a rang ka vai e Parte* from ‘Tropical magic’(37).

As mentioned earlier, he only lived for twenty one years but during that short span of time he told many stories with his poetry that helps others to understand what life is really all about. Lalzova could express in his poetry of most people’s perception of life, their mindset, their opinion and what they could accept. His poetry has a great impact on common folk because he used to write on the lines that universally appealed to most people. That is why his poems were favored by the rich as well as the poor and small communities of people who are living in the rural areas too. When he expressed his woes or even at a time of his happiness, it was easy to share his burden and find togetherness in his poems.

His last journey was too sorrowful. It was the winter of 1945, when a Tilbury Cup Hockey Tournament was held in Lunglei. Lalzova was also one of the players from the Bazar

Veng team. Their playing ground called Dhubi Mual (now renamed as Thuamluaia Mual) was too dusty. Lalzova was suddenly caught by cold and light fever. He could not get up from the next day after he was hospitalized in 3rd December, 1945 (Monday). The doctor said, “His diagnosis is that he is suffering from typhoid,” (Lalrawna 151). Everybody in that place was immediately desolated as many young people during that time had died of that virus. Therefore his parents had no hope for his recovery from that terrible disease.

As the typhoid that infected him grew worse, Lalzova gradually became weak day by day. One day, with his frail voice sung one of his lyrical song:

Kan lêna Leitlang khuapui,

Rairah riang tual kan lêna;

Pâr ang chul thei tak ang maw,

Tlâng tin di nêp puan zârna, e khai! (1-4)

(Our lovely home town Leitlang / Where frolic as we forlorn / Could it fade like a blossom/ Hills are where expose dear's garment, oyez!)

Lalthansangi, his girlfriend immediately came home from Aizawl and rushed to the hospital to take care of him, and she was the one who stood beside him till his last journey. The next morning, he sang with weak voice a beautiful hymn by Mrs. L. Baxter (1809-1874):

There is a gate that stands ajar,

And through its portals gleaming;

A radiance from the cross afar,

The Savior's love revealing. (1-4)

Upon hearing him singing, they thought that he was going to get better. But a worse situation suddenly happened; his breath and pulse slowly faded after he had sung. Then, his journey had ended at 4:30 a.m. on the 8th of December, 1945 (156).

In appreciation of Lalzova's contributions, R. Lalrawna remarks, "Those who have a special talent from above visit our earth like a century comet," (167). After his death in 1977, Mr. Thangkima donated a big amount of money to Lunglei District Sport Association to host Lalzova *Memorial Shield* (Football tournament) and the locality of Lalzova (Bazar veng Sporting Club) was the first champion team of this tournament. This tournament ran on for every year hence, and from 1982, District Sport Association extended this competition for the whole of Mizoram.

In the year of 1400, a great poet Geoffrey Chaucer was laid in Westminster Abbey and this place came to be called 'The Poet's Corner'. Since then, other poets continued to be laid down in this place, only Chaucer should not be preferred and it is an obligation for it to be called 'The Poets' Corner'. As in London, Mizo also have Poets' Square (*Hla Kungpui Mual*) at Khawbung village. In this *Hla Kungpui Mual*, the memorial stones of great poets and writers of Mizoram have been erected. The memorial stone of Lalzova was also laid at *Hla Kungpui Mual* in 1996, in which, 'He was the great poet who used to express the depth of love between man and woman; the composer who used to pour out his inner thoughts and deep feelings through his poems' was engraved.

Love remains the important theme in human nature, so it emerged radiantly in every literary genre. It is the center of all relationships; it is the reason behind most sacrifices and it is the quality that exists in every man. Therefore, love is an important theme in Mizo Poetry. R.L. Thanmawia remarks, “Love is the principal theme of the Mizo folksongs. Poetry had been serving as the common medium of expression of love among the Mizos. The Mizo love poems in the primitive period reflected their natural closeness to the objects of nature,” (Mizo 41). Let’s talk briefly about the theme of love in some of Mizo traditional poetry.

When the Mizos moved westwards in Thantlang, many love poems came out. According to Brig. Ngurliana, “Romantic love poems were the most popular poem among young men and women even during the war of East and West, 1877 - 1880 in Mizoram... Among all the Mizo clans, Sailo seemed to have the deepest melancholic feeling and they sang more than others; some of these songs came to be known as *Sailo Zai*. ...Many people called it *Thanongeei Zai*. However, people of Mizoram mostly knew them as *Lengzem Zai*,” (1).

The genesis of Mizo songs cannot be traced accurately, and neither is it possible to determine the genre of the earliest Mizo songs. While these questions make one wonder about it, it does not make a legitimate query. But, romantic poetry was regarded as one of the oldest poetry in Mizo literature. Love poetry seems to have been appeared from a very old love story *Tlingi and Ngama*. Many Mizo clans have this love story in their own dialect. Therefore, it had probably come into existence when the different Mizo clans settled together. R.L. Thanmawia believed that it appeared just after they crossed the river of Run (AD 1350-1400), “The poems based on that story were one of the oldest Mizo poetry, it was regarded as the first poetry especially among love poetry,” (Mizo Hla Hlui 68). C. Chhuanvawra also showed support to the first Mizo love poetry saying that, “Their poetry (Tlingi and Ngama) is one of the oldest Mizo poetry, and is regarded as the oldest Mizo love poetry,” (15).

As mentioned above, it has been made clear that the story of Tlingi and Ngama had inspired the earliest love lyrical songs in Mizo literature. Ngurliana described the era of Mizo society when love lyrics came about; in his quote, “After the Mizos stayed for a long time in Kabaw valley, they started inhabiting the mountain Thantlang around in 1350 where the environment and the soils were also fertile and fine. They might felt melancholy as they composed many good poems from that mountain. Love poetry may be the first of their popular poetry,” (1).

Love is one of the major themes of Chawngchen zai and also found in some parts of Chai hla. These traditional verses were the community lyrical songs composed by different people from different generations. Here is one of the beautiful love lyrics of Chawngchen zai:

Nang leh kei chu a nulin kan innul e,

A thianga kan len a rem si lo ve.

(Both of us hugging each other / not being able to live with you)

Dar hla and Liandova hla are one of the oldest Mizo folksongs. The famous Chawngvungi hla (Dar hla) talks about the valuable price of a bride. Wealth always tore loving couples apart whereas wealth sometime forced love among the two. Tuaichawngi chose the rich Liandova but their entire life was lovely; they loved each other. Love for wealth and erotic love also was found in Nidul zai.

Princess Lianchhiari was the daughter of Vanhnuailiana, the Chief of Dungtlang village. She fell in love with Chawngfianga, the son of a widow of the *hnamchawm* community. It was strictly prohibited to have love affairs among the chief's family with *hnamchawm* in those days. However, their plan to wed was surprisingly supported by her father. But, the marriage was not fulfilled due to the unfaithful and jealous messengers

between the two families. Eventually, Chawngfianga was forced to flee for his life to a nearby village Tlingzawl. That wounded love brought beautiful lyrical songs of Lianchhiari zai. When Kamala Das was asked about a combination of pains (made by her husband) and achievements in her life, she said, “Poetry came oozing out like blood from an injury. How could I have written so much of poetry if he hadn’t made me cry? All the anguish, you need something out of it,” (Weisbord 16), that is same for Lianchhiari.

As far as love is concerned, the gap between the Chief’s blood relatives and the *hnamchawm* was a fairly wide gap in early Mizo society. Incidents of relationships between the two communities were few to none, and an even lesser number of inter-community marriages between the two. A princes or princesses were not to mingle among the *hnamchawm* (commoners) in Mizo society. But Laltheri loved a *hnamchawm* young man Chalthanga. Though her family warned and scolded her, the bold and stubborn love of Laltheri disobeyed them. Long story short, the relationship resulted in the death of Chalthanga. Her mournful songs and lamentation voices may be one of the best love lyrical songs in Mizo traditional poetry:

Awi ka nu e, tum tawk lungdi Chaltuaia ka chan e,

Tap tap tang e, Saikhaw ni hliap Ruallung zo daiah;

(Oh! Mother, I have lost Chaltuaia, the one love I shared a spirit with/ I will but weep and weep here in the high land of Ruallung)

Lalhlimpuii comments, “Her love and obsession blindfolded her to see that there could be a fatal plot against him. She was too obsessed with him to think of his safety. Therefore, her love and obsession dragged him on the road of inevitable death, as he then died pathetically,”

(Mizo Studies 294). Love may also be turn into a destructive instrument as it is a very powerful emotion. Nevertheless, love that is birthed from trials and struggles often inspires great literature.

It may be concluded that the Mizo love lyrics in the old times revealed their natural closeness to the objects of nature. Buizova brought together the yarn of nature and of love into a beautiful tapestry of poetry. Hausiampa and Awithangpa also were other popular poets of traditional love lyrics. At the turn of the twentieth century, Mizo poetry began to grow with the poetical works of Awithangpa. C. Chhuanvawra also remarks that Awithangpa's contribution had a huge positive impact for the development of Mizo poetry. His poems were like a collection of excellent poetic dictions. He was special knack to choosing and using the right poetic wordings. That is why almost all of his poems were good enough to be considered highly valuable (138).

Awithangpa was a very important poet; he was seemed to be the last traditional poet. He was living in the transitional period; he composed poetry both in traditional verse form and modern verse form. R.L. Thanmawia says, "Awithangpa composed more than three hundred stanzaic forms of poems having different themes. The major themes are love and the relationship between man and woman, the beauty of nature and its relationship with man," (*Mizo Poetry* 104). No doubt, nature plays an important role in Mizo love lyrics, and expressions of love seem to be incomplete without nature. Most of the Mizo poets not only compare themselves with nature, but also use it to communicate their affairs of love till today.

In the late twentieth century, the western missionaries came to Mizoram, which was a new experience for the Mizos and they brought the Gospel of Jesus upon their arrival. That

gospel gradually changed the status quo of Mizo society and culture. Even the Mizo literature also had a great change, and traditional culture also vanished gradually. Siamkima also remarked about this in his essay *Rih Dil Leh Mizoram*, “In the minds and thoughts of the Mizo, River Jordan was becoming bigger and bigger as the Rih Dil became smaller and smaller,” (46). Here, the River Jordan seems to represent the Christianity as Rih Dil represented ancient Mizo society.

Since the great spiritual revival happened in 1906, 1913 and 1919, the Mizo Christian community was becoming stern till 1940. The Mizo traditional verse, traditional taboos and ceremonies also were called *khawvel thil* (secular); and were all banned by the church leaders. Those who merely sang traditional songs were disciplined or expelled from the church. But in a human nature, the affairs of love between opposite sexes could never be totally barred. So, the religious hymns were replaced with the lyrics of love songs but with the same tunes, and were known as *Kaihlek zai*. They were usually sung in solitary and confined places or deep forests. Thanmawia remarks,

The authoritarian leaders of the church forbade people to sing any kind of songs unless it proclaimed the Christian faith. But the natural inclination between the opposite sexes compelled them to scribble out these kinds of singing from inside the doctrinal bars. The composers presumed that the church leaders, on hearing their singing even from a distance, might take it to be a sacred hymn. (*Mizo*

Poetry 101-102)

Kaihlek zai is very important because it is the root and a budding for love lyric. Many hymns which were converted (*Kaihlek zai*) were lyrics about love. Modern love songs and love lyrics appeared from the buds of *Kaihlek zai*. “A hymn which is twisted to poetry of love

between men and women is called Kaihlele zai. All poems which borrowed other tunes are not Kaihlele zai,” (*History of* 57). Therefore, *Kaihlek* means diversion or deflection. R.L. Thanmawia further says that, “Kaihlek zai came to being in the later part of 1919. Amazingly, the heyday of Lengkhawm poetry (Mizo christian new lyric) between 1920-1940 was the heyday of Kaihlele zai too,” (57). Therefore, it may be concluded that Kaihlele zai is the forerunner of modern Mizo love lyrics.

During the time of Lalzova, Mizo christian churches were so stern. It was regarded that singing of songs other than Christian hymnal was a sin. There were several church leaders who constantly patrolled the villages to find anyone singing in nostalgia of love among the young men and women. For that reason, the young lads and lasses had to sing love songs in the midst of the jungle with utmost secrecy while they gathered firewood or ploughed their fields. During those trying times, Lalzova was bold enough to compose songs about love to express his nostalgia. Even he followed the trend of Kaihlele zai when he started out to compose songs with the lyrics about love.

He was one of the bold composers that composed songs in the form of Kaihlele zai. Lalrawna remarks that understanding that the Kaihlele zai could weaken the reputation Church hymns; the church leaders soon took offence of the composers and the songsters by expulsion from the church. However, the Mizo young youths wanted to express their love to their loved ones through love songs. Meanwhile, Lalzova composed many good love songs and lyrics about love that made the Mizo youths were very happy, for they often sang a whole night about it (26). Therefore, Lalzova and his love lyrics soon became popular throughout Mizoram and it drew young people’s attention.

Lalzova and his contemporary poets also used to compose love songs and love lyrics inspired by western music. In 1925, Durra Chawngthu and Vankhama began to compose their

love lyrics using western tunes. 1930 onwards, Lalzuithanga, Laltanpuia and Vankhama composed their own musical tunes. When the two popular poets Lalzova and PS Chawngthu began to compose like that, this genre became more popular among the whole community. Later in 1950s, H. Lalringa, Lalkhawliana, F. Rokima, Zikpuii Pa, LZ Sailo and others joined the stage, composing beautiful love lyrics. And from 1960, another batch of poets appeared such as Ellis Saidenga, James Laldika Sailo, F. Laltuaia and Zosangliana Chhakchhuak followed by modern popular poets like Lalsangzuali Sailo, Zirsangzela Hnamte and others.

A love song is one of the oldest Mizo poetry which is radiant in all literary genres. Love songs contribute the largest part of Mizo literature and its branches of study. If love songs were a cord, other poems would be the adjoining rope in betwixt. Their poetic genre is the only one which originally was on trend throughout the traditional period to contemporary period (History 56-57). During this period (1930-60), modern Mizo poets including Lalzova coined beautiful poetic dictions. As such, Lalrawna concluded that Lalzova deserved to be called one of the most important renovator of this poetic genre. His poems did not fail to attract most of the Mizo people of those days.

Works Cited:

Chhuanvawra, C. *Hmanlai leh Tunlai Mizo Hlate*. C. Chhuanvawra. Aizawl: 2011.

Khawlhiring, Siamkima. *Zalenna Ram*. Aizawl: MCL Publications. 3rd ed. 2016.

Lalkhawliana. *Mizo Rimawi Khawvel*. Aizawl: Lalkhawliana. 2018.

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Lalthangliana, B. *Mizo Literature (Mizo Thu leh Hla)*. Aizawl: M.C. Lalrinthanga, (Revised & Enlarged) 2nd ed. 2004.

Lalchungnunga, C., “Lalzova Leh a Hlate.” *Mizo Hla leh a Phuahtute*. Ed. B. Lalthangliana. Aizawl: Hrangbana College. 1999.

Ngurliana, Brig. *Pi Pu-te Hla*. Aizawl: Mizoram Publication Board. 2nd ed. 2009. print

Siamliani. *Fam Lalzova Chanchin*. Aizawl: R.L. Rina. 1977.

Thanmawia, R.L., “Mizo Hla Chanchin.” *History of Mizo Literature*. Department of Mizo, MZU. Aizawl: 2013.

---; *Mizo Hla Hlui*. Aizawl: Mizoram Publication Board. 2012.

---; *Mizo Poetry*. Din Din Heaven. Aizawl: 1998.

Weisbord, Merrily. *The Love Queen of Malabar*. Noida: Gopsons Papers Ltd., 2012

Journals & Other References:

Lalhlimpuii, "Laltheri: The Love Queen." *Mizo Studies*. Department of Mizo, MZU. Aizawl:
Jul-Sep. 2015.

Sangzuala-Pa. "Hla Phuahtu Lalzova" *YMA Chanchinbu*. Aizawl: 1987.

CHAPTER – 2

Concept of Love and Melancholy

Love seems to be pure, painful, sweet and dreadful – all at once. Love is a basic necessity in everyone's life. It is a variety of feelings, emotions, and attitudes. Even love and melancholy seem to have a deep relationship. Love is defined as the intense attraction one experiences upon another person and the romantic and sexual attraction toward them; or to simply have strong positive emotions for a friend or a person in the family. There are different forms and styles of expressing love, and many different definitions of love for every culture. It seems that the effect of love is felt by two persons who are sexually attracted to each other. Among all emotions of love that man feels, Ancient Greeks classified and defined four kinds of love such as *Agape*, *Phila*, *Storge* and *Eros*. *Agape* is an unconditional love that roots from an inner emotion of charity, and accepts the recipient for whom he/she is, overlooking their misconducts and faults. *Phila* is defined as a display of affection, warmth and submission into a platonic love. This kind of love or relationship is a close relationship between two people that is not romantic or sexual. This kind of love defines the desire of friendly relationship with someone. *Storge* refers to the love that family and friends share. *Eros* is a passionate and vigorous love that arouses romantic attraction or feeling. In this research, we are going to study the quality of *Eros* in the love mentioned in Lalzova's poetries. *Eros* can also be referred to as Romantic Love.

Pausanias, in Plato's *Symposium* explained two types of love - Vulgar *Eros* or earthly love and Divine *Eros* or divine love. According to him, "Vulgar *Eros* is nothing but mere material attraction towards a beautiful body for physical pleasure and reproduction. Divine *Eros* begins the journey from physical attraction, i.e. attraction towards beautiful form or body but transcends gradually to love for Supreme Beauty," (*Platonic Love* n.pag.). In his

opinion, the concept of Divine love is later converted into a platonic love. Vulgar love and Divine love are both connected and are parts of the same continuous mode of pursuing totality of being itself, with the purpose of making human nature, finally reaching a point of unity where there is no longer an aspiration to change. Here, Pearson quoted the definition of a theory of love stated by Lorenzo de' Medici and it goes like this:

In the relations of the sexes, love must be limited to one object, and that forever... Beauty and the eyes gave birth to love; but if beauties fade, other graces remain which are not less dear to the heart. The senses open the door to love, but the soul must cherish a like sacred fire, and become purified by it. Such qualities must be directed by sensibility of heart, and appreciated by elevation and generosity of soul. When two persons meet under such conditions, she becomes more beautiful of soul, wiser, happier in her affections; and he, to please her, must try to excel in virtue and beautify his soul that may emulate her moral and corporeal grace. (44)

In romantic love, men and women, in general, first attract each other by physical appearances. But the romantic love does not entirely depend on physical appearance and it does not merely seek pleasure of the flesh. After a courting, romantic love could reach a higher stage of life which is beyond mere sex. The two lovers are made to identify with each other. Their love gradually grows in friendship and compatibility. Therefore, it refers to 'passionate love' or romance. Not only passionate feelings, but mutual understanding and respect drive them, and these are needed to have a good relationship or a happy married life.

The word 'romantic' is connected or concerned with love or a sexual relationship. According to Loyd Saxton, this romantic love is also known as 'passionate love'. He defined romantic as "passionate, sensual attraction" (135). Elliot Aronson writes about the passionate love:

Passionate love involves an intense love for another person. When things are going well – and the other person loves us too – we feel great fulfillment and ecstasy. When things are not going well – our love is unrequited – we feel great sadness and despair. This kind of love is characterized by the experience of physiological arousal, wherein we actually feel shortness of breath and a thumping heart in our loved one's presence. (377)

According to David G. Myers, "Passionate love is emotional, exciting, and intense," (453).

On the other hand, there is companionate love which is defined as:

The feeling of intimacy and the affection we feel toward someone that is not accompanied by passion or physiological arousal. People can experience companionate love in non-sexual relationship, such as close friendships, or sexual relationships, where they experience great feelings of intimacy but not a great deal of the heart and passion they may once have felt. (Aronson 377).

Passionate love can change to companionate love upon defining the meaning of love in Platonic term 'without physical attraction.' The word Platonic love may be described as friendly relationship not involving sex. Though it is said that *Eros* greatly depends on physical beauty and outer appearances or a mere physical appreciation, it could transcend into moral and character appreciation. *Eros* is usually regarded to as the attraction and affection affairs felt by two particular individuals of both sexes. When a man and a woman attract each other, they grow to love each other and then romantic love came to be born. In Mizo society, some women had been forced to wed by arranged marriage decided by their parents. But in general, the Mizo men and women were free to choose their life partner. In this situation, romantic love is the foremost criteria to choose their life partner. This love widely depends

upon the physical beauty and the behavior of the person. Lalhmingliana Saiawi highlighted in his essay *Hmangaihna* about romantic love (Eros) that this kind of love can be a true love:

Physical and exterior looks make us human and that helps us to express ourselves better than by wealth... Physical attraction is a fondness of lovely things that comes from us, which makes a person lovable; and that reason makes a person eligible to be loved by a significant other. A person chooses wisely as he knows what beauty is to him... Our nature, good behavior and our power help to humanize us more than physical beauty and wealth. It is also an authentication of who is righteous and who is not... We may love for different reasons. Though the reason to love someone may be simple, it is true love if that love can last forever. (102)

From the above quotation it is clear that physical beauty and good behaviors attract every average person, just as well as a virtuous and an exemplary character. Any reasons for such love may be true love if it lasts a lifetime.

There are many similar incidents that has happened in the early Mizo society and Elizabethan era about romantic love. This Elizabethan period took place between the years 1558 to 1603. It refers to the period of Elizabeth's reign and it is regarded by many historians as the golden age in English History because; this period was a time of peace, wealth, successful, development and an age of adventure. Many new ideas and new experiences were sought after during in this era. This period revolutionized many aspects of English life as well as in literature. William J. Long also remarks,

This period is generally regarded as the greatest in the history of our literature. Historically, we note in this age the tremendous impetus we received from the Renaissance, Reformation and from the exploration of the New World...Such an age, of thought, feeling, and vigorous action, finds its best expression in the drama; and the

wonderful development of the drama, culminating in Shakespeare, is the most significant characteristic of the Elizabethan period. Though the age produced some excellent prose works, it is essentially an age of poetry; and the poetry is remarkable for its variety, its freshness, its youthful and romantic feeling... The literature of this age is often called the literature of the Renaissance... (179).

In this period, customs of courtship and marriage were undergoing significant shifts. Throughout the medieval period, wealth, social standing or alliance governed and regulated marriage. It is normally considered foolish to marry for love, but love may occur in marriage. Most of the marriage occurred for status and to legitimize children. Most parents arranged their children's marriages with the children of neighbors and friends. Mc. Gowan remarks that in this era, "it was legal for boys to marry at 14 and girls to marry at 12 although it was not usual or traditional for marriages at such young ages," (n.pag.). In the play of *Romeo & Juliet* by William Shakespeare, Juliet also was not yet 14 years of age when her parents forced her to marry with Paris. Capulet told Paris, "My child is yet a stranger in this world; she hath not seen the change of fourteen years," and Paris replied to him, "Younger than she are happy mothers made," (Act I; Scene II). During this occasion, Shakespeare's plays dramatized the war between the old orders in which fathers chose husbands for their daughters and the new order in which daughters wished to choose their own partner based on affection.

During the Elizabethan period, love was not a popular idea. Status was given the highest priority in the arrangement of marriages in their society. Most of them believe it was unwise to marry for love and that it was better to marry people of higher social status. L.K. Alchin also remarks the marriage of Elizabethan period in *Elizabethan Marriages and Weddings*, "Marriages were frequently arranged so that both families involved would benefit. Marriages would be arranged to bring prestige or wealth to the family - a surprising fact is

that young men were treated in a similar way as to women. Many couples would meet for the very first time on their wedding day,” (n.pag.). Therefore, wealth and status are the most important in their society. In that society, there was no such thing as true love. The one thing that is similar to love today is the procedure of courting a girl into dating. The people of Elizabethan period introduced the idea of courting ladies into a relationship rather than making up arranged marriage through their family. In this modern era, love is what people pursue to find. People believe that happiness comes with love. Most people search for love until they find ‘the one’ with whom they would find solace. People tend to look for potential partners with whom they share similar interests and characters that would bond them better. People today contemplate that there is no rush in finding love which was different in the times of the Elizabethan era. As time passes the idea of love grows more complicated.

William Shakespeare was one of the best dramatists who often portrayed the life of Elizabethan period using his drama and poetry. His popular drama of *Romeo and Juliet* also showed the amazing images of English life in the late 16th century that is the Elizabethan Era, especially about love and marriage. Elizabethan culture was patriarchal and honesty to their relatives was more important than anything else. Most men seemed to control their family especially their daughters and wives. In *Romeo & Juliet*, Capulet forced his daughter Juliet to marry Paris; but, Juliet could not accept the idea of marriage. Then Capulet scolded Juliet, “Fettle your fine joints ’gainst Thursday next to go with Paris to Saint Peter’s Church. Or I will drag thee on a hurdle thither,” (Act III; Scene V). L.K. Alchin described the position of a woman in that era as he said, “Elizabethan women were subservient to men. They were dependent on relatives to support them. Elizabethan woman were raised to believe that they were inferior to men and that men knew better! Disobedience was seen as a crime against their religion,” (n.pag.). Therefore, she went to Father Laurence to make an escape plan from the wedding. The decision to marry is in the hands of Juliet’s parents. A father chose a

daughter's husband and it was considered dishonorable and disrespectful to communicate her desires in the process. Juliet must beg for her father's forgiveness after speaking out against marrying Paris.

When a woman married, all of her personal property became the property of her husband and she had no say in how it was spent. L.K. Alchin further said, "Elizabethan women were expected to bring a dowry to the marriage. A dowry was an amount of money, goods, and property that the bride would bring to the marriage. It was also referred to as her marriage portion. After marriage, Elizabethan women were expected to run the households and provide children. The law gave a husband full rights over his wife. She effectively became his property," (n.pag). Women were regarded as chattel (property) to be married to improve the family fortune or political alliances. Elizabethans thought women needed a male caretaker (remember, females could not have careers). However, Shakespeare lived during the time of the Renaissance, which was a turbulent and exciting period of history in which many old and accepted ideas were being questioned, examined, and interpreted. In this time the idea of romantic, personal love flourished. Romeo and Juliet were all about the struggle between personal love and correct matchmaking.

The first step in the Mizo culture of marriage was courting. It was love or choice and not clan or caste which was the deciding factor of a Mizo marriage. There were, however some reservations in respect to marriage among members of Lushai clan, the Chief-clan of the then days. The people of those clans had some traditions in matrimonial affairs. Through, courting, a boy or a girl of marriageable age would develop such intimacy that would lead them to matrimonial bond. But after the courting period between a boy and a girl, there was always an intermediary whose function was to act as a witness to the occurrence of any dispute or misunderstanding between parents or lovers.

The next step after courting; in the process of marriage, is the communication with the girl's parents over their commitment by an intermediary of the boy. The intermediary at this step is called *Palai* (messenger). This is the stage when both parties confirm a date and time of the wedding and to settle the price of the bride.

Status was given a very important position in the history of early Mizo society. A mix marriage rarely happened between a high class people and *Hnamchawm* who belonged to the lower class of the Mizo. *Hnamchawm* young lads married only *hnamchawm* lasses. The story of *Phira leh Ngurthanpari* written by Lalzuithanga exposed the vast gap between *hnamchawm* and their chief-clan in Mizo society. Love at first sight happened between Phira and Ngurthanpari. Ngurthanpari was the daughter of a Chief whereas Phira was *hnamchawm*; the son of a widow. They lived in different villages which also happened to be rival villages. That was not the end of their dilemma. Ngurthanpari's brother was slain by Phira because of their village conflicts. Phira knew how pathetic he was as compared to his love and decided to bid farewell to Ngurthanpari in the words that follow:

...you are a woman of royal blood; whereas I am merely the son of a widow, a *hnamchawm*. My worth would never come at par with you, it would be best for us to forget about each other. There are countless men who would gladly take your hand, whereas I would be of disgrace if I were to intervene with someone beyond my league. From now on, forget about me, and I shall do the same. Our love will only bring sorrow for us. (Lalzuithanga 98)

They separated with broken hearts even though they loved each other very much. The vast gap of social status often separated couples who truly loved one another. The following quotation remarks how the differences in social status affect the love of young men and women.

In *Lemchan Khawvel I*, Laltluangliana Kiangte wrote about the social stratification in Mizo society. Ropuiliani talked to her mother Tuantiali as she said, “I could not frolic among *Hnamchawm*, as long as they are not princes or noble men. I cannot hug and dance with *hnamchawm* men, I won’t dance with them,” (*Lalnu* 14). A vast distinction between *hnamchawm* and noble people could be seen from her statement and it was hopeless to have a partner of higher status for a *hnamchawm* fellow. R.L. Thanmawia also expressed in his essay called *Mizo Nula Huaisen Pahnih*, “It is forbidden to marry *hnamchawm* for the descendants of the Chief”. This is a clear display of the social stratification in Mizo society (*Chuailo* 148). However, Laltheri was different from her sister Ropuiliani. She liked to live with *hnamchawm* and chose a *hnamchawm* young man for her partner too. Their hardships had been surpassed by the strong will of her love. Thanmawia further commented that:

The wall of sorrow stood between the love shared by Laltheri and Chalthanga. They even considered climbing that wall as a result of their bad reputation. The jealousy of her brothers shook the Mizo maiden Laltheri, who liked to enjoy freedom and who merely presented herself as whom she was. Like western storm blowing during the spring over dried up leaves that had fallen, their family tradition was shaken and dismantled in the end. (148)

During the Elizabethan Era, the second most important thing in marriage seemed to be wealth, and that was the same thing that had happened in Mizo society. Upon looking back into the years between 1935 and 1950 A.D, the love between men and women could not change the situation for the better. Just as loving couples tried to wed, they were sure to meet their fair share of hardships in the process. Parents had the absolute authority about marriages. In the drama of *Sangi Inleng*, Sangi was forced by her parents to marry Hrang, a rich man from a high society but he was the kind of person who had a dark side to his personality.

Sangi: “You are my parents; but, I cannot obey you in this matter”.

Thangi: “We will never do anything for you again if you do not obey us. This is good thing for you, and you dare not listen to us. Did you think you have the courtesy to have your own opinions? You belong to us and that indicates that you must do as we say– we are your parents who gave birth to you.” (15)

J. Malsawma also expressed about this, “If their parents gave their consent, women were forced to marry even if they wailed and cried over their grief of marrying a person they did not want to. The price of their daughters was most important for parents. Many parents forced their daughters to marry the man who could pay highest price,” (43-44). James Dokhuma also talks about in his book *Hmanlai Mizo Kalphung*,

Most of the time, parents intimidated their daughters to enter bad relationships instead of considering their happiness and well-being. Parents forced them to marry whom they had chosen; instead of consulting their daughter of her choice... In the old time Mizo tradition, parents had more authority about the marriage of their daughters. The status of men was not similar to women. (191)

Many Mizo parents used to demand fairly high prices for their daughters when asked for their hand in marriage. In the story of *Lali*, L. Biakliana described the status of Mizo women through the character of Lalawmpuii who was forced to marry a rich man-Rozika without her consent or affection:

As the English people are free to choose their life partner to help and sympathize for each other; their wedding would be most desirable. We Mizo people are not like that, we are different from other tribes. The distinct personality that we have and the remoteness of our land make us different from others. We live in a society where the

Mizo ladies- our sisters are forcibly married off to suitors whom they do not desire, with tears and sorrow. We are sold off like a bunch of livestock, where the buyer investigates the health of the animal; to check whether it is strong and worth the standard. Finally the diligent and good ones are chosen; and the parents, her sisters and brothers force her to agree along as they get her married to the highest bidder.

(167-168)

From this statement it is clear that wealth was the most important factor in marriage among the traditional Mizo society. Many parents forced their daughters to marry men they did not love. The above quotation shows that wealth was highly prioritized in the history of Mizo marriages.

Looking back into the history about love among the Mizos, love seemed to have occupied a slightly larger place in the society as compared to the Elizabethan period. This statement is backed up by the fact that courting system in Mizo society had been deeply rooted by it to date. Mizos have an unwritten law of social conduct in courting each other even from villages apart to find a match for love. Mizo young men and women attract each other as they live in a close-knit society. Men and women woo each other to attract attention and seek love that would eventually lead to a wedding. Therefore, love was the most common ordeal to find a partner for life in Mizo society. But, Mizo men and women rarely showed their affection and love for each other in public; they concealed and kept their love affairs a secret. James Dokhuma said, "Even if a smart young woman loved someone from the crowd of young men, no one could notice a change in her body language as she fluently hid what her heart was feeling. She engaged in friendly gestures with all of them and smiled, and she never spoke ill to any one of them. She never disclosed her love even to the men she loved for as long as she could," (*Hmanlai Mizo* 180). A pure and innocent love affair was prevailing among the earlier times of Mizo society.

Love always gives melancholy to a person; to validate the coexistence of both in a deep relationship. Melancholy may also cause sadness or dejection. The word 'melancholy' has an ancient Greek origin. It is a compound word. The first part is the adjective 'melas' which means 'dark' and the second part comes from the noun 'khole', which is the dark and viscous liquid that is excreted by the 'bile.' The word melancholy was first used by Hippocrates, in a period when the ancient Greek philosophers tried to explain human behavior not in relation to the gods, the astrology, or other exterior factors, but in relation to the human organism (*Origin of* n.pag.). Melancholy means affected by powerful positive or 'soft' feelings such as affection, sorrow or the joy of seeing beauty.

The main reason for melancholy's neglect seems that it has often been related too closely or even considered at par with sadness or depression. Melancholy is often merged together with these emotions, and the emotional terms are often used in the same meaning. Kristeva writes, "The terms melancholy and depression refer to a composite that might be called the melancholy/depressive, whose borders are in fact blurred..." (10). It is just beyond sad or depression. Emily Brady distinguishes between depression and melancholy as she stated the following:

One of the clearest differences between depression and melancholy is that depression is an emotional state of resignation, whereas melancholy is not. When feeling depressed, a person immediately feels unmotivated, unable to complete even the simplest task and unable to see any way forward. It is a pessimistic state that involves pain. By contrast, melancholy is not such a debilitating mood, rather it involves the pleasure of reflection and contemplation of things love and long for, so that the hope of having them adds a touch of sweetness that makes melancholy bearable (while

misery is not). Its reflective or thoughtful aspect also makes it somehow productive.

(n.pag)

Melancholy is something a person desires from time to time, for it provides an opportunity for indulgent self-reflection.

Melancholy is an emotion occasionally felt by emotional wandering over people or places; feeling nostalgia over a lover or a friend, or a memorable place in our lives, perhaps somewhere once resided. The experience of this feeling resembles or sometimes overlaps with sadness, but is more refined; involving some degree of pleasure, although not as much as a bittersweet pleasure. Melancholy also resembles emotions of love, longing, yearning or missing something, as well as feeling nostalgic or reminiscing about something or someone. The word 'nostalgia' may be defined as, "revisiting and remembering the good times of the past, and wishing that things had never changed," (n.pag.). The term nostalgia, or the feeling of homesickness, has been derived from a Homeric term, "nostos," which means 'homecoming'. In his epic poem 'Odyssey,' Homer used this term to show how Odysseus (Ulysses) grew up with homesickness when he freed himself from the war (*Definition of Nos* n.pag.). Therefore, melancholy is an exaggerated and self-indulgent feeling of tenderness, sadness, or nostalgia. Although melancholy clearly belongs to this set of emotions, it is also a distinctive emotion in its own right.

Some writers have noted a connection between melancholy and madness, which seem to be linked through imagination. The reflective aspect of melancholy leads to an overly fanciful imagination, resulting in delusions. For example, in *The Taming of the Shrew*, Shakespeare writes, "Melancholy is the nurse of phrenzy," (Scene II). This is also reflected in Hamlet's character, which could be described as the sort of melancholy that leads to madness (and that which is more aligned with the clinical tradition).

Generally, love is probably the root of all kinds of melancholic feelings. Love of parents, love of natures, love of friends, nostalgia and romantic love used the climax of melancholy. From the olden time, romantic love is always the central theme in Mizo stories, poems and life. Ruth Lalremruati also says:

Love has always been one of the most universal themes in literature. Whether it's poignant or blissful, romantic or tedious, people always seem to be interested in someone else's love life because they are pleased to know that there are people who have loved, lived and suffered just like them or like they wish they had. Love has been treated in various ways in literature. (38-39)

The positive aspect in melancholy may also be connected to the loss of something that is value, but there is another more important layer to this positive feeling- that is the self-indulgence, which is the emotion, experienced and could almost be considered narcissistic. This feeling feeds on itself and contributes to the aesthetic experience that arises upon the emotion of melancholy.

This romantic love not only brings happiness but hardships and a grieving mind too. Sometimes, a lover may fall into *zawltling vawn nat* (Love-sickness) that rooted from melancholy. According to James Dokhuma, *zawltling vawn nat* is, "A sickness infected by melancholy; a sentimental dull which occur from an extreme melancholic feeling of love for a sweetheart," (*Tawng* 455). In Shakespeare's *Twelfth Night*, Duke Orsino loved Count Olivia and born the burden of love-sickness. There was nothing else in his mind and in his dream but Olivia. So, he told about his sickness to Viola, "Remember me the moment you understand what Love-sickness is. The true lover would know what I am talking about," (Act II; Scene IV). C. Lalnunchanga has also talked about this *zawltling vawn nat* and how it happened as he said, "An unexpected thing suddenly surprised the loving couple as they

swam into the ocean of love as something urged them to swim back to face a stronger current of the water. They may face trouble for reasons untold. Their mind would be disappointed, their hearts broken; as a result of *zawltling vawn nat* which cannot be healed by any medicines available,” (13). It is clear that *zawltling vawn nat* is a result of an extreme melancholy that bound human beings, which causes a person to live a life beyond regular circumstances.

The experience of *zawltling vawn nat* that comes from extreme melancholy is one of the main inspirations for romantic poets and writers. Most of the romantic poets have a tendency to express themselves through subjective poetry because of their exposure to extreme melancholy. They write poetry, which allows them to speak the voice of their deepest heart. They try not to compose philosophical and complicated poetry. They want to wring vent to their thoughts and emotions in order to ease their minds.

In Mizo Folktale, one of the memorable characters named Thangzawra lost his life after the demise of his beloved, Lalhniangi. His efforts were meaningless as he pursued his beloved Lalhniangi's hand in marriage. He did not have any strength to work because of melancholy even when Lalhniangi and her family had migrated to Neihbawih village. He could not sleep at all and had no strength within him. His mother tried her best to help him regain his strength and gave him a boiled egg but he could not bite into it at all. “Mother, what is this, why is this so hard to bite ...I can't eat anymore, I won't eat,” (Act III; Scene II). This is surely *zawltling vawn nat* (Love-sickness); a result of melancholy. When his sweetheart Lalhniangi died, he immediately followed her to the afterlife because he could no longer bear the impact of his melancholic feeling. He could not bear the feeling of loneliness in his melancholy.

The unpleasant feeling of melancholy could be seen in an interesting Mizo folktale *Dardini and Duhmanga*. This folktale not only brought out the melancholy of an interesting

story, but a good poetry was also included. Their parents did not allow them to be together because of the wide gap between the Chief's son Duhmanga, and the daughter of a widow Dardini. But, Duhmanga took her home without the consent of their families. R.L. Thanmawia writes about Dardini's expulsion when Duhmanga was hunting. He said, "Dardini was so worried. She sang on and on with emotions full of melancholy, as she composed a lyrical song..." (*Mizo Hnah* Vol-II 26). He further described the sentimental lyric of Duhmanga that appeared when their parents got worst, "He (Duhmanga) was trying to woo Dardini; but, her mother shooed him away, so, Duhmanga stood outside the fence while Dardini was inside, so that they could still keep each other's company despite the wall that was between them. Sometimes, they would hold each other's hand through the hole in the fence, and would cry over and over," (29). After Dardini died because of her miscarriage, Duhmanga could not stop wailing in vain and he eventually died as he could not bear the feeling of melancholy.

In *Mizo Hnahthlak Thawnthu* Vol. II, when Phuntiha poisoned Zawlpala, Tualvungi could not stop crying because of the melancholy she felt over the loss of her loved one. The old women tried to comfort her but she replied, "O, grandma, please kill me instead of persuading me to calm down. You can have all my cloths, I do not wish to live anymore," (71) as begged to the old woman, and she died in the end. When Phuntiha arrived right after that incident, he said, "If Tualvungi is no more ...," (72) as he committed suicide. In the popular ballad,

Lungleng reng rengin lo fam ta mah se,

An rauthla tial mawi phengpheleng;

Hlimte'n lengin an indi rial rial a (29-31)

(Though dead with melancholy / Their spirit stripe of a lovely butterfly / They soar beautifully together with love so intimate)

R.L. Thanmawia's poem *Zawlpala Leh Tualvungi* also highlighted that Tualvungi chose to end her life rather than to live with Phuntiha as she said, "*Phuntihpa nen hring chan ai chuan / Famkhua chanpui a thlang e* (Instead of living together with Phuntiha / She decided to end her life) (94-95). This is what we call melancholic depression. According to Marcia, melancholic depression is described as, "With this type of depression, there is a complete loss of pleasure in all or almost everything," (n.pag.). It is a form of major depressive disorder that is characterized by such profound feelings of sadness, loss of pleasure, and lack of interest in daily activities. Wilhelm K also comments this kind of melancholy as he said, "Melancholic depression and psychotic depression (melancholic depression with associated psychotic features) are associated with significant morbidity and high suicide risk," (n.pag.).

The effect of melancholy can be understood on human emotions from the story of *Phira Leh Ngurthanpari* written by Lalzuithanga. After Phira and Ngurthanpari were broken up, Ngurthanpari turned severely ill due to her broken heart and melancholic feeling for Phira. She was suffering from *zawltling vawn nat* and she lied down in delirium. It was a meaningless effort even if her parents tried their level best to help her recover; no one could heal her except Phira who gave her pain and melancholy. One day Phira visited her and Ngurthanpari immediately progressed when she heard Phira's voice. But the old woman heard their secret and told their chief that, "It was very joyful to see Ngurthanpari the other day, her condition has improved drastically, Phira was surely the reason she was healed... He stayed for only one night and in that very night that she heard Phira's voice, she got well almost instantly," (Lalzuithanga 146-147). This old woman's statement indicated that Ngurthanpari was definitely healed by the presence of Phira. This story clearly shows how melancholy can change human life. This incident (mood) of Ngurthanpari is called *zawltling vawn nat* (Love-Sickness) which was a result of melancholy.

They are pitiful, those who spend their whole life without their sweetheart, not being able to marry their love like Laltheri. Being the daughter of a Chief, she was not supposed to love or mingle with a *hnamchawm* (a commoner) lad, but she fell in love with Chalthanga, a commoner. So, her sweetheart Chalthanga was murdered by the consent of her brothers, and as a result of her gloomy sentiment, she had composed a poem. Laltheri seemed to be buried in a grave even as she was alive. Although these compositions have a dark side to their story, these kinds of terrible experiences of extreme melancholy and strong love lead to compositions of a great piece of literature. That is why Lalhangfala Sailo supported it and expressed, “A saddest words that we speak out are the best poignant poems ever” (104). P.B. Shelley also talks about the same theme in his *Ode to A Skylark*,

We look before and after,

And pine for what is not:

Our sincerest laughter

With some pain is fraught;

Our sweetest songs are those tell of saddest thought. (85-90)

This is the same thing which we have found in Lalzova’s poems. He was also surrounded by emotions full of melancholy agitated by a potent dose of romantic love. According to R. Lalrawna, Sailothangi visited him at the hospital during the last days of Lalzova’s journey of life. Lalzova whispered with great difficulty to his mother when he saw his beloved Sailothangi, “She is the one I saw in my dream,” (152). Such melancholy struck him like that even in the last moment of his days. He had spoken about his night dream over and over! That is the reason why many people know him to have ‘died with melancholy’ (*lunglenga*

thi). But the truth is that he died of *typhoid* according to medical report. However, melancholy and romantic love penetrated his whole life till his last journey on this earth.

Most of Lalzova's poems were composed with his sentimental feelings and deep imaginations based on the experience of youths. In short, most of his poems act as an expression of his dreams and desires. This is one of the characteristics of a Romantic poet. Lalzova and other romantic poets – William Wordsworth, John Keats and P.B. Shelly were similar in this way, because they let their feelings roam free with their imaginations, thoughts, minds, and burning desire.

Works Cited:

Aronson, Elliot. Timothy D. Wilson, Robin M. Akert. *Social Psychology*. Addison Wesley Educational Publishers Inc., 1997.

Dokhuma, James. *Hmanlai Mizo Kalphung*. Aizawl: Hmingthanpuii. 2nd ed. 2008.

---. *Tawng Un Hrilhfiahna*. Aizawl: R. Lalrawna. 4th ed. 2013.

Khiangte, Laltluangliana ed. *Biakliana Robawm*. Aizawl: L.T.L. Publications. 3rd ed. 2009. Print.

---. *Lemchan Khawvel I*. Aizawl: L.T.L Publication. 6th ed. 2017.

Kristeva, J. *The Black Sun: Depression and Melancholy*. Trans. Leon S. Roudiez. New York: 1989.

Lalnunchanga, C. *Lunglenna Thawveng*. Aizawl: Author. 2008.

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Lalremruati, Ruth. "A Thematic Analysis: Love in 'Sangi Inleng' by Lalthangfala Sailo." *Mizo Studies* Vol. II. No.3 (Jan-March, 2013): 37-42.

Lalsangzuala, *Thangzawra*.

Lalzuithanga. *Phira leh Ngurthanpari*. Aizawl: Gilgal Press. 6th ed. 2016.

Long, William J. *English Literature: Its History and Significance*. New delhi: Kalyani Publishers. 2002.

Malsawma, J. *Zo-Zia*. Aizawl: Thanpuii. 2000.

Meyers, David G. *Social Psychology*. 6th ed. The Mc-Graw Hill Companies, Inc., 1999.

Pearson, Lu Emily. *Elizabethan Love Conventions*. London: George Allen & Unwin. 1966.

Sailo, Lalthangfala. *Lunglai Hnemtu*. Aizawl: Author. 2011.

---. *Sangi Inleng leh Liandova te unau*. Aizawl: Zomi Book Agency. 8th ed. 2010.

Saiawi, Lalhmingliana. *Thukhawchang Bu 2-na*. Aizawl: Mrs. T. Hmingliana (Nupuii) & Bombay Hair Dressing & Beauty Parlour. 2003.

Saxton, Loyd. *The Individual, Marriage, and the Family*. 5th ed. California: Wadsworth Publishing Company. Inc., n.d.

Thangvunga, R tr. *Twelfth Night*. Aizawl: Zomi Book Agency. 2012.

Thanmawia, R.L. *Chuailo I*. Aizawl: The Author. 1997.

---. *Mizo Hnahthlak Thawnthu Vol. II*. Aizawl: Dindin Heaven. 2009.

---. *Senmei*. Aizawl: Din Din Heaven. 1997.

Electronic Sources:

Alchin, L.K. *Elizabethan Marriages and Weddings*. Web. 18th Feb., 2014.

<http://www.elizabethan-era.org.uk/elizabethan-marriages-and-weddings.htm>

Brady, Emily. *Melancholy as an Aesthetic Emotion*. Web. 2003.

<https://quod.lib.umich.edu/c/ca/7523062.0001.006/--melancholy-as-an-aesthetic-emotion?rgn=main;view=fulltext>

Gowan, Mc. *Love in Elizabethan Times*. Web. 13rd Feb. 2013.

<https://corsetsandcutlasses.wordpress.com/2013/02/13/love-in-elizabethan-times-its-not-for-sisses>

Learn-greek-online.com. *Origin of the Melancholy*. Web. 14th August, 2015.

<https://learn-greek-online.com/ask-greek/357/what-is-the-origin-of-the-word-melancholy#:~:text=1%20Answer&text=The%20word%20>

Literary Devices. *Definition of Nostalgia*. Web. March, 2021.

<https://literarydevices.net/nostalgia/>

“Platonic love.” *Definition.net*. STANDS4 LLC. Web. 6th Jan. 2021.

<https://www.definitions.net/definition/platonic+love>.

Purse, Marcia. *An Overview of Melancholic Depression*. Web. 21st March, 2020,

<https://www.verywellmind.com/what-is-melancholia-379852>

Wilhelm, Kay. *Melancholic and Psychotic Depression*. Web. Tune, 2009.

<https://medicinetoday.com.au/2009/june/feature-article/making-sense-complex-depressed-patient-part-3-melancholic-and-psychotic>

CHAPTER – 3

Love in Lalzova's Poetry

The central theme of Lalzova's poetry is mostly romantic love between a man and a woman. This romantic love inspired him to write many poems. Some poems were composed through his friends' experiences in love, but most of his poetry came from his personal experiences and life. To compose those poems, he faced and went through many rough phases of his life. In this chapter shall walk through those rough routes and some portrait of his girlfriends that could be seen in his poetry.

Lalzova's mind set and pattern could be identified from his popular poetic words. Satire, jealousy and pride over the emotions of others are rarely found in his poetic art. Even though his girlfriends were undeserved or deceivers by love untrue, he always tried to address them back with a pure and humble gesture; and had let them go with his blessings. R. Lalrawna also said about this, "Lalzova takes love seriously; and he is known for his upright heart even when his girlfriends betrayed him; he would still be trying to call them back with a humble heart and modesty," (42). This kind of love could also be seen in Vankhama's poem *Hmangaihna*. It said love neither boasts, nor is it proud anymore. It does not resort to bribery and envy, and refuses lies too.

Upon analysing the entire poems of Lalzova, he was not proud nor does he praise himself; was not jealous and had no intensions of betrayal by lying, according what his compositions indicated. Love seemed to have absorbed him and changed him to be a righteous man. B. Lalthangliana learnt and collected Lalzova's poetic dictions especially his repeated words many times in his poems, "These are the poetic words he use many time- sweetheart (*di*), o (*aw*), cry (*tap*), poor (*riang*), *parte* (lover's name), melancholy (*suihlunglen*), past life (*nun hlui*), marry (*khiangawi*), dream (*tawnmang*), undeserved (*phu*

loh), charm (*zun*), goodbye (*mangtha*), bed (*laikhum*), music (*rimawi*), moon (*chhawrthla*), star (*si-ar*), haze (*romei*). Di or odi is the most popular word; he used it around 65 times...” (Mizo Literature 249). These popular poetic words are used in a deep relationship with the word ‘love’.

R.L. Thanmawia also remarks in his book called *Zofate Ro Hlu* to show how Lalzova bear the love:

If we look at his popular poetic words, it refers mostly to a bad situation. He often accused himself to be a ‘forlorn’v; while having the status of a ‘Poor youngman’ was what he called himself, and accordingly he called young women as ‘undeserved maidens,’ ‘unhopeful maidens’. On the other side, he could either blame or make use of the bad situation and turn it into a good reason to compose good poems... (98).

Though he had a good social status, women were always unhopeful from his notion; and this shows how Lalzova was humble for love as he had a sound mindset upon maidens.

Lalzova seemed to have an unfortunate fate in romantic love in light of his poetry and his past life too. R. Lalrawna said, “...he was very unlucky that the journey he had been through all his life of love was too rough. Although, those unfortunate situations may have doubled and hardships he had faced in life brought him to write good literature,” (42). He spent many times facing difficult situations; that makes it possible to compare Lalzova and John Keats, the last English romantic poet. John Keats’ life was not so smooth regarding love. According to A.R. Weekes, Keats lost his fiancé; his sweetheart Fannie Browne, who was “a brisk and blooming, very young beauty of the far from uncommon English hawk blond type” (11) because of his unhealthy condition. He further says that “The neighbourhood of Miss Browne was more than he could bear, sickness was consuming his life away, and in 1820 he had a breakdown” (11). Lalzova and Keats were always similar in

their experience of love-affairs, their life (fond of solitary places), their thought, even the quality of their melancholies were always the same. Unlike Lalzova, the sentimental feeling of Keats was more related to nature.

Love is a vast and deep concept to be understood deeply even for a wise man; whereas a common gift to the human being that easy to understand is love. All human beings everywhere have different experiences of love. This may be the reason why Lalzova's poems were mostly lovable and remained in the heart of Mizos. Apart from Keats, Lalzova was so similar compared with the Scottish poet Robert Burns who could not go beyond romantic love. He was disturbed by melancholy and love affairs till his last moment. In Burns' poem, *Ae Fond Kiss*, Burns says with a broken heart when he lost his sweet-heart:

Had we never Lov'd sae kindly,

Had we never Lov'd blindly;

Never met - or never parted,

We had ne'er been broken hearted (13-16).

The same incident as above seemed to have happened in Lalzova's life as well. Looking at his poetry, his girlfriends had always betrayed him. The suffering and melancholy poured out into the unfaded poem *A tha-par-tin-lawri*. This poem says - all places he dwelled around with her, stood still at the same place. Everyone knew about their history, even the trees and flowers around that place too, as they bloom again at the same time. But, Lalzova felt hurt that his love has embraced someone else!

Not only his girlfriends but other beautiful maidens also inspired him to write poetry. The poem *Dizawni* seems to have been composed for Darchhawni, the beautiful maiden who he had loved at his first sight. "She was a Dawn village's maiden, tall in figure, very pretty,

beautiful and clear eyes, fair skinned, with a nice curly hair, good physique; and her cheek was rosy due to walking tired. That beautiful maiden was Darchhawni,” (Lalrawna 90). Lalzova was continuously thinking of her, and he eventually wrote the poem *Dizawni*. Lalzova called her the beautiful flower named Eastern Fire-flame bush, and continued to accuse her as a comforter to his heart. He would like to meet and look at her at all times but she was living in a distant place. He could not sleep day or night as he was bearing the charm of this beautiful maiden. Upon analysing all of Lalzova’s love poems, he could not go beyond the topic of love every now and then.

After that he met a beautiful and lovely girl Lalthansangi, he used to call her *Sangzuali* as he wrote two or more poems for her. The beautiful poem *Sangzuali*, talks about the beautiful maiden Sangzuali was seemed to be the most beautiful among all other maidens. He humbly requested her to meek tenderly for him. Even if their lifetime together had to be a long journey, Lalzova wanted to marry her till the end of time. This poem shows how deep he loved Sangzuali. Sangzuali also loved him but Lalzova was too humble to pursue her further; as he was afraid that she would marry someone else or leave him, and then he continued to say that:

Duh-thu-leng ka sam mai zawng a lo ni e,

Kim lehzuala dawnin rairahin ka phu lo che.

Kei chu Sirah, nang khiangawiin mi tawnah

Zamual min liamsan ang,

Chutah chuan kei ka tap ang

(16-20)

(I just simply wish my desire / When thinking more fully, I don't deserve you as a
forlorn I am / I'll be aside, you marry another else / You will just leave me / Then I
would cry)

He wanted her to be his life partner but Lalzova was not fortunate enough to marry her, Sangzuali loved him too; but, they could not live together due to his tragic death. Sangzuali was the one who stood close to him and loved him strongly till the last journey of Lalzova. The good looks and loveliness of this maiden brought forth a lot of poetry such as *Chuailopari*, *Hmangaihzuali*, *Enchim Loh Ngaihzuali*. From these poems Lalthansangi may be depicted as *Hmangaihzuali* or *Ngaihzuali*.

Lalzova met a beautiful young woman towards the end of his life again. She was Sailothangi Sailo, a daughter of Mr. Kailuia, an officer of Lunglei. Sailovi grew up to be a popular singer of Mizo and recorded many lyrical songs of Lalzova. A young Sailothangi was pretty enough to be described as follows- "She looked the part being the daughter of a noble man, well groomed, and her parents seemed to caress her, with a brilliant figure, with a pinkish glow, ..., her eyes clear and bright, charming; though she was a daughter of a noble man, she was looking bashful and well behaved like a well natured woman," (133). She was very young at that time; Lalzova did hold himself back to woo her. He used to court her occasionally; but her parents would not allow that to happen any longer. Lalzova also understood that from her mother's behaviour. He went home with displeasure and wrote this poem *Mahte'n Hawng I*:

Kan inthen thei si lo nang nen,

Suihlung rual a rem bawk si lo;

Mangtha I chun leh zua lawmah. (2-4)

(We cannot be separated / But unable to agree with one another / Goodbye for the sake of your parent's happiness)

He composed some other poetry for her. He also composed one poem when Sailovi was sick, *Damloh Hla*. This acrostic poem is short but interesting. Reading the first letter of every line, it will spell 'Sailothangi-a-damlo'. *Phu Loh C.S. Tleitir Hmeltha* was a nice poem; and C.S. stands for Sailothangi Sailo. He composed *Ram Tuan Rel Lo Te'n* when he had a lazy pastime due to melancholy.

Though Lalzova like her very much, he was unable to be with her due to a wide age difference and status gap. But, many love poems came out based on the beautiful maiden Sailothangi Sailo. He also wrote poems through the love experiences of his friends. The poem *Khiangawi* was written for the beautiful maiden Rothangi who was about to marry. *Lenna Khua Hmun Lo* was composed based on the love between his friend Lalhmingthanga and Lalsawmi. He personified his friend's experiences and suffering as himself. Lalzova mostly composed poetry from his personal love experiences; but he also composed many poems based on the beautiful maidens he met and glanced and his friends' experiences too. The beautiful maidens were mostly the main source of his poetry and they inspired him to compose many romantic love poems.

Almost all Lalzova's poetries were composed based on romantic love. C. Lalchungnunga also comments, "Human life, love between men and women, and the beautiful nature of Mizoram were made the theme of Lalzova's poetry," (482). He was brought up from a middle class family; he was handsome and well behaved. But, he thought that women he romped with were too high in status and undeserved for him. Most of his melancholy came from romantic love and he often took love seriously. B. Lalthangliana says in the whole poetry of Lalzova, "...melancholy' and 'forlorn' were used twenty three times

respectively. ...'cry' was used twenty times," (*Mizo Literature* 250). All these melancholy and cry were deeply connected with love.

In his only poem *Ka Chan Tawk Ka Lungawi Lo* written when his sweetheart Lalliani got married, he used *riang* (forlorn) four times and *tap* (cry) two times. Many parents suddenly forced their daughters for marriage. This kind of incident could be seen in this poem. The fourth stanza says:

Dawn kir teh Parte, lungchhir

Lo la, chun leh zua tawnah.

Kei chu heti reng tura lo piang;

Bangin ka mawi lo nang ngaih (17-20)

(Think back again Parte, don't / blame upon your parent / I'm merely born to be just like this / I will never cease missing you)

In his opinion, he was nothing; born to be solitary and melancholy, he wished for her to marry another man whom her parents wanted her to marry. Though he seemed to be poor and pitiful, love gave him a little hope for Lalliani. This light of hope could be seen in his poem *Odi Odi Odi* composed for Lalliani, *Vul leh nawn la riang ka tawnah / A nem ang sui lunglen Odi* (Bloom again for poor as I am / Melancholy might be soft Odi) (13-14). Though his sweetheart got married to another man, he can accept it out of love for her, he wished her to comeback for him again!

The most dreadful for Mizo young men and women seemed to be their parents being unacceptive of pre-marital love. Even the parents ruined their children's life regarding the vast gap of social status and longing of wealth. The love story of Lalzova reflects about this kind of love in his poem *Lenghermawii*:

Ka tawnah khiangawiin,

Dawi ang ka dil e chun leh zua;

Rairah riang run lum atan an phal lo ve. (12-14)

To be my beloved wife / I begged to her parents / They rejected her to marry a forlorn like me)

The love he experienced, the rugged path of love he was exposed to using this poem was bitter and he expressed how hurtful it was. With a broken heart he told her that it was better to alienate each other. To free himself from the burden of missing her, he wished that they had never met.

Sometimes, the love between Lalzova and his girlfriend did not seem to be a smooth run because of her parents. As a matter of fact, Lalzova wanted to marry her; but her parents created many excuses and problems. He expressed his emotions about this in his poem *Chuailopari* that began with sharp tone of displeasure, *Chun leh zua hal vanga suihlung dam thei lo* (A wounded heart that could not heal due to incompatible parents) (1) and continued:

Kha chen sul ang kan lo inzui nang nen hian,

Hria sela, hmangaihna hi an dang lo vang;

Ka nu, an hre lo hmangaihna sul-i-hnu,

Kei ka tan vul mawi Chuailopari. (9-12)

(We were stuck together for a long time / They won't oppose this love if they were to understand / Mother, they do not know of our love / You will always bloom in me, Chuailopari)

Lalzova continued to express his woes in the second stanza. But, Lalzova's love was patient; he was willing to wait until the end of time in hopes that he would eventually succeed in the end. In the last stanza, he said that they would wait though thousand years gone if need be, and that he would have never met anyone like her in that life! This love seemed to be true and faithful. The Holy Bible recorded, love always "...protects, always trusts, always hopes, always perseveres" (I Corinthians 13:7).

Sailothangi sailo, a young lady who he was courting in his last journey was a beautiful and lovely lady, but the journey of their love seemed rough. R. Lalrawna remarks the incident when Sailothangi was courting Lalzova, "Just as he sat courting her in their house, her mother made Sailothangi run errands over and over, so as to not let her have leisure time with Lalzova. Therefore, Lalzova understood the mind set and disposition of her mother at last. So, he decided to go back home soon," (136). From this incident, Lalzova's mind could be seen clearly through his poem *Mahte'n Hawng I*:

Kan inthen thei si lo nang nen,

Suihlung rual a rem bawk si lo;

Mangtha I chun leh zua lawmah. (2-4)

(We can't be a part; you and I / But, we are unable to be of one accord / For the gladness of your parents, I shall bid you adieu)

He was willing to break up with his sweetheart just for the happiness of her parents; he surely was discouraged. Some parents compelled their daughters to choose spouses from high social status or a wealth family. These problems were often a terrible burden for young men. Lalzova also revealed this condition in the second stanza: *A ngur naufaa pian loh chu / Sakhmel par ang lawm a kim lo* (Not to be born amidst the chief / Looks doesn't complete

exult) (10-11). But, Lalzova's love was a bit different; he often found a vivid hope among the dark and unhopeful situations. So, he continued blaming the parents like this: *Chun leh zua hal vangin Parte / I bang lo'ng aw nuih zai relin* (Because of conflicting parents, Parte / Let us move on unceasing and be jolly about it) (18-19). At the end of this poem, he could decide not to be a part of their lives unless their fate tells them to (22). But no one could fathom the dreadful death. Here, in his poem of *Phu Loh C.S. Tleitir Hmeltha*, he found a new hope again amidst the dim world:

Japan ral lian mah tui ang an nem zo ta,

Aw, nem ve se nang nena kar min dantu chun leh zua;

Kumthuanga zalna laikhum dang lo te'n,

Phu loh C.S. tleitir hmeltha (9-12)

(Even the great Japan enemies also softened / O, parent, the barrier betwixt us also becomes mild / Not to be in separate bed forever / C.S. you undeserved lovely young maiden)

Even the strong enemy of Japan could be defeated; and Lalzova believed that Sailovi's parents could be softened. Love often gave him great hope even though he often portrayed himself as a forlorn.

A slightly different kind of love found in Lalzova's poetry was the unfaithful love awaited by a patient love. There were some maidens who were lovely and pretty but they were deemed to be flirty, they had a fickle mind and they eventually chose the richer lands as they could not stay with the same lover for a long time. This kind of love should be a fake love; not a real one. This unfaithful love was mentioned in one of Lalzova's famous poem *A Tha-Par-Tin-Lawri*:

Sul ang kan inzuina tlang zawng kha Parte,

Tu nge haider ang le nun hlui?

Thing tin kan thliah chhawl a lo vul leh ang a,

Tunah val dang I pawm ta! (9-12)

(All places we roam around with you Parte / Who can pretend not to know past lifes?
/ Trees that we snap together will bloom again / And now you are embraced by
someone else!)

It's hard to find out how deep of Lalzova's love was; but, it is clear to say that his love was surely patient enough that he even tried to call back the maidens who had fickle minds and even broke his heart. Here, the last stanza of his poem *Min Lo Nghak Rawh*:

Sam ang kan inthen dawn lungrunpui,

Kar mah hla se, biahthu hrilin nang nen;

Then loh biahthu kan tiam kha vuan zelin,

Min lo nghak rawh ka zui ang che (13-16)

(We're breaking up, dear / Let's feed each other sweet love though the distance stretches far / Let's hold fast to our faithful love / Wait for me, I'll follow you)

His faithful love reached out with patience; but that seemed to be discouraging. This is a slightly different love in Lalzova's poetry compared to other poetries.

Lalzova was very unfortunate to love unfaithful and flirty maidens. He was very fluent in expressing how he composed or made arrangements for the unfaithful and fickle

minds of those beautiful maidens; that he compared them to the trees being swayed by the strong wind in his poem *Dam Takin Le*:

Aw, I thinlai zo thingrihnim,

Chhawl ang thle tawn hi a pawl ber mai;

Min tiriang reng turah I lo lian e sial ang. (9-11)

(O, your mind of zo rihnim tree / Sway side to side like a leaves is most regretted / You have grown up to make me sore)

In the second stanza, a worse mode of expression was found, *Kangmei ang ka thinlai a dam thei lo* (My heart can't heal like a burning fire) (16). There is no better expression that can show the endless hurt of Lalzova's mind! It is clear to see that throughout his love poems, he never breaks up with a girl first: *Ka lenrual zaleng zawng zingah / Puan ang min hnawl Valnunnema* (Among all my dear friends / Refuse me like declined cloth Valnunnema) (7-8). Lalzova's love was strong and humble, "...he would surrender if necessary, he was meek enough; and asked for anything earnestly with a humble request. He seemed to attain true love because his love is patient and he humbles himself before it," (Lalrawna 95). He was so unfortunate in romantic love but his love was stable, reliable and unchanging. This humble love could be seen in his other poem *Min Liamsan Lul Suh*:

Duh taka ka thlan rual tawnah,

Ka nghilh lo'ng che annemte;

Lung herin zamual chu min liamsan lul suh. (5-7)

(I chose amidst all others / I'll not forget you dear / Please don't turn over and leave me)

His other poem *Min Then Lul Suh* proclaimed a more humble request not to break up with him. He says to her that he could be apart from her; and not to turn away to pursue others. He begged her to think about him as he was the one loving her. He asked her not to break up with her, and comfort him as he was ravished by her charm.

Romantic love poems that brought an earnest request not to break up by a man's are a rare find in Mizo poems. But in Lalzova's poems, they are found many times in many pieces of his art. However, Lalzova's heart was not always soft. He was a real man; and there was a limit in waiting and requesting for love that was often unfaithful. Some of his poetries talk about different kinds of love that was stubborn. R. Lalrawna remarks, "...he was a gentleman who could take things lightly; if they did not care for him as he expected, he could withdraw his attention," (32). His poem *A Dam Thei Dawn Lo* reflected how he might turn a way from those who did not love him back:

A ni lo ve Parte, suihlung ka mawl a ni,

Tum tawk leng ka hai, khiang I awi a ni;

Tuai leh thar nghakin nang ai hmel tha,

A riang ka chan tawk an piang mahna. (5-8)

(No; Parte, I'm a foolish guy / I don't know who my match is, and you have married
/ I shall wait for the new lass prettier than you / For one day; perhaps a match may be
born for a forlorn like me)

Not only this time, but in his poem *My PP Odi* also, he might ignore even those who could not show happiness in front of him. He closed the door of his heart and never opens again for those who don't want to smile in front of him. He said that he'd find whom he was a match for

and eventually said goodbye. However, these two poems may be the only poems which he closed the door of his heart and showed stubborn love. In these two poems he also said goodbye words with still loving her and stammered in those poems too.

One of the most problematic situations in love affairs that many loving couples could not go through may be barriers of long distance love. This kind of a problem could be seen in ancient Mizo life because of bad communication. Those who have long distance relationships were very pitiful. The effect of distance barrier may be seen in *My PP Odi*. He felt regret for not living in the same village. He requested her to think of him as he would fascinate about her. Otherwise, he would have to say goodbye and find out who cares for him.

Lalzova immediately became fond of the beautiful girl when he saw her for the first time; but, he did not know much about her. As she was living in a distant place from Lalzova and it is difficult to get acquainted for him. He said that would like to meet that stranger *Dizawni* to comfort his heart. I could not sleep out of thinking of her all day long. This much melancholy may only happen from a deep love. His love was concluded by the poem called *Tlang tin bawm romeiah hian Val ka zam ral awm e* (I may vanish into the haze among these surrounding hills!) (13); this means he was afraid of die out of melancholy.

In the 1940s, Mizos did no have good mode of communication like today, even road communications were a struggle. Those who had distant lovers faced a lot of problems; they did not have high hopes to meet regularly, and would trace back and relive their old lives. This imaginative picture appeared in Lalzova's poem *Mitthlain Ka Hmu Che Ngaihzuali*. Though they were in a distant place, he used to dream about their past life as they were long gone. He said that he dreamt of you Ngaihzuali.

Lalzova seemed to have returned from Calcutta because of his love sickness over Lalthansangi. His sentimental poetry may be the climax of expressing grief among those

who have barriers of a distance relationship. The poem of *Mahriakte'n Ar Ang Ka Vai E Parte* is the confession of Lalzova's life in Calcutta. In this poem, he seemed to be wandering like a homeless person; as he did not have any maiden to pay court, any solace, or a safe place to cry over missing the past life. He cried out like this:

Mahriakte'n ar ang ka vai e Parte,

Min hnemtu leng reng ka tawng si lo;

Kan lenna kawlvva lenchham karah,

Eng tikah dar ang tawng leh ang I maw? (1-4)

(I'm so lonely like a solitude fowl Parte / I don't meet any comforter / A far place from where I frolic around / When will we meet each other again?)

He could no longer stay in Calcutta because of his distracted emotion of love over his distant sweetheart back in Mizoram. He went back home without consulting his parents first as he said, *Sam ang kan inthen rei ta em e!* (We are apart for too long now) (6). This poem talks about one of the biggest problems among the loving couples that was the barrier of a distance between them.

Another common feature of love in Lalzova's poetries was that he always proclaimed the love of his girlfriend without concealing anything. He used to express how deep he loved her, how much he truly liked her; and he never abstained from saying and stressing on how much he loved her; starting from the first line of his poetry. In his poem *Sangzuali*, he enunciated on the love of Lalthansangi shortly but clearly as: *Aw! Rual zawng zinga Sangzuali / Ka tawnah tui ang nem ve la* (O! Among all maidens Sangzuali / Be soft for me like water) (10-11). Here, the meaning of *Rual zawng zinga Sangzuali* refers to the most

beautiful among all maidens, the chosen one among all others, and no one excelled against her. Children are the most beautiful for their parents because of their love. Sangzuali may not be the most beautiful maiden for others, but she was beautiful in the eyes of Lalzova who always loved her. He further said: *Kan lenlai par ang chul, kan tar thlengin / Leng ila run hmunah (aw), nang nen* (After faded of our heyday, till we grow old / I want to be married (o), with you) (14-15). Here also he abstained from proposing to marry her. Everyone looks lovely and ravishing during their heydays, but a hope that lasts beyond thriving days or until the end of life will be demonstration of a real and true love.

He used to emphasise his words when he expressed his love for a maiden. In his poem *Val-annema*, he said, *Aw, I aiin ka ngai em che a ni* (I miss you more than you miss me) (5). While in his other poem *Min Then Lul Suh*, he said, *Sam ang ka then thei lo che sawi lai mi u* (I can't be apart with you dearest one) (1) and in the last line he wrote, *Min then lul suh, I zun ngai min awm la* (Don't leave with me, comfort me as ravish in your charm) (4). He doesn't feel shy to proclaim that he did not want to break up with her. Men often do not want to say that first; as it is considered to be an inferior emotion for them. However, Lalzova ignored it all for love. Lastly, Lalzova revealed how he surrenders for his love through *Lenna Khua Hmun Lo*; as he would rather die if he could not have his sweetheart:

Ka dawn lungruk kim te'n hril ta ila,

Run hmuna lengin, khiangawiah sawm I;

Kumthuang lungkham ka luah loha ai chuan,

Fam ila kan chhimtlang khaw dai ngeiah. (18-21)

(If I proclaim all my heart / Living both together, proposes her to marry / Instead of not marrying with my anxious ever / I'll die in our southern village of vicinity)

Many Mizo poets became popular between 1920 and 1960; when memorable poetry increased, and especially romantic love poetry was blooming. R.L. Thanmawia also thought that; that time was one of the greatest times; and was considered to be a Golden Period as he recorded in his book *Mizo Poetry*:

An important era in the history of Mizo literature was the years between 1920-1950... New developments of ideas were also seen in the literary works. This period was remarkable in the history of the Mizos. Many writers regarded it as the Golden Age. Education became popular. Lower and Upper Primary School were opened at many villages of Mizoram. Christianity and education saved the people from their superstitious fear, and they were also freed from the slavery of evil spirits. The inter-clan wars and raids had ceased under the British rule, that the people enjoyed a peaceful life. ...It was also a prosperous period in literature and the period is known as the Golden Age of literature as well. (107-109)

The progress of love poetry was rapidly increasing during this era, the best Mizo love poems were from during that time. The person who studied poetry for along time R.L. Thanmawia remarks in the *History Of Mizo Literature*, “A lot of beautiful and good poetic form were coming between 1930-1960, it seemed to be the time of greatest prosperity,” (“Hla” 60), and it is an acceptable opinion.

Such poets who contributed fruitful lyrical songs were – Durra Chawngthu, Vankhama, Laltanpuia, Lalzuithanga, P.S. Chawngthu, F. Rokima, H. Lalringa, etc. There were some poets who composed one or two popular poetry; and their name would be remembered too. There is one great poet that should not be skipped among those poets; and that is Lalzova. This research shall highlight in brief how those selected contemporary poets treated love in their poetry including Lalzova’s poetry.

Durra Chawngthu composed the unfaded poem *Tleitirah Tleitiri*; but, his other poetries were not known. On account of the lovely and first Mizo love poem he composed, his name shall not be removed from history. In 1926, when he was studying B.E. (civil) in Calcutta he wrote this poem *Tleitirah Tleitiri* by borrowing its tune from the poem Maxwellton Breces Are Bonnie sung by Mary Carollic. Durra expertly composed how he was vanquished and melted by the beautiful girl he met.

Durra was a good poet to demonstrate the loveliness of a maiden as that maiden seemed to be the desire of a Mizo man. He didn't just want her to be his girlfriend; he wanted to marry her. But, he also was afraid to face the similar fate of the ancient Mizo men. Parents often urged and broke their children's heart even after they settled an engagement for couples in Mizo society. That's why Durra called on to God to confirm their engagement: *Biahthu hrui ang thlun zai relin / Khua tlai I dawnlo em ni?* (Let's have an agreement of wedding / Don't you think we might late) (23-24). Durra wanted to hurry to get her; because there could be problems that may occur before marriage. The issues involved in love affairs during that time were clearly exposed through this poem. Whereas Laltanpuia had talked to his sweetheart in his famous poem *I Am Dun Ang: Chimhlei run dai, awmhar mi chun I chan ai chuan / Dawn tam val leng karah nui rih la biangnote* (Instead of being a mother for others in their home / Frolic amidst a young men with smiling mild-cheek) (14-15). He forbade to let her go for others; if he could not get her, he wished her to romp around and continue to be damsel for him. Aithulha also remembered that many instances occurred when maidens could not wait for their lovers as he would send a message with dismay to his sweetheart; to wait for atleast another year for him as follows:

Khiangawi lo te hian min lo nghak la,

Chun leh zua run mawi rih la;

Kum leh thar ka tiam che vala 'n,

Aw, a thianga kan len nan (13-16)

(Wait for me, don't get married / I want you to grace my parent's home / I promise you this New Year / O, to be married to you)

Lalzova was also similar to them. His beautiful poem *Chuailopari* reflected that he wanted to get married soon; but he still needed one more year: *Ka nu, kumpui sul ang a vei min tiam a / Kei ka tan vul mawi Chuailopari*. (Mother, she promise me the next year / The beautiful bloom Chuailopari for me) (3-4).

The above poems have a good combination that picked out the problem Mizo young men always faced in love. But, the priority in love of Lalzova's poetry seems to be patience; as he said he could wait until the end of time. In the last stanza, he said, *I nghak ang aw khuarei kum sang ral mah se / Lenlai khua sei mah se ka tawng lo nang ang* (Let's wait though thousand years may pass/ I won't meet anyone like you even if life is long!) (13-14). What a patient love! These poets seemed to be a bit selfish; but, on account of social status and poverty, some needed more time and some of them needed to hurry in the matters of getting married.

There are some similar reasons between how the two poets composed *Chhingkhual Lenmawi* and *Dizawni*. One day P.S. Chawngthu met a beautiful maiden in the streets of Aizawl; he wrote the feelings he had while he composed the poem in *Nghilh Lohna Par*, "An unknown maiden; if I were meeting with her on a pavement, without having her name or face not acquainted with me, would I feel nervous to talk to her? Should I feel afraid to hold and confess to her how much I like her? Or should I let her pass, and look back at her many times before she goes off. That's all I'm thinking when I walked past the maiden on the street," (76). He entered his relative's home in Sikulpuikawn and immediately wrote down this famous poem: *A sakhmela dar zam nge, a zun zam Zawलाई nge / Thinlaia hrualhrui ang min*

phuartu hi? Charm in her face or, charm of her love potion / Like a rope that binds me in the heart? (3-4). That maiden seemed pretty enough, as he was ensnared the charm and love of that maiden.

Lalzova also met someone just like this maiden. He went to a jungle to cut a thatch when he met a beautiful maiden; a Dawn villager, Darchhawni. She remained in his mind since their first encounter. Soon after he walked past her; he took out writing tools from his bag and wrote down the poem *Dizawni*. He said that he roamed around one melancholic forlorn day; when he found her. She was like the beautiful flower of an Eastern Fire-flame bush. He might have loved her instantly as he further said, *I ngai hian ni ka leng zan mu ka ching thei lo a ni* (I can't sleep because of thinking about you all day long) (4). In the last line of this poem, he said that he could not think of anything else because of the lovely maiden who melted his heart. He was afraid that he might not be able to handle the heavy burden of her charm.

Here, Lalzova's love was a bit different from other poets again. The love in his poetry seems to be stronger than other poets; because he expressed that if he could not have his sweetheart, he decided that he would rather die. Whereas H. Lalringa said unlike P.S. Chawngthu and Lalzova; how his first love captivated his mind in his poem called *Khuavangi*:

An hrilh tawhsa pi leh pu lengte'n,

Hmangaih tawntirh chu a na nia maw;

Nang leh kei pawh hi kan ni lo'm ni?

Khuan pawh dim la mi hraileng tawnah,

An-hnah tel tal chu hleitling se

(10-14)

(As our forefather had talked about / It's hard to bear the love of the first love / Aren't you and I the same? / If you marry some one else / Atleast let a bundle of vegetable leaves be large enough)

He showed how deep a first love is and was reminded of how long it lasted too. A bunch of vegetables gifted between first loves were often bigger than others. True love ever attracted their mind toward each other; it will never die or perish.

Lalzova's love was strong, patient and stable. He did not seem to leave his girlfriends first but the maidens often broke their relationships first. When his girlfriends tried to leave him, he always tried to call them back. This is clearly demonstrated in his poems. In his poem *Min Then Lul Suh*, when his girlfriend tried to leave him, he told to her that he could not break up with her. He further said in the fourth line, *Min then lul suh, I zun ngai min awm la* (Please, don't break up with me, comfort me as ravish in your charm) (4) as he vigorously begged her. In the poem called *Min Liamsan Lul Suh* also, he requested her to rebuild their life as he asked her humbly in the last line of his poem, *Lung herin, zamual chu min liamsan lul suh* (Please, don't turn over and leave me) (19). Not only these, he tried to call back Lalliani also when she was off to marry someone else. It was difficult for Lalzova to happily leave her. In the end of his poem *Odi Odi Odi*, he requested her to come back again for a forlorn fellow like him. Love in H. Lalringa's poem *Chatuantawii* also this kind of stable love like Lalzova:

Sul ang min tum lo ka hai lo che,

Tlei dang pawh nemrang puan zawn mah la;

Ka hai lo kha chen sul ang ka lo zui,

Parthing ang ka tan vul leh rawh aw.

(9-12)

(I'm not pretending that you're not trying to hurt me / Even if you share the same blanket with someone else / I'm not pretending to forget how long I have followed you / Bloom again for me like a flower on a tree)

The above two poets seemed to remember that forgiveness is the greatest portrayal of love. Therefore, forgiveness might be given the central parts of their heart.

Whereas Vankhama was not like both H. Lalringa and Lalzova as he did not want to take back his lover in his poem *Hmangaihna*. Instead, he let her go with a blessing. He opened his poetry based on the Holy Bible and concluded that he may leave her happily if his sweetheart was happy. He said that he would dare to take a star for her if it was possible. Though she was out of reach for him as she was marrying someone else, he would be happy if she got what she eagerly desired. On the other hand, Vankhama might change his mind for his mind was not reliable enough. In another poem *Zawlkhawhermawii*, he changed the theme of his poetry and another kind of love was depicted:

Khuandimin zamualpui pawh liam mah se la,

A mi tawnah hraileng chawi mah se la;

Kei ka thinlai her chuangin ka mawi nem maw,

Nghak zel nang len lai din thar Zawlkhawhermawii (13-16)

(Even though she was getting married away / Though she would carry the child of someone else / My heart would not desire to turn away from her / I'll still wait for a young widow *Zawlkhawhermawii*)

Vankhama expressed that he was willing to wait for a divorced young woman. This kind of love is the same theme of Lalzova's poetry. It might be easy to offer a fake blessing to her

and to say a goodbye to her with a smile, but with the deepest hurt in the heart most secretly. It might be difficult to bestow his sweetheart with a happy blessing when they were trying to leave him astray. Therefore, according to the poetry of Lalzova, the suffering of the body and mind because of a bad break up with a sweetheart is a true and acceptable love in real life.

F. Rokima should also be included in the discussion about the seriousness of romantic love. In his poem *Ngaih Lungrun*, he said that he wanted to die if he could not have his sweetheart:

Aw, hmangaihna ka sawi thiam lo,

I ngaih hian zual chang a nei a;

Ka duh ber mai leh lawmna ka chan ai chuan,

Thlafam dairial ka chang zawk ang (5-8)

(O, I don't know how to express love / There are times when I miss you more / Instead of losing my dearest and my happiness / I'd rather die instead)

He thought that he no longer had any reason to live in this world if he lost his sweetheart. This mind and thoughts had not changed in his poem *Hmangaihna Vanduai*, he repeated the same theme again saying that he will not be able to survive this lifetime without her. Lalzova already said that in his poem *Dizawni: Tlang tin bawm romeiah hian val ka zam ral mai awm e!* (I may vanish to the hazy in every surrounding hill!) (12-13). Therefore, F. Rokima may also be put in the same category with Lalzova in the level of how they feel the seriousness of love.

Lalzuithanga's experience seemed a bit too hurtful to bear. There is no more insufferable emotion than to be apart from our dear beloved than death:

Mahriak têa a zâl rêng ka phal lo;

Kan pahnih chuan ngûr nun pawh kan ngâi \hin si lo,

A hlim dâwn em mai e - kei ka tel chuan. (10-12)

(I don't agree that laying solitary / We don't needed the life of king if w're together / She will be happy - if I am with her)

His sweetheart was caught by the cold hands of death; he desired to die and follow her to the dark grave. This poem *Ka Nu, Ka Tahlai Mi Thlem Lo La* highlighted that he would be happier if he could join his love even into the dark grave. This is the tragic climax of love in Lalzuithanga's poetry. It is hard to compare that with the love of Lalzova; because, Lalzova did not experience this kind of separation by death.

Works Cited:

Chawngthu, PS. *Nghilh Lohna Par*. Aizawl: M.C. Lalrinthanga. 1999.

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Lalthangliana, B. *Mizo Literature (Mizo Thu leh Hla)*. Aizawl: M.C. Lalrinthanga, (Revised & Enlarged) 2nd edition, 2004.

Lalchungnunga, C., “Lalzova Leh a Hlate.” *Mizo Hla leh a Phuahtute*. Ed. B. Lalthangliana. Aizawl: Hrangbana College. 1999.

Lalzuiliana. *Laltanpuia Leh a Hlate*. Aizawl: R. Lalrawna. 2003.

MZU, Department of Mizo. *History of Mizo Literature*. Aizawl: MZU. 2013.

Thanmawia, R.L. *Mizo Poetry*. Aizawl: Mizoram Publication Board. 1998.

The Holy Bible (New International Version). USA: 1984.

Weekes, A.R. *John Keats: The Odes*. Bombay: Neil O'Brien, Oxford University Press, Oxford House, Apollo Bunder. 1995.

CHAPTER – 4

Melancholy in Lalzova's Poetry

One of the major themes in Lalzova's poetry is melancholy. Melancholy seemed to be his main strength and source of inspiration to compose poetry. This character of melancholy penetrated through all of his poetry. His love of nature gave him melancholy that reached out to him through a joyful childhood, his lovely family and friends, and the beautiful maidens that gave him sentimental feelings.

Melancholy and nostalgia always go hand in hand with each other. As already mentioned in chapter two, nostalgia had always been included in the experience of homesickness and melancholy of the old places where one has dwelled upon. The sentimental feeling that one experiences upon reminiscing on the happy times of their past, upon thinking of the beautiful sights of nature, and in travelling back down memory lane of their childhood, nostalgia always came pouring out in the form of melancholy.

Most of Lalzova's experiences of melancholy seemed to have come from the love for his sweetheart. However, the scenic beauty of nature often stirred the mind of the poet. At the same time, he was fond of associating and socializing with his friends; those friends knew that he had a melancholic aura about him. As mentioned earlier, he went on living in a distant place to pursue further education for some years. Eventually, he felt homesick and started to develop this melancholy about his relatives back in Mizoram. Even for people with considerably strong emotional control, experiences of hardships or happiness may stir their feelings of melancholy. One day Lalzova travelled to Baktawng village. R. Lalrawna remarks about the trouble that Lalzova was faced with on his journey that gave him melancholy:

He felt very lonely. He felt ashamed of the situation that he did not have any lodging among the huge community; even in the biggest town of the southern side. He

thought back of his home, how his parents cared for him, how his relatives would feel pity for him; and then he thought back about how he was famous as a poet back home and how he always had relatives who used to invite him for dinner whenever he was trying to go back home. So, he felt angry, depressed, and felt like crying. (84)

Inspired by this incident he seemed to have written the poem *Khualzin Ar Ang Ka Vai E*. His melancholic feeling in that moment during his journey to the northern side of Mizoram made him experience the punishment of solitude. He mostly misses his town and his relatives. He said that his heart could not be well. He felt homesick, he could not seem to be happy or smile anymore due to his feelings of melancholy. He learned the lesson of how valuable his kith and kin were, when he eventually had to live on his own, in a far off place from home. If he was not face with a difficult situation, he would have never fathom the value of the society he used to take for granted in the past. In the second stanza, Lalzova's feeling of nostalgia towards his parents as well as his friends can be seen as follows:

An sawi sirva iangin run tin hnuaia'n,

Ka chun leh zua ka zawng vel a;

Ka tawng si lo lenrual lungduh zawngte,

Ar ang ka lo vai reng nia maw. (9-12)

(Like a bird they said to have lived under the same roof / I ponder around searching for parents / I have not met any of my dear relatives / I found myself lonely like a lone fowl)

Through the poetic art of Lalzova, it is clear that he had deep appreciation and longing for his friends. The poem called *Rahsiveng Nulaho Hla* reflects that Lalzova had many friends, and he seemed to be friendly too. It is a great sign of appreciation to write

poetry for friends and this indicated how Lalzova admired his friends. The fourteen names of maidens have been mentioned in this poem, such as Vanthuami, Chawnglianthuami, Lianziki, Chhingi, Lallianzami, Hranggi, Dailotei, Lallawmi, Ziki, Biakliani, Hranghnuni, Darkungi, Rothangi and Lalliani. They were all his close friends, and they have deeply enchanted his heart.

According to his sentimental poem *Mahriakte'n Ar Ang Ka Vai E Parte* which was composed in Calcutta, Lalzova had an extreme homesickness and nostalgic feeling for his family:

Chhung kim dar ang lenna run nen,

Khuarei kum sul vei mahte'n ka nghak;

Dawn changin suihlung zawng maw a leng e (12-14)

(Our home where my entire family lives / I'm lonely just waiting for a year to lapse /
I feel melancholy when I reminisce upon it)

He felt unpleasant to bear the melancholy without his family. Because of his melancholy he went back to Mizoram without fulfilling his studies. C. Durthanga had also talked about this kind of melancholy in *Chhul Khat Kual*,

Tuan tul vanga sappui ram zu kai paw'n

An pianna Zoram nuam bawk an ngai leh thin;

Eng dang vang a ni lo pianna chunnu,

Zoram hnuntui ngaih an bang bik si lo. (9-12)

(Even those who are working in foreign lands / People often miss their native place Mizoram / There is no other reason but longing for their mother land / They do not cease missing the lactic fluid of Zoram)

This mind set of love and missing the native land that stayed in Lalzova's heart seemed to be nostalgia. Those who are staying or working in the beautiful and developed foreign countries always missed their motherland where they had spent their childhood and happy days. Nostalgia is associated with a yearning for the past, its personal touches, its possibilities and events, especially the good old days of a warm childhood. These recollections of one's past are usually important events, that people once cherished, and places where one has spent a lot of time. Lalzova really missed this happy childhood; where he had no place for anxiety over his sweetheart, and a place of never hurting each other's heart. In the first stanza of *Mangtha Mangtha*:

Aw kan nun hlui hmanlai thlirin,

Suihlunglen kimte'n a tho;

Lungkham chhai lai di zun a cham lo,

Saisena chun chawiin. (1-4)

(O, thinking our old past life / The melancholy fully stirs / No anxiousness to charm a sweetheart / As a mother caresses her baby)

In light of his poem, Lalzova used to recollect his past life especially the days of his childhood.

R. Lalrawna commented about the melancholic chain of Lalzova, "His melancholy passed on, not only over the beautiful maidens; but of the beautiful world that God created.

He desired to express more and more through good literatures,” (21). Therefore, the soft tender moonlight seemed to be one of the main reasons to have tender thoughts for Lalzova. Moon light gave him a feeling of more melancholy either in the form of homesickness or lovesickness. He portayed a good relationship between his past life with the moonlight in his poem *Hmangaihzuali*:

Chhawrthla eng khi siang hmun zawlah,

Ka thlir reng suihlung lenin;

Nun hlui mualza liam tawh hnute,

A lo lang e thangvanah. (1-4)

(I look to the moon from the yard of our home / I watched it as I felt melancholy / Of life in the past; a long time ago / As they appear in the sky above)

The moonlight gave Lalzova a flashback to his life in the past and it seemed to have been projected in the vast sky. That means that the moonlight arouse his melancholy and he dreamt back about his past life; and it was easy to share that through his melancholy. At the end of this poem, he thought that no one likes the moonlight more than him: *Kan lenna hmun khawvel zauvah / Kei iang chhawrthla ngai awm maw?* (The vast world that we are living / Is there anyone who is fond of the moon like I am?) (17-18). He mentioned that the moonlight is not only beautiful, but the way it varies and gives pleasure to a person’s heart is amazing. In *Leitlang Khuapui*, he mentions how the beautiful moon light made him happy and expressed how light of charm filled him with a new strength:

Chhawrthla par ang chul tawh hnu,

Puan ang a lo thar leh ta;

Kan hlim lai ni chul lo te'n

Chhawn ang kan thle run nuamah. (8-11)

(The moon that has faded had grown dim / It brightens again likes a new cloth / Our happy days won't fade away/ Sway our self like home sweet home)

Lalzova hardly ever knitted love and the beautiful creatures together in a poem. Darchuailova Renthlei said upon reading Lalzova's poems, "...it clearly appeared that he did not weave the yarn of love and yarn of nature together," (96). But after that he continued to say, "In Lalzova's poetry, there are not many expressions to show that he loves God's creations. But it's not that there are none, it's surely there..." (96). Lalzova's poetry is often given a high status when he wove together both human lives and beautiful nature. In his poem *A-Tha-Par-Tin-Lawri: Lenkaw! eng riai thangvan zawlah Parte / I thlir ngam dawn emni nun hlui?* (The soft charming light in the horizontal sky Parte / Would you dare to face the life you left behind?) (1-2). The beautiful charms of light from the horizon revealed reminded him of his sweet life of the past; that sometimes it hurted him. Here, in the last stanza, he compared the unlikely things that were the pathetic past life that would never grow back in a new shoot:

Sul ang kan inzuina tlang zawngha Parte,

Tu nge haider ang le nun hlui?

Thing tin kan thliah chhawl a lo vul leh ang a,

Tunah val dang I pawm ta. (9-12)

(The hills that we had journeyed together Parte / Who would ignore our old life? /
 The new shoot from the trees we snapped will bloom again / Now you have
 embedded yourself to someone else!

The same hills, the same flowers and trees bloom again in the same time of every season.
 Creations also shed and evolve too, but not like the shift that life takes to change. Even if
 they do change, they would moderately do so as they never failed to come back to the same
 beauty at the same season.

Unlike nature, Lalzova and his sweetheart could not renew their past life again and
 could not bloom together again. Here, nature stands affirmatively strong but human life
 always changes and becomes null. This nature left more melancholy for Lalzova. Nature
 makes Lalzova's life in this poem a more pathetic run which makes this poem more valuable.
 Diana Rae's famous poem, *The Moon, The Stars And Me* shows the same theme in weaving
 the yarn of love and yarn of nature:

The moon is my witness

The stars will agree

They all heard you promise

You'd always love me

I know that it's true

But it's hard to believe

You lied to the moon

The stars and me (7-14)

The beautiful creatures always renew the memory of past life in mind. In the poem of *Ram Tuan Rel Lo Te'n*, the author felt more melancholic upon seeing the beautiful nature. He said that under the tender autumn's sunlight in the horizon - ironwood, golden champak, pine tree's top looked like bushes on a yard. The rest of them like a bee; who were experts of teasing and they sang all day long. The call of living creatures seemed to be singing love lyrics for the melancholic heart of Lalzova. The beautiful creatures made him more melancholic and love sick. At the end of this poem, he again plaited together the amazing natures such as haze and cicada with romantic love:

Thal bawm romei leh lelthang kiu vel hian,

Kei zawng min ngaihtir Lalnunnemi;

Ni chhun awmhar leh zantlai nemah pawh,

Nuihiauva di chhai a rem thei lo. (17-20)

(The haze in the hill and the cry of cicada / Make me feel melancholic over Lalnunnemi / day in and night / It becomes inconvenient to court a maiden with a joyful smile)

From this poetry, the beautiful nature and the melancholy of romantic love had a good relationship and a deep combination.

It was a lovely simile that Lalzova used trees (*Thingrihnim*) shaken by the wind to compare it with the unfaithful and unsteady love in *Dam Takin Le*. He had woven again the yarn of nature and yarn of love:

Aw, a pawl em mai 'di' lo hian

Tual len ka zuam lo ve Parte.

Aw, I thinlai zo thingrihnim

Chhawl ang thle tawn hi a paw ber mai. (7-10)

(O, it is regretful without *di* / I refuse to romp around *Parte* / O, your heart of *zo rihnim* tree / You were swaying around like leaves and that is most regretful)

All the nostalgic feelings toward his parents in his poetry, nostalgia of the past life with his friends, nostalgia of his happy childhood, and nostalgia on account of the beautiful natures; plaited with human life in his poetry are expressed in melancholy and were oozing and overflowing from the heart of Lalzova.

Most of Lalzova's melancholy seemed to be over the beautiful maidens and his poems were mostly composed on account of his melancholy over those girls. This powerful feeling of Lalzova that overflowed from the depth of his heart often enchanted the Mizos. That was why his poems were popular and is still living in the hearts of the Mizos.

A sentimental poet often seemed to have a shorter life; as their melancholies may have shortened their life as in the case of Lalzova who lived to be 21 years old and John Keats- 25 years old. Most of Lalzova's sentimental thoughts were about love affairs as he wrote many romantic love poems. In the olden days of Mizo society, as mentioned in the early chapters, many women suddenly got married for various reasons, like their parents forcing them and so on. Most of Lalzova's poems were spotted by the pains and sufferings from his girlfriends that broke up with him. His best friend Zahranga talked about Lalzova's first lover as he said, "I thought that Thanhrangi, daughter of Compounder Hrangkhuma was the first romp maiden of Lalzova," (Lalrawna 28). But, no poem has revealed anything about Thanhrangi. Whereas B. Lalthangliana discussed the second girlfriend of Lalzova, "Lalzova's second girlfriend, Lalliani got married and as a result of his melancholy; Lalzova

wrote a poem,” (249). His wounded heart must have given him that famous romantic love poem.

The following is one of his poems that came out from pathetic melancholy when his sweetheart Lalliani suddenly got married: *Ka chan tawk ka lungawi lo / Ka dam chhan ka luh zo si lo* (I’m displeased with my fate / I haven’t possessed my dear sweet-heart) (1-2). He was quite excellent in expressing his miserable life:

Aw! Rairah ka riang em mai,

Dawn lem hi ka nei si lo;

Lung ka mawl em mai, tawng lova khiangawia

Zamual min liamsan le! (5-8)

(O! I am as forlorn as a helpless being / My mind is all empty / I am so foolish / She turned away to marry, not to be mine forever!)

His mind was blank and could not think straight anymore. He considered himself as a stupid fellow for he let his sweetheart to easily betray him. He also composed another poem *Odi Odi Odi* for Lalliani during the same time. In this poem, he desired to call back Lalliani due to an extreme feeling of melancholy that he was bearing. According to his poem *Odi Odi Odi* he fantasized that his girlfriend would also trace back their past life, and felt melancholy due to his extremely solitary and nostalgic feeling. Then, Lalzova gave in and requested her to remember him. According to Lalhmingthanga, his poem *Kar A Hla* was also composed on account of the extreme melancholic feeling, and he thought that the living beings who surrounded him had melancholic feelings and felt depressed too:

Phengpheleng leh vahkhuai par tlan,

Siahthing zar bel zai tin rem thiam;

Uleuh, dawlrem, thlangkawrnun,

Di ngaih lunglen zai kan lo sa. (11-14)

(The butterflies and bees gather honey / All living beings sing on the branches /

Uleuh, dawlrem, with thlangkawrnun / We sing together with lyrics about love)

From the perspectives of a victim, the world and even life always changes according to our mind set.

In his poem *Khiangawi*, Lalzova revealed the terrible condition of a person who bore the burden of solitary confinement as he was leaving this life: Underneath the sheet of this world's pleasures / My life will end without being dead (*Khawvel nawmna thlehte nem hnuaiah / Fam lovin dairial ka chang ta'ng e* (7-8). Those beautiful poetic words and its depth are defined like this:

The close poetic words with minimized facts were not hard to catch, and is one of the most beautiful words to give a hint. The word *dairialchang* is always used to express death in poems; but, Lalzova said 'not to be dead' (*famlovin*) before it, therefore it means- to stay submerged from the joyful world without being dead, so the expression saying 'My life will end without being dead' was used. This shows how skilled he was. (Lalrawna 56)

This poem reflects that he was very unfortunate in love. From the solitary echo of his melancholy that appeared in his poems *Min Liamsan Dawn Em Ni?*, *Dam Takin Le*, *A Dam Thei Dawn Lo*, *My P.P. Odi*, *A Na a Ni*, *Valnunnema*, *Min LiamsanLul Suh*, *Min Then Lul Suh*, and *Mahte'n Hawng I*, it is evident that his girlfriends often simply left him. Meanwhile on his part, he never wanted to mock or curse them. He thought that he mingled with the

maidens he did not deserve, and often humbly asked them with a gentle voice to come back to him. This situation could clearly be seen in his poem *Lalnunnemi*: O, gentle lady, a gladden stem, y'll be my grief / Come back before I die a bachelor (*Aw, Nunnem, lawmna kung, ka tahna tur I lo ni / Val ka fam hma hianin lunglai lo her rawh*) (5-6). He further made a humble request saying,

Aw, kumtluanga di leh ka thai tur

Renga tuai lian lo ni la;

Kumtluanga hlim leh lawma ka len nan;

Aw, suihlunglen leh riang ka tah sei tur hi dawn la,

Chawnban vuanin I tanglaih min pawm rawh. (10-14)

(O, to be ever my dear and wife, please grow up to be fine lady for me / To be my joy and gladness forever / O, think about the melancholy and sorrow; for poor fellow like me / Hold my hand and hold me in your arms)

In one famous Mizo love story, Lalhniangi migrated from Thingsei to Neihbawih due to the wedge of Chawnghrima. Thangzawra bore the burden of an extreme melancholy since Lalhniangi migrated. He could not work anymore. He went to his family's rice field along with his parents but he would sit on the stone bridge all day long without working. His mother asked him why he sat on that bridge everyday, he replied, "There is not much reason mother, I just enjoy this place because Neihbawih is visible from here," (Chan IV; Lan I). Lalzova may also be similar to Thangzawra in the sense that both of them took melancholy very seriously. In Lalzova's poem *Ram Tuan Rel Lo Te'n*, he stayed home alone because he was lovesick, as he chanted:

Ram tuanrel lo te'n run ka nghak mahte'n,

Awmkhua a har ngei mai vawiin chuan;

Lunglen zual changing ka han thlir raltiang,

Ngur tin tlang bawm romei a zing riai. (1-4)

(I stay home alone without working / I feel a deep state of melancholy today / I watch a distant place when feeling more forlorn / Big hills are covered by a beautiful valley fog)

He seemed to watch the distant place where his sweetheart was living, without working for the whole day. In his other poem *Mangtha Mangtha*, he could not do anything because of the burden of his melancholy and said, *Awmkhawhar di ngai ka tham vela / Tuan zai ka rel thei lo* (I stay at home bearing the burden of melancholy / I can't work anymore) (3-4).

He went to Calcutta to continue his studies but came back home because he could no longer bear the burden of melancholy. So, it can be stated that he did not get to where he was supposed to be, and he fell degraded due to a melancholic feeling. His poem *Mahriak Te'n Ar Ang Ka Vai E Parte* is one of the most descriptive pieces of poetry he used to let out his melancholic heart:

Chung tura ni a her liam zan tlaiah,

Siangah an lawi mi hrailengte zawng;

Kei chu khawiah nge siang ka lawi ang?

Thangvan chhawrthla eng ruai hnuaiah maw ni! (15-18)

(The sun set late in the evening / Every man courting at home / Where should I go to woo somebody? / Underneath this moonlit sky!)

He did not cheer up or even fake a smile because he found that it was embarrassing to experience melancholy and he was not even willing to court other maidens. He only roamed around under the moonlight to comfort his melancholy. He missed the happy days of his life, and he continued saying:

Hmana nun hlui kan va ngai awm ve,

Thliah loh thing chhawl kan pawm lai di nen;

Aw, min tingai em mai kan nun hlui zawn! (19-21)

(We will miss the old days / When we had a sacred hugging / O, it makes me miss you so much; all our former life!)

One of the reasons for melancholy always was the joyful life in the past. Lalzova had spent many happy and sacred times with his sweetheart, and he felt so much melancholy over it. The poem *Mitthlain Ka Hmu Che Ngaihzuali* revealed how much and deep his melancholy was; as she occupied a place; not only his mind but also in his imagination:

I tel lo chuanin sen lai nau ang,

Ka tlei thei lo a ni Ngaihzuali;

Tlang tin ka chuan, khua tin ka hawi vel a,

Mitthla-in ka hmu che Ngaihzuali. (17-20)

(Without you I would be like an infant baby / I can't yelp anymore Ngaihzuali / I looked upon every hill and searched all places / You have a place even my imagination, Ngaihzuali)

The interesting poem of Vankhama *Ka Ngai Ber Che* talks about the barrier of distance in love poetry. This poem and Lalzova's poem *Lenna Khua Hmun Lo* are considered to have come out from the same state of mind, and it may have come out from the same spirit of love. The solitary feeling of Vankhama says:

Awmkhawhar lenkawl ka han thlir a,

Tlang a lang romei a zam karah;

Tah te khian laitual a leng ang maw,

Hmana suihlung rualpui hi dawn ve maw? (1-4)

(I've been sightseeing on forlorn day / The hill appeared amidst the hazy fog / Would she be frolicing around up there? / Would she think of me, an acquaintance of the past?)

In Lalzova's poetry also, there are many mentions about the barriers of distance related to problems in love and how they felt melancholic. His poem *Lenna Khua Hmun Lo* reflected how Lalzova took having a girlfriend in a distant place very seriously:

Lenna khua hmun lo kar lam a hla,

Lung mah rual ila ka tan Parte;

Run lum a hnehin lenna tlang a dang si,

Tuar a har suihlunglen mah te'n mi u. (1-4)

(We live in different place, with a great barrier between us / Though we share one mind Parte / Instead of getting married, our distance widend / I find myself barely enduring this yearning in my solitude)

He felt the yearning of his love, and then he said *Aw! Kan kar lamtluang hriau ang tawi se* (O! Our distance way to be shortened like a needle) (5). He forged a new poetic word *Hriau ang tawi* (short like a niddle) that other poets had never used before. He continued to say that *Anka rial ang a dai, chhingmit a kai* (Your voices are silenced like snow, I see you only in my imagination) (7). There is no other better definition to narrate how deep his melancholy was. The meaning of the above phrase is that they could not see each other for a long time, and their voices for each other were silent for a long time and they could only use their imagination to see each other. If the Pukupui maiden was not so far from him, the ending of this poem could perhaps be joyful. Vankhama told the story of love and melancholy in his poetry but he skipped to express how he dealt with his melancholy, whereas Lalzova knew how to solve his problem of barrier of distance as he said, “O! How I wished that our distance were short like a needle” (5), and he continued to describe how to shorten their distance through marriage as he said, “*Run hmuna lengin, khiangawiah sawm I*” (I would propose to her, so that we could get married and live together) (19).

In some Mizo folktales, some people were said to have died due to extreme emotions of melancholy. Chawngmawii, Thangzawra and Duhmanga mourned their beloved partners; and died because of their melancholy. Tualvungi and Phuntiha chose to commit suicide instead of spending their entire life with terrible melancholy. Sometimes Lalzova also used the discourse of unwillingness to live without his sweetheart; he did not want to bear the pathetic experience of melancholy. In his poem *Dizawni*, he divulged the yearning of his love:

Aw! Au ila min chhang ve tak ang maw?

Suihlung a leng emai Parte!

Kan kar a hla mahte'n ka tuar bik ang maw lunglen hi? (6-8)

(O! Will she reply if i call her? / I yearn for you a lot, Parte! / We are far a part, will I be able to endure this melancholy alone?)

He must have been afraid of dying on account of this melancholy according to the last line of this poem. Then he says, *Tlang tin bawm romeiah hian val ka zam ral mai awm e!* (I may vanish in this haze that surrounds the hills! (13). Nevertheless, Lalzova never resorted to unnatural ideas to let out his emotions. He always resorted to composing great lyrics if he wanted to clear the air within the realm of his melancholic world.

While talking about the melancholy of Lalzova, Laltanpuia immediately comes to mind. Lalzova and Laltanpuia shared the same style of using their poetic words. R.L. Thanmawia mentioned about some of the lyrical styles of Lalzova saying, “He considered himself a poor fellow because of love. He called himself ‘Mr. Forlorn’ while the maidens were ‘undeserved maidens’ or ‘unrivalled maidens’ as he accused them,” (Zofate 98).

He further studied about the weary words of Laltanpuia and said, “He used the words *Phu loh* (undeserved) and *riang* (forlorn) many times; and it is easy to assume that he did not deserve anyone, because he was lonesome enough,” (Chuailo 206). Their poetic words were simple and they did not use elaborate and difficult words to understand. Their mind set seems to be similar in many ways and most of their fatigue poetic words’ meaning are similar too. Laltanpuia used the words *awmhar* and *awmkhawhar* around twenty-seven times. Both *awmhar* and *awmkhawhar* means forlorn. Lalzova also used the word *suihlungleng* (sentiment or melancholy) around twenty three times.

As recorded in *Chuailo*, “One of the most prominent nature of Laltanpuia was that he was a man who had a deep melancholy,” (Thanmawia 198). He further talks about the main character of Laltanpuia which was his deep melancholic feeling, “He thought that he had bore melancholy more than all others, ‘I am the champion of melancholy above all the rest’ he said,” (198). In his poem *Nang Chauh Lo Chu*, he seemed to blame the gods for setting barriers and also for the reasons why he bore too much of melancholy: *Lunglen vanga fam dairial chang tura khuanun min siam le / Ka tawnah lunglen khawzo chum ang kian ni a awm dawn lo* (Did God create me to die of melancholy / It will never shoo away these clouds of melancholy for me) (14-15).

Likewise, Lalzova’s poem *A Na A Ni* may be the deepest confession of his melancholic heart. He thought that he was the only one who bore the heavy burden of melancholy. He also believed that nobody among all people in this world and among all other creatures, nobody could bear any more melancholy like he did; as he said,

Aw! Tuar ve se keimah iangin zaleng hian,

Tapin tlang tin suar ang a lo chim ang a;

Chungturni leh zan chhawrthlapui eng fo pawh khi,

Par ang a chuai ang a, thimpui lo zingin,

Tlang tin, khawmual tin;

Lungngaih chhumpui zamin,

Fam lo nufa an awm lo ’ng.

(12-18)

(All these hills will break down and cry / Sunshine in the sky and moonlight at night too / Will fade like a flower, followed by a violent darkness/ In every hills, every continent / Clouds of sorrow would spread / No one would survive at all)

The melancholy he had to bear was too heavy! Melancholy has two sides to its meaning and presentation. Sadness and constant depressive thoughts may hurt the emotions of a person but that need not necessarily end there. That very emotion of melancholy could be used in reverse to define a positive emotion through it. Even though Lalzova had spent most of his lifetime in melancholy, he loved to reminisce the times he had spent with his lovely maidens in the past. Through the words of the poem *Mitthlain Ka Hmu Che Ngaihzuali*, the happy emotion despite nostalgia was the main focus of his fantasy. This fantasy was displayed through the lines below,

Lenna tlangte chu dang rih mah se;

Hmana kan nun hlui zawng zamual liam hnu,

Mitthlain ka hmu Ngaihzuali. (2-4)

(Although we live in a different places right now / Ngaihzual, I form a picture in my head / About our lives that had gone by, a million years ago)

Not only this, even if he and his beloved maiden could not see each other for a long time and they felt great melancholy had hit them, they held on to believing that they could see each other in their dreams. They found happiness nevertheless. The song *Mangtha Mangtha* signified that Lalzova and his beloved ever hoped to dream a beautiful dream, as they softly slumbered into a much anticipated sleep,

Aw le 'mangtha' enchim loh di,

Vangkhoa a zau kar a hla;

Tawnmangah tawh leh ni her se la,

Thu tin I hril dun ang. (17-20)

(I say ‘adieu’ sweet darling / The skies are great and we are far apart / If only in our dreams we’d meet / We’d talk about everything beneath the sky)

Lalzova was a man who always had a deep feeling of melancholy even from his childhood. His best friend, Zahranga said that, “The great emotion of melancholy that Lalzova felt...when he listened to his favorite lyrics, he could not refrain from his emotion, as his tears would easily flow down his cheeks...” (Lalrawna 15-16). Therefore, Lalzova could be known as a sentimental poet. According to his medical report, it was his typhoid problem that eventually took his life. However, Lalzova was known by the people of Mizoram to have died of melancholy. The melancholies seem to have held his hand till his last journey on earth.

Works Cited:

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Lalsangzuala, *Duhmanga leh Dardini & Thangzawra*. Aizawl: the Author with financial assistance of Mizoram Publication Board. 2006.

Lalthangliana, B. *Mizo Literature (Mizo Thu leh Hla)*. Aizawl: M.C. Lalrinthanga, (Revised & Enlarged) 2nd ed. 2004.

Renthlei, Darchuailova. *An Chul Lo*. Aizawl: Author with the financial assistance of the Mizoram Publication Board. 2008.

Thanmawia, R.L. *Chuailo I*. Aizawl: Author. 2nd ed. 2011.

---. *Zofate Ro Hlu*. Aizawl: Merryland Book House. 1992.

CHAPTER – 5

Conclusion

Most of Lalzova's poems were about the nature of relationship with his loved ones. He focused on expressing the depth of love between a man and a woman. His works were also inclined toward portraying the relationship between man and nature, as he poured out his thoughts and emotions into beautiful lyrics. His childhood melancholy had always lingered around as it was evident in most of his poems which expressed these feelings. His melancholy and love often intertwined as most of his melancholy rooted from love. His poetry rooted from the life he went through, and expressed like blood from a wounded man. He may not have written this much poetry if he had not been faced with such sorrows. Through all the anguish, he seemed to have made something out of it. That is why his poetry may be expressed as the portrayal of human life and a picture of reality.

A major theme that Lalzova loved to use in his poetry was interminable or unchanging love. This nature of love is found in most of Lalzova's poetry. He portrayed that true love is faithful, and never changes in times of adversities. To leave a loved one so easily for reasons so simple would never be a quality of true love. The loves expressed in Lalzova's poetry remain unchanged whether his loved ones left him or they stayed. This strong, reliable and patient love is found in his poems. In his poem *Ka Chan Tawk Ka Lungawi Lo*, Lalzova expressed his unceasing love for a woman whom he thought was the reason for his living, but who move on to marry another man. He also mentioned that, for a long time he would be walking down memory lane and moping for the love he lost. In the poem, *Odi Odi Odi* he reached out to the love that was unrequited and betrayed. He wanted to tell her how much he still loved her and how much he called for her to come back to him.

Through the poem- *Min Lo Nghak Rawh*, his expression of the fear that rose from the potential threat which was the distance between him and his love was found. He wanted both of them to hold on to the love they had shared. It was made evident that he did not want anything to come between them to break them apart. The following poems-*Min Liamsan Lul Suh* and *Min Then Lul Suh* depicted his careful selection of the person he grew in love with, and did not want that to waste away. He instead wanted to revive the beautiful life of love they once shared. He pleaded for her not to let him go, because he was sure for a fact that he could never do the same. He is known for his upright heart that when his girlfriends who betrayed him were still trying to call them back with humble heart and modesty. It is an unique character of many poems of Lalzova to have the story of unfaithful love awaited by patient love. "...he would surrender if necessary, he was meek enough; ask earnestly with humble request. He seemed to attain true love because his love is patient and he humbles himself before it," (Lalrawna 95).

Through the works of Lalzova, a definition of true love is found; that it surpasses all liabilities and shortcomings of a person that manifest in character. His poetry enunciates on the true quality of love such as respect for one another and expression of love without hesitation. A significant other would never be ashamed of the person he or she fell in love with. He always proclaimed the love of his girlfriend without concealing anything. He expressed how deep and truly he loved her; and he never held back to say and stress how much he loved her even from the first line of his poetry.

In the poem- *A Tha Par Tin Lawri*, he characterized his love as a flirt and a cheat, whom he nevertheless could not cease to love. On the other hand, the poem *Sangzuali*; his love had been beautifully characterized as a beauty above all others, with goodness that over shown all her peers. *Valannema* is a poem about the comparison of love that Lalzova had for his lady, who loved him too. He gracefully exaggerated on the greatness of his love, as he

said his love was far more than hers. *Lenna Khua Hmun Lo* is another poem about a dim emotion of how he would choose his demise rather than losing the love of his life. His poem *Min Then Lul Suh* also is his confessional poetry that greatly stresses out the inner thoughts of love.

Another important finding from chapter three is – Lalzova had never felt ashamed to express his love. He never desired to bury away the emotions he felt, rather; it seemed that he wanted everyone else to understand what went through his mind. *Lalnunnemi* is one of the greatest expressions of his love. Towards the end of the poem, he expressed that he had the strongest love for his significant other, and shouted with glee to let everyone know how nobody else in this world meant anything to him.

Love endures all with humility. Keeping one's emotion less important others', or elevating priorities of others is a true quality of love. This kind of humility in love is found in Lalzova's poems - *Mah Te'n Hawng I*, *Min Then Lul Suh*, *Min Lo Nghak Rawh*, *Sangzuali*, and *Lenghermawii*. In one of his poems- *Phu Loh C.S. Tleitir Hmeltha* he said that his love had beauty that was out of his league; and used the expression 'beyond my grasp' to deny himself the thoughts of being able to marry her. He always accused himself as a forlorn or poor young man. But he called the maidens as undeserved maid or unhopeful maid. Sweetheart, cry, poor, and undeserved are his popular poetic words that he used most often.

Love never boasts. Vankhama's poem *Hmangaihna* says that love neither boasts, nor take pride, neither bribery nor envy, and refuses lies too. Upon analyzing the entire poems of Lalzova, he showed no pride and no self-appraisals were found; no more jealousy and no betrayal using lies were seen anywhere. On the contrary, in these lyrics of Lalzova, no evidences of his apologies are found, or giving the upper hand to the significant other. It is impossible to continue living with somebody if the relationship never involves forgiveness, and that implies that it is impossible to continue loving each other. There are times when one

significant other has to choose the lower hand and back down from an argument for the sake of their relationship and ask for forgiveness. The important finding of this research is the dismissal of apologetic lyrics in his many poems indicates that he never apologized for the inconveniences that led to their break up. This factor indicates the reason for him not being able to call a lover back to his arms. Furthermore, the missing piece of Lalzova's life in melancholy would be the lack of asking for forgiveness.

True love lasts for a lifetime. Love may face adversities sometimes but that does not mean that love was lost. Lalhmingliana Saiawi says that we may love for different reasons, though the reason may be too simple, it is yet a true love if that love can last forever. In romantic love, man and woman, in general, attract each other by outer facial first. But the romantic love does not entirely depend on outer looks and it does not merely seek pleasure of the flesh.

There will always come a time when physical beauty eventually droops and fades. Beyond that, when age descend upon the physical beauty, true love will always remain. That kind of love story had been mentioned in Lalzova's *Chuailopari*. In this poem, he asks his girlfriend for her hand in marriage and to live together even after their beauties had faded; till they grow old. Everyone looks lovely and ravishing during heyday. But, a hope beyond beauty are faded or until the end of life may be a real and true love.

Love never puts himself or herself first. That being said, Lalzova often displayed a hint of selfishness when he would not let go of the women he loved, for the sake of his happiness. He never thought about whether his lack of humility was dejecting his companions; that eventually made them leave. He failed to analyze the reasons why his girlfriends left him. It showed that his happiness was priority for him as he failed to think about what made his significant others to eventually leave him.

Lenna Khua Hmun Lo is a poem about a woman he truly loved and even undoubtedly wanted to marry. If he could not have her, he would choose death over losing her. *Phu Loh C.S. Tleitir Hmeltha* is a poem about the rejection he faced from the parents of his lover, and he mentioned that he would pursue her until her parents accepted him. Without the thought of the reasons and inconveniences that prevailed within the family of his loved one, he went straight to conclude that he had to have her no matter what. He chased after the interest of his own, focusing on his side of the story only. Love and marriages do not work exclusively for the couples, but for both parties of family involved in it.

Vankhama concluded his poem *Hmangaihna* by saying that he may leave his love happily if his sweetheart was happy, whereas Lalzova did not. Zirsangzela Hnamte also composed a lyrical song called *Lawm Zel Ta'ng E*, where he mentioned that if his love was happy, he was happy with her; even though her happiness was not necessarily with him. He minded leaving each other but for the sake of her happiness, he was willing to take the strike. So to say, if true love was selfless, then Lalzova's love was one where he thought one-sidedly, thinking only about the selfish happiness of his. However, according to the poetry of Lalzova, the physical and mental suffering was due to the break up with his sweetheart, and that seems to be a true and acceptable love in real life. Love hopes for the good in everything, and love is always patient. This may be one of the biggest finding of love from Lalzova's poetry.

As already discussed in chapter four, it clearly reveals that melancholy has been found to have a dual character according to Lalzova's poetry. That means, it comprises not only of nostalgia or gloomy emotions but also aesthetic emotion. Melancholy is defined by nostalgia, gloominess, and heartbreak. In Mizo folktales, some people died due to extreme feelings of melancholy. Chawngmawii, Thangzawra and Duhmanga mourned their beloved partner; then

they died because of their melancholy. Tualvungi and Phuntiha chose to commit suicide instead of spending their entire life with terrible melancholy.

Sometimes Lalzova also used the discourse of unwilling to live without his sweetheart; he did not want to bear the pathetic depression. His poem *Dizawni* reflects that he may die due to the pathetic melancholy. Lalzova and Laltanpuia may live in the same stage of melancholy. The theme of their poetry in this way also had some similarities. Laltanpuia thought that he bore more melancholy than others and god created him to die in melancholy. In his poem, he called himself as ‘Awmhar champion’ that means champion of melancholy. In poem *A Na A Ni*, Lalzova also thought that he bear the burden of melancholy more than others. And he also believed that not only among human being but all other creatures also could not bear anymore this melancholy like him.

Although Lalzova often felt heartache to the brink of mortality, his poem *Mitthlain Ka Hmu Che Ngaihzuali* had shown how he took his nostalgia to a level of making him a happy person. He created a mental picture of his love, and he was fond of entertaining himself within his unconscious mind. Also, in the poem *Mangtha Mangtha*, he was enjoying the pictorial imagery he created in his head, lying under the moonlight with his nostalgic emotions running through him. He could hardly wait to sleep at night to dream about it furthermore. The complexity of melancholy, the fact that it is fascinating in itself, suggests the further thought that it may be considered as an aesthetic emotion. It is the distinctive character of melancholy, its dual character and its differences from sadness and depression, which distinguishes it as an aesthetic emotion. Love often brings not only happiness but hardships and grief to the mind too. Sometimes, lover may fall in *zawltling vawn nat* (Love-sickness) which also roots from melancholy. According to James Dokhuma, *zawltling vawn nat* is, “A sickness affected by melancholy; a sentimental dull which occur from an extreme melancholic feeling of sweetheart,” (*Tawng* 455). In Mizo folktales, Thangzawra,

Chawngvungi, Chawngmawii, etc. bore this kind of love-sickness. Lalzova also felt in love-sickness that could be seen many times in his poems such as – *Mahriakte'n Ar Ang Ka Vai E Parte*, *Ramtuan Rel Lo Te'n* and *Mangtha Mangtha*. He did not have any strength to work because of melancholy.

Melancholy also describes nostalgia upon missing a family or a dear friend. These forms of nostalgia add value to the relationships we have with our family and friends. This can be manifested to build a strong family bond, and revives the lost friendship with an old friend, and results in the renewed togetherness of life in a close-knit society. His poems *Khualzin Ar Ang Ka Vai E*, and *Mahriakte'n Ar Ang Ka Vai E Parte* reflected the nostalgic feeling of his family and his old places. He mostly misses his hometown and his relatives. He said that his heart cannot be well. He felt home sick, he could not seem to be happy and smile anymore due to his melancholy feeling.

Lalzova's song *Rahsiveng Nulaho Hla* is an artistic display of appreciation for his friends and peers. He expressed how much he missed his friends, and wanted their relationship to thrive and stay healthy for always. These recollections of one's past life with old friends are usually important events, people one cares about, and places where one has spent time. The fourteen names of his friends have been mentioned in this poem. They are his intimate friends, and all of them have deeply engraved in his heart.

Nostalgia is associated with yearning earnestly for the past, its personalities and events, especially the memorable good old days or a warm childhood. The strong feeling of nostalgia could be seen in his poem *Mangtha Mangtha*. From the light of this poem Lalzova used to recollect his past life especially his happy childhood life. He reminisced on the times when they had not yet experienced nostalgia from love relationships. He said those were best of times, when they laughed upon juvenile things to their hearts content.

Memories of the old cities one has lived in; creates nostalgia in the minds of many people. This emotion newly inhibits a sense of reverence and love in the minds of those people. C. Durthanga had commented about this melancholy in his lyrical song *Chhul Khat Kual*. Even those who moved out working to other places often miss their native places. He further traced the probable reason that is they are missing again the lactic fluid of their mother land. This mind set of love and missing the native land that stayed in the heart of Lalzova seemed to be nostalgia.

Lalzova spent his time in the plains when he composed *Mahriakte'n Ar Ang Ka Vai E Parte*. He lived in solitude as he thought about how he did not have anyone to turn to, to take care of him just to realize the value of home and what it is to live in his own homeland. He was eagerly waiting for the time when he could return home to Mizoram, and could not fathom to live alone even for just a year.

Khualzin Ar Ang Ka Vai E is a poem about his loneliness whenever he travelled to a land far away from home. His nostalgia led his mind travel back to his birthplace for which he had a new found appreciation for. Lalzova mentioned that he missed his home, his town and everything in it, through the lyrics of this poem. Those who are staying or working in the beautiful and developed foreign countries, always miss their mother land where they spent their childhood and happy life. *Leitlang Khuapui* is a poem he wrote about his appreciation of Lunglei- the town where he grew up. He fondly addressed his town, with the fear that it might lose its glory among others with the passage of time.

For the last finding upon chapter four, Lalzova expresses the deep relationship between nature and human beings. In the mean time, he focused on the stable lives nature had over the fickle minds that man has. He added value to his poetry by weaving a tapestry of man with nature, and this greatly felicitated his art among others. On the contrary, Lalzova

hardly ever intertwined love with nature. He had done it in only a handful of his poetry. In those poems, he displayed the relationship between man and creation in beautiful imagery to highlight clearly the nature of love.

In his poem *Hmangaihzuali*, he portrayed a good relationship between his past life and moon light. He expressed that he liked the beautiful moon light more than others. His poem *Leitlang Khuapui* reflects that the moonlight evokes his melancholy and flashed back his warm past life. This poem is an expression of the beautiful tapestry of a lifetime with the beauty of the moon. With each crescent moon, he found himself reminiscing on the past where he and his peers held the guitar and strummed to the nostalgia they had shared with their loved ones between their arms. In the poem of *Ram Tuan Rel Lo Te'n*, the author felt more melancholic upon seeing the beautiful nature. He plaited together again the amazing nature's haze and cicada with romantic love.

A-Tha-Par-Tin-Lawri is a poem about the breakup that Lalzova felt to shatter his mind and could not fathom. The hills where they once pondered upon remained the same as if nothing had happened to them. Even the trees that stood witness to their love, bloomed again as if it remembered nothing about them. A lifetime is an ever-changing phenomenon where people with fickle minds live. His love also grew to love another lad and even went on to marry him. This song not only portrays the relationship between nature and love, but also the stability of nature over the lives of man.

There had been many arguments upon the cause of death of Lalzova. Some argued that he died of nostalgia while some argued there must be a more reasonable cause. Lalzova was known by the people of Mizoram to have died of nostalgia. But, according to his medical report, it was his typhoid problem that eventually took his life. As already mentioned, when Sailothangi visited him in the hospital, Lalzova whispered to his mother that he saw that girl

in his night dream. The love and melancholy remained in his mind, and disturbed till his night dream. Lalzova always had a feeling of melancholy even from his childhood. As quoted by R. Lalrawna, Lalzova's best friend, Zahranga says, "How melancholies of Lalzova...if he listened to his favorite lyrics; he could not refrain from his emotions taking over, he would easily well up in tears..." (15-16). Therefore, Lalzova may be called a sentimental poet. He used the word *suihlungleng* (sentiment or melancholy) around twenty three times in his entire poems. This clearly reveals that this feeling seem to have held his hand till his last journey in this world.

Works Cited

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Dokhuma, James. *Hmanlai Mizo Kalphung*. Aizawl: Hmingthanpuii. 2nd ed. 2008.

Bibliography

Primary Source:

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Secondary Sources:

Aronson, Elliot. Timothy D. Wilson, Robin M. Akert. *Social Psychology*. Addison Wesley Educational Publishers Inc., 1997.

Chawngthu, PS. *Nghilh Lohna Par*. Aizawl: M.C. Lalrinthanga. 1999.

Chhuanvawra, C. *Hmanlai leh Tunlai Mizo Hlate*. C. Chhuanvawra. Aizawl: 2011.

De, Sushil Kumar. *Treatment of Love in Sanskrit Literature*. New Delhi: Rani Kapoor (Mrs.), Cosmo Publications. 2nd ed. 1983.

Dokhuma, James. *Hmanlai Mizo Kalphung*. Aizawl: Hmingthanpuii. 2nd ed. 2008.

---. *Tawng Un Hrilhfiahna*. Aizawl: R. Lalrawna. 4th ed. 2013.

Khawlhiring, Siamkima. *Zalenna Ram*. Aizawl: MCL Publications. 3rd ed. 2016.

Khiangte, Laltluangliana ed. *Biakliana Robawm*. Aizawl: L.T.L. Publications. 3rd ed. 2009.
Print.

---. *Lemchan Khawvel I*. Aizawl: L.T.L Publication. 6th ed. 2017.

---; ed. *Mizo Hla leh Chhamhlate*. Aizawl: LTL Publications. 2009.

Kirirum. Lunglei: Mizo Academy of Letters Joint Headquarters Lunglei. 2012.

Kristeva, J. *The Black Sun: Depression and Melancholy*. Trans. Leon S. Roudiez. New York: 1989.

Lalchungnunga, C., "Lalzova Leh a Hlate." *Mizo Hla leh a Phuahtute*. Ed. B. Lalthangliana. Aizawl: Hrangbana College. 1999.

Lalhlimpuii, "Laltheri: The Love Queen." *Mizo Studies*. Department of Mizo, MZU. Aizawl: Jul-Sep. 2015.

Lalnunchanga, C. *Lunglenna Thawveng*. Aizawl: Author. 2008.

Lalremruati, Ruth. "A Thematic Analysis: Love in 'Sangi Inleng' by Lalthangfala Sailo." *Mizo Studies* Vol. II. No.3 (Jan-March, 2013): 37-42.

Lalsangzuala, *Duhmanga leh Dardini & Thangzawra*. Aizawl: the Author with financial assistance of Mizoram Publication Board. 2006.

Lalthangliana, B. leh Rotluanga. *Mizo Hla Kungpui Mual Luahtute*. Aizawl: Mizo Hla Kungpui Mual Committee, Khawbung. 2011.

---; ed. *Mizo Hla leh a Phuahtute*. Aizawl: Hrangbana College. 1999.

---. *Mizo Literature (Mizo Thu leh Hla)*. Aizawl: M.C. Lalrinthanga, (Revised & Enlarged) 2nd edition, 2004.

Lalzuiliana. *Laltanpuia Leh a Hlate*. Aizawl: R. Lalrawna. 2003.

Lalzuithanga. *Phira leh Ngurthanpari*. Aizawl: Gilgal Press. 6th ed. 2016.

Long, William J. *English Literature: Its History and Significance*. New delhi: Kalyani Publishers. 2002.

Malsawma, J. *Zo-Zia*. Aizawl: Thanpuii. 2000.

- Meyers, David G. *Social Psychology*. 6th ed. The Mc-Graw Hill Companies, Inc., 1999.
- MZI. *Hla Lar Lawrkhawm*. Aizawl: Mizo Zaimi Inzawmkhawm General Headquarters
Aizawl. 2nd ed. 1994.
- MZI. *Leng-Hnem*. Lunglei: Mizo Zaimi Inzawmkhawm Headquarters Lunglei. 2003.
- Pearson, Lu Emily. *Elizabethan Love Conventions*. London: George Allen & Unwin. 1966.
- Renthlei, Darchuailova. *An Chul Lo*. Aizawl: Author with the financial assistance of the
Mizoram Publication Board. 2008.
- Saiawi, Lalhmingliana. *Thukhawchang Bu 2-na*. Aizawl: Mrs. T. Hmingliana (Nupuii) &
Bombay Hair Dressing & Beauty Parlour. 2003.
- Sailo, Lalthangfala. *Lunglai Hnemt*. Aizawl: Author. 2011.
- . *Sangi Inleng leh Liandova te unau*. Aizawl: Zomi Book Agency. 8th ed. 2010.
- Sangzuala-Pa. "Hla Phuahtu Lalzova" *YMA Chanchinbu*. Aizawl: 1987.
- Saxton, Loyd. *The Individual, Marriage, and the Family*. 5th ed. California: Wadsworth
Publishing Company. Inc., n.d.
- Sergeant, David and Stafford, Fiona. ed. *Burns and Other Poets*. Edinburgh University Press.
2012.
- Siamliani. *Fam Lalzova Chanchin*. Aizawl: R.L. Rina. 1977.
- Thangvunga, R. "The Undiscarded Image: Love in C. Thuamluaia's Sialton Official". *Mizo
Studies* Vol.I. No. 2 (Oct-Dec, 2012):49-53.
- ; *Shakespeare And Donne: Themes Of Love, Time And Mutability*. Atlantic Publisher &
Distributors Pvt Ltd. 2010.

Thanmawia, R.L. *Chuailo I*. Aizawl: The Author. 1997.

---. *Mizo Hnahthlak Thawnthu Vol. II*. Aizawl: Dindin Heaven. 2009.

---. "Mizo Hla Chanchin." *History of Mizo Literature*. Department of Mizo, MZU. Aizawl: 2013.

---; *Mizo Hla Hlui*. Aizawl: Mizoram Publication Board. 2012.

---. *Mizo Poetry*. Din Din Heaven. Aizawl: 1998.

---. *Senmei*. Aizawl: Din Din Heaven. 1997.

---; *Zofate Ro Hlu*. Aizawl: Merryland Book House. 1992.

Weekes, A.R. *John Keats: The Odes*. Bombay: Neil O'Brien, Oxford University Press, Oxford House, Apollo Bunder. 1995.

Weisbord, Merrily. *The Love Queen of Malabar*. Noida: Gopsons Papers Ltd., 2012

Electronic Sources

Alchin, L.K. *Elizabethan Marriages and Weddings*. Web. 18th Feb., 2014.

<http://www.elizabethan-era.org.uk/elizabethan-marriages-and-weddings.htm>

Brady, Emily. *Melancholy as an Aesthetic Emotion*. Web. 2003.

<https://quod.lib.umich.edu/c/ca/7523062.0001.006/--melancholy-as-an-aesthetic-emotion?rgn=main;view=fulltext>

Gowan, Mc. *Love in Elizabethan Times*. Web. 13rd Feb. 2013.

<https://corsetsandcutlasses.wordpress.com/2013/02/13/love-in-elizabethan-times-its-not-for-sisses>

Learn-greek-online.com. *Origin of the Melancholy*. Web. 14th August, 2015.

<https://learn-greek-online.com/ask-greek/357/what-is-the-origin-of-the-word-melancholy#:~:text=1%20Answer&text=The%20word%20>

Literary Devices. *Definition of Nostalgia*. Web. March, 2021.

<https://literarydevices.net/nostalgia/>

Purse, Marcia. *An Overview of Melancholic Depression*. Web. 21st March, 2020,

<https://www.verywellmind.com/what-is-melancholia-379852>

Wilhelm, Kay. *Melancholic and Psychotic Depression*. Web. June, 2009.

<https://medicinetoday.com.au/2009/june/feature-article/making-sense-complex-depressed-patient-part-3-melancholic-and-psychotic>

BIO-DATA

Name : Lalduhzuala Chhangte

Date of Birth : 18.07.1986

Gender : Male

Father's Name : C. Lalneihlaia

Mother's Name : B. Lalkhumi

Permanent Address : Haulawng, Lunglei District, Mizoram

Educational Qualifications :

Class	Board/University	Year	Division/Grade	Percentage/SGPA
H.S.L.C	M.B.S.E	2003	Third Div.	40.8
H.S.S.L.C	M.B.S.E	2005	Third Div.	41.8
B.A	N.E.H.U	2011	Second Div.	52.4
M.A	Mizoram University	2015	First Div.	7.12
M.Phil. (Coursework)	Mizoram University	2020	First Div.	7

PARTICULARS OF THE CANDIDATE

NAME OF THE CANDIDATE	:	Lalduhzuala Chhangte
DEGREE	:	M.Phil.
DEPARTMENT	:	Mizo
TITLE OF DISSERTATION	:	Love and Melancholy in Lalzova's Poetry
DATE OF ADMISSION	:	23.08.2018
(Commencement of First Sem.)	:	01.09.2018
COMMENCEMENT OF SECOND SEM/DISSERTATION	:	01.01.2019
(From conclusion of end semester exams)		
APPROVA OF RESEARCH PROPOSAL	:	
1. D.R.C	:	27.03.2019
2. BOARD OF STUDIES	:	2.04.2019
3. SCHOOL BOARD	:	08.05.2019
MZU REGISTRATION NO. & DATE	:	78 of 2014
M. PHIL. REGISTRATION NO. & DATE	:	MZU/M.PHIL./ 520 of 08.05.2019
EXTENSION (IF ANY)	:	1. February 2020 – Jyly 2020
		2. August 2020 – January 2021

Head

Department of Mizo

ABSTRACT

LOVE AND MELANCHOLY IN LALZOVA'S POETRY

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

LALZUHZUALA CHHANGTE

MZU REGISTRATION NO. :- 78 of 2014

M.PHIL.REGISTRATION NO. :- MZU/M.PHIL./ 250 of 08.05.2019



DEPARTMENT OF MIZO

SCHOOL OF EDUCATION AND HUMANITIES

JANUARY, 2021

Love and Melancholy in Lalzova's Poetry

(Abstract)

Lalzova's poetical works of forty eight poems were recorded in *Fam Lalzova* written by R. Lalrawna & R.K. Lalhluna. He used to express the depth of love between man and woman. He also used to portray the relationship between man and nature, and poured out his inner thoughts and emotions through beautiful lyrics. Most of his poems were the confession of this feeling.

His melancholy and love often went hand in hand as most of his melancholy rooted from love. His poetry stems from his personal experiences and expressed like the inevitable blood that a wound expresses. He may not have written this much poetry if he had not have such emotional journeys in life. He seems to have needed something out of all the anguish he faced. That is why his poetry may be defined as the portrayal of human life and a pictography of real life. This dissertation is about the study of love and melancholy in Lalzova's poetry and divided into five chapters as follows:

Chapter 1: Introduction

Lalzova was born on December 2nd, 1924. His father was Hnuna, a tailor in Rahsiveng, Lunglei- the southern city of Mizoram. During his childhood, Lalzova was stubborn, reticent but consistent in nature. He was a kind and merciful young lad who never hurt anyone. His friend Manhlira remarked that Lalzova was a jovial, talented boy in music as well as learning animals sounds since their childhood, "He can imitate the calls of many animals; sometimes he would growl like a wild cat to frighten his near relation's fowls," as quoted by R. Lalrawna (19). To learn animal sounds and to do like this; he must be talented in music.

Even from his childhood, he was talented and different from others. R. Lalrawna quoted Lalzova's mother, Aimawii who said, "Zova (Lalzova) was definitely a special boy! ...he was always busy to spend all the hours of his days to learn the life of adulthood..." (17-18). Those factors were the reason why Lalzova could compose many popular poems at the age of 21 years only. His imaginations seemed to reach its maturity at this young adolescence years.

Lalzova was also an artist, and was well known for this. The melancholies he felt from his childhood helped him to write many poems. He was still a young boy when he wrote his first poem. According to his sister Siamliani; *A Tha Par Tin Lawri* composed in 1938 seems to be the first work of Lalzova (2).

One of the significances of Lalzova as compared to other poets is that he could change a simple word to a poetic word which can be understood easily for everybody. Though he rarely used traditional poetic dictions, his poems are mostly attractive and lovely. Siamkima says, "It is possible to write a good poetry from learning and determination alone; but, they are geniuses- who can express their inner minds and thoughts in a simple phrase for common people. Any phrase can be eligible and not be condemned, if we can express our entire desires and thoughts," (53). When Lalzova collected and composed even simple phrases, it always turned into beautiful poetic idioms.

Lalzova was one of the first composers among the Mizo poets borrowing tunes from western music. He lived only for twenty one years but during that short span of time he has written many poems which have helped to understand what life is really all about. As such, he was regarded as one of the greatest Mizo poets ever born. Lalzova passed away in 8th December, 1945.

In the year 1400, a great poet Geoffrey Chaucer was laid to rest in Westminster Abbey and this place came to be called 'The Poet's Corner'. Later change into 'The Poets' Corner' since then other poets were continued to be laid down in this place. As in London, the Mizos also have *Hla Kungpui Mual* (Poets' Square) at Khawbung village. In this *Hla Kungpui Mual*, the memorial stones of great poets and writers of Mizoram have been erected. The memorial stone of Lalzova was also laid there at *Hla Kungpui Mual* in 1996, in which these words were engraved- 'He was a great poet who expressed the depth of love between a man and a woman; the composer who poured out his deepest thoughts and feelings through his poems'.

During the time of Lalzova, Mizo Christian churches were very conservative. Singing pagantic songs was regarded by the church as sin. But Lalzova was one bold composer to compose songs in the form of Kaihlek zai. Kaihlek zai is very important in the study of Mizo love songs and love lyrics. "A hymn which is twisted to poetry of love between men and women is called Kaihlek zai," (*History of* 57). *Kaihlek* means diversion or deflection. Therefore, Kaihlek zai may be said as the forerunner of modern Mizo love songs.

Kaihlek zai has the potential to dilute the reputation of gospel hymns, so the church leaders soon took offence over the composers and the songsters by expulsion from the church and so on. However, the Mizo youths during those times wanted to express their love for their loved ones through love songs. Meanwhile, Lalzova composed many good love songs that made those youths very happy. Therefore, Lalzova and his lyrics of love became popular throughout Mizoram and it drew young people's attention.

During the period of 1930-60, many Mizo poets came out. Those modern Mizo poets including Lalzova coined beautiful poetic dictions. Among them Lalzova deserved to be

called the important renovator of this poetic genre. His poems attracted most Mizo people in those days.

Chapter 2: Concept of Love and Melancholy

Love is pure, painful, sweet and dreadful – all at once. Love is a basic necessity in everyone's life. It is a variety of feelings, emotions, and attitudes. There are different forms and styles of expressing love, and many different definitions of love in every culture. To describe these styles, the Ancient Greeks has four kinds of love such as *Agape*, *Phila*, *Storge* and *Eros*. *Agape* is an unconditional love that can be seen through an inner thought and accepts the recipient for whom he/she is, neglect of their untidiness or faults. *Phila* is an affectionate, warm and surrender platonic love. This kind of love or relationship means a close relationship between two persons that is not romantic or sexual. This kind of love makes a lovely friendship with someone. *Storge* refers to family and friendship love. And *Eros* is a passionate and vigorous love that arouses romantic attraction or feeling. This research talks mostly about *Eros* through Lalzova's poetry. This *Eros* is also known as Romantic Love.

In romantic love between men and women, in general, first attract each other by sight. But the romantic love does not entirely depend on outer facial and it does not merely seek pleasure of the flesh. After courting, romantic love could reach a high quality which is beyond mere sex. The two lovers are made to identify with each other. Their love gradually grows in friendship and compatibility. Therefore, it refers to 'passionate love' or romance. Not only passionate feelings, but mutual understanding and respect drives them and these are needed to have a good relationship or happy married life.

The word romantic is connected or concerned with love or a sexual relationship. According to Loyd Saxton, romantic love can also call as 'passionate love'. He defined romantic as "passionate, sensual attraction" (135). According to David G. Myers,

“Passionate love is emotional, exciting, and intense,” (453). Passionate love can change into companionate love as the meaning of love in Platonic term ‘without physical attraction.’ The word Platonic love may be described as friendly but not involving sex. Though it is said that *Eros* greatly depends on physical beauty and outer facial, a mere physical appreciation, it transcends moral and character appreciation. *Eros* is usually regarded as the attraction and affection affairs felt by two particular individuals of the two sexes.

There are many similar manners happened in the Mizo society and Elizabethan era about romantic love. Throughout the medieval period, wealth, social standing or alliance governed and regulated marriage. It is normally considered foolish to marry for love, but love may occur in marriage. L.K. Alchin also remarks the marriage of Elizabethan period in *Elizabethan Marriages and Weddings*, “Marriages were frequently arranged so that both families involved would benefit. Marriages would be arranged to bring prestige or wealth to the family - a surprising fact is that young men were treated in a similar way as to women. Many couples would meet for the very first time on their wedding day.” (n.pag.)

Status stood very important position since the olden days in Mizo society. A mix marriage rarely happened between a higher class people and *Hnamchawm* (commoners). R.L. Thanmawia also expressed in his essay of *Mizo Nula Huaisen Pahnih*, “It is forbidden to marry *hnamchawm* for the descendants of the Chief,” (*Chuailo* 148).

Wealth played an important role in early Mizo marriage like Elizabethan era. J. Malsawma says, “Women’s price was most important for parents. Many of them urged their daughters to the man who could pay highest price,” (43-44). Many Mizo parents used to urge their daughters for high prices of money and wealth.

Love often resulted in melancholy when both parties were engaged in a deep relationship. Melancholy may also cause sadness or dejection. The word ‘melancholy’ has

ancient Greek origin. It is a compound word. The first part is the adjective 'melas' which means 'dark' and the second part comes from the noun 'khole', which is the dark and viscous liquid that is excreted by the 'bile.' In short, melancholy means affected by powerful positive or 'soft' feelings such as affection, sorrow or the joy of seeing beauty.

The main reason for melancholy's neglect is that it has often been connected too closely or even equated with sadness or depression. Melancholy is easy to lump together with these emotions, and the emotional terms are often used in the same meaning. Kristeva writes, "The terms melancholy and depression refer to a composite that might be called the melancholy/depressive, whose borders are in fact blurred..." (10). It is just beyond sadness or depression.

Melancholy is an emotion often occasioned by people or places; feeling of melancholic about a lover or friend, or a meaningful place in our lives, perhaps somewhere once lived. Melancholy also shares a family resemblance with love, longing, yearning or missing something, as well as feeling nostalgic or the emotion that accompanies reminiscing. Therefore, melancholy is an exaggerated and self-indulgent feeling of tenderness, love-sickness, sadness, or nostalgia.

Most of Lalzova's poems were composed with his sentimental feelings and deep imaginations based on the experience of youths. In short, most of his poems act as an expression of his dreams and desires.

Chapter 3: Love in Lalzova's Poetry

The central theme of Lalzova's poetry is mostly romantic love between man and woman. This romantic love inspired him to write many poems. Some poems were composed

through his friends' experiences in love, but most of his poetry came from his personal experiences and life.

The beautiful maidens always inspired him to compose poetry. He wrote the poem *Ka Chan Tawk Ka Lungawi Lo* and *A tha-par-tin-lawri* for his girlfriend Lalliani. After that he composed the poem *Dizawni* for Darchhawni, and *Sangzuali* for Lalthansangi. The good looking and loveliness of this girl bring forth others poems such as *Chuailopari*, *Hmangaihzuali*, *Enchim Loh Ngaihzuali*. From these poems Lalthansangi is depicted as *Hmangaihzuali* or *Ngaihzuali*. He composed some poetry for his beloved Sailothangi Sailo such as *Mahte'n Hawng I*, *Damloh Hla*, *Phu Loh C.S. Tleitir Hmeltha*, and *Ram Tuan Rel Lo Te'n* (R. Lalrawna 136-145).

The poem *Khiangawi* was written for the beautiful maiden Rothangi who was going to marry her beloved one. *Lenna Khua Hmun Lo* was composed based on the love between his friend Lalhmingthanga and Lalsawmi (53). He personified his friend's experiences and sufferings as experiences felt by him. Almost all Lalzova's poetry was composed based on romantic love. C. Lalchungnunga also comments, "Human life, love between men and women, and the beautiful nature of Mizoram were made the theme of Lalzova's poetry," (482). Looking through his poetry, the word 'melancholy' and 'forlorn' were used twenty three times respectively. ...'cry' was used twenty times. All these melancholy, forlorn and cry were used deeply connected with love.

Chapter 4: Melancholy in Lalzova's Poetry

Most of Lalzova's melancholy seems to be the love of his sweetheart. At the same time, he was friendly and fond of associating with friends; those friends felt him as melancholic too. As mentioned earlier, he was living in a distant place to continue his education for a few years. As such, he felt home sick and melancholy of his relatives in

Mizoram. Even those who have no tender feelings, hardships or happiness also may stir the feelings of melancholy.

R. Lalrawna comments upon the melancholic chain of Lalzova and said, “His melancholy passed on, not only the beautiful maidens but the beautiful world and God’s creations. He desired more and more to express through good literatures,” (21). Lalzova’s poetry is often highly appraised as he wove human life and beautiful nature together into a beautiful tapestry. Not only the moon light and beautiful sunlight, but the calls of living creatures such as cicada, flowers and trees also are seemed to be singing love lyric for the melancholic heart of Lalzova. The beautiful creatures evoke more melancholy and love sickness for him.

Chapter 5: Conclusion

Most of Lalzova’s poems were about the nature of relationship with his loved ones. His works were also inclined toward portraying the relationship between man and nature, as he poured out his thoughts and emotions into beautiful lyrics. His childhood melancholy had always lingered around as it was evident in most of his poems which expressed these feelings. His melancholy and love often intertwined as most of his melancholy rooted from love. His poems rooted from the life he went through, and expressed like blood from a wounded man. He may not have written this much poetry if he had not been faced with such sorrows. Through all the anguish, he seemed to have made something out of it. That is why his poetry may be expressed as the portrayal of human life and a picture of reality.

An important theme that Lalzova loved to use in his poetry was interminable or unchanging love. This nature of love is found in most of Lalzova’s poetry. He portrayed that true love is faithful, and never changes in times of adversities. To leave a loved one so easily for reasons so simple would never be a quality of true love. The loves expressed in Lalzova’s

poetry remain unchanged whether his loved ones left him or they stayed. This strong, reliable and patient love is found in his poems. In his poem *Ka Chan Tawk Ka Lungawi Lo*, Lalzova expressed his unceasing love for a woman whom he thought was the reason for his living, but who move on to marry another man. He also mentioned that, for a long time he would be walking down memory lane and moping for the love he lost. In the poem, *Odi Odi Odi* he reached out to the love that was unrequited and betrayed. He wanted to tell her how much he still loved her and how much he called for her to come back to him.

Through the poem- *Min Lo Nghak Rawh*, it is found that his expression of the fear that rose from the potential threat which was the distance between him and his love. He wanted both of them to hold on to the love they had shared. It was made evident that he did not want anything to come between them to break them apart. The following poems-*Min Liamsan Lul Suh* and *Min Then Lul Suh* depicted his careful selection of the person he grew in love with, and did not want that to waste away. He instead wanted to revive the beautiful life of love they once shared. He pleaded for her not to let him go, because he was sure for a fact that he could never do the same. He is known for his upright heart that when his girlfriends who betrayed him were still trying to call them back with humble heart and modesty. It is an unique character of many poems of Lalzova to have the story of unfaithful love awaited by patient love. "...he would surrender if necessary, he was meek enough; ask earnestly with humble request. He seemed to attain true love because his love is patient and he humbles himself before it," (Lalrawna 95).

Through the works of Lalzova, a definition of true love is found; that it surpasses all liabilities and shortcomings of a person that manifest in character. His poetry enunciates on the true quality of love such as respect for one another and expression of love without hesitation. A significant other would never be ashamed of the person he or she fell in love with. He always proclaimed the love of his girlfriend without concealing anything. He

expressed how deep and truly he loved her; and he never held back to say and stress how much he loved her even from the first line of his poetry.

In his poem- *A Tha Par Tin Lawri*, he characterized his love as a flirt and a cheat, whom he nevertheless could not cease to love. On the other hand, the poem *Sangzuali*; his love had been beautifully in his characterized *Sangzuali* as a beauty above all others, with goodness that over shown all her peers. *Valannema* is a poem about the comparison of love that Lalzova had for his lady, who loved him too. He gracefully exaggerated on the greatness of his love, as he said his love was far more than hers. *Lenna Khua Hmun Lo* is another poem about a dim emotion of how he would choose his demise rather than losing the love of his life. His poem *Min Then Lul Suh* also is his confessional poetry that greatly stresses out the inner thoughts of love.

Another important finding from chapter three is – Lalzova had never felt ashamed to express his love. He never desired to bury away the emotions he felt, rather; it seemed that he wanted everyone else to understand what went through his mind. *Lalnunnemi* is one of the greatest expressions of his love. Towards the end of the poem, he expressed that he had the strongest love for his significant other, and shouted with glee to let everyone know how nobody else in this world meant anything to him.

Love endures all with humility. Keeping one's emotion less important others', or elevating priorities of others is a true quality of love. This kind of humility in love is found in Lalzova's poems - *Mah Te'n Hawng I*, *Min Then Lul Suh*, *Min Lo Nghak Rawh*, *Sangzuali*, and *Lenghermawii*. In one of his poems- *Phu Loh C.S. Tleitir Hmeltha* he said that his love had beauty that was out of his league; and used the expression 'beyond my grasp' to deny himself the thoughts of being able to marry her. He always accused himself as a forlorn or

poor young man. But he called the maidens as undeserved maid or unhopeful maid. Sweetheart, cry, poor, and undeserved are his popular poetic words that he used most often.

Love never boasts. Vankhama's poem *Hmangaihna* says that love neither boasts, nor take pride, neither bribery nor envy, and refuses lies too. Upon analyzing the entire poems of Lalzova, he showed no pride and no self-appraisals were found; no more jealousy and no betrayal using lies were seen anywhere. On the contrary, in these lyrics of Lalzova, no evidences of his apologies are found, or giving the upper hand to the significant other. It is impossible to continue living with somebody if the relationship never involves forgiveness, and that implies that it is impossible to continue loving each other. There are times when one significant other has to choose the lower hand and back down from an argument for the sake of their relationship and ask for forgiveness. The important finding of this research is the dismissal of apologetic lyrics in his many poems indicates that he never apologized for the inconveniences that led to their break up. This factor indicates the reason for him not being able to call a lover back to his arms. Furthermore, the missing piece of Lalzova's life in melancholy would be the lack of asking for forgiveness.

True love lasts for a lifetime. Love may face adversities sometimes but that does not mean that love was lost. Lalhminglana Saiawi says that we may love for different reasons, though the reason may be too simple, it is yet a true love if that love can last forever (102). In romantic love, man and woman, in general, attract each other by outer facial first. But the romantic love does not entirely depend on outer looks and it does not merely seek pleasure of the flesh.

There will always come a time when physical beauty eventually droops and fades. Beyond that, when age descend upon the physical beauty, true love will always remain. That kind of love story had been mentioned in Lalzova's *Chuailopari*. In this poem, he asks his

girlfriend for her hand in marriage and to live together even after their beauties had faded; till they grow old. Everyone looks lovely and ravishing during heyday. But, a hope beyond beauty are faded or until the end of life may be a real and true love.

Love never puts himself or herself first. That being said, Lalzova often displayed a hint of selfishness when he would not let go of the women he loved, for the sake of his happiness. He never thought about whether his lack of humility was dejecting his companions; that eventually made them leave. He failed to analyze the reasons why his girlfriends left him. It showed that his happiness was priority for him as he failed to think about what made his significant others to eventually leave him.

Vankhama concluded his poem *Hmangaihna* by saying that he may leave his love happily if his sweetheart was happy, whereas Lalzova did not. Zirsangzela Hnamte also composed a lyrical song called *Lawm Zel Ta'ng E*, where he mentioned that if his love was happy, he was happy with her; even though her happiness was not necessarily with him. He minded leaving each other but for the sake of her happiness, he was willing to take the strike. So to say, if true love was selfless, then Lalzova's love was one where he thought one-sidedly, thinking only about the selfish happiness of his. However, according to the poetry of Lalzova, the physical and mental suffering was due to the break up with his sweetheart, and that seems to be a true and acceptable love in real life. Love hopes for the good in everything, and love is always patient. This may be one of the biggest finding of love from Lalzova's poetry.

As already discussed in chapter four, it clearly reveals that melancholy has been found to have a dual character according to Lalzova's poetry. That means, it comprises not only of nostalgia or gloomy emotions but also aesthetic emotion. Melancholy is defined by nostalgia, gloominess, and heartbreak. In Mizo folktales, some people died due to extreme feelings of

melancholy. Chawngmawii, Thangzawra and Duhmanga mourned their beloved partner; then they died because of their melancholy. Tualvungi and Phuntiha chose to commit suicide instead of spending their entire life with terrible melancholy.

Sometimes Lalzova also used the discourse of unwilling to live without his sweetheart; he did not want to bear the pathetic depression. His poem *Dizawni* reflects that he may die due to the pathetic melancholy. In his poem *A Na A Ni*, Lalzova also thought that he bear the burden of melancholy more than others. And he also believed that not only among human being but all other creatures also could not bear anymore this melancholy like him.

Although Lalzova often felt heartache to the brink of mortality, his poem *Mitthlain Ka Hmu Che Ngaihzuali* had shown how he took his nostalgia to a level of making him a happy person. He created a mental picture of his love, and he was fond of entertaining himself within his unconscious mind. Also, in his poem *Mangtha Mangtha*, he was enjoying the pictorial imagery he created in his head, lying under the moonlight with his nostalgic emotions running through him. He could hardly wait to sleep at night to dream about it furthermore. The complexity of melancholy, the fact that it is fascinating in itself, suggests the further thought that it may be considered as an aesthetic emotion. It is the distinctive character of melancholy, its dual character and its differences from sadness and depression, which distinguishes it as an aesthetic emotion.

Melancholy also describes nostalgia upon missing a family or a dear friend. These forms of nostalgia add value to the relationships we have with our family and friends. This can be manifested to build a strong family bond, and revives the lost friendship with an old friend, and results in the renewed togetherness of life in a close-knit society. His poems *Khualzin Ar Ang Ka Vai E*, and *Mahriakte'n Ar Ang Ka Vai E Parte* reflected the nostalgic feeling of his family and his old places. He mostly misses his hometown and his relatives. He

said that his heart cannot be well. He felt home sick, he could not seem to be happy and smile anymore due to his melancholy feeling.

Lalzova's poem *Rahsiveng Nulaho Hla* is an artistic display of appreciation for his friends and peers. He expressed how much he missed his friends, and wanted their relationship to thrive and stay healthy for always. These recollections of one's past life with old friends are usually important events, people one cares about, and places where one has spent time. The fourteen names of his friends have been mentioned in this poem. They are his intimate friends, and all of them have deeply engraved in his heart.

Memories of the old places one has lived in; creates nostalgia in the minds of many people. This emotion newly inhibits a sense of reverence and love in the minds of those people. C. Durthanga had commented about this melancholy in his lyrical song *Chhul Khat Kual*. Even those who moved out working to other places often miss their native places. He further traced the probable reason that is they are missing again the lactic fluid of their mother land. This mind set of love and missing the native land that stayed in the heart of Lalzova seemed to be nostalgia.

Lalzova spent his time in the plains when he composed *Mahriakte'n Ar Ang Ka Vai E Parte*. He lived in solitude as he thought about how he did not have anyone to turn to, to take care of him just to realize the value of home and what it is to live in his own homeland. He was eagerly waiting for the time when he could return home to Mizoram, and could not fathom to live alone even for just a year.

Khualzin Ar Ang Ka Vai E is a poem about his loneliness whenever he travelled to a land far away from home. His nostalgia led his mind travel back to his birthplace for which he had a new found appreciation for. Lalzova mentioned that he missed his home, his town and everything in it, through the lyrics of this poem. Those who are staying or working in the

beautiful and developed foreign countries, always miss their mother land where they spent their childhood and happy life. *Leitlang Khuapui* is a poem he wrote about his appreciation of Lunglei- the town where he grew up. He fondly addressed his town, with the fear that it might lose its glory among others with the passage of time.

Lalzova expresses the deep relationship between nature and human beings. In the mean time, he focused on the stable lives nature had over the fickle minds that man has. He added value to his poetry by weaving a tapestry of man with nature, and this greatly felicitated his art among others. On the contrary, Lalzova hardly ever intertwined love with nature. He had done it in only a handful of his poetry. In those poems, he displayed the relationship between man and creation in beautiful imagery to highlight clearly the nature of love.

In his poem *Hmangaihzuali*, he portrayed a good relationship between his past life and moon light. He expressed that he liked the beautiful moon light more than others. His poem *Leitlang Khuapui* reflects that the moonlight evokes his melancholy and flashed back his warm past life. This poem is an expression of the beautiful tapestry of a lifetime with the beauty of the moon. With each crescent moon, he found himself reminiscing on the past where he and his peers held the guitar and strummed to the nostalgia they had shared with their loved ones between their arms. In his poem of *Ram Tuan Rel Lo Te'n*, the author felt more melancholic upon seeing the beautiful nature. He plaited together again the amazing natures haze and cicada with romantic love.

A-Tha-Par-Tin-Lawri is a poem about the breakup that Lalzova felt to shatter his mind and could not fathom. The hills where they once pondered upon remained the same as if nothing had happened to them. Even the trees that stood witness to their love, bloomed again as if it remembered nothing about them. A lifetime is an ever-changing phenomenon where

people with fickle minds live. His love also grew to love another lad and even went on to marry him. This poem not only portrays the relationship between nature and love, but also the stability of nature over the lives of man.

There had been many arguments upon the cause of death of Lalzova. Some argued that he died of nostalgia while some argued there must be a more reasonable cause. Lalzova was known by the people of Mizoram to have died of nostalgia. But, according to his medical report, it was his typhoid problem that eventually took his life. When Sailothangi visited him in the hospital, Lalzova whispered to his mother that he saw that girl in his night dream. The love and melancholy remained in his mind, and disturbed till his night dream. Therefore, Lalzova may be called a sentimental poet. He used the word *suihlungleng* (sentiment or melancholy) around twenty three times in his entire poems. It is clearly reveals that this feeling seem to have held his hand till his last journey in this world.

Works Cited

- Khawlhiring, Siamkima. *Zalenna Ram*. Aizawl: MCL Publications. 3rd ed. 2016.
- Kristeva, J. *The Black Sun: Depression and Melancholy*. Trans. Leon S. Roudiez. New York: 1989.
- Lalchungnunga, C., “Lalzova Leh a Hlate.” *Mizo Hla leh a Phuahtute*. Ed. B. Lalthangliana. Aizawl: Hrangbana College. 1999.
- Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.
- Malsawma, J. *Zo-Zia*. Aizawl: Thanpuii. 2000.
- Meyers, David G. *Social Psychology*. 6th ed. The Mc-Graw Hill Companies, Inc., 1999.
- Saiawi, Lalhmingliana. *Thukhawchang Bu 2-na*. Aizawl: Mrs. T. Hmingliana (Nupuii) & Bombay Hair Dressing & Beauty Parlour. 2003.
- Saxton, Loyd. *The Individual, Marriage, and the Family*. 5th ed. California: Wadsworth Publishing Company. Inc., n.d.
- Siamliani. *Fam Lalzova Chanchin*. Aizawl: R.L. Rina. 1977.
- Thanmawia, R.L. *Chuailo I*. Aizawl: The Author. 1997.
- . “Mizo Hla Chanchin.” *History of Mizo Literature*. Department of Mizo, MZU. Aizawl: 2013.
- . *Mizo Poetry*. Din Din Heaven. Aizawl: 1998.

Electronic Source

Alchin, L.K. *Elizabethan Marriages and Weddings*. Web. 18th Feb., 2014.

<http://www.elizabethan-era.org.uk/elizabethan-marriages-and-weddings.htm>

Bibliography

Primary Source:

Lalrawna, R & Lalhluna R.K. *Fam Lalzova*. Aizawl: R. Lalrawna. 3rd ed. 2018.

Secondary Sources:

Aronson, Elliot. Timothy D. Wilson, Robin M. Akert. *Social Psychology*. Addison Wesley Educational Publishers Inc., 1997.

Chawngthu, PS. *Nghilh Lohna Par*. Aizawl: M.C. Lalrinthanga. 1999.

Chhuanvawra, C. *Hmanlai leh Tunlai Mizo Hlate*. C. Chhuanvawra. Aizawl: 2011.

De, Sushil Kumar. *Treatment of Love in Sanskrit Literature*. New Delhi: Rani Kapoor (Mrs.), Cosmo Publications. 2nd ed. 1983.

Dokhuma, James. *Hmanlai Mizo Kalphung*. Aizawl: Hmingthanpuii. 2nd ed. 2008.

---. *Tawng Un Hrilhfiahna*. Aizawl: R. Lalrawna. 4th ed. 2013.

Khawlhiring, Siamkima. *Zalenna Ram*. Aizawl: MCL Publications. 3rd ed. 2016.

Khiangte, Laltluangliana ed. *Biakliana Robawm*. Aizawl: L.T.L. Publications. 3rd ed. 2009.
Print.

---. *Lemchan Khawvel I*. Aizawl: L.T.L Publication. 6th ed. 2017.

---; ed. *Mizo Hla leh Chhamhlate*. Aizawl: LTL Publications. 2009.

Kirirum. Lunglei: Mizo Academy of Letters Joint Headquarters Lunglei. 2012.

Kristeva, J. *The Black Sun: Depression and Melancholy*. Trans. Leon S. Roudiez. New York: 1989.

Lalchungnunga, C., "Lalzova Leh a Hlate." *Mizo Hla leh a Phuahtute*. Ed. B. Lalthangliana. Aizawl: Hrangbana College. 1999.

Lalhlimpuii, "Laltheri: The Love Queen." *Mizo Studies*. Department of Mizo, MZU. Aizawl: Jul-Sep. 2015.

Lalnunchanga, C. *Lunglenna Thawveng*. Aizawl: Author. 2008.

Lalremruati, Ruth. "A Thematic Analysis: Love in 'Sangi Inleng' by Lalthangfala Sailo." *Mizo Studies* Vol. II. No.3 (Jan-March, 2013): 37-42.

Lalsangzuala, *Duhmanga leh Dardini & Thangzawra*. Aizawl: the Author with financial assistance of Mizoram Publication Board. 2006.

Lalthangliana, B. leh Rotluanga. *Mizo Hla Kungpui Mual Luahtute*. Aizawl: Mizo Hla Kungpui Mual Committee, Khawbung. 2011.

---; ed. *Mizo Hla leh a Phuahtute*. Aizawl: Hrangbana College. 1999.

---. *Mizo Literature (Mizo Thu leh Hla)*. Aizawl: M.C. Lalrinthanga, (Revised & Enlarged) 2nd edition, 2004.

Lalzuiliana. *Laltanpuia Leh a Hlate*. Aizawl: R. Lalrawna. 2003.

Lalzuithanga. *Phira leh Ngurthanpari*. Aizawl: Gilgal Press. 6th ed. 2016.

Long, William J. *English Literature: Its History and Significance*. New delhi: Kalyani Publishers. 2002.

Malsawma, J. *Zo-Zia*. Aizawl: Thanpuii. 2000.

- Meyers, David G. *Social Psychology*. 6th ed. The Mc-Graw Hill Companies, Inc., 1999.
- MZI. *Hla Lar Lawrkhawm*. Aizawl: Mizo Zaimi Inzawmkhawm General Headquarters
Aizawl. 2nd ed. 1994.
- MZI. *Leng-Hnem*. Lunglei: Mizo Zaimi Inzawmkhawm Headquarters Lunglei. 2003.
- Pearson, Lu Emily. *Elizabethan Love Conventions*. London: George Allen & Unwin. 1966.
- Renthlei, Darchuailova. *An Chul Lo*. Aizawl: Author with the financial assistance of the
Mizoram Publication Board. 2008.
- Saiawi, Lalhmingliana. *Thukhawchang Bu 2-na*. Aizawl: Mrs. T. Hmingliana (Nupuii) &
Bombay Hair Dressing & Beauty Parlour. 2003.
- Sailo, Lalthangfala. *Lunglai Hnemt*. Aizawl: Author. 2011.
- . *Sangi Inleng leh Liandova te unau*. Aizawl: Zomi Book Agency. 8th ed. 2010.
- Sangzuala-Pa. "Hla Phuahtu Lalzova" *YMA Chanchinbu*. Aizawl: 1987.
- Saxton, Loyd. *The Individual, Marriage, and the Family*. 5th ed. California: Wadsworth
Publishing Company. Inc., n.d.
- Sergeant, David and Stafford, Fiona. ed. *Burns and Other Poets*. Edinburgh University Press.
2012.
- Siamliani. *Fam Lalzova Chanchin*. Aizawl: R.L. Rina. 1977.
- Thangvunga, R. "The Undiscarded Image: Love in C. Thuamluaia's Sialton Official". *Mizo
Studies* Vol.I. No. 2 (Oct-Dec, 2012):49-53.
- ; *Shakespeare And Donne: Themes Of Love, Time And Mutability*. Atlantic Publisher &
Distributors Pvt Ltd. 2010.

Thanmawia, R.L. *Chuailo I*. Aizawl: The Author. 1997.

---. *Mizo Hnahthlak Thawnthu Vol. II*. Aizawl: Dindin Heaven. 2009.

---. "Mizo Hla Chanchin." *History of Mizo Literature*. Department of Mizo, MZU. Aizawl: 2013.

---; *Mizo Hla Hlui*. Aizawl: Mizoram Publication Board. 2012.

---. *Mizo Poetry*. Din Din Heaven. Aizawl: 1998.

---. *Senmei*. Aizawl: Din Din Heaven. 1997.

---; *Zofate Ro Hlu*. Aizawl: Merryland Book House. 1992.

Weekes, A.R. *John Keats: The Odes*. Bombay: Neil O'Brien, Oxford University Press, Oxford House, Apollo Bunder. 1995.

Weisbord, Merrily. *The Love Queen of Malabar*. Noida: Gopsons Papers Ltd., 2012

Electronic Sources

Alchin, L.K. *Elizabethan Marriages and Weddings*. Web. 18th Feb., 2014.

<http://www.elizabethan-era.org.uk/elizabethan-marriages-and-weddings.htm>

Brady, Emily. *Melancholy as an Aesthetic Emotion*. Web. 2003.

<https://quod.lib.umich.edu/c/ca/7523062.0001.006/--melancholy-as-an-aesthetic-emotion?rgn=main;view=fulltext>

Gowan, Mc. *Love in Elizabethan Times*. Web. 13rd Feb. 2013.

<https://corsetsandcutlasses.wordpress.com/2013/02/13/love-in-elizabethan-times-its-not-for-sisses>

Learn-greek-online.com. *Origin of the Melancholy*. Web. 14th August, 2015.

<https://learn-greek-online.com/ask-greek/357/what-is-the-origin-of-the-word-melancholy#:~:text=1%20Answer&text=The%20word%20>

Literary Devices. *Definition of Nostalgia*. Web. March, 2021.

<https://literarydevices.net/nostalgia/>

Purse, Marcia. *An Overview of Melancholic Depression*. Web. 21st March, 2020,

<https://www.verywellmind.com/what-is-melancholia-379852>

Wilhelm, Kay. *Melancholic and Psychotic Depression*. Web. June, 2009.

<https://medicinetoday.com.au/2009/june/feature-article/making-sense-complex-depressed-patient-part-3-melancholic-and-psychotic>