

**SELECTED WORKS OF SAIHNUNA, DAMHAUHVA AND CFL
HMINGTHANGA: AN ECO-CRITICAL STUDY**

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

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

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CERTIFICATE

This is to certify that the thesis entitled ‘**Selected Works of Saihnuna, Damhauhva and CFL Hmingthanga: An Eco-Critical Study**’ submitted by Thang Sian Tluang has been written under my supervision.

He has fulfilled all the required norms laid down within the Ph.D regulations of Mizoram University. The thesis is the result of his own investigation. Neither the thesis as a whole nor any part of it was submitted to any other University for any research degree. It is also certified that the scholar has been admitted in the Department through an entrance followed by interview as per UGC regulation 2018.

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DECLARATION**MIZORAM UNIVERSITY****March, 2025**

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

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

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(THANG SIAN TLUANG)

Research Scholar

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CHAPTER - I

INTRODUCTION

Introduction to Ecocriticism

The literature of various countries is closely connected to nature, yet it differs greatly due to diverse cultural traditions. The thematic portrayal of nature in poetry varies across countries and cultures, displaying differences despite overarching similarities. The relationship between literature and nature has been a great subject matter since the Romantic Movement, where the predominant theme centered on the beauty of nature and the desire for a return to a rustic and simpler way of life. This enduring bond of nature and literature is evident in the works of poets and other writers down the ages in almost all cultures of the world, including within Mizo literature.

Through the ages, literature has been mirroring the various phenomena happening all over the world - revolution, wars, and the making and unmaking of empires. However, concerning the degradation of the environment, global warming, toxicity, species loss, pollution, and deforestation, literature has been slow to react. Cheryll Glotfelty in her Introduction to the canonical text *The Ecocriticism Reader: Landmarks in Literary Ecology*, points out that ‘the other disciplines of humanities like history, philosophy, law, sociology, and religion started greening since the 1970’s’ (Sumathy 2).

As mentioned above, environmental protection and stewardship emerged late in the literature. In all appearances, despite this delay, ecocriticism made great progress; and paved the way for the development of literature and environmental studies. An important milestone in the history of ecocriticism was the founding of the Association for the Study of Literature and the Environment (ASLE) in the United States in 1992, an organisation whose biennial conference energies work in the domain (Rangarajan 2).

The term ‘ecocriticism’ was coined by William Rueckert in his essay ‘Literature and Ecology: An Experiment’ in *Ecocriticism* which was published in the

year 1978. However, it was discussed and widely used in the meeting of the Western Literature Association held in 1989. Glotfelty proposed the use of ecocriticism as a literary theory, Glen Love, a Professor of English at the University of Oregon, also seconded the call for 'ecocriticism' at the same WLA meeting. Since that meeting in 1989 the usage of the term 'ecocriticism' has bloomed. William Howarth traces the etymology of the term 'ecocriticism' to the Greek words 'oikos' (meaning 'household') and 'kritis' (meaning 'judge'). 'Oikos' is nature, our largest homestead, and 'kritis' is "the arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin the original décor" (Howarth 163).

It can be called 'ecocriticism' or 'green studies'. Both terms are used to denote a critical approach that began in the USA in the late 1980s and in the UK in the early 1990s, and since it is still an emergent movement, it is worth briefly setting out its institutional history to date. In the USA, the acknowledged founder is Cheryll Glotfelty, co-editor with Harold Fromm of a key collection of helpful and definitive essays entitled 'The Ecocriticism Reader: Landmarks in Literary Ecology'. In 1992 she was also the co-founder of ASLE (the Association for the Study of Literature and Environment). ASLE has its own 'house journal', called ISLE (Interdisciplinary Studies in Literature and Environment), which started in 1993, so American ecocriticism was already a burgeoning academic movement by the early 1990s, beginning to establish its professional infrastructure of designated journals and official corporate body (Barry 239-240).

Since eco-criticism could be studied from different perspectives, it was not considered a theory for a long time. Ecocriticism is the study of the relationship between literature and the environment, it includes everything related to human and non-human elements i.e. earth, water and sky houses, rocks, soil, etc., and is considered a beautiful gallery of portraits in ecocriticism. There are various definitions of ecocriticism made by different writers, some of them are as follows, "Ecocriticism is the study of the relationship between literature and the physical environment. Both terms, 'ecocriticism' and 'green studies' are used to denote a critical approach that began in the USA in the late 1980s, and in the UK in the early 1990s," (Malik 159).

According to MH Abrams, “Ecocriticism designates the critical writings that explore the relations between literature and the biological and physical environment, conducted with an acute awareness of the damage being wrought on that environment by human activities” (98). Pramod K Nayar, in his book *Contemporary Literary and Cultural Theory* said that,

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

It is also defined as “the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies” (Glotfelty 3).

From its appearance in the literary field, ecocriticism has evolved with several different theoretical focuses. Greg Garrard, in his *Ecocriticism*, published in the year 2005, he introduces the area of study, he follows the historical trends in the movement through the changing attentions of the pastoral, from a structured working relationship between humans and the land to the more recent focus on the wilderness. While ecocriticism encompasses many disciplines and traverses many aspects of research, ecocritics “generally tie their cultural analyses explicitly to a ‘green’ moral and political agenda” (Garrard 3). The principles of ecocriticism, naturally, are often instilled in areas of political discourse, environmental justice, ecofeminism, social ecology, and geography.

Life and Works of Saihnuna

Saihnuna was born in 1896 at Thiak village. His father was Pazika, the chief of Khawhri village along with his brothers Zakapa and Zaduna. During their

chieftainship, in 1872 (prior to Vailen) the village was attacked and burnt down by Marliana and his men, leading to Pazika along with his villagers (60 families) migrate northward and settled under chief Liankhama in Thiak. It was during this period that Saihnuna Fanai was born.

In 1909, Saihnuna studied English and *Vai* (Hindi) language under the guidance of Vanlaiphai Doctor Babua for a year. Saihnuna later remarked, “I speak Hindu and Korkhali equally well. In 1911, I attended Vanlaiphai School, where I finished Lor effortlessly, but did not take the examination” (232). RD Lalrammawia clarifies Saihnuna’s statement, saying, “When he uses ‘Hindu’, he seems to be referring to ‘Hindi’, and similarly, ‘Korkhali’ likely denotes ‘Gorkhali’,” (xi). Saihnuna attended school in Vanlaiphai in 1911. “I graduated Lor easily, but I did not take the exam,” he said.

In 1915, Saihnuna fell seriously ill with a severe cold, rendering him unable to speak or recognize objects by name. During his illness, he experienced a peculiar dream where he journeyed to a realm, ‘Vanram’ (Heaven). Many of the things he saw in his dreams were written down by him. As he recovered, Saihnuna developed a strong inclination towards Christianity. In 1919, he let twenty families of Christian from Sailulak village settled in Leng village. By July 1921, he eventually converted to Christianity and subsequently over saw the construction of a church in the village that same year. He was baptised by Pastor Vanchhunga in 1924. In 1925, driven by his desire to serve God and spread the Gospel, he travelled to Aizawl with Khuanga to apply for the position of *Tirhkoh* (Apostle) to Zosaphluia. Unfortunately, their application was rejected as the position had already been filled.

In 1927, while preparing for apostleship, preaching, and Gospel dissemination, Saihnuna faced the unfortunate passing of his father, Pazika. Governor NE Perry appointed him as his (Pazika) successor and redirected his ambitions. Unable to pursue apostleship as planned, he resolved to devote himself to composing poetry, believing it to be a meaningful way to serve God. Through his song, he expressed his innermost thoughts and beliefs. In this way, he wrote about what was in his mind:

My greatest aspiration was to travel among villages and preach the Gospel, but I was unable to do so due to my father's death and I still found it inappropriate to preach absurdly within the village. I always pondered the most effective way to spread the Gospel. By assisting the church elders and endeavouring to serve the community, I would gain praise "Our esteemed chief indeed (Kan Lal nge nge)". However, in the end, they would remark, "Every aspect of the church is controlled by the chief's command (Kan Kohhran hi Lal thu hlir a ni)". I dreaded causing disruption within the church, yet I yearned to fulfill God's purpose in every possible way and then conceived of this thought.

Hla hi sermon tha kim tawi a ni (Song is a good sermon)

Hla hi lehkha thiam lo tan lehkha a ni. (Song is a letter to the illiterate)

Hla hi Kross thlirna entlang a ni. (Song is a view of the Cross)

Hla hi vanram leilawn a ni. (Song is the gateway to heaven) (238) (my trans.)

He announced four covenants in preparation for composing the song. With a unique perspective of songs, he saw them as a form of divine service. Chawngthanpuia writes in his book name *Hla Kungpui Tobul: Mizo Hla Kungpui Mual (Mizo Poet's Square)*, "Since 1926, he began composing songs. Alongside this, his ministry included protecting the church leaders and elders from slander" (Chawngthanpuia 60) (my trans.). Chawngthanpuia also writes the year Saihnuna began composing songs and that song writing was his ministry.

In the book *Leng Lal Saihnuna Fanai (1896-1949)*, RD Lalrammawia discusses Saihnuna's works, noting, "It is believed that Saihnuna composed more than 100 songs, but only 84 are available; this is due to some manuscripts not being found, while the others that have been discovered are unreadable" (xvi) (my trans.). Siamkima, who has studied Saihnuna's poems, has discussed the songs of Saihnuna in this manner:-

Out of the total 77 songs of Saihnuna documented by his son Lalchuanga, 18 songs are of a worldly and varied nature. Therefore, the remaining 59 songs

will be studied to uncover the essence of his compositions. Many of these songs do not express his own thoughts or experiences; rather, they reflect the concerns and sorrows of others who requested him to compose songs on their behalf. Thus, while Saihnuna composed these songs, they are not entirely his own in some respects. Most of the songs he composed for others are appreciated, but not all of them have gained popularity (61-62) (my trans.).

he wrote in his book *Zalenna Ram*. RD Lalrammawia, who quoted Siamkima's study said, "...Saihnuna's songs are divided into three categories, Hymn, Poems of Mourning and Lamentation, and secular songs," (xv) (my trans.). Saihnuna not only composed a song, but he also wrote prose containing the culture and tradition of Mizo. RD Lamrammawia talks about his works:

Saihnuna not only composed songs, but also wrote prose, like – *Fanai Chanchin* (Fanai's history), the three Mizo festivals, viz., Chapchar Kut, Mim Kut, and Pawl Kut, *khuangchawi*, *thiang lo thu*, the origin of *khuallem* (Mizo traditional dance), his history, sermons, and the emerged of Mizo Union, in addition, he also wrote various other things (xii-xiii) (my trans.)

Throughout his life, Saihnuna dedicated himself to composing songs and diligently observing and documenting Mizo culture and traditions, which are truly valuable.

Saihnuna was not only active in serving God but also in striving for his country and nation. When the Mizo Union Party was established in Leng village, he became its first President. However, due to a dispute over the chief's abandonment, his presidency was dismissed. He began complaining about his health from 1941, and in his last article he writes,

On December 16th, Lalchuanga constructed his roof, and I slaughtered a pig, but I was too weak to attend. I am thin and frail, with a sore rib, and I spent the entire time sitting. In May 1949, I became extremely weak, I had a fever, severe chest pain, there was blood in my phlegm, which had a foul odour (xii) (my trans.)

he wrote. On June 17, 1949, he passed away. His chieftainship last for 22 years and left behind valuable messages and songs for the younger generation.

Life and Works of Damhauhva

Damhauhva was born in Khawbung Village in 1909 to Laikunga and Thanghnuni. His health was fragile since birth due to preterm birth. Considering themselves as close relatives, chief Lalbika's first wife, Lalzami, bestowed upon him the name 'Lallianchhunga'.

As three of his elder siblings had passed away, by the time he was born his relatives wanted him to survive. "Pi Tuahkhawli, who mainly took care of him has expressed, "A dam ka hauh ber mai" (I mostly wish him to survive) and so she used to utter, "Damte, Damte" as she shook him to sleep. Thus, he was jokingly called Damhauhva which he continued to be called.

'Buhbana' was his other as Damhauhva's father Laikunga was going to marry his mother Pi Thanghnuni, he had promised that he would look after her parents. As he was unable to look after them after they were married, they eventually divorced. Therefore, he was also jokingly called Buhbana, but it was not known by many (117). (trans. by Ralte)

Damhauhva had four other siblings, they were – Thanglianpuui, Chalthluaia, Zachhingpuui, and Rokunga. In 1938, he married his first wife, Vanhnuaii, with whom he had three children. He later married his second wife, Hmingthangi, in 1945, and they had nine children together. At the young age of seventeen, he developed a deep spiritual connection with the Holy Spirit and spent much of his time at *Thlarau Sikul* (a spiritual school). He was also an active member of the *Lengkhawm Pawl* (fellowship group) filled with deep spiritual emotions.

His first son was born in the year 1939 and he named his son 'Vanlalhuala' (which means 'protected by God') as he believed that "God has always been with us, protected us and guarded us always". Unfortunately, his son died and his two other sons Vanlalsawmzuala and Vanlalkananthanga also passed away while they were only small kids. Having suffered these misfortunes, his being a sentimental person, added fuel to his sentiments and loneliness. However,

his misfortunes became the starting point of composing his poems (118-119)
(trans. by Ralte)

Despite not pursuing higher education, Damhauhva learned to read and write under the guidance of Thankhuma, a well-known teacher at Khawbung Primary School. He displayed a talent for drawing and sketching as a child, and often drew images of birds, eagles, and portraits on the rocks using charcoal and stones. Damhauhva possessed exceptional talent in drawing and sketching. B. Lalthangliana in his book *Patea leh Damhauva Hnuhma* described Damhauhva's painting skills as follows:

Once, while working in a community service on the road to Khawbung field, he depicted an incident where Pu Zuliana and his wife exchanged a cigarette while heading to the field. Although he did not label them by name, everyone who saw the artwork could easily recognize them. On their return from the field, Pu Zuliana and his wife encountered the drawing of themselves and destroyed it (118) (my trans.)

He enjoyed socializing and singing the *Lengkhawm zai*. During his adolescence, he could even sing parody poems and love poems. He was also skilled at playing *Phenglawng* (flute). He used to be one of those who could play the guitar well. "Damhauhva can sing well by lying flat on the ground even among girls," his friends used to say (118).

The most interesting thing in his life was his craft creativity, as well as his talent for gab. He didn't receive formal training, and no one taught him. He observed, created, shaped, and constructed, resulting in beautiful works. His father, Laikunga, was not only a skilled craftsman but also a renowned singer, and Damhauva undoubtedly inherited his father's talents. Self-taught and untrained by others, he excelled in crafting carpenter's tools. He won first prize at the 'Champhai Crafts Show' for his handmade pins and needles, and also secured first prize at the 'Aizawl Crafts Show' for his handmade kettle.

People who used to hang around him often praised him for being a good conversationalist. Whether it was during grave digging for the deceased or in homes

of the bereaved, people eagerly gathered around to hear his engaging tales. His narratives about the German war were so vivid and compelling that his listeners could almost believe he had firsthand experience, drawing even those who had participated in the war to listen intently. There's nothing to comment on.

His conversational skills made him popular, and his eloquence earned him reputation. B. Lalthangliana said that he was a good conversationalist with an anecdote;

During his journey to Thiak village, several young men were enthralled by his storytelling. The mother of one the men went to call her son, yet the mother herself had to sit down to listen to Damhauhva's conversation. Later, when her husband came and called for her, she remarked, "Oh, it's not our children's fault; Dama's conversation is just too interesting" (121) (my trans.).

Chawngthangpuia wrote about the skills of Damhauva in his book *Hla Kungpui Tobul: Mizo Hla Kungpui Mual* like,

Damhauhva was a thinker of earthly life, God gave him the talent to compose love songs, *chhawlhchhaih* (one kind of Mizo secular songs), and secular songs. He composed 51 songs. He was a poet, a skilled craftsman who could even craft tools from his own ideas. He also excelled as an artist and eloquent speaker (46) (my trans.)

It is written in his tombstone that Damhauhva composed fifty-one songs but only thirty-one songs were known until the year 1986. "As far as we could collect till 2003, we were told that four other poems which were recovered were composed by Damhauhva, and these four poems were added to this collection of his poems. As of today, the thirty-two poems of Damhauhva are known to us" (123) (trans. by Ralte). It is difficult to pinpoint the exact date and time when Damhauhva composed a song, and it is indeed difficult to classify his songs chronologically.

However, on the first page of a non-descript book, he had written down 'These poems that I have composed belong to the year 1920, 1930, 1940'. The writings are believed to be his handwriting without any doubt, thus it can be assumed that his poems were composed during 1920-1940. As he was born in

the year 1909, he would have been barely 11 years old in the year 1920, he must have been too young to compose a song, thus making it hard to locate the exact date and time that he started composing the song. It is said that his last song was composed after Mizoram Insurgency (1966) (123) (trans. by Ralte)

The thirty-two songs of Damhauhva can be categorized as follows:

- (1) *Fakna Hla* (hymns) - 9
- (2) *Khawhar hla* (Poems of Mourning and Lamentation) - 10
- (3) *Khawvel Mawina Lengzem Hla* (Nature poems and Love lyrics) - 14 (Lalthangliana 124)

The book of B. Lalthangliana's *Mizo Literature* describes the various styles of his song like –

In Damhauhva's songs, we see the beauty of Mizoram, the flowers of various kinds, the cicada call, the crying of *kawrnu*, and also see various kinds of animals. But at the same time, his songs are not like Vankhama's songs, Liandala's songs, and Rokunga's songs, his songs are not the beauty of Mizoram, nor are they the glory of Christmas, they are the things for the longing of the past (Lalthangliana *Mizo*. 288)

Although Damhauhva lacked formal education, he authored a book in his later years. He titled his book *KHAWCHHAK HISTORY*, this book was divided into 16 chapters.

Laltluangliana Kiangte wrote about Damhauhva's last days, illness, and death in his book *Mizo Hla leh Chhamhla*:

In 1969, he was diagnosed with malaria, and his condition became severe during the autumn of that year. By early 1972, he was unable to consume regular food and depended solely on bread and eggs. On April 20, 1972, at 3:20 pm, he concluded his earthly journey and transitioned to his eternal

home. His passing was mourned not only by close friends and relatives but also by all who had known him (81) (my trans.)

B. Lalthangliana in his book *Mizo Hla leh A Phuahtute* wrote about Damhauhva's illness and a story of his death,

In 1969, he was diagnosed with malaria, and his condition became severe during the autumn of that year. By early 1972, he was unable to consume regular food and depended solely on bread and eggs. On April 20, 1972, at 3:20 pm, he concluded his earthly journey and transitioned to his eternal home. Students from Khawbung High School, Middle School, and Primary School paid their final respects wearing their uniforms. The YMA Khawbung Branch, clad in puandum and carried his coffin. Many residents of Khawbung gathered to honour and bid farewell to his departed soul. (*Mizo* 418-419) (my trans.)

After his demise, Damhauhva was taken to 'Hla Kungpui Mual' (Poet's Corner), South Khawbung in the year 1986.

Life and Works of CFL Hmingthanga

CFL Hmingthanga was born on November 15, 1965, to Khamliana and Tawksungi. He is the youngest of six siblings, with three sisters and two brothers. Lalthlamuana talks about the meaning of 'CFL' in his name, "CFL Hmingthanga's father is 'Chhangte', so, he put C, his mother is 'Fanai' for which he put 'F', and 'L' means his name 'Lal'," (290). CFL Hmingthanga is 5.7 feet tall and handsome. CFL Hmingthanga was a renowned Mizo singer and songwriter. He had five children; three sons, and two daughters, named Vanlalrema, Lalremtluangi, Hmingthanpuii, Lalthlangliana leh Lalhminga. They are settled in various locations across Mizoram.

CFL Hmingthanga started his education in Samthang, Mizoram, where he attended both Primary School and Middle School. He then pursued his high school education in S.Khawbung. CFL Hmingthanga was a sportsman with a keen interest in volleyball and football since childhood. He served as the goalkeeper for the Samthang 'A' team and led the Games & Sports Association of Samthang for some

time. Besides his role in the G&SA, he held significant positions in various NGOs within the village.

Lalthlamuana stated, “He was a longing person. He had been singing since the age of 15, and even then, he was already popular in the village and its surrounding area,” (290) (my trans.). In 1980, he joined Zoawi Virthlileng Musical Club, where he played lead guitar. In 1983, he represented the Samthang Branch YMA at the Tuipuiral Group YMA Conference (then it was called 15 Group) and won first prize.

CFL Hmingthanga moved to Aizawl in 1989 to advance his music career. His debut album ‘Ngaihlai Masang’ was recorded at ‘Sanglianthanga Studio’ in Tlangnuam, at a cost of Rs. 5000/-, and 100 copies of the cassette were sold at Zion Street. For the cover of the cassette, he simply pasted a photograph and gradually arranged for additional copies of the photographs as needed. The album was so popular that 100 copies were sold within a week, then orders increased and 1,000 copies were sold every week. CFL Hmingthanga, a remarkably talented singer, released a total of 12 albums, including –

- | | |
|-----------------------------------|---|
| 1. <i>Ngaihlai Masang</i> | 2. <i>Roosna Hmeltha</i> |
| 3. <i>Chhanlet loh Hmangaihna</i> | 4. <i>Kur Diam Diam</i> |
| 5. <i>Tunge Hmeltha Ber</i> | 6. <i>Lam dun ang/I tan ka lo kir leh</i> |
| 7. <i>Min hriat chhuah tir</i> | 8. <i>Hlim la nui rawh</i> |
| 9. <i>Ka bang lo nang ngaih</i> | 10. <i>Theihnghilh ngai loh</i> |
| 11. <i>Lemchan Khawvel</i> | 12. <i>Hla Inchhang Special.</i> |

In addition to these, he was frequently invited to perform in various music collections. During that time, the collections featuring his performances were reputed to be the best sellers. He began recording songs at AIR, Aizawl station in 1991. Over time, he recorded a total of forty-five songs, many of which were frequently selected and listened to during the song selection process at AIR: Aizawl. He achieved the status of a B High Graded Artiste on the radio. Additionally, he recorded twelve music video for Aizawl Doordarshan and four songs for local channels.

He had a passion for writing songs since his teenage years. With his brilliant mind, he was able to effortlessly compose a complete song in no time. It is recorded that he composed 130 songs, though not all gained popularity.

In the year 2000, he fell seriously ill and was no longer able to perform in public. His last public performance took place on October 10, 2010, at the opening ceremony of Samthang Community Hall. By 2012, a once handsome and tall young man was overtaken by darkness as he suffered from tuberculosis, prompting him to return to Samthang. His condition worsened on September 7, 2012, and he was admitted to Khawbung PHC. On September 9, 2012, at 9:45 pm, he passed away.

Samthang community members with the consent of CFL Hmingthanga's family members had planted a beautiful stone at the cemetery and *kawtchhuah*. In 2017, the CFL Hmingthanga Memorial Society was established. Admirers of CFL Hmingthanga's music took steps to preserve his legacy and published a collection of his works in 2019.

Development and Nature of Mizo Poetry

It is difficult to trace back the origin of Mizo poetry. Like Felix Dennis said, "Poetry is the oldest of all art forms, and one of its powers for shamans and tribal leaders was the mnemonic," (Dennis *para* 1), poetry may be the first literary genre in the Mizo literature. Some historians believe that the origin of Mizo songs can be traced back very far, while others suggest a more recent origin. In the absence of written records detailing their origin and development, one must rely on the available sources.

K. Zawla in his book *Mizo Pi Pute Leh An Thlahte Chanchin* wrote about the beginning of Mizo songs. According to him, "While residing beyond Lentlang the Mizo does not have songs but the Pawi tribe already had songs at this time; when seeing the Pawi singing and dancing Mizo desired to have songs and dance too" (229) (trans. by Lalremruati). This period was around 1500 AD (Malsawma 141). He added that the Lusei clan had no songs at that time and were very eager to dance, but they could not dance because they did not have a song, he said. As time went on, the song of distance, "*Heta țang hian kha kha a lang a/Khata țang khan hei hi a lang a*" (306)

(Meaning: That side is visible from here and this side is visible from there) (trans. by Lalremruati) he said that they had only that. K. Zawla claimed it as the first Mizo song. He continued to write the development of Mizo songs,

They developed further and created a song for walking downhill, “Hnuang hnuang tak, hnuang hnuang tak,” sung while walking. For walking uphill, they had a different song, “Ur ur tak, ur ur tak”. Additionally, they had a song for walking on a straight path, “Vai vai tak, vai vai tak”. However, these songs were not intended for dancing (30) (my trans.).

Later, the more intelligent people composed songs in the names of their children, “*Thanga pa ka hi e/Lala pa ka hi e/Khumi pa ka hi e,*” (306) (Meaning: The father proclaims that he is the father of Thanga, Lala, and Khumi) (trans. by Lalremruati).

K. Zawla said that those who have more children dance longer, while those with fewer children dance shorter. He mentioned that these songs did not fully meet the expectations of the Mizo ancestors. Furthermore, he stated that although Pawih guests, regarded as the first to create songs, were requested to compose new ones, these compositions still failed to satisfy the desires of the Mizo ancestors. K. Zawla continued stating that a couple of years after the Lusei tried to have a song, the king called three poets whom he believed to be able to compose songs. Although these poets were tasked with the composition, the first and second poets made unsuccessful attempts. This failure led to significant disappointment for the king and his people. Then the third was called out to compose a poem like, “*Khawmhma pal a er an ti/Ka duh duhin er nang e*”. They thought he was very skilled, and they sang and danced, and everyone who could control the spinal cord became a good dancer. He continued his composed:- ‘Hmarcha thak vitin vawrah’, they bowed down with their ears covered like eating hot chili. These songs are sung for a long time, and after that Pi Hmuaki was born” (307-308). K. Zawla explained how Mizos started having songs, but did not mention the exact time. Lalthangfala Sailo stated,

When the Mizo ancestors walked in the front direction, they used to either lean back or bow down repeatedly by singing a song;

Khawmhma pal a er an ti,

A duh duhin er rawh se, A er leh lo an ti e (1)

(Meaning: It is said that the branch of a Khawmhma (a kind of tree which bears a sour fruit) tree is bending. Let it bend as it wishes to be. But then again they said it is not bending) (trans. by Lalremruati)

The singers connect their hands and begin to bend and bow as much as they can while singing this song. There are various ideas and sayings about the origins of Mizo folk music, making it impossible to reach a definitive choice.

According to one narrative, when a Pawi (a member of the Mizo tribe) visited the village, the locals proposed that the guests sing and dance for them in the hopes that they might learn some songs from him. He rose and said in Pawi dialect, “Ziang so ka hril kei” (Meaning: What song should I sing) (my trans.). People mistook it for a song and began singing the lines back to themselves. He then continued stating in the Pawi language, “A si ri lo ve” (Meaning: It is not yet a song) (my trans.), which was repeated by many who mistook it for a song. At this point, the Pawi guest became irritated and said, “Lam theih a kal si hlah” (Meaning: Is it difficult to dance in this situation) (trans. by Lalremruati) before fleeing. People assumed he had gone to pass pee, but when he did not return, they were perplexed. They proposed that some of them chase him down and offer him a prize if he continued to sing for them. So he returned and started singing and dancing.

Similar to the preceding tale, but with a small difference - During the period when the Mizo and Paite settlements were mixed, they once asked a Paite to teach them a song. “Khawmhma pal an er a ti,” he continued. They responded, “Khawmhma pal a er e”. Thinking it was a song, and proceeded to bend backward, hardly able to talk to one other. (Lalthangliana *Hranghluite* 120-121). As evidenced in the Hmar tribe’s songs, the Mizo had songs connected to the Mizo exodus from *Chhinlung*, as seen below:

Ka siengna sinlung hmingthang,

Ka nu ram ka pa ram ngai,

Chawngzil ang ko kir theu chang sien,

Ka nu ram ka pa ram ngai,

Khaw sinlungah kawt sial ang ka zuang zok a,

Mi lo nel lo tan a e, hriemi hrai a. (Nghakliana 26 & 27).

(Meaning: Oh how I miss the village of Sinlung (Chhinlung), the village of our ancestors; there were so many of us when we moved from that village) (trans. by Lalremruati)

Many of the Mizo settlements in Shan village are revealed in some of the songs. According to the following Hmar tribal song, the Mizo endured several difficulties during their settling in the Shan village:

Shan khuaah tampur a tlain,

Mi za ra tlan thier a e,

(Meaning: While settling in Shan village there was a famine which brought hardships to many of the people) (trans. by Lalremruati)

Shan khaw fiartui tha var siauvinn dang,

Nghaknun hnamchem ang a chawi.

(Meaning: While settling in Shan village there used to be huge floods which brought hardships to many of the people) (trans. by Lalremruati)

In the meantime, Lalthangliana in his book *Mizo Literature*, argues,

These songs cannot be called the foremost songs of the Mizos because our elders during their settlement in the Kabaw valley (Tahan-Khampat) or even before then, it is believed that they do have songs during those days. When they were driven out of Shan state and settled in the Chin Hills, there was soil erosion which brought hardship in their daily way of life, especially towards food and clothing and it eventually lowered their standard of living. Then

Thingpui Tam (Famine) followed which brought the death of many elders who were aware of the early history of the Mizos; due to these factors, the early songs of the Mizos cannot be known (7-8). (my trans.)

When a family member died, Mizo folk songs arose in times of sadness and bereavement. They grieved over the dead body and recited what poured out of their grieving hearts during their moment of loneliness and loss. This became *Tah hla* (Mourning Songs). When a mother hugs her infant to sleep while gently chanting, it is known as *Nau awih hla* (Lullabies). As a result of these circumstances, songs emerge or are written without the purpose of being composed.

To summarise, the Mizo produced songs extremely early and are immensely fond of singing and dancing, as seen by their culture. Among the Mizo tribes, the Lusei are known to have created their songs at a later date. It may accept that, despite different historians' assumptions and hypotheses, there are only minor differences in their conclusions on how the Mizo began to have songs and the first Mizo song. Folk song is not a chronicle of events, but rather an emotional assessment of certain conditions and groupings of occurrences. In terms of logical chronology, the evolution of Mizo folk music may be separated into three main divisions:

1. *Tiau chhak lama chhuakte* - Before A.D. 1700. (Songs originating before crossing the Tiau River)
2. *Tiau kan hnua chhuakte* - Between A.D. 1700 – 1900. (Songs originating after crossing the Tiau River)
3. *Kum zabi 20-naa chhuakte* - After A.D. 1900. (Songs originating during the 20th century) (Thanmawia *Thuhlaril* 184) (my trans.)

The above-mentioned is the origin, development, and characteristics of Mizo folk song. RL Thanmawia discusses the theme of Mizo folk songs in his book *Mizo Poetry*,

The major themes of the poems of this period are war, hunting and jhumming, the relation between man and woman, and some customary practices. The invocations are meant for the priests. The elements of satirical

and folk ballads are found in these poems. During this period, the Mizos began to classify their songs (39).

The late 18th century and the beginning of the 19th century is an important period in the history of Mizo literature. The poetry of this period, as compared to the early Mizo poetry, the poetry of this period was polished and the flow also became better. Most songs of this period were named after the name of a composer, like – *Darmani zai* (song of Darmani), *Lianchhiari zai* (song of Lianchhiari), *Laltheri zai* (song of Laltheri), *Darpawngi zai* (song of Darpawngi), *Darlenglehi zai* (song of Darlenglehi) and among others. The theme and nature, depicted in their poetry are different from the earlier poetry. RL Thanmawia mentioned the theme and different nature found in their poetry like –

There are many poems on the abortion of the chief's superiority and the description of their villages. They also used to be proud of their success over the enemies and animals. Therefore, the names of animals such as *Sial* (Mithun), *Sakei* (Tiger), *Sai* (Elephant), *Sazuk* (Deer), *Sakhi* (Barking deer), and different kinds of birds appear frequently. The Sun, the Moon, and the Stars are often mentioned.

Different kinds of flowers familiar to their day-to-day life are repeatedly referred to in their poems. Their favorite flowers are *Chhawkhle* (Rhododendron), *Dingdi*, *Ainawn*, and *Zamzo* (Amaranthus). Flowers, birds, and stars are usually employed as the objects of simile. It, therefore, leads to the conclusion that the poets of this period were aware of the place of man and his natural surroundings (40).

Then, in 1890, the British occupied Mizoram, and a number of British and other people started to write the Mizo language, and, Mizo oral literature was recorded in writing. In 1894, Christian missionaries introduced A Aw B and composed and translated many songs for Mizo. These have contributed greatly to the development of the Mizo song.

To know the development of the Mizo song after the Christian missionary came, let's talk about the songs and the songbooks made by the co-operation of Mizo

and Zosap (Christian missionaries). The first hymn book 'Hla bu' (Song book) was published in 1899 and it was printed at the Eureka Press, 81 Chuckerbere Road, Buligunge, Calcutta. It consisted of eighteen hymns, and five hundred copies were printed. Mizoram Presbyterian Church Department Chanchinbu (newsletter) specified the hymns and composers contained by the first hymn book 'Hla Bu' (Song book). These are,

Name of missionaries	No of hymns contributed
JH Lorrain & FW Savidge	7 hymns
DE Jones (Welsh Missionaries)	4 hymns
Raibhajur (Khasi evangelist)	7 hymns
Total	18 (Lalzama 154)

Some of these hymns are translated, while others are originally composed. The hymn book was published repeatedly, with 81 hymns included in the 1903 edition. It was also published in 1904 and 1906, during which Mizo names started to gain recognition among many song composers. As a result, the Mizo community became increasingly rich in hymns. When Christianity was introduced to Mizos, they imitated the English style of composing songs. This is because the missionary songwriting style is regarded as the reflection of Christian songwriting style. Rev Liangkhaia wrote in his essay 'Hla Thu',

The missionaries who composed the first Mizo Christian hymns did not know that Mizos had a special hymn, they composed a song with prosaic and make a tune and sing it. The Mizo elders, the early Mizos, also accepted this as to composed a hymn, and also accepted the Mizo poetical words as a 'khawvel zai' (non-Christian song).

Then the clouds (Romei) went around,

It was a place where the holy angels were singing

we are very reluctant to sing; we now know that we are wrong (Khiangte. *Thu.* 219-220) (my trans.)

The early Mizo Christians composed their songs according to the Zosap missionaries' style. They incorporated many biblical words that they have never used before, such as '*tuifinriat* (ocean), *thlaler* (desert), *lawng chawlhna* (seaport), *beramno* (lamp), *kalvari* (kalvary), salem'. They also attempted to introduce rhymes into their songs, which sometimes disrupted the natural flow and led to an increased use of rhyming. JF Laldailova writes,

"Lalber chuan ruai theh a peih...", "Kan Pathian kan Puipa...", "Kan inhmuh kan intawn leh..." and, "A lo kalin..." are the only songs included in the 'Kristian Hlabu' (Christian Hymnal), I don't see a song that doesn't use this language. If we want to call our Zosap Lianchia, Buizova, then I'm leaving it off! (Lalthangliana. *Zosapthara* 221) (my trans.)

The use of local languages by the Zosap missionaries led to the loss of traditional Mizo poetical words and poetic diction. Additionally, the nature of their songs was markedly different, and they regarded *khuang* (drum) as a secular element and excluded it from church settings. As a result, their songs failed to capture the hearts and minds of the Mizo people.

When the Mizo was not conquered in the Christian songs in the early 19th Century, *Puma Zai* emerged in 1999. This song has a great impact on Mizo society and, they have a great interest in it because of the tune and the poetical words. There are many ways in which *Puma Zai* originated. L. Keivom writes, "It (Puma zai) emerged between 1830-1850 when the Biate were in Vairengte, Mizoram. 'Puma' is the Biate language, meaning 'God'..." (13) (my trans.). Meanwhile, K. Zawla also writes, "In 1871... Edger led the Kuli from the Biateho... Mizos heard and sang... In 1880, when *Thing tam* (famine) emerged, the Mizo, who were looking for food near Tuirial learned again from the Kuliho... it was not popular enough... it disappeared," (3-9) (my trans.).

Famous Mizo historian B. Lalthangliana also writes, "In 1907, Zawngin chief Lalzika Sailo sent Liangkhaia (later Pastor) and his friend to Lalhleia village Ratu to

pay off his debt. They heard a different song tune, they noticed it, and when they reached Zawngin, they sang it, and the young men loved to sing it...” (231). And, he continued *Puma zai* became popular, “In March 1907, Lalzika, a happy and socially active chief, sang *Puma zai* with bulls, cows, and chickens they also composed more...” (232) (my trans.) *Puma Zai* was a well-known song in Mizo society and is popularly sung. However, it was considered offensive by Christians as *Puma Zai* gained popularity during the emergence and flourishing of Christianity in the region. Alcoholics were rejected by the church. However, that life was very important in the life of Mizo people. It caused difficulties in the apostles’ efforts. In this way, Sangaithanga wrote, “It was very difficult for the evangelists when the song - *Puma Zai* - was sung in every village. They didn’t see an audience, they didn’t want to obey God’s command and to not sing that song. Soon the Gospel was hindered...,” (25) (my trans.) in his book *Mizo Kohhran Chanchin (The History of the Mizo Church)*. *Puma Zai*’s appearance converted Mizos who had taken a long step towards Christianity. They played the *khuang* (drum) and danced happily.

Puma Zai was so popular that even World War I could not stop its influence. However, with the revival of 1919 and the famine happening in Mizoram, it seems to have subsided. Despite this, *Puma Zai* had a positive impact on the Mizo community by contributing to the introduction of the *khuang* (drum) in the church. Lalzama noted that the Mizo people began using the *khuang* (drum) in church during the peak of *Puma Zai*’s popularity.

On June 20, 1918, a Mizo youth named Khama from Hmunulh village, the son of Damsavunga, returned home from France. To celebrate his son’s arrival, his father slaughtered a Mithun. They used Mithun’s skin for making ‘Khuang’ (drum). Kapphunga, Pastor Selkhuma’s brother suggested using the *khuang* in worship services, and it was used; this seems to be the first time the *khuang* was used in such services (Renthlei ed.al. 35) (my trans.).

Since the drum was introduced into the church, Mizo Christians have been singing and dancing joyfully. They did not want others to do so, but they gave birth to the song of praise (*Lengkhawm zai*). There are many ways to describe the origin of *Lengkhawm zai*. C. Vanlalhraia writes, “Most of the *Lengkhawm zai* were composed

during the revival period in Mizoram, 1922-1936. Although some songs were composed after this period, they were significantly few in number,” (Renthlei ed. al. 59) (my trans.) he wrote. Lalzama argues, “Mizo poets have appeared since the third revival, and the *Lengkhawm zai* we have today are mostly composed between 1920-1950” (38) (my trans.). RL Thanmawia also remarked that ‘Mizo lengkhawm hla’ was published between 1920 and 1940 (49).

The 1919 revival served as a significant source of inspiration for Mizo Christian poets. The *lengkhawm zai* was composed in the melody of Mizo folk songs, rather than that of English songs, but in the melody of old Mizo ancestors’ songs. These new songs drew upon the beautiful poetical words and poetic diction of the ancient Mizo ancestors. RL Thanmawia wrote in his book *Mizo Poetry*,

The Mizo folk songs and their old belief had a great impact on the Mizo secular poetry as well as on the Christian hymns. The early Christian hymns were translated from English, and there was no relationship with Mizo folk songs. However, those Christian poets have assemblances with folk songs in the tune, the poetic diction, words, and their representation of thought such as love, suffering, happiness, sorrow, and others. They often presented heaven as *Pialral* and river Jordan as Rih Lake. We also have seen the metaphorical presentation of their old beliefs like *Hawilopar*, and *Lunglohtui*, and the instruments used for sacrifices like *Theirual*, and their dress like *Tanchhawn*, etc. Mizo folk songs, therefore, contributed to the development of secular and non-secular poetry (53).

Mizo poets were able to compose songs freely, and their pagan imagery was combined with Christian imagery. These *lengkhawm zai* have a deep place in Mizo life and an important place in Mizo Christianity. Nature and the tune of these songs are popular things for Mizo. Thus, *lengkhawm zai* occupies a profound place in Mizo culture and Mizo Christianity.

The Serkawn concert, one of the literary movement in Mizo literature, which was held annually in the last week of August or the first week of September from 1932 and 1946. Serkawn concert is one of the most important and valuable literary movements in groove literature, giving rise to several literary genres such as drama,

poetry, and song. In this concert, students from Sakhan Middle English School sang secular songs composed by their teachers. The event featured not only choir performances but also theatrical presentations, recitations of new songs, and displays of musical instruments. The audience was entertained not only by the choir, but also by theatrical performances, readings of new songs, and exhibitions of musical instruments. Many people from Serkawn and Lunglei attended the concert every year. Each Serkawn concert featured about 10 new songs with different themes. RL Thanmawia writes,

The Concert produced many benefits for the Mizos; it will be remembered in Mizo literature. The importance of the Concert can be elaborated in different ways. The time that the Concert was organized was the transition period of the Mizo society. Mizos embraced Christianity in 1894. They changed their lifestyle, dresses, and even value systems..... the church leaders did not allow them to sing Lenzem Zai (love song) for the Christians. They can sing only the gospel song freely. Fortunately, during that time, Sêrkawn Concert emerged and many secular songs were composed by the teachers of the school. As the organizers and composers of the Concert songs are all the teachers of the Mission School, the church leaders had no motive to criticize them (*Mizote* 19-20) (trans. by Laldinmawia)

Poetry themes for the Serkawn concert include life, friendships, society, and culture of Mizo students and the landscape of Mizoram. But the main theme of her poetry is nature. Laldinmawia divided the composer of Serkawn concert poems into two categories - major poets and minor poets. He points out three poets in major poets namely - Chhuana, Lalmâma, and Liandâla. Besides these, he points out eight minor poets namely – Hlunṭhuama, Zadâla, Dârchhûnga, Hanga, Selṭhuama, C. Saizawna, Nuchhungi, Kara (Zochhawni Pa) (Laldinmawia 18). During the Serkawn Concert, Mizo literature experienced significant growth. Those who used to compose only Christian hymns became secular songs. Alongside these songs, dramas, short stories, and other literary genres emerged, marking a new era in Mizo literature.

MNF insurgency has contributed to the development of Mizo songs. C. Lalawmpuia Vanchiau called the poems that were born during the insurgency as

‘Rambuai hla’. He said that there are probably about “three hundred songs” (Vanchiau 79). This enriched Mizo’s songs and gave birth to a new literary genre. Mizo poetry is making great progress, with *lengzem zai* (love song) experiencing notable growth. RL Thanmawia wrote about the development of Mizo *lengzem zai* (love song) as follows:

Lengzem hla (Love songs) were introduced between 1920 and 1930 based on the tune of *Kaihlek zai* and *Sap hla* (English song). The 1930s to 1960s was a period marked by the publication of beautiful and notable poems. In the 1960s to 1980s, many good songs were released... After the 1980s, many good love songs were released... (Thanmawia, *History* 60) (my trans.)

In addition to these, many songs were published in the new century. Prosaic poetry is the most prominent form of poetry among Mizo contemporary poetry. Free verse, confessional poetry, and subjective poetry were born during this period. The theme of Mizo’s contemporary songs are very different, however Vanlalhrilha writes in his article ‘Tunlai Mizo Poetry Thlirna (A critical analysis of modern poetry in Mizo)’,

Contemporary poetry is a widespread field of poetry and, it is difficult to differentiate the main theme. Overall, however, the common theme of Mizo’s contemporary poetry is the expression of love between man and woman, the expression of love and affection, the ability to overcome love, and the ability to change human beings (Lawilen 34) (my trans.)

In this way, Mizo’s contemporary poetry has no specific direction or theme, poets freely express their views and wishes.

From the above, the progression of Mizo poetry and the evolution of its themes over time can be seen. Mizos are a nation with a profound love for music, and greatly influenced by the Zosap missionaries, who used songs as a primary tool for spreading the gospel. Recognising the power and greatness of literature, they used it to conquer the land. Within a short time, the Mizos swiftly embraced Christianity. This also contributed to the development of Christian hymns. As Christian hymns flourished, the teacher of Serkawn School organized a ‘Serkawn Concert’, and

several secular songs emerged. And in the year 1966, there was an insurgency in Mizoram that significantly affected the theme of Mizo poetry. Additionally, the Mizos' horizons have expanded, which contributed to the development of various literary genres, further enriching Mizo poetry.

Glossary

Lengkhawm zai:	Mizo Christian songs to the traditional way. <i>Lengkhawm</i> means get together to sing song to mark occasion and to console bereaved family on death of their family member. In this <i>lengkhawm zai</i> , <i>khuang</i> (drum) is compulsory.
Kawtchhuah:	the exit from or entrance to a village.
Dingdi:	the name of flowering plant.
Ainawn:	the name of tree bearing flowers renowned in Mizo for their beauty and celebrated in song.
Puma zai:	the name of an anti-Christian song (also known as Tlanglam zai) the avowed purpose of which was to oust the Christian hymns. It became unbelievably popular throughout the Mizo country during 1908, and was sung everywhere with feasting and communal dancing such as had never been witnessed in the country before. It soon, however, passed into oblivion, leaving the Christian hymns more popular than ever.
Hawilopar:	the name of a mythical flower which grows on the road of <i>Mitthi khua</i> .
Lunglohtui:	the name of a mythical spring on the way to <i>Mitthi khua</i> .
Pialral:	A paradise, a spiritual world where those persons who attained Thangchhuah in their life time could go.
Theirual:	A traditional Mizo musical instrument made of three small bamboos, having three different sizes which produces three musical notes.

Tanchhawn: A tuft of goat's hair dyed red worn as a head-plume by men who have taken heads in the raids.

Kaihlek zai: to parody or burlesque a sacred hymn, to use a sacred hymn tune for the singing of a profane song.

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CHAPTER II

ECOCRITICISM AND ENVIRONMENTAL DETERMINISM

Humans and nature are inseparable and dependent on each other. Human beings are closely related to nature and they cannot live without nature. The environment is deteriorating, with the threat of extinction, global warming, toxicity, and deforestation rapidly happening in the world. Men destroy nature according to their needs, destroying forests for trade, food, and agriculture. They kill them for food, and sometimes for entertainment. Many animals were killed for their horns and skins. Thus, men are destroying the environment and treating it as they please.

Indeed, man is entirely reliant on the environment for survival and wellbeing. Men depend on the natural resources provided by the environment for food, water, shelter, and energy. Furthermore, the environment plays a crucial role in regulating climate and weather patterns, maintaining the balance of ecosystems, and providing a habitat for a wide range of species. Healthy ecosystems and biodiversity contribute to the stability and resilience of the planet and provide numerous benefits to human society, such as clean air and water, fertile soil for agriculture, and natural medicines.

Beyond fulfilling our basic needs, the environment also offers aesthetic, cultural, and recreational value. People often find solace, inspiration, and joy in spending time in natural landscapes, which has been shown to have positive effects on mental and physical health. Recognizing the vital importance of the environment, there is a growing understanding that men need to act as responsible stewards of the natural world. This involves adopting practices that promote sustainability, conservation, and restoration of ecosystems. By valuing and protecting the environment, men can ensure its continued provision of resources and services, ensuring a healthy and prosperous future for both man and nature.

Definition of Ecocriticism

Eco-criticism is derived from two words ‘criticism’ and ‘ecology’. William Reuckert was the first to use the term in his book *Literature and Ecology: An Experiment in Ecocriticism* (Rangarajan 4). However, it was discussed and widely used in the meeting of the *Western Literature Association* held in 1989. In 1989, the

Western Literature Association Conference was held, where Cheryll Glotfley proposed the use of the term ecocriticism as a separate field of study and it is from here that ecocriticism was accepted as a separate field of study.

Men have to be highly conscious of their surroundings to live in primitive civilization, and it became even more vital for them to change their lifestyle based on nature's behaviour. Primitive men frequently killed numerous animals and plants for sustenance, and they used fire to frighten away animals. They abuse nature by killing countless animals and damaging their surroundings. Men evolved in technology over time. They damaged their environment as they advanced in technology and built various enterprises. Astronauts captured the first images of Earth from orbit in 1968 and 1970. For the first time, men were able to view the nature of the Earth, and in the 1970s, there was a surge of interest in pollution, natural areas, population expansion, energy use, and bio-diversity. The 1970s were dubbed the "decade of the environment," and April 22nd was designated as 'Earth Day'. Then, in the 1980s and 1990s, environmental concerns started to be considered in political contexts. The demise of this earth is being discussed as the 21st century approaches.

In *The Ecocriticism Reader*, Cheryll Glotfelty, the first American professor of Literature and Environment, states that in the postmodern period, she feels that environmental issues are mostly of human origin. She says:

We have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support systems. We are there. Either we change our ways or we face global catastrophe, destroying much beauty and exterminating countless fellow species in our headlong race to apocalypse. Many of us in colleges and universities worldwide find ourselves in a dilemma. Our temperaments and talents have deposited us in literature departments, but, as environmental problems compound, work as usual seems unconscionably frivolous. If we're not part of the solution, we're part of the problem. (xxi)

The growth of nature in literature gave birth to critical theory. 'Ecocriticism' is one of these critical theories. It should be called 'ecocriticism' or 'green studies' (Barry 239). Loretta Johnson elaborates:

‘Eco’, from the Greek root ‘oikos’, means ‘house’... Just as ‘economy’ is the management or law of the house (nomos = law), ‘ecology’ is the study of the house. Ecocriticism, then, is the criticism of the ‘house’, i.e., the environment, as represented in literature. But the definition of ‘house’, or ‘oikos’, is not simple. Questions remain: What is the environment? What is nature? Why did the term ‘environment’, which derives from the verb ‘to environ or surround’, change to mean that which is nonhuman? Are not men natural and a prominent environment in themselves? Where and in what does one live? Ecocriticism is by nature interdisciplinary, invoking knowledge of environmental studies, the natural sciences, and cultural and social studies, all of which play a part in answering the questions it poses (7).

Ecocriticism can be further characterized by distinguishing it from other critical methods. Literary theory, in general, ecocriticism examines the relationship between the author, their works, and the world. In most literary theories, the ‘world’ is same as a society, the social sphere. Ecocriticism expands the concept of ‘world’ to include the entire biosphere. Now, let’s talk about what ecocriticism means.

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

Richard Kerridge’s definition in the mainly British *Writing the Environment* suggests, like Glotfelty’s, a broad cultural ecocriticism:

The ecocritic wants to track environmental ideas and representations wherever they appear, to see more clearly a debate that seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crises. (5)

Tosic also writes:

This unusual, interdisciplinary combination of the physical and the spiritual can be seen in some of the terms used in ecology and ecocriticism, which both have the same aim: to preserve the *where* without which there cannot be *is* or the survival of man. Two different and distinct disciplines, ecology and literary criticism, are combined to restore the Earth's health, which was lost owing to man's wrongdoing. It should be noted that ecocriticism is still not a unified approach. It is rather an area of diverse and overlapping projects and disciplines. (45)

Nowadays, nature and the environment are the future of literature. In this context, researchers can examine the relationship between literature and the environment in literature from the perspective of ecological concepts. Ecocriticism is an attempt to show how men and nature can co-exist in different ways based on the common ground and relevance of the literature on environmental crises. This is so because environmental concern has become an important issue for human existence. This theory is based on the idea that the environment, nature, and men's culture are interconnected and influence each other.

In his book *The Future of Environmental Criticism*, Lawrence Buell defines ecocriticism as, "the environmentally oriented study of literature and the arts more generally, and to the theories that underlie such critical practice" (138). He distinguishes two stages of ecocriticism i.e. the first wave of ecocriticism and the second wave of ecocriticism. The first wave focuses on genres such as "nature writing, nature poetry, and wilderness fiction" (138). During this wave, literature has not yet been conducted in the field of fiction and non-fiction writing; ecofeminism is a popular field of study in this period. While the latter supports the philosophy of organism. The second wave began in the 1990s, this wave of ecocritics took seriously issues of environmental justice and social-ecological criticism, "that takes urban and degraded landscapes as seriously as natural landscapes" (28). Environmental writing has grown rapidly in this period, with urban landscapes, forests, rural areas, and other natural phenomena being written in various ways. The third wave began around 2000 when there was even a comparison of national and ethnic cultures. Their languages, ways of life, and even the way they treat other creatures have been studied, both rural and international. Slovic explained the fourth wave of ecocriticism in an Editor's

Note for ISLE's Autumn 2012 newspaper: "It's all about... the things around us, places, development, energy and things experienced" (Slovic 11-12).

The notions, thoughts, concepts, and ideas that emerged from these gatherings offered various paths for developing ecocriticism into an active, activist, and competitive literary methodology for literary research. These different definitions have greatly expanded the field of ecocriticism. Glotfelty rightly writes: "Ecocriticism has been predominantly a white movement. It will become a multi-ethnic movement when stronger connections are made between the environment and issues of social justice, and when a diversity of voices are encouraged to contribute to the discussion" (Glotfelty xxv). The scope of ecocriticism is not yet restricted because it is a new area of study. Researchers are still busy determining the scope and prospects of this theory. The primary mission of these ecocritics and scholars is to focus on the well-being of ecosystems.

In addition to the different definitions and perspectives of ecocriticism mentioned above, it can be seen that ecocriticism is interdisciplinary. To understand the inter-connectedness of all things - including spiritual life and life on earth. Pramod K. Nayer says that ecocriticism seeks to study, explore, and analyse :

1. Nature - writing texts to add to the canon in literary and cultural studies.
2. The role of place - physical, topographical, built-in literature, and other cultural texts.
3. Environmental awareness in canonical texts.
4. Every period's attitude to non-human life and the depiction of the human and non-human relationship in them.
5. The subtexts of literary works that reveal anthropomorphic, patriarchal, and capitalist attitudes towards the non-human, women, nature, and the landscape.

6. The assumptions of rationality as superior and emotions as inferior and other such discourses within texts, argue that these beliefs lead to particular visions of the environment.
7. A socio-political framework (from Marxist, ecofeminist, and other approaches) for reading literary and cultural texts.
8. Literary examples within social discourses and acts of development, modernity, urbanization, and demography.
9. Literary studies link to environmental activism (243).

From its appearance in the literary field, ecocriticism can be studied in different theoretical focuses. In his introduction to the area of study of *Ecocriticism*, Greg Garrard follows the historical trends in the movement through the changing attentions of the pastoral, from a structured working relationship between men and the land to the more recent focus on the wilderness. While ecocriticism encompasses many disciplines and traverses many aspects of research, ecocritics “generally tie their cultural analyses explicitly to a ‘green’ moral and political agenda” (3). The principles of ecocriticism, naturally, are often instilled in areas of political discourse, environmental justice, ecofeminism, social ecology, and geography.

Ecocriticism addresses the interrelationship between nature and culture, especially cultural artifacts, language, and literature. As a critical stance, it stands with one foot on literature and the other on the ground. As a theoretical discourse, it negotiates between men and nature. Most environmentally significant works share a common perception that human have reached an era of environmental limits. The consequences of human actions are damaging the Earth’s basic life support systems. This awareness evokes in the writer a sincere desire to contribute to the restoration of the environment.

Today, men are facing a global crisis, not because of people’s ethical systems. Surviving the crisis requires an accurate understanding of the human impact on nature, understanding ethical systems, and using that understanding to reform them. Literature can not be reformed by historians, anthropologists, and philosophers. But they can help you understand. Literary scholars specialize in questions of values,

meanings, traditions, perspectives, and language, areas that contribute significantly to environmental thought. In short, ecocritics encourage people to think seriously about the relationship between men and nature. On the ethical and aesthetic dilemmas of the environmental crisis and how language and literature convey values with profound ecological implications.

Background of Ecocriticism

The concern for the environment is as old as man's life on Earth. But, after the second half of the 20th century, contemporary environmental issues have taken their formal course. Before that, environmental thinkers placed man at the absolute, objective center of the earth. As modern man increasingly arrogates to himself dominion over his environment, the earth lies in subjection, its resources taken for granted, its landscapes despoiled and degraded. In his proprietary arrogance towards the earth, man has been oblivious to the fact that the threat he poses to the earth is a threat to him as well. By the 20th century, however, man has come to recognize the disastrous consequences of his suicidal arrogance, and to grudgingly acknowledge that his obsession with progress, and blind faith in science and technology may soon render his habitat uninhabitable. A profound change of perception, thinking, and values is needed before any trenchant measures are taken to check the degradation of the earth. With the inevitability of destruction as a result of environmental damage looming large over the earth, a paradigm shift from anthropocentric to ecocentric values has to be achieved before a man can effectively commence his attempt to avert disaster. An inquiry into man's relations with nature in the past will yield the realization that the origins of environmental crises lie deep in the cultural traditions of man and reveal the fundamental factors responsible for anthropocentric arrogance.

Lynn White criticizes the Judeo-Christian religion for its anthropocentric hubris and oppressive attitude towards nature in *The Historical Roots of Our Ecologic Crisis*. Christianity, which triumphed over paganism, made a significant contribution to the idea that humans are superior to all other creatures of God. It said that after creating man in his image, God commanded him to reproduce, conquer the earth, and rule over its creatures—ostensibly reinforcing man's sense of superiority.

It affirmed that there is a dualism between man and nature and that it is God's desire for man to use nature for his gain. White observes:

In Antiquity, every- tree, every spring, every stream, and every hill had its genius loci, its guardian spirit. These spirits were accessible to men but were very unlike men; centaurs, and fauns. and mermaids show their ambivalence. Before one cut a tree, mined a mountain, or dammed a brook. It was important to placate the spirit in charge of that particular situation and to keep it placated. By destroying pagan animism. Christianity made it possible to exploit nature in a mood of indifference to the feelings of natural objects (10).

The idea of the world as a machine replaced the medieval image of a living universe, partly due to scientific developments in the 16th and 17th centuries. Science was confined by Galileo Galilei to the study of measurable and quantifiable events. For Rene Descartes, the material world—which included living things—was a machine that could be fully comprehended by dissecting it into its smallest components. Newtonian physics provided more support for the idea that the universe is a flawless machine with precise mathematical laws and successfully separated humanity from the notion of a living world that ought to be viewed as a harmonious totality.

Harold Fromm, in *From Transcendence to Obsolescence*, examines what has happened to man's conception of his relationship with nature as a result of the Industrial Revolution. Man has attained a mental assurance of domination of nature, and this arrogance in his powers is described by Fromm as "modern man's peculiar mythology: The Myth of Voluntary Omnipotence". It is "the contemporary form of the Faust legend, a legend which in all of its variants ends the same way" (35). Fromm concludes that oblivious of his roots in the earth or unwilling to acknowledge them, intent only upon the desires of his unconquered mind, a man refuses to see that his well-nurtured body and Faustian will are connected by fine tubes- a 'life-supporting system' - to the earth. But he is also quick to point out that the struggle between the necessities of modern life and the environment is the age-old struggle between the individual will and the universe, the substance, in other words, of classical tragedy. The "problem of environment... must ultimately be seen as a central

philosophic and ontological question about the self-definition of contemporary man” (38).

Yet another factor that has contributed to man’s presumptuousness and created a dangerous dichotomy between man and nature is the philosophy of humanism. Humanism combines a belief in the nobility of the human race, a supreme confidence in human intelligence and capabilities, a blind faith in science and technology, and an overwhelming urge to tame and subdue nature. The condescension implicit in the humanistic assumptions has destroyed the closeness and kinship that early man used to have with nature. The idea of the ‘Great Chain of Being’, a depiction of the world as a vast filigree of lower and higher forms, with humankind’s place above that of beasts and a little below that of angels, became a confirmation of human superiority over the natural world. Christopher Manes observes: “Drawing on humanity’s position in the Great Chain between dumb beasts and articulate angels, humanism insisted that there was an ontological difference between *Homo sapiens* and the rest of the biosphere” (20).

Amidst the humanistic garrulity of the modern world in which nature has lost its voice, stray voices were heard occasionally, albeit in the wilderness, proposing alternative views. In his essay, he sees Christianity as responsible for the ecological crisis. Lynn White describes Saint Francis of Assisi as one who tried to propose an alternative Christian view. Francis believed in the virtue of humility, not merely for the individual but for man as a species. He tried to depose man from his monarchy and set up a democracy of all God’s creatures. His view of nature and man included all things, animate and inanimate, designed for the glorification of God, who, in the “ultimate gesture of cosmic humility, assumed flesh, lay helpless in a manger, and hung dying on a scaffold” (13). But Francis could not jolt the anthropocentric complacency of Christian dogma.

Living in an age of environmental anxiety has made man realize that a reconsideration of hitherto accepted assumptions is necessary. In the modern world, with its reduced and circumscribed landscapes, the time has come for man to be ready to explore natural systems as models of diversity offering patterns of survival. In *Revaluing Nature: Towards an Ecological Criticism*, Glen Love writes: “Looking at,

listening to, the natural world seems an act of sanity, of deference to natural systems and communities that work and survive - in a world context of momentous human mismanagement” (203). Landscape-oriented literature, with its emphasis on the non-human, offers a needed corrective to the notion of human superiority.

Ecology, which is the study of the interrelationships between organisms and their environment, offers a scientific point of view that questions traditional human-centred concepts. The need to see the smallest, most remote part with a very large whole is the central intellectual action required by an ecological vision. In the view of Carolyn Merchant, ecological thinking offers the possibility of a new relationship between men and non-human nature that could lead to the sustainability of the biosphere in the future:

The assumptions of the ecological paradigm contrast with those of the mechanistic, resting on a different set of assumptions about nature: 1) everything is connected to everything else in an integrated web; 2) the whole is greater than the sum of the parts; 3) non-human nature is active, dynamic, and responsive to human actions; 4) process, not parts, is primary; and 5) people and nature are a unified whole (203).

Ecology also offers a viable ethic for grounding human relations with nature. Ecologists like Rachel Carson, Bany Commoner, and Aldo Leopold have tried to develop ecological visions, which can be translated into social, economic, political, and individual programs of action. In *A Sand County Almanac And Sketches Here And There*, Leopold puts forward his land ethic: “A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise” (224 -225). Such an ecological vision enlarges the boundaries of the community to include "soils, waters, plants, and animals or collectively: the land (204).

Man’s responsibility to the environment can be seen and interpreted variously. ‘Environmental Ethics’ can be defined as a topic of applied ethics, which examines the moral basis of environmental responsibility. It outlines three distinct theories of moral responsibility to the environment. Environmental anthropocentrism assumes that we have an indirect duty to the environment to ensure that the earth remains

environmentally hospitable for supporting human life. The second approach is that our duty to the environment hinges on the environmental interests of animals. The third and most radical approach called ecocentrism maintains that the environment deserves direct moral consideration and not one that is merely derived from human and animal interests.

MH Abrams and Geoffrey Galt Harpham in *A Glossary of Literary Terms*, define Ecocentrism as “the view that all living things and their earthly environment, no less than the human species, possess importance, value, and even moral and political rights” (100). Ecocentrism sees the ecosphere as the prime reality. While implying equal importance to all components- air, water, earth, and organisms - it also emphasizes that the Ecosphere is more important than any of its constituents.

The ecophilosophical changes now being called for are strongly reminiscent of poet Robinson Jeffers’s idea of ‘inhumanism’, which he describes as “a shifting of emphasis and significance from man to not-man; the rejection of human solipsism and a recognition of the transhuman magnificence” (*The Double Axe* xxi). The shift to such a transhuman focus and into a more ecologically informed discourse will strengthen man’s sense of relationships and will help him to re-examine the implications of existing attitudes.

Ecocriticism and Romanticism

According to the *Encyclopedia Americana* ‘Romanticism’, “grew from the rejection of the 18th Century doctrines of restraint, objectivity, decorum, and rationalism as well as the use of fixed forms for artistic expression” (Grolier 680). It further stated that, “Romanticism is a reaction against forms and rules, against classicism and neoclassicism, against rationalism and fixed genres, and they are new modes of imagination and vision, which especially value freedom of form, spontaneity, self-expression, and subjectivity” (680).

The basic goals of romanticism are a return to nature and a belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of senses and emotions over reason and intellect. Romanticism resists man-made conventions, dominant literary

traditions, and poetic establishments. For Romantics, the source of poetry is the poet himself, and poetry is, as William Wordsworth put it,

I have said that poetry is the spontaneous overflow of powerful feelings it takes its origin from emotions recollected in tranquillity, the emotion is contemplated till by a species of reaction the tranquillity disappears, and an emotion kindred to that which was before the subject of contemplation is gradually produced and does itself actually exist in the mind. In this mood successful composition generally begins and in a mood similar to that - it is carried on (Selincourt 736).

It is an innate gift, not an acquired one. Poetry is an expression of feelings. The poet's imagination creates poetry. The traditional view that poetry is a laborious endeavour is discarded by Romantics. Romantic poets, through external nature, replaced humanity as a poetic subject. Thus, the description of the landscape and its aspects came to the fore. Poets like William Wordsworth believed that there was a power in nature to discipline and subdue.

Ecocriticism and romance have very similar characteristics and technical differences. The term 'eco-critical' is derived from two words. They are 'ecology' and 'criticism'. Ecocriticism talks about the environment from an interdisciplinary perspective, while literary scholars analyse texts that describe environmental concerns and examine the different ways literature treats the subject of nature. Ecocriticism examines the relationship between human activity and the natural world in terms of how each affects the other.

Romanticism is the study of nature and how men assume it is part of it. The main difference between Romanticism and Ecocriticism is that, unlike formal writing, Romanticism writes in a clear, simplified, and common form of language. Romanticism is only for admiring nature. Ecocriticism is concerned only with nature violated by men and offers solutions to it. How was the ecosystem destroyed? Ecocriticism has redefined the study of Romanticism in the last 25 years. Since Jonathan Bates' seminal 'Romantic Ecology', ecocriticism has expanded into the fields of environmental science, literary and scientific research, and burgeoning anthropological research.

Romanticism's rallying cry, 'return to nature', was a formative influence that inspired ecocritics to study the connection between romanticism and ecology (Rangarajan 19). The attention that has been given to the environmental debate in recent decades is undeniable and immense. With the advent of environmental studies, the literature has also been included. According to Glen A. Love, the notion that non-human contexts are also involved in literature started during the 1970s and 1980s, and there were many signs during those years that pointed toward new attention to literature and the environment. Even in the 18th century, there was a lot of writing about other creatures. However, in these times, 'return to nature' was the most prominent theme. This is why Donald Worster himself said,

Romantic literature speaks to our troubled environmental times because its central theme is humanity's alienation from nature and the concomitant 'search for holistic or integrated perception', an emphasis on interdependence and... an intense desire to restore man to a place of intimate intercourse with the vast organism that constitutes the earth. (Worster 82)

In the Romantic era, writing about the rights of animals was popular; Animals are protected by law in slaughterhouses, food processing plants, and other places where animal cruelty can occur. Jean Jacques Rousseau even described animals as belonging to the law of nature. However, anthropocentrism was the main focus of the Romantic period. Beiser said, "It is possible to say both that man develops for the sake of nature as well as nature develops for the sake of man," (146) he even said. At this time, other natures were considered as means of material, their relationship with man was only commercial, and it was even said that industry was the master of other products. Literature in different countries is strongly associated with nature but differs greatly due to different traditions. Poetry subjects differ from country to country and culture to country, and the relationship with nature is very similar, but with subtle differences. The relationship between literature and nature has been a major theme since the Romantic era. The main theme of this period is the desire to return to the beauty of nature and simple life.

Changes in living standards have led to deforestation and ecosystem disruption, leading to the literature on the importance/necessity of ecosystem

conservation. Critics call this kind of literature ‘eco-criticism’. A study of the relationship between nature and literature, how human behaviour has a profound effect on nature, and their role as caregivers. During the Romantic era, from an instrumentalist’s perspective of nature, nature was there to serve human needs. Since the 18th century, many writers and environmentalists have called for a revised view of nature. They believe that the relationship between man and nature is one of man’s care for nature, the nature of exploitative capitalist development, and the value of wilderness.

With a new perspective on nature, many writers want to protect it. They began writing works based on conservation and awareness of nature. In the early 20th century, the world made progress, but unfortunately, they are destroying more and more of nature. Because of this destruction, environmentalists have petitioned the developed world to protect nature, and critics such as Aldo Leopold, John Muir, and Rachel Carson have alleged the importance of nature and the role of men in it. In the meantime, they started using the term ‘eco-criticism’.

Literature and Ecology

Eco-literature began in the 1980s. Scott Slovic defines ecocriticism as a critical study of environmental texts such as literature, film, music, visual arts, and popular media defined as applying a sustainable environmental approach to any type of text. Ecoliterature is a way of understanding and clarifying what is meaningful, what is appreciated in nature, or what is important in life. Environmental criticism and environmental literature help to pay attention to understanding the physical and social advances that affect the planet. Men act as producers and consumers. They are directly or indirectly dependent on natural resources. Raw materials are far from the landscapes and communities that produced them and the costs of production. Significant costs in the form of ecological damage and social injustice are often hidden or unexplained. The media can only raise awareness of environmental issues to a certain extent.

Environmental literature is not the same as environmentalist literature. Environmental literature is rarely just propaganda in the name of environmental protection. It is different from the ‘literature’ produced and distributed by

environmental groups. Environmental literature, however, often expresses a particular political orientation or concern in pursuit of environmental protection, or social reform. They also tend to be exploratory, questioning, and celebratory. In other words, it is more than a simple argument for typical environmental ills such as the destruction of wildlife habitat, urban sprawl, and overexploitation of natural resources.

Ecological criticism, or eco-criticism, encourages the public to protect nature, which is an integral part of life. Human beings live and sustain life with nature as an important part. These literary fields not only draw attention to the human environment but also challenge men to protect it. Many scholars express themselves in different works on ecology in different fields of ecocriticism. Ecofeminism, as a branch of ecocriticism, opposes the destruction of nature and women. Deep ecology is called the wild. This posture reflects the timeless vision of the Vedic sages of ancient India. They were always careful about planting trees and not cutting them down. All other sub-branches of environmental criticism also warn against preserving nature to make the planet (earth) greener.

Ecology and Criticism

Ecocriticism is the study of culture and cultural products (works of art, writings, scientific theories, etc.) that are somehow related to the relationship between men and the natural world. Ecocriticism is also seen as a response to a need, problem, or crisis created by humanity. First, ecocriticism is a response to the need to humanely understand our relationship with the natural world in an era of total environmental destruction. The environmental crisis is the result of technological progress cutting humanity off from the natural world. The human interest in specialization, which stems from the spirit of specialization, fails to recognize the interconnectedness of all things and experiences. Ecocriticism is thus a response to a scientific specialization that has gotten out of hand. This is an attempt to connect scholars and connect science with real concerns of the world around them.

In Western literature, ecocriticism has emerged as a branch of environmental philosophy. It developed as a study of the relationship between literature and the natural environment. Ecocriticism is known by many names, including green culture

studies, ecopoetry, environmental literary criticism, etc. Eco-criticism as a field of criticism gained international acceptance in the last decade of the 20th century.

Eco-Criticism as a Branch of Literary Criticism

In 1978 William Rueckert published an essay entitled 'Literature and Ecology'. He intended to focus on "the application of ecology and ecological concepts to the study of literature" (107). Ecological thinkers and scholars have published advanced ecological theory and critical writings since the 1970s. Lacking an organized movement to study the ecological part of literature, these works were scattered and grouped into various subject areas such as pastoralism, human ecology, regionalism, American studies, and so on. Without a field of study, many essential essays and books are circumstantially obscured.

Joseph Meeker defines 'literary ecology' as the study of biological topics and relationships that appear in literary works. At the same time, the aim was to clarify the role that literature played in human ecology. The existence of natural processes of human belief and the causes of the modern ecological crisis can be communicated through literary works. Literary ecology should be able to study how literature affects human life and survival.

Scholars working on this new field of literary theory remained on the fringes until the early 1990s. The Association for the Study of Literature and the Environment (ASLE) was established (1992) with the Interdisciplinary Studies in Literature and Environment (ISLE) journal (1993). The ecocritic movement has its roots in the Western United States. Since then, the movement has grown to include many international chapters in Australia, and the Society now has over 1000 members from countries around the world. Despite reaching critical mass, ecocriticism struggled to be accepted as a legitimate literary theory.

Some of the reasons for this drawback is that in the beginning, the writings were centered on American nature writing and environmentalist politics. Although these elements still identify ecocriticism a second wave of eco-critics has attempted to open up ecocriticism. They have expanded the word environment to include urban spaces, by exploring the double exploitation of women and nature by analyzing

literature that is not environmentally oriented and by exploring questions of race and environment.

Different Approaches to Ecocriticism

As previously stated, ecocriticism is an interdisciplinary field with numerous approaches to ecocriticism and environmental studies. Some approaches are related and share some characteristics. The following are some of the major approaches to ecocriticism:

Deep ecology was developed by Norwegian philosopher Arne Naess into the environmental literature (Buell 137) in 1973. It has grown into a global movement with considerable influence. Rather than presenting his ecology as a rigid system, Naess presents a set of principles, which he encourages to integrate into one's philosophy of life. Deep ecologists want the world to return to its natural state. They are also talking about the biocentric equality of all living things. By this, "all things in the biosphere have an equal right to live and thrive and to achieve their forms of development and self-actualization" (Nasar 97). The main objective of deep ecology is to claim that entire habitats have the same right to live and thrive as men. Human worldviews, thoughts, reactions, and actions are anthropocentric (technically called anthropocentric), but they need to be ecocentric or biocentric to ensure a safer planet (Nayer 246).

Ecocentrism/Biocentrism is frequently used as a semi-synonym for ecocentrism and in opposition to anthropocentrism. Anthropocentrism refers to the belief that men are the most important entity in the universe, as well as human supremacy. Non-human nature has only 'instrumental value' from a human-centric perspective. The belief that nature does not exist to serve men is known as biocentrism. Men, on the other hand, are a part of nature, one of many species. Regardless of their utility to men, all species have the right to exist for their own sake. Biodiversity is a value in and of itself that is critical to the survival of both human and nonhuman life. The belief is that all species, including men, are part of a larger biotic web, network, or culture, the interests of which must be constrained, guided, or regulated. Richard Kerridge writes,

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

Aldo Leopold developed the ecocentric ethic, which recognizes that all species, including men, are the result of a long evolutionary process and are interconnected in their life processes (Merchant. *Ecological* 75). It is also used in opposition to anthropocentrism, like the semi-synonymous biocentrism, but where biocentrism refers specifically to the world of organisms, ecocentrism refers to the interconnection of the organismal and the inanimate. Ecocentrism acknowledges the centrality of Earth's interactive living and non-living systems, rather than just Earth's organisms (biocentrism).

The environmental justice movement began to take root in the early 1990s as a result of the work of many grassroots groups and organizations. The activist focused on the unsafe working and living conditions of many poor people of colour in urban areas, and her work helped define the term environmental racism, defined the environment as the place where people "live, work, play, worship, and go to school, and the physical and natural world" (Bullard 2). The environmental justice movement advocates that everyone has the right to live in a clean and safe environment free of industrial waste and pollution that can affect their health. In 1991, at the First National People of Colour Environmental Leadership Summit in Washington D.C., activists presented 'Principles of Environmental Justice', which serve as environmental rights and call for the recognition of environmental protection as a human right. Lawrence Buell says:

Environmental justice is a rapidly growing grassroots movement, which started in the US around 1980 as a series of community-based resistances against the toxification of local environments and the siting waste dumps and

polluting industries that discriminate against poor and otherwise disempowered communities, particularly minority communities seen as victimized by what has come to be called environmental racism (141).

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

Urban ecology is the scientific study of organisms and their relationships with the environment in the context of urban environments. Urban ecocriticism is a 'second wave' phenomenon that expands the meaning of 'nature' to include cities and their complex ecosystems; It was self-limitingly conceptualized as a wild space. Critical to urban ecocriticism is an understanding of the contemporary human mind as constituted by urban forms and swells (Rangarajan 78). German zoologist Ernst Haeckel famously defined ecology in 1886 as "the study of the organisms in relation to each other and to the surroundings in which they live" (80). A similar definition was used by the Chicago School of Sociologists, including Robert E. Park and Ernest W. Burgess who conceived of the city as a plant-like organism following a pattern of organic growth and as a 'living organism operating according to given laws. For urban ecologists of the Chicago School, people are best understood and described in terms of their place in the complex web of social spaces in which they live. As a result, factors like land, population, and culture were studied in tandem and perceived in totality' (80).

The word ecocide is made by combining 'eco', which has its roots in the ancient Greek word 'oikos', meaning house, or the Latin word 'eco' meaning 'household' and which over the years has come to mean 'habitat' or 'environment'; 'cide' comes from the Latin verb 'caedere', meaning 'to cut down' or 'to kill'. The more common word 'homicide' means to kill a human being, and 'homo' is Latin for

‘man’. Ecocide is a crime against the ecosystem. Currently, there is no law to prevent the crime of ecocide. Chaudhuri and Enelow proposed the term ‘eco-cruelty’ to describe their experimental trajectory. This focused on the intimacy of queer ecosystems and the living materiality of the theatre space, in contrast to the traditional model of ecological theatre (Chaudhury 22).

Ecoterrorism, also known as ecological terrorism or environmental terrorism, is the destruction or threat of destruction of the environment by states, groups, or individuals to intimidate or coerce governments or civilians. The term also has been applied to a variety of crimes committed against companies or government agencies and intended to prevent or to interfere with activities allegedly harmful to the environment (Elliott 1). Literature and art have always been closely associated with nature and its objects. An environment is necessary for a fictional work to come into existence, and that environment provides the framework for this work. Many writers have used nature as a tool to express the deepest emotions of their characters. Ecocriticism shares the basic premise that human culture connects, influences, and influences the physical world. The main reason ecocriticism has gained such importance is the ongoing global environmental crisis. The main concern of ecocriticism is to bring the works of different authors under one roof to solve real and critical ecological problems.

Eco-Marxism continues the Marxist tradition of claiming that all social problems are the result of capitalism. Eco-Marxists often argue that the communist regime’s disastrous ecological disaster is due to the adoption of ‘capitalist technology’. According to Marxist Environmentalism or Marxist ecologists, nature is just a commodity of the capitalists, and nature is seen as an important benefit of these people. Eco-socialists believe that the environment is the distinctive feature of human conditions. Air pollution and global warming are being abandoned by the rich and living under modern air conditioning, while the poor are suffering without escape. Nayer in his book *Contemporary Literary and Cultural Theory* states:

Eco-socialism suggests that the difference in the distribution of wealth is at the base of such an experience of environments. Social exclusion leads to environmental exclusion, where the poorer classes do not have the same

access to clean air or water. This approach to the environment based on social structures and inequalities is particularly relevant to an understanding of Third World environmentalism (247).

The term ‘social ecology’ was coined by Vermont author Murray Bookchin, and is a coherent philosophy of ecological anarchism. Men are not considered separate from nature, but nature recognizes itself. There is an unnatural hierarchy between man and his environment. It has caused alienation between man, humanity, and nature, cutting man off from unity. The way to save ecosystems, therefore, is to break down all forms of human hierarchy, including race, gender, and class, so that natural ecosystem sanity can be restored. The only form of government that social ecologists stick to is the city-state, whose small scale allows all decisions to be made by direct participation. Social ecologists are anti-capitalists and advocate the municipalization of the economy. Bookchin’s ideas were confined to small circles in the 1960s and 1970s, but by the 1980s, he had emerged as an important leader of the Green movement, and Green organized his radicals.

Ecological imperialism is a theory first coined by Alfred Crosby. Alfred Crosby focused on the colonization of Europe. Ecological imperialism refers to “the violent appropriation of indigenous land to the ill-considered introduction of non-domestic livestock and European agricultural practices” (Huggan 3). It is a sociological phenomenon related to the environmentally discriminatory treatment of socially excluded or economically disadvantaged people. Ecological imperialism is concerned with the conscious act of extending a nation’s power, control, and authority over areas beyond its borders, i.e. areas that become part of an empire. Broaden our understanding of imperialism to include the ecological factors that explain the successful conquests of empires and the decline of conquered peoples. The term ecological imperialism is used by environmental and life sciences scholars to cover the far-reaching biopolitical implications of current Western technological experimentation and trends in terrestrialization (Huggan 4). Misappropriation of Indigenous knowledge and biological resources in a global arena of struggle called biocolonialism. Biocolonialism extends the reach of colonial processes to indigenous biomes and knowledge systems in search of marketable genetic resources and traditional knowledge (Harry 702).

Queer ecology is an important framework for examining the interrelationships between queer theory and ecocriticism. Reading queer ecology clarifies the meaning of the term ‘nature’ and opens up the possibility of reinventing the values of both the human world and queer sexuality. When applied as literary criticism, queer ecology explores concepts of heterosexuality, family formation, and human manipulation of the environment. Queer ecology analyzes the intersection of sexuality and nature, to understand the evolution and understanding of the natural world, and how sexuality and natural discourses interconstitute. Words like ‘nature’ and ‘nature’ have been used to discriminate against homosexuals, people of color, people with disabilities, and women. Similarly, queers were estranged from nature and associated only with the human realm. Queer ecology reminds us that in many ways we are connected to both the ‘natural’ and ‘non-natural’ worlds (Rangarajan 133).

Ecofeminism is a term that recognizes the relationship between the dominance of women and the slander of nature. Ecofeminism is not just a women’s movement. It is also a movement for ecological restoration. Ecofeminism has become an increasingly important field for both contemporary feminist and environmental studies. It is a term that combines feminism and ecology. Fundamentally, ecofeminism believes that there is a relationship between the severe environmental damage inflicted on the planet and the oppression of women. Ecofeminism is also called ecological feminism. The term was coined in the 1970s by French feminist Francoise d’Eaubonne in his book *Feminism or Destruction (Le Feminisme ou la mort)*. She called on women to lead an ecological revolution and forge new relationships between men and nature, men and women. However, the movement first emerged in the United States in the 1980s and has since spread around the world, embracing a wide range of “variety of regional, ethnic, and cultural ecofeminism” (Eaton 365). Such an ecological revolution would involve new gender relationships between women and men and between men and nature. The definition of ecofeminism comes from Noel Sturgeon’s ecofeminist nature. “Ecofeminism is a movement that makes connections between environmentalism and feminism, more precisely, it articulates the theory that the ideologies that authorize injustices based on gender, race, and class are related to the ideologies that sanction the exploitation and degradation of the environment” (23).

According to Kathryn Miles, there are two different schools of thought: radical ecofeminism and cultural ecofeminism. Radical ecofeminists argue that the dominant patriarchal society equates and demeans women with nature. Radical ecofeminism is based on early ecofeminist claims that patriarchal domination must be studied to end women's relationship with nature. Cultural ecofeminists, on the other hand, promote a relationship between women and the environment. They argue that women are more closely related to nature because of their gender roles. As a result, cultural ecofeminists believe that such associations allow women to become more sensitive to the sanctity and degradation of their environment. Because their biology ascribes traits to women, ecofeminist thinking stems from this basic assumption. Women and nature are equally oppressed by the way men think and act.

Ecofeminism emphasizes environmental justice much more than deep ecology. The dominance logic relates to discrimination and oppression based on race, sexual orientation, species class, and gender (Garra 29). Ecofeminists assert that there is a link between the oppression of women and the domination of nature. Ecofeminists believe that men are part of the natural world rather than separate from it. Ecofeminists believe that all life on earth is intertwined. Ecofeminists believe that androcentrism, or patriarchy, underlies the domination of women and nature.

Environmental Determinism

The environment is the source of life on earth and it not only directs but also regulates the existence, growth, and development of mankind and its activities. Primitive man hunted and fished, he also ate wild fruits and relied heavily on nature for his very existence. The human environment is the earth he lives on, which includes all the physical parts of the earth, such as air, soil, minerals, rocks, water, and all animals and plants. The environment has affected human life in several ways. The relationship between man and the earth is difficult to describe exactly, but it is known that the environment and the earth affect their skin color, appearance, development, mentality, and interests.

Environmental determinism, also known as climatic determinism or geographic determinism, is the view that the physical environment imposes limits on the human environment. Human responses are shaped almost entirely by the

environment, and the physical environment is responsible for creating similar cultures. Environmental determinism is the doctrine that human growth, development, and activity are controlled by the physical environment (Lethwaite, *Environ* 236). ‘Environmental’ (or ‘geographical’) determinism incorporates place with geophysical and biophysical features and considers human performance determined by the natural environment. Some involve cultural changes, while others extend control from material life to intellectual life. The concept emerged from antiquity to the Age of Enlightenment, gaining attention as geography developed after 1800 (Lethwaite, *International* 4607). Cultural, racial, and intelligence factors are thus said to derive from the benign or malignant influences of climate and other aspects of human settlement. In the late 1800s and early 1900s, the concept briefly enjoyed the status of the dominant paradigm of Western geographic thought, especially as it offered ideological motifs of colonialism (Alexander 1).

American geographer James Blaut took the term in this sense and defined it accordingly. Environmental determinism, he writes, “treats the environment as a separate, simple cause or ‘factor’ not mediated by culture: something external to culture and influencing it from the outside” (Blaut 69). Robert S. Platt spoke of environmental determinism in similar terms in 1948. It included, he writes, the view of the natural environment as “an active factor exerting simple and direct causal influence on human life” (Platt 351). Note that both talk about ‘influence’ rather than the cause and effect of a rigid and unavoidable factor - a point to which we will return. But for both, the influence asserted by environmental determinism is something whose character and direction do not depend on the characteristics of the society in question, but only on the characteristics of the society in question environment point.

The most contention of environmental determinism states that an area’s physical characteristics like climate have a considerable effect on the mental viewpoint of its occupants. These distinctive viewpoints at that point spread all through a populace and offer assistance to characterize the by and large behaviour and culture of a society. On occasion, it was said that areas in the tropics were less developed than higher latitudes because the continuously warm weather there made it

easier to survive and thus, people living there did not work as hard to ensure their survival (Briney 1).

The famous Chinese chancellor and reformer Guan Zhong (720-645 BC) argued that the qualities of the major rivers shaped the character of the surrounding peoples. Early theories of environmental determinism in ancient China, ancient Greece, and ancient Rome held that environmental characteristics completely determined the physical and intellectual qualities of an entire society. Guan Zhong said that the river 'Qi' flows very fast and is a bent river, the surrounding peoples are greedy, arrogant and aggressive; while 'Chu' river is gently flowing and clean, the surrounding people of that river are living happily and civilized (Rickett 106). By the fourth century BC, Hippocrates had combined the 'elements' of earth, air, fire, and water with geography to promote economy and public health, appreciating marshy depressions and high elevations. appropriately windswept (Lethwaite, *Environ* 236).

The idea of environmentalism originated from the Greek philosopher that nature is all-powerful and not only directed but determined all human activities. The impact of the environment on human beings has been discussed many times, ancient philosophers have explained how physical factors like relief, climate, water bodies, soils, etc affect man in their writings. In his book *On Airs, Waters and Places*, Hippocrates discusses the easy-going life of the Asiatics endowed by nature with a very favourable physical environment and compares these with those of European countries, with a hand of nature upon them. He also compares the gentle, tall, and brave folk of the windiest mountain lands with the sinewy, lean inhabitants of the dry lowlands. Aristotle also writes similar observations to Hippocrates in his *Politics*,

The inhabitants of the colder countries of Europe are brave, but deficient in thought and technical skill, and as a consequence of this, they remain free longer than others but are lacking in political organization and unable to rule their neighbours. The people of Asia, on the contrary, are thoughtful and skillful but without spirit, and their permanent condition is one of subjection and slavery (qtd in Saxena 16-17).

Strabo also explained in his geographical writing the climate, shape, and space of Italy affected the rise and strength of Rome. Kant has also described that all

inhabitants of hot lands are exceptionally lazy; they are also timid and the same two traits characterize folk living in the Far North (qtd in Saxena 17). Humboldt, Ritter, Haeckel, Buckle, Demolis, and Semple were known as the chief advocates of determinism and their ideas are important to understanding the concept of determinism. A German philosopher Alexander von Humboldt was considered the pioneer of determinism in geography (Saxena 18). Humboldt expresses the effect of the configuration of the Mediterranean on the evolution of early civilization in his book *Cosmos Vol 2*. He writes, “The active life of the Greeks, especially of the Ionians, and their early predilection for maritime expeditions found a rich field for its development in the remarkable configuration of the Mediterranean, and in its relative position to the oceans situated to the South and West,” (484). Humboldt thinks that the phenomena on the earth’s surface are constituted by laws, but all these would only become apparent when all facts and relationships have been observed in all parts of the earth. He think that the phenomena on the earth’s surface were constituted by laws, but that all these would only become apparent when all facts and relationships had been observed in all parts of the earth.

The Greeks believed that there were functional and natural limits to the size of cities, which, when exceeded, would lead to undesirable health and social consequences such as plague and unpopular policies. Owners may be better supervised in small communities.

It is extraordinary that they were able to make such advances in the arts, literature, and 52 philosophy, and maintain such a remarkably advanced culture in settings consisting of small, isolated communities that almost continually waged wars against one another or otherwise verged on the edge of starvation (Mumford 128).

Plato also reflects the typically Greek idea that only small towns can achieve true democracy. Attica’s rugged natural landscape is not enough to support a large population using local agriculture alone. Due to its landscape, Athens developed into a prosperous city of about 100,000 inhabitants during the latter part of the 5th century. Although not large by contemporary standards, few other Greek city-states had a population. exceed 10,000 people. The ability to support such a population with such

a landscape was an ingenious advantage because the maritime merchants were particularly adept at acting as middlemen across the Black Sea, the Aegean Sea, and the Mediterranean Sea. Their only competitors were the Phoenicians, who were more dependent on direct trade, transporting their goods including wood and a multitude of manufactured goods such as furniture, jewellery, goods, and more textiles and - especially dyes made from coastal mollusks of the Phoenician Levant (Edey 58).

Buckle illustrated the environment in his book *History of Civilization in England (Vol I & II)*, he believed that everywhere the hand of nature is upon us, and the history of the human mind can only be understood by connecting it with the history and the aspects of the material universe. He said, "Man modifying nature and nature modifying man, yet it is nature itself that determines when and how man shall be so active, in other words, natural powers are in every instance dominant, and the determinism is complete" (qtd in Saxena 19). Ellen Semple also elaborated and supported Ratzel's views on nature. In her work *Influence of Geographic Environment*, she noted,

Man is a product of the earth's surface. This means not merely that he is a child of the earth, the dust of her dust, but that the earth has mothered him, fed him, set him tasks, directed his thoughts, confronted him with difficulties that have strengthened his body and sharpened his wits, given him his problems of navigation or irrigation and at the same time whispered hints for their solution (Semple 1-2).

After writing several papers on the relationship between human activities and their endemic physical environment, Semple gained considerable recognition from a new generation of geographers with her first book, *American History and its Geographic Conditions*, published in 1903. With the influences of the geographic environment, she describes her view summarized by her commentary, that was her 78 approach to research:

...has been to compare typical peoples of all stages of cultural development, living under similar geographic conditions. If these peoples of different ethnic stocks but similar environments manifested similar or related social, economic, or historical development, it was reasonable to infer that such

similarities were due to environments and not to race. Thus by extensive comparison, the race factor in these problems of two unknown quantities was eliminated for certain large classes of social and historical phenomena (Semple vii).

In any relevant sense, environmental determinism does not consist of asserting that physical environment features explain everything about men and how they differ because no one claims so. It also does not just state that the terrestrial biophysical environment matters, or may matter, in human affairs, which no one rejects. In a broader sense, environmental determinism refers to a certain way of viewing the environment in connection to human affairs: as something that may be considered a determinant. The late American geographer James Blaut recognized and interpreted the phrase in this context. According to Blaut, environmental determinism “treats the environment as a separate, simple cause or ‘factor’ not mediated by culture: something external to culture and influencing it from the outside” (Blaut 69). In 1948, Robert S. Platt used similar language to describe environmental determinism. He described it as viewing the natural world as “an active factor exerting simple and direct causal influence on human life” (Platt 351). It should be noticed that both spoke of ‘influence’ rather than rigid and unavoidable single-factor causality and effect. However, for both, the effect stated by environmental determinism is something whose nature and direction are determined only by the qualities of the environment.

As mentioned by the above scholars, they supported fully or partially the concept of environmentalism. But with the development of knowledge and scientific and technical developments, it was realized that man can use nature for his comfort. Several doubts have been raised by scholars about total environmental control. Even similar environments do not always evoke the same response. A man’s preference for a certain item and his skill are also important. The expansion of agriculture, the distribution of population, locations of towns, industries, the mental ability of certain races, etc., have some relation with the environment but are certainly not controlled totally by physical factors. On these factors, Tatham has rightly said, “Although environment undoubtedly influences man, in turn, changes his environment, and the

interaction is so intricate that it is difficult to know when one influence ceases and the other begins” (148).

Growth and Development of Environmental Determinism

Environmental determinism is the belief that the environment, most notably its physical factors such as landforms and climate, determines the patterns of human culture and societal development. Environmental determinists believe that ecological, climatic, and geographical factors alone are responsible for human cultures and individual decisions. Also, social conditions have virtually no impact on cultural development (Briney 1). The main argument of environmental determinism states that an area’s physical characteristics like climate have a substantial impact on the psychological outlook of its inhabitants. These different outlooks then spread throughout a population and help define the overall behaviour and culture of a society. For instance, it was said that areas in the tropics were less developed than higher latitudes because the continuously warm weather there made it easier to survive and thus, people living there did not work as hard to ensure their survival (Briney 1).

The elemental contention of the natural determinists was that angles of physical geology, especially climate, affected the mental mindset of people, which in turn characterized the behaviour and culture of the society that those people shaped. For case, tropical climates were said to cause sluggishness, loose states of mind, and promiscuity, while the visit changeability within the climate of the centre scopes driven to more decided and driven work morals. Since these natural impacts work gradually on human science, it was critical to follow the movements of bunches to see what natural conditions they had advanced beneath.

Environmental determinism is a consideration of how the physical environment influences the advancement of social order. The thought is that physical geology can set social orders in specific directions of political and financial advancement. The environment is one of the most important factors to create inspiration for the poet. In Mizoram, the mountains of the eastern part are generally higher than the western parts. The term ‘Mizo’ can also be defined as ‘mi’ means ‘person’ and ‘zo’ means ‘highland’. Thus the word ‘Mizo’ literally means

highlanders, meaning people belonging to a high living place (Lalzama 14). Mizoram is rich in flora and fauna. The vegetation has great natural beauty. It has beautiful landscapes and attractive mountains. This natural beauty influences the poets of Mizo. The eastern part of the state produced poets and writers much more than the western part under its beautiful and attractive landscapes. Mizoram is divided into eleven districts - Aizawl, Lunglei, Lawngtlai, Saiha, Champhai, Serchhip, Khawzawl, Saitual, Hnahthial, Mamit and Kolasib. Aizawl, Champhai, Khawzawl, Saitual, and Lunglei districts have contributed many poets. It is believed that this is probably due to environmental factors.

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

The Lake District of England produced several famous poets, named 'Lake Poet'. "The Lake School has been described as the first official literary group of the Romantic period. Its denomination was coined by Francis Jeffrey in an 1817 review of Coleridge's *Biographia Literaria*" (Casaliggi & Fermanis 78). The Lake Poets were a group of English poets who all lived in the Lake District of England, United Kingdom, in the first half of the nineteenth century. As a group, they followed no single 'school' of thought or literary practice then known. They were named, only to be uniformly disparaged, by the *Edinburgh Review*. They are considered part of the Romantic Movement. The three main figures of what has become known as the Lakes School were William Wordsworth, Samuel Taylor Coleridge, and Robert Southey. They were associated with several other poets and writers, including Dorothy Wordsworth, Charles Lamb, Mary Lamb, Charles Lloyd, Hartley Coleridge, John Wilson, and Thomas De Quincey.

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

In addition to The Lake School, The Cockney School and the Holland Set are also mentioned. Leigh Hunt, the radical journalist and editor of 'The Examiner' reclaimed the rectory term in his Autobiography published in the year 1850, arguing that 'The Cockney School of Poetry' was "the most illustrious in England," characterized by members "born within the sound of Bow Bell," (qtd by Cox 229). Carmen Casaliggi and Porscha Fermanis said that, "Both Keats and Shelley belonged to the circle gathered around Hunt at Hampstead, which also included William Hazlitt, Charles Lamb, the painter Benjamin Haydon, and the poet John Hamilton Reynolds among others," (81).

Fellow poets sometimes dismissively named Romantic groupings to mark out what they deemed the worst qualities of their poetry, but most groups recovered these names to highlight the group's distinctiveness or comparative position. The Cockney School, for example, promoted the notion of cooperative 'sociability' not only in its own right but also in contrast to what it viewed as the Lake School's self-interested introspection. Similarly, the Della Crusians were purposefully provocative in their improvisatory approach, purposely pitting themselves against Wordsworth and his circle's emphasis on simplicity.

The topography of the land, its temperature, flora, and fauna of the land are important factors to create inspiration for poets and writers. Environmental determinists believe that ecological, climatic, and geographical factors alone are responsible for human cultures and individual decisions. It can be said that the three

poets, Saihnuna, Damhauhva, and CFL Hmingthanga as well as all the Mizo poets are also influenced by their environment to compose their songs. Nature plays an important role in their songs and they depicted nature in different ways. The topography of their settlement and the period of their lifetime society also has a great impact on composing their songs.

Environmental Determinism and Mizo Poetry

Mizo folk songs are a source of information about nature. These natural expressions vary according to the environment, the time, and the place. RL Thanmawia said that Mizo folk songs can be divided into four periods. The first period is known as ‘Thantlang upa hla’, these songs were born before they arrived at Run River, which is believed to be around AD 1300-1450. RL Thanmawia again said that the theme of these songs in his book *Mizo Poetry* like, “These songs are very simple in nature. They convey no great philosophy. A rational attitude to life is absent. They are mainly songs of individual experiences. The language of some of these songs is not difficult to understand” (Thanmawia, *Mizo Poetry* 38).

The second period is the Lentlang period, which was believed to be around AD 1450-1700. The main themes of the songs of this period were, “war, hunting and jhumming, the relationship between man and woman, and some customary practices. The invocations are meant for the priests, The elements of satirical and folk ballads are found in these poems. During this period, the Mizos began to classify their song,” (Thanmawia, *Mizo Poetry* 39)

The third period is the poems published between AD 1700-1900. More and more songs were written using existing hlabu (new song tune), and many new song tunes were published. RL Thanmawia also described the names of animals and flowers, trees, and other creatures that appeared in the songs of this period. There are many poems about the assertion of the chief’s superiority and the description of their villages. They also used to be proud of their success over the enemies and animals. Therefore, the names of animals such as *Sial* (Mithun), *Sakei* (Tiger), *Sai* (Elephant), *Sazuk* (Deer), *Sakhi* (Barking deer), and different kinds of birds appear frequently. The Sun, the Moon, and the Stars are often mentioned.

Different kinds of flowers familiar to their day-to-day life are repeatedly referred to in their poems. Their favorite flowers are *Chhawkhlei* (Rhododendron), *Dingdi*, *Ainawn*, and *Zamzo* (Amaranthus). Flowers, birds, and stars are usually employed as the objects of simile. It, therefore, leads to the conclusion that the poets of this period were aware of the place of man and his natural surroundings (Thanmawia, *Mizo Poetry* 40).

In the 20th century, the Mizo became literate and education was introduced. When the twentieth century came, Mizo became educated. After the development of Mizo's literature and music, Mizo ancestor's style of composing songs continued to produce songs, such as *Awithangpa zai*, *Puma zai*, *Tlanglam zai*, *Abor run zai* and *German run zai*, *Chalmar*, *Chheih*, *Hrangchhawni*, *Lelthang*, *Tualphei*, *Tlangnuam*, *Ramthar*, *Mutelen*, *Vaizawi*, *Thlek*, *Lianrikhumi*, etc. (Thanmawia, *Mizo* 6)

One thing that is clear from the above is that Mizo's ancestors composed their songs according to the change of their environment. Their earliest songs were two-line verses, while the later songs were three-line verses. After a while, Mizo ancestors composed songs based on their environment and, they reacted to what happened in their environment. They seem to have changed the style of their songs and the number of verses increased accordingly.

The theme of the poetry is that they live in different places, environments, food, and clothes, it seems to be changing. During the Mizo's ancestors practiced invasion and war, it can be seen the chief and his power, the way they fought their enemies, and their superiority were seen in their songs. After the sun went down and the settlements changed and became more peaceful, nature themes also appeared in their songs. Their passion for nature, their desire for nature to comfort them, and their view of nature as their friend are evident. In one old song, "Be silent, O ye Cicada! Shout no more/If like me, long for thy beloved/Let us share our loneliness," (Thanmawia *Mizo* 9). It can be seen that in this song, Cicada is thinking that he is in love with her, so he wants her to be with him and tell him about their love.

When Christianity arrived in Mizoram, the missionaries introduced Mizos to a new style of poetry. At first, the new form of verse was not an interest to them as it was very different from their folk song. However, when the revival arrived in 1919,

the most important impact was the birth of 'lengkhawm zai'. This released a new Mizo song based on the old Mizo song style, tune, and melody. They also introduced the drum (khuang) into the church, which gave them a new and valuable style of poetry. Nature, depicted by the Christian missionaries is not familiar with the Mizos. For example, 'desert, sea, lamb, calvary', and many Biblical words are not famous for the Mizos who are familiar with poetic terms like– *lelte* (cicada), *huiva* (pigeon), *vau* (Mountain Ebony), and *tuahpui* (corals). In addition, the Christian missionaries banned the Mizo musical instrument *khuang* (drum) from being used in churches. Mizos, who love songs have difficulty worshiping by singing the song of the Christian missionaries.

The apparent reason for this may be due to environmental determinism. The environment has a huge impact on people's lives. Aristotle and Yi Fu Tuan said that the environment has a great influence on human behaviour. It has as much influence on their characters as it does on their songs. As mentioned above, the nature of the Christian missionaries and early Mizo Christians' songs was very different. The Christian missionaries tried to force the Mizo people to believe that the English people valued nature and that it appeared in their poems and songs; Mizo, who have a different environment and nature, are not interested in it.

While they were in this busy state, *Puma's* song came out, which revived many of the old Mizo songs and Mizo poetical words. They also used their musical instrument drum, which was very popular among the Mizos. Many Mizo Christians have converted from Christianity to non-Christianity. In addition to being a song that can be sung using their favourite melodies, they also use the nature they have always known in symbols, similes, and metaphors. They composed songs about the things that happened around them and nearby.

From the above, Mizos are interested in the environment and the people around them in their songs. However, when the Christian missionaries used nature in the English word as a simile, metaphor, and symbol, the Mizos, who loved to sing and dance, could not sing and dance as they wanted. At the same time, the revival of 1919 gave Mizos a new style of music, which was called '*Lengkhawm Zai*'. They dared to use pagan imagery in the song, and while following the Christian religion,

they used beautiful Mizo poetical words that were not allowed to be used by the previous church. Their melody is based on Mizo's folk songs. In addition, the drum was taken back to the church, which conquered the Mizo world. Soon most of the Mizo people became Christian.

Mizos have been close to nature since ancient times. They have a special nature in their stories and poems. Therefore, they are not interested in nature, which is forcibly introduced by the Christian missionaries, they do not accept the words and songs of other nations and their oppressors as they are, and they do not give them an interest in their minds. At the same time, in 1919, a revival took place in Mizoram, which gave Mizos a great gift, namely 'Lengkhawm zai'. Then, Mizo Christians composed hymns of praise to God in their way. In these songs, they incorporated nature around them, the influence of nature on their lives, nature as a symbol, a metaphor, as much as they could and they composed it according to their interest and style. Mizo literature and poetry have ruled over the Christian missionaries' style of praise songs. The revival has made great strides both in the use of poetry and in its structure for Mizos.

As mentioned above, the environment has a huge impact on the lives of Mizo poets. The Mizo people like or dislike the song depending on the language used by the poet to compose the song, the nature depicted in their songs, and the flow of the song. In addition, their musical instruments are very important. Their environment and the things around them are very important to them. Some are not born poets, but their life experiences have forced them to write poems. In other words, they express their lives through song. Similarly, Mizo poets – Saihnuna, Damhauhva, and CFL Hmingthanga have written many songs depending on the people who are interested in their songs as well as a number of their songs is composed based on their environment. It can simply be said that a number of their songs are composed according to the environment and their environment had a deep influence in their songs.

Saihnuna was not a born poet. He was born again in God, and he felt that song was a way to preach the word of God. Saihnuna's father death led to the appointment of Governor NE Parry as a chief. When he became chief, he did not think it was right

to go out to serve God. He wrote about his mental state and the beginning of his song (see page 5). It seems that he composed a song because of this thought. If he had not been converted or served God strongly at that time, he might not have composed songs. Or perhaps he would not have composed a song if he had not been a chief. The environment was very important for him to compose songs. He never had the intention of composing songs because he could not go to preach because he was a king he composed songs because of his conversion. Therefore, Saihnuna's environment is very important for him to compose songs.

The importance of Saihnuna's environment for his song is as follows. There are times when it is difficult for poets to compose without anyone to inspire them, and Saihnuna was one of them. Sanghnuna Hlondo wrote that Saihnuna composed some of his songs as follows:

In 1919, when the neighbouring village chief, who had expelled Christians, covered them all and established a church, they were able to organize the 'Pastor Bial Inkhawmpui' and, they felt excited.

Therefore, this conference produced 3 songs, namely:-

1. *Ni leh Thla leh Arsi an dang chuang lo ve.*

2. *Tawngtaina*

3. *Tlang a dang lung...*

No. 1 was composed before the conference.

No. 2 is his prayer for the conference.

No. 3 was composed after the conference (158-159) (my trans.)

As mentioned in the above sentence, Saihnuna was a poet and a friend of his people. He always helps those who come to him for help. He was a good chief and a caretaker of his people. He never gave up on those who asked him to help so, especially when he composed elegies. He has a negative capability to write songs about other people's lives, their sorrows, and their sufferings as his own. Saihnuna's

time was the time when the Mizo people faced a new world. FJ Liantluanga talks about Saihnuna's view of the Mizo world changes of his time and his response to these changes is as follows:

Saihnuna was a chief who carefully observed the country's development and climate change. He saw the culture and lifestyle of the ancient Mizos, the changes in the culture and lifestyle of the Mizos before and after the arrival of the gospel in the Lushai Hills. Mizo heroes (pasalṭhate) and the importance of *Zawlbuk* in Mizo life, the security and unity it has brought, the right path and the value of national heritage 'tlawmngaihna', and the *Zawlbuk*'s meaninglessness due to Christianity. He was also aware of the birth of the YLA (*Leng* 166-167) (my trans.).

He experienced the world of his time, the life of Mizos. Not only that, the Mizos began to follow a new religion 'Christianity', the trouble caused by Christianity, the emergence of various revivals in Mizoram, and the British occupation of Mizos and he is the witness of all things. He composed many songs because of his environment. If all those times had not happened in his life, he will not composed a numbers of his songs. Therefore, Saihnuna's environment is very important for the birth of many of his songs.

Surrender Singh defines determinism as, "According to the deterministic viewpoint, man is subordinate to the environment; he is a passive element forced to follow the dictates of the environment. The term environmentalism has also been used as synonymous to determinism" (*Geography* 156). As he says here, man is so controlled by his environment that his character changes according to the environment. Damhauhva was born and raised in Khawbung, which was situated in the eastern part of Mizoram. Khawbung is located between 23.1675° N latitude and 93.2143° E longitude. In addition, there are many relics of Mizo ancestors in the vicinity of the village. Many of his songs are based on what he sees and hears in his environment.

The importance of Damhauhva's environment in his song is often mentioned by those who have studied his song and those who knew him during his lifetime. Damhauhva himself told Biaksanga, Phuihnam village that he composed his song

‘Rih Lipui Khi Thlafam Leng Kaina’, and he heard Thangluaia’s voice under fig tree near *Lianchhiari lunglen tlang*. They talked together and they discussed how Mizo’s ancestor talked about *Rih Dil* (Rih lake), and when he knows *Rih Dil* is believed to be visited by the spirit of the dead, he recites ‘Rih lipui khi thlafam leng kaina’. Then he continued to compose the song,

I reached where Cherry blossoms and Red Salvia in full bloom, the wild squirrels in play, where wild pheasants bore younglings without being wed. The weather drew beads of sweat that ran down my cheeks... Fiara’s water called out to me, “Oh, my master, it’s you, how are you?” I replied, “Yes, I am well. How are you?” Since Fiara’s water is one that is well known, I say to it, “Carry on flowing, be well and flow on flow on. (Lalthangliana 127) (my trans.)

he said. He said that he studied the various objects in his environment through his imagination, which gave him songs. If it weren’t for all those things in his environment, he might not have composed a song. To clarify this, R. Sangthuama’s statement about Damhauhva’s song ‘Thal Favang Kawl Eng leh Turnipui Khi’ is very important. He writes,

He was a resident of ‘Tlang veng’, Khawbung. From his house, *Tan tlang*, *Lurh zo*, *Puanvawrh* and *Len tlang* (Burma) are visible. The sunrise and sunset are beautiful. Pu Dama, a poet, and a longing man, saw the beautiful view of Lurh mountain in the spring sun, and then he composed this poem (132) (my trans.)

As R. Sangthuama said, Damhauhva is fascinated by the nature of his environment and the changing seasons. He was also impressed by the beauty of nature and the monuments of the ancestors of Mizoram. He expressed this feeling in the song. Damhauhva’s environment, nature, and Mizo history are important in his poetry. Damhauhva’s song was influenced by nature, when he saw the beautiful nature, he had a deep sadness and longing and then he composed a song. In addition to his fascination with nature, Damhauhva also composed many songs because of the love and passion of the people of his time.

CFL Hmingthanga was born and raised in Samthang, Mizoram. Samthang village is located between 93.2678° E longitude and 23.1618° N latitude and it was under the Khawbung RD Block. The eastern part of Mizoram has beautiful flora and fauna. CFL Hmingthanga has composed the beauty of the eastern part of Mizoram in his song ‘Hellai Mate Lo Zin Ve Rawh’ like,

Thuin ka hril thiam lo, kan tlangram mawi chu,

I chhingmit ngeiin hmu ve la ka ti;

Pi leh pu sulhnu par mawi tin vulna,

I fan ngai loh ram lungchimte’n ka fanpui na’ng che (lines 1-4)

(I know not how to declare in words, our beautiful hills,

I wish for you to see it with your own eyes,

Where the remnants of the forefathers still bloom,

I will take you where you have not gone before) (my trans.)

In these lines, he talked about the beauty of the eastern part of Mizoram and the various remains of the ancestors in the eastern part. He said that he wanted to visit such a beautiful country with his girlfriend. He described the beauty and loveliness of the East, the place where beautiful flowers bloom. “Chhaktiang hringnun hian i lunglen ve maw?/... I thlir bang lo’ng e, lam ang let thei hian ka ring lo che” (lines 13&16) (Meaning: Do you enjoy life in the north?... You can’t stop looking, I think you can’t go home) (my trans.) he composed. He said that he couldn’t believe that even his girlfriend could leave his village when she saw the beauty of the east, the flora, and fauna that covered his village.

CFL Hmingthanga’s environment for the beauty of the north is the reason why he composed the song. CFL Hmingthanga and nature are closely related. C. Dinthanga stated, “CFL’s uniqueness is his ability to beautifully observe God’s creation, to create thoughts in a way that appeals to people’s minds, and to turn them into songs,” (CFL Hmingthanga viii). K. Malsawma also mentioned, “He composed

hundreds of songs about the love of young men and women, the beauty of the earth, and the comfort of a person in sorrow. He used to compose a song in a simple language and easy to understand people, and he has done a great job for this nation” (*Hmingthanga v*) (my trans.). The reason why he composed songs about the beauty and loveliness of the countryside is because of his environment. As already said CFL Hmingthanga was born in the eastern part of Mizoram. The eastern part of Mizoram is naturally beauty. Siamkima also explained why Patea composed the song ‘Lal Pian Hun Pangpar’ in his book *Zalenna Ram*,

When he sees the cherry blossom in Thekte Mountain north, Lurh Mountain west—

Lal pian hun pangpar a vul leh ta,

Thin lai mu hnu lunglen a kai tho ve.

he recited out. This was the first time that the cherry flower was mentioned in a Christmas song and the first time that the cherry flower and Christmas were combined in the Mizo mind (104) (my trans.)

Patea’s song composed this song because he saw the cherry flower in the eastern part of Mizoram. In other words, the Patea environment was very important for the birth of this song. Like this, several CFL Hmingthanga’s songs are composed based on what happened in his environment, as well as changes in nature. The beauty and loveliness of the East are often mentioned in his songs. In his song ‘Kan Tlangram Mawi’,

Kan tlang ram a mawi ngei, zo thlifim a leng del del,

Mahte’n ram va tuan ila;

Suihlung a leng vawng vawng,

A saw raltiang tlangah romei a kai chia i. (lines 1-4)

(Our hill are beautiful, where the zo breeze blows gently,

When I trod on the empty land alone,

The heart cannot feel but nostalgic,

In the great distance the romei haze spreads eerily) (my trans.)

He said of the environment. He spoke of the beauty of Mizoram and the beauty of Mizoram touched his heart. The environment had a profound influence on the birth of this song.

CFL Hmingthanga composed most of his songs during his popular time. During his popular time, he was a young man, and he used to write songs for his livelihood. He was a handsome young man and the girls loved him. He was very popular in his time, and he fell in love with many women. He had a lot of girlfriends, and he wrote a lot of songs because of his girlfriends and love. After he got married, he didn't write much. He was a popular singer in Aizawl, not only in Aizawl but also in Mizoram. But his time (singing career) came to an end, he resided in his village. After that, he did not write any songs. This clearly shows that he was influenced by his environment and composed a lot of songs while he spent his time singing. He had many girlfriends and spent a lot of time in love, writing love songs. After leaving the music world, he didn't write much because of his environment. Therefore, CFL Hmingthanga's environment played an important role in his songwriting.

Therefore, as mentioned in the above sentences, the Mizo poets need an environment to compose their songs, and their physical environment has greatly affected composing their songs. RL Thanmawia in his book *Mizo Values* wrote:

Mizo poets beautifully employed the environment around them for their poetic techniques. Most of the symbols and metaphoric words are coined from nature, such as the sun, moon, birds, flowers, etc... Most of the objects of similes in Mizo poetry are also derived from the environments around them. The objects of similes are generally nouns such as fowl, dove, pigeon, birds, mithun, fish, leaf, branch of tree, cloud, bee, rock, bamboo, corn, flower, wind or storm, water, flood, morning, evening, night and so on... The environment and the poets are true friends and partners. The environment supplies everything the poets need for their poetic creations, while the poets cherish and magnify the beauty of nature (Thanmawia *Mizo* 166).

As Thanmawia said, these three poets – Saihnuna, Damhauhva, and CFL Hmingthanga have beautifully depicted nature in their songs. In addition to nature in their songs, their environment is very important to them. Their environment has had a profound impact on their lives, and they often compose songs about the various things that happen in their environment. However, the style of their songs is very different due to the differences in their environment, the time and age of their songs, and the differences in their places of residence.

The topography, temperature, flora, and fauna of the land (Mizoram) are important factors that inspire poets and writers. Environmental determinists believe that only ecological, climatic, and geographical factors are responsible for human cultures and individual decisions. These poets are close viewers of nature, observing the changing seasons and the beauty of nature. They have a close relationship with nature in Mizoram due to the natural vegetation, the elevation of the hills, the topography and landscape, the blowing wind, the sweet scent of flowers, and the chirping of birds and insects.

Glossary

Dingdi:	the name of flowering plant.
Ainawn:	the name of tree bearing flowers renowned in Mizo for their beauty and celebrated in song.
Lengkhawm zai:	Mizo Christian songs to the traditional way. <i>Lengkhawm</i> means get together to sing song to mark occasion and to console bereaved family on death of their family member. In this <i>lengkhawm zai</i> , <i>khuang</i> (drum) is compulsory.
Puma zai:	the name of an anti-Christian song (also known as Tlanglam zai) the avowed purpose of which was to oust the Christian hymns. It became unbelievably popular throughout the Mizo country during 1908, and was sung everywhere with feasting and communal dancing such as had never been witnessed in the country before. It soon, however, passed into oblivion, leaving the Christian hymns more popular than ever.
Zawlbuk:	The hub of the Mizo village as it is indominantly determined tenets of young men of the village.
Tlawmngaihna:	A Mizo code of ethic which includes self-sacrifice, self-denial, bravery, diligence and all kind of philanthropy.
Lianchhiari Lunglen Tlang:	A rocky ledge over a high cliff where love-smitten Lianchhiari used to sit to watch the distant village where her lover, Chawngfianga had migrated. With its tip projecting and commanding a good view of the surrounding hills. It is situated at Dungtlang village, Mizoram.

Rih dil:

Name of a lake situated in the Mizoram border within Burma. It is believed that all the spirits of the dead would go through this lake on their way to *Mitthi Khua*.

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CHAPTER III

TREATMENT OF NATURE

Nature refers to the physical world, including all living and non-living things that exist outside of human civilization. The natural world has always been one of the recurring themes of poetry, in all times and countries. Mizoram is a mountainous place with beautiful scenery. “Mizoram is situated between latitudes 20°20’ and 24°27’ North and longitudes 92°20’ and 92°29’ East and covers an area of 21087 sq kilometers,” (Lalzama 11). JM Lloyd in his book *History of the Church in Mizoram (Harvest in the Hills)* wrote about the geography of Mizoram and the Mizo’s occupation.

The country is very rugged and consists of sinuous mountain ridges in a north-south direction. Parts of these rise to an altitude of over 6000 feet, and fast-flowing rivers run between the ridges. Most of them are unnavigable and may rise rapidly by about forty feet at any time during the five-month monsoon. This is a season of prolonged and heavy rain. Overflow from Mizo rivers often causes havoc on the Plains. Nevertheless, it is that supplies the smooth alluvial stone-free soil wherein the Bengalis may grow two or three crops of rice in a year.

Forests of trees and bamboo cover most of the hills, but scars left by constant jhumming may be seen. Enlightened agricultural policy nowadays strives to do away with the old ‘slash and burn’ method (2)

As JM Lloyd says, Mizoram is a mountainous state, besides it is a beautiful place in the north-eastern states due to its breathtaking scenery and pleasant climate. Many rivers and streams flow through the hills. The clear blue sky and the shape of the misty mountains are visible every winter. A wide variety of trees and plants grow in abundance. It is most abundant in bamboo, beautiful trees, vines, and colorful wildflowers. Lalzama expressed the wealth of Mizoram in nature.

Mizoram is rich in flora and fauna. The vegetation has a great natural beauty. Almost all the tropical plants are found in abundance. The variety of fauna is large. There are different species of birds and animals like tiger,

leopard, wolf, deer, wild pig, monkey, gibbon ape, porcupine, wild cat, wild mithun, elephant, rhinoceros, etc. At present, the elephant, rhinoceros, and wild mithun are rarely found probably because of the gradual destruction of thick brush forests (Lalzama 12).

As Lalzama said, there are numerous animals and plants in Mizoram. Moreover, Mizoram has untouched environment and beautiful scenery everywhere. Naturally, the hills to the east are higher than the hills to the west of the state. Its natural beauty and numerous landscapes blend various themes of Mizo's poetry. A British military officer, Lt. Woodthorpe, who took part in the Lushai Expedition of 1971-1872, described his impression of the country as follows:

When the mist did not trouble us in the early morning the scenery was magnificent. On both sides the mist lay in the valleys like a sea of softest wool, stretching far away for miles, marking out each spur and ravine on the mountain side like little island, while currents of air below dashed the mist against the steep, outrunning spurs, like mimic breakers against some bold headlands... Such a scene requires a much more eloquent pen than mine to do justice to it, or even to convey any idea of its exceeding beauty (313)

Nature has influenced the life of Mizos since time immemorial. Most Mizo folk songs talk about the relationship between man and nature. It has always had a deep meaning in Mizos' life. In Mizo's early poems, similes, metaphors, and symbols are largely drawn from nature, revealing their natural closeness to the objects of nature. Mizo folk songs are almost full of comparisons, metaphors, and symbols about the nature around them. In one of Mizo's famous folk songs 'Nilen Zai', we see the lover mourn the loss of his beloved and identify himself as a dove -

Ka vauva huivate

I hram lai bang teh la,

Kei pawh thadang ngaiin,

Ka tahlai ni tam e. (Thanmawia 155)

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

These lines show that when looking at nature, Mizo poets not only write poetry about nature but also consider nature as human nature, personifying nature and making friends with nature. The importance of nature and its influence on people is found in many of Mizo's poetry. Mizos' life is intertwined with that of animals and birds. Legends and poetry reveal their close relationship with animals. In addition to this song, Mizo folk songs are about nature. Even in children's songs, "*Ka huana theihmu, theihmu/Vacha lu kawngin tlan e, tlan e.* (15) (Meaning: The berries in my garden are eaten by birds) (my trans.). This song shows how different elements of nature are dependent on each other and need each other in their lives. The birds eat the fruit and use it for their food.

Nature has a profound place in the lives of Mizos. Nature has an important role in their religion and their lives. In their religion, their goal is to reach 'Pialral'. They believed that they had to shoot various animals –Deer, Sambar Deer, Bear, Tiger, Elephant, or Gaur. In one of their '*Hlado*'s, the Heroes' journey to *Pialral* is described as follows:

Sai lian e, nang hmaisa law,

Kawla fungtial a zuitu e;

A sa e, hrang kim thiau ve,

Vawmphuai e, hnutiang ka daltir e. (92)

(Meaning: You, the big elephant, go first, and let the Sambar deer follow. There are many kinds of animals, and I send the bear last) (my trans.)

In this song, the heroes composed a song about the road to *Pialral*. He said that Elephant should go first and *Sazuk* (Sambar Deer) should follow him. Lastly, he sent the Bear. As it has been seen here, Mizo ancestors needed nature to reach the *Pialral* of their religious beliefs. Rualkhuma Colney wrote about this in his book *Riakmaw*, he stated,

Religious issues are men. Their religious basis is 'Pialral'. They had to 'thangchhuah' in the forest or at home so that they could go to *Pialral*. All the necessary things that are necessary for the *Ram lama thangchhuah* or *In lama thangchhuah* are the fathers' responsibilities (33) (my trans.)

Rualkhuma Colney's writings show that for Mizo, the *Thangchhuah* position is the most desirable position in their lives and the *Pialral* position that affects them after death. For having a *thangchhuah* position, hunting is the easiest way for the common man. Hunting is the job of a man. Simply put, Mizos need nature to achieve the best position in their religion and society.

Nature plays a vital role in the lives of the Mizo people. Their main occupation was farming. They burned the fields and sow seeds. They live their lives by cultivating rice and other crops. Mizos cut and clear forests and burn them for their cultivation, but they are afraid of the burning which is not for their field. They even charge the 'salam' for those who let fire outside their field. When Mizo falls in the country, Mizo youths quickly extinguish wildfires and make *meikawng* because they were afraid that outside their field will burnt.

In the 1870s, when the British appeared, the British cut and cleaned the Cachar valley and used it for the cultivation of tea, the Mizos did not understand and raided them. Rualkhuma Colney said the reason for the raid was, "not for their cruelty, but for the protection of their religion and making a way to reach a *pialral*, it was a 'holy war' for them" (xiv) (my trans.). Besides this, there are many things about nature in their literature because nature and their lives as well as their religion are associated.

As already seen in the above sentences, nature has an important role in Mizo's life. Mizoram, where they lived, was composed in their literature. Thanga, one of the early Mizo scholars, said in his poem 'Zo Hnam Hla', that Mizoram is a country where there is nothing like it, there is so much pleasant wind and freshwater flows. He even said that they were always the same in the spring season. Another Mizo poet, Kaphleia also composed not only the beauty and loveliness of Mizoram, but also Mizoram is the birthplace of the Mizo ancestors and their death-place. He composed that he had no place to live in peace and confidence like Mizoram.

Zoram, my homeland, pure and grand,
 Where ancestors' spirits quietly stand,
 Their earthly forms rest in sacred sands,
 If I like the *Riakmaw*, to the world's edge I'd soar,
 Or dwell in distant lands, the western shore,
 You're my haven, where my heart finds release,
 In you, dear Zoram, I find my place. (lines 9-15) (trans. by Vanlalrochana)

(Kaphleia *Zoram Ka Ram*)

Even in contemporary Mizo poetry, most poets describe the beauty of Mizoram and show the relationship between man and nature. Rokunga (1914-1969), who was posthumously named 'Poet of the Century' among the Mizos by the Mizoram Millenium Celebration Committee, under the Government of Mizoram in 2000 composed many poems about nature. He showed Mizoram's beauty in his poem 'Lentupui kai vel',

Splendid woods blanketed by hazy beauty,
 Adorns this our pleasant Mizoram;
 When it solitude we gae and ponder,
 Ever more its loveliness increase (lines 1-4) (trans. by Sangzuala Pa)

Vankhama, one of the most famous poets, describes Mizoram as *Rimawi Ram* (land of sweet sounds). He describes Mizoram as a sweet sound emitted by a multitude of different living things:

In our pleasant highland clad with green forest,
 Where crystal, clear dew gather and flows;

Sweet song-birds and cicadas unite,
 And sing all day long their glad tribute,
 Old leaves fall to nourish young shoots in spring.
 Dreamy haze spreads awakening old memories
 Every bough breaks forth with blossoms
 And resounds with song of winged songsters.

Mizoram, land of sweet sounds and clean air

Perfumed with scents of herse, khiang and ngiau

We roam the old friends in pensive memory (lines 1-12). (trans. by Sangliana)

Their Representation of Mizoram

One of the important Mizo literary movement was ‘Serkawn Concert’, which began and ended in 1935 and 1946 (see page 22), in this time, love of Mizoram was one of the important themes. They (poets of Serkawn concert) describe the landscape, beauty, uniqueness, flora, and fauna of Mizoram. They embody the natural beauty of Mizoram, inspiring people to love their country. Most of the orchestral poets of Serkawn are happy to be Mizos and live in Mizoram and even if they compare the beauty of Mizoram with other places, it is hard for them to find a place more pleasant and satisfying than Mizoram. Like Serkawn poet, the three poets – Saihnuna, Damhauhva, and CFL Hmingthanga mentioned Mizoram in their songs. But, their representation of Mizoram is not same. Let’s discuss how they portrayed Mizoram in their poetry.

Mizoram is a mountainous state and is rich in flora and fauna. Mizoram is a beautiful country with good rainfall and forests. Mizo poets have often described the beauty of Mizoram in their songs. Saihnuna mentioned the beauty of Mizoram in his song,

Kan tlang ram thing tin par sirva lungrualna,

Lung tileng tlang romei karah,

Rinna zaleng lungkuai chhawl ang uai tur chu,

I bei zel ang seikhaw val, rum lian rawh (lines 13-16)

(Saihnuna *Kan Zawrvel Huaisen Leh Rinawmte Chuan*)

(Meaning: Our country, the place of harmony of birds and trees, between the haze which makes me longing, I am afraid that the happiness of the faithful people of our country will pass away. Therefore, Seikhaw youth try hard) (my trans.)

Saihnuna expressed that Mizoram is a beautiful and pleasant mountainous country. A variety of birds and other mammals live in harmony. Sanghnuna Hlondo writes, “Saihnuna looked at the vast mountains and valleys, deep valleys, trees and bamboo of this vast country with two eyes given by God,” (*Leng* 156). Saihnuna, who always looks at nature in this way loves the beauty of his country (Mizoram) and expresses the beauty of it through his songs. He thinks that words can not express the beauty of Mizoram. So, he invited all the Mizo people to happy and joy, talked about the beauty of Mizoram with happiness and joy. “Hlim takin puang ila, lawmin zai i vawr ang/U leh nau zawng zawngte hlim tak leh lawm takin/A ram mawi tui thatzia kan hrilh seng lo vang (lines 5-7) (Saihnuna *Lungrual Taka Kan Lenna Zaiin Ka Hril Dawn E*) (Meaning: Brothers and sisters, let us be happy and joyful, when we proclaim and compose the beauty and loveliness of our country, we cannot say it at all) (my trans.). This song is an acrostic poem. The letters at the beginning of the verse are ‘LENGTHUAM RAM VANHNUAITHANG’. Saihnuna’s reason for composing this song is as follows -

Leng ram is located east of N. Vanlaiphai, between Tuipui and N. Vanlaiphai. It is a pleasant valley with no up roads, a place which is abundant in trees and rice. For a long period, Leng village had been a village where the inhabitants of the village were healthy and had a long life and a place abundant in cereals

and root-crops, so the inhabitants of the village were happy and joyful and called it a 'Leng' village.

Then, it was said that this is a pleasant village from the ancestors and I composed it as a song which can be sung (*Leng* 121). (my trans.)

When Saihnuna described Mizoram as 'Zoram mawi', he not only mentioned the beauty of Mizoram but also the beauty of its inhabitants. In one of his songs 'Kan Tlang Ram Khua Riai Ruai Mi Hrang Rorelna', he said that Mizoram is a place of brave men and warriors. Mizoram is a better country if the youths rule diligently. He advised Mizo youths to rise and move forward. "Hmangaihna kaw! a lo eng e, Zoram mawiah/Keimahni, keimahni Zoram lanu leh val/I tho ang u, tho rawh u, khua a var ta," (lines 12-14) (Saihnuna *Kan Tlang Ram Khua Riai Ruai*) (Meaning: A dawn with love rose in beautiful Mizoram. Zoram young woman and man, let us rise. A dawn is coming) (my trans.).

Damhauhva composed about the beauty and loveliness of Mizoram in his songs. Mizoram is a beautiful and lovely place. He said that it is a place where flowers of various kinds bloom and where to be hazy. In Mizoram, the spring season is beautiful and the stars and moon are beautiful. People are also very happy, he said.

Favang ni eng tlai tla a mawi ti u,

Zankhua a thiang, thlasik kawng chung si-ar pawl rial e;

Chhawrthlapui khian kan vangkhaw zawl a en riai e,

Tleitir, leng, naunawn, hringhniang laitual lenna,

Hringhniang laitual lenna (lines 11-15)

(Damhauhva *Thal Favang Kawl Eng*)

(Those who find it beautiful, the setting autumn sun,

The night is clear and the stars above the milky way in tender blue,

And the moon above lights the boundless sky,

Where lasses, unwed, infants, and their cuddled children haunt the streets,

Where their cuddled children haunt the streets) (trans. by Ralte)

Damhauhva said that Mizoram is a beautiful and lovely place and the people of Mizoram were live happily. He said that Mizoram is a beautiful country, and the eastern part of Mizoram is more beautiful than the rest. He is a resident of South Khawbung and grew up in the north of Mizoram and, he knows well the beauty of the eastern part of Mizoram. In his song ‘Kum A Thar E’, he describes the beauty of the eastern part of Mizoram as follows:

Chhaktiang lam khi, hmar, khawthlang, chhimhlei thlang dai rawnah,

Chhawkhlei, Ainawn vul lai chhingtu zaleng an kaina;

Thu tin kim, hril tin kim dawn zaa zaleng an nuihna,

Fam ro lung ngir mawite zawngh kha ngaih an zual mang e. (lines 10-13)

(Damhauhva *Kum A Thar E*)

(Meaning: The east of the country – compared to the north, west, and south, a living place of a man who is equal to the blooming of the rhododendron and *Woodford fruticosa*. I miss the places where those who talk and think together, even the beautiful gravestones) (my trans.)

In the eastern part of Mizoram, *Chhawkhlei* (Rhododendron) and *Ainawn* (the name of a tree bearing flowers renowned in Mizo for their beauty and celebrated in song) are beautifully flowering, same as these flowers the people of the east are also beautiful. He said that the inhabitants of these villages talked happily and joyfully about everything. In addition to talking happily about everything, even they also miss they beloved who passed away.

Damhauhva said that all the trees, soil, and flowers in Mizoram carry *zun* (charm), these things make him long. He often mentioned the beauty and loveliness of Mizoram, the unity and happiness of its inhabitants in his song, but he thinks that the beauty and loveliness of Mizoram and its inhabitants fade with time.

Zaleng dawn tuai sensir siar par,

Sai ang an lo ngirna;

Dawnlung run hmun leh,

Ram loh zalam tluang a chul zo ta.(lines 5-8)

(Damhauhva *Hmanah Pi Pu Len Lai Chul Hnu*)

(Meaning: The folks, youth like red creepers blooms were like elephants poised The village thresholds, dwelling, and trails to virgin forests were disused) (trans. by Ralte)

In his other song ‘Tual Kan Lenna Tlang A Chul Zo Ta’, he believes that the place where they lived was getting old-looking. The beautiful forests had been destroyed, and he was wandering like a traveler; he thought that the place where he lived was covered by the calling of a Dove. Damhauhva’s speech on Mizoram is about the present Mizoram, not the same as the olden days in Mizoram. He exposed Mizoram,

Khuarei lunglen zual changin,

Zawlpui lam lehkawiah;

A chul zo ta chham ang kan zalna,

Piallei a ngui zo ta (lines 1-4)

(Damhauhva *Khuarei Lunglen Zual Changin*)

(Meaning: Think back with longing, Zawlpui road and the ground where we used to sleep are all miserable) (my trans.)

Damhauhva said that the Mizoram was beautiful and the inhabitants of Mizoram were happy and joyful, but now the present Mizoram is has changed. But in his poem ‘Pathian Ta A Ni He In Hi’, he believed that Mizoram belonged to God and that God had created it according to His will like, “Pathian ta a ni he in hi/Ngur siam

khua reng a awm ngai lo kha,” (lines 1-2). (Meaning: This house belongs to God/Never belonged to another king) (my trans.). He also felt that Mizoram was destroyed while it belonged to God. He felt that Mizoram was no longer equal to the pre-Christian Mizoram and that it needed to be rebuilt and re-established. He believed that Mizo’s skills and abilities were not enough to rebuild and re-make. Therefore, he felt that Christianity was important to develop Mizoram, about this thing are mentioned in his song ‘Kan Tlang Ram Timawi Turin’, which he composed,

Kan tlang ram timawi turin,

Thlanga Mingo leh Pathian hmangaihna chu;

A lawmawm, vul lai chhungkim lenrual kan lenna,

Kan ram vannei i hming thang mawi se la. (lines 1-4)

(Meaning: Pioneer European missionary and God’s love came to beautify our mountainous country. It is a pleasure to spend time with the whole family. May our lucky country become famous) (my trans.)

English missionaries preached the word of God’s love and, because of them, he thought Mizoram would become beautiful again.

Aw lo mawi se ram lawmawm,

Ralmuanga kan lenna,

Nun tui a luang khawtlang par ang vul,

Zaleng rual nau ang kan nui za (lines 5-8)

(Damhauhva *Kan Tlang Ram Timawi Turin*)

(Meaning: Let this land be beautiful, where we live peacefully; clean water flows, and the life of the people is blooming like flower, and all people are laugh together) (my trans.)

He hoped that Mizoram would be beautiful again due to the hard work of the missionary and God. As he expected, the word of God's love has improved Mizoram, society has become happy and peaceful, and people can live happily ever after the advent of Christian missionaries, he said. Damhauhva thinks that the beauty of Mizoram made by the word of God's love is not enough.

Tlawmngaih fo leh ngilneihna hi,

Kan ram leh hnam finna bul a ni a;

Tanpui ngai leh mangangete tan thil tha tiin,

Val leh leng zawngin i bei ang lungrualin (lines 13-16)

(Damhauhva *Kan Tlang Ram Timawi Turin*)

(Meaning: *Tlawmngaihna* and kindness are the foundation of wisdom in our country and nation. Let us, young men and all, strive together to do good to the needy and worried person) (my trans.)

He believes that *tlawmngaihna* and kindness are essential for Mizoram's beauty. *Tlawmngaihna* and kindness are intellect material for Mizo, so he invited Mizo youths to help those in need. Thus, Damhauhva said that Christianity and the love of God are very important to rebuild Mizoram. While Christianity and the word of God have improved Mizoram, but Mizoram cannot be improved without the *tlawmngaihna* and kindness that Mizos have had since the time of their ancestors. Therefore, he encouraged the Mizo youth to be united and be a blessing to others.

CFL Hmingthanga, like Damhauhva, is from the eastern part of Mizoram, so the nature of the eastern part of Mizoram is always mentioned in his poems. He was born and raised in Mizoram and he often expressed his native Mizoram and its nature in his songs. He also expressed the beauty of Mizoram and Mizo's lifestyle. CFL Hmingthanga in his song 'Kan Tlangram Mawi', composed the beauty of Mizoram like, "Kan tlang ram a mawi ngei, zo thlifim a leng del del," (line 5) and said that Mizoram is a beautiful place, the wind is blowing. In his other song 'Vul Dun Ang', he expresses the beauty of Mizoram "Aw a mawi chuang ngei e aw, kan Zoram nuam

hi/Ka hril seng lo che aw zai leh lamin” (lines 1-2) (Meaning: Oh our Zoram is so beautiful, I can’t express with sing and dance) (my trans.). Mizoram is a land where the spirits of the dead heroes of the past have preached to the Mizo youth and encouraged them to live and preserve *Zonunmawi*, ‘tlawmngaihna’.

CFL Hmingthanga’s songs are about the beauty of Mizoram, he expresses the beauty of Mizoram, but among the beauty of Mizoram, he prefers to express the beauty of the eastern part of Mizoram. In his song ‘Hel Lai Mate Lo Zin Ve Rawh’, he invites his girlfriend to travel to his village. He talked with his girlfriend, “Pi pute sulhnu parmawi tin vulna/I fan ngai loh ram lungchimte’n ka fanpui na’ng che” (lines 3-4), (Meaning: I will take you to the land of our ancestors, the land where all kinds of flowers are blooming) (my trans.) and tell her that there are many monuments of Mizo ancestors in the eastern part of Mizoram, and he promised her when she travels to his village, he will bring her to visit these monuments. But, he thinks these are not enough,

I lo zin chuan e, kan vangkhaw bawmtu,

Nauban parmawi ber ka thliah che ang a;

I nungchang mawi leh i hmelthat vang hian,

Ka thian hluite paw’n an en duh dawn em che asin. (lines 9-12)

(Hmingthanga *Hel Lai Mate Lo Zin Ve Rawh*)

(If you visit, the flowers that cover our village,

I’ll pluck for you the most beautiful orchid;

Because of your beauty and your grace,

Even old friends will stare at you helplessly.) (my trans.)

He promised to take the most beautiful orchid in the eastern part of Mizoram. He said that his girlfriend is so beautiful that his friends will want to see her.

Unlike Saihnuna and Damhauhva, CFL Hmingthanga's poems proclaim the beauty of Mizoram, but he also talks about the beauty of Mizoram and the kindness of Mizos are not enough.

Mahse maw! Hnam dang nunzia kan chawi sang zel,

Kan Zonunmawi kan hnawl mai dawn em ni?

Rinawmna leh dikna par ang chuai;

Thlang kawrvai liante 'n min chim buai mah se,

Nghilhni ka nei long che, Zonunmawi kumtluangin (lines 15-19)

(Hmingthanga *Vul Dun Ang*)

(Meaning: But, we are promoting the culture of other cultures and rejecting the beauty of our Zo culture. Honesty and righteousness have been lost. I'll never forget *Zonunmawi* forever) (my trans.)

Mizo's life was beautiful in the past, but now they have promoted the way of life of other cultures. He said that honesty and justice are declining. CFL Hmingthanga said that he will never forget *Zonunmawi*. The less things mentioned in Saihnuna and Damhauhva's songs, but CFL Hmingthanga mentioned is about the fading of *Zonunmawi*. CFL Hmingthanga believes that Mizo's beautiful lifestyle, *tlawmngaihna*, justice, and honesty they have preserved in the past are declining mad. These thoughts led him to write a song, in his first song, he composed about the *Zonunmawi* like,

Lenrual duhte 'n hei hi i vawng zel ang,

Rinawmna leh dikna lal tir zelin;

Zonun hmasawwna ngaihtuah chung zelin,

Diknain rorel thiam ila,

Siamtu Khuanu thinlai a dam ngei ang (lines 16-20)

(Hmingthanga *Tlawmngaihna Pangpar Mawi*)

(Meaning: Friends, let us keep this – honesty and justice reign. Let us rule with justice for the development of Zo culture. So, the creator *Khuanu's* heart will be healed) (my trans.)

CFL Hmingthanga's view is that Mizo culture is being led astray by the passing of time. Therefore, he encouraged the Mizos to use their wisdom and skills to promote Mizo culture. He invited his Mizo colleagues to spend their free time well, respect the righteousness of Christian life, and maintain *tlawmngaihna*. He believed that if they did so and judged righteously, God's heart would be healed.

Nature as A Nurturer of Human Life

Nature is very important to man in all respects. Therefore they must protect and nurture nature. Man is not only a part but also a product of nature. Harmful nature can lead to many disasters and serious complications. Protecting mother nature is always wise. Humans are an integral part of nature, even when they seem to have moved away from it. Even today, when they are technologically proficient and highly self-sufficient, there is no doubt that they are still extremely dependent on nature. Nature maintains a wonderfully balanced ecosystem. Each animal and plant species has a purpose to serve, and whatever becomes redundant is erased, gradually or all at once. Every organism in the system is self-sufficient, drawing nutrients from the available resources around it.

Nature is indeed a joy for mankind in many ways. It is a source of beauty and awe, with its vast landscapes, majestic mountains, serene lakes, and vibrant colors. The sights and sounds of nature can bring us peace and tranquility, allowing us to escape from the hustle and bustle of everyday life. Nature also provides humans with a playground for outdoor activities. Whether it's hiking through the woods, swimming in the ocean, or skiing down a mountain, these activities allow man to connect with nature and engage in physical exercise, promoting both our physical and mental well-being.

Furthermore, nature provides man with essential resources for his survival. From the food he eats to the water they drink, nature sustains and nourishes them.

The biodiversity found in nature is crucial for maintaining a balanced ecosystem and preserving the delicate web of life on Earth. Nature teaches human humility and respect. It reminds them that they are just a small part of a much larger world and that they should take care of their planet and its resources. It reminds them of the importance of conservation and sustainable practices to preserve nature for future generations. Nature is a true joy of mankind. It provides humans with beauty, relaxation, inspiration, and resources for their survival. It is a reminder of human connection to the natural world and the importance of preserving and appreciating its wonders. Jill Suttie says that nature can reduce anxiety, rumination and, that nature can make people healthier in his essay, ‘How Nature Can Make You Kinder, Happier, and More Creative’ where:

Gregory Bratman, Stanford University has found evidence that nature may impact our mood. He and his colleagues randomly assigned 60 participants to a 50-minute walk in either a natural setting (oak woodlands) or an urban setting (along a four-lane road). Before and after the walk, the participants were assessed on their emotional state and on cognitive measures, such as how well they could perform tasks requiring short-term memory. Results showed that those who walked in nature experienced less anxiety, rumination (focused attention on negative aspects of oneself), and negative affect, as well as more positive emotions, in comparison to the urban walkers. They also improved their performance on the memory tasks (Suttie *para* 13).

One of the main characters of the English Romantic poet, John Keats (1795 - 1821) in his poem ‘Ode to Autumn’ describes that autumn and the sun are like close friends who discuss how to plant fruit and how to ripen crops before harvest. Ripening will lead to seed drop, setting the stage for spring flowers and the whole process to start over. He told us about bees that thought summer could last forever as they buzzed around the flowers.

Saihnuna composed many songs which contained about agriculture, and these agricultural poems exposed nature are the source of human happiness. In his song ‘Benvawn Fengin Kawltu Chawi Ila’, he composed a song about sowing rice. He

wanted the grain they sowed to grow to be a source of happiness for mankind. He said that the grain would be sold to buy clothes and to be eaten, “Chhung tin kan hlim nan thang del del la/Kan vangkhawpui sakhming tisang turin,” (lines 11-12) (Meaning: Grow for the happiness of every family and the reputation of our village) (my trans.), he wants rice to grow so that all family can be happy. He said that if they are successful in raising good rice crops, their village will be famous.

Even if it was raining and the thunder came, he wants the young men and women to take good care of their fields and then composed like “I bei zel ang eng siauva chun leh/Zua hrinhniang lunglawmna ber tur a ni,” (lines 17-18) (Meaning: Rice raising with good was the happiest thing for parents and children, let work with diligent) (my trans.). If the rice is raised with good, it was the joy of their parents and the young men and women should do their utmost to take care of them.

Damhauhva believes that nature is the source of human happiness. In his song ‘Hun A Kal Zel Thlang Zamual A Liam’, he tells of humans having farms and growing rice for their livelihood. He said that Mizo’s farming season was to fire a jhum and rainfall after the firing of the jhum. After that,

Fur khawpui fang malsawmna a kim,

Sawmfang hi hnam tin lungmuantu;

Tur ni hliap e, thangvan zawlah;

Lawm lai lungrual tuan kham turin (lines 13-16)

(Damhauhva *Hun A Kal Zel Thlang Zamual A Liam*)

(Meaning: Rice was a blessing for mankind and a peace for all nations. The Sun in the sky was cumulus so that they could rest from their work) (my trans.)

He said that the rainfall is a blessing for human beings as well as for the crops. He said that the greening of their rice is a source of joy for all cultures. He even composed about the sun shining while people were planting rice in their crops, which brought a pleasant rest to those who were working. Like Damhauhva, Rokunga, who

was posthumously honored as ‘Poet of the Century’ among the Mizos by the Mizoram Millennium Celebration Committee in 2000 (Lalthangliana 1) also wrote about Mizo farming, the Mizo youth who take turn and turn about helping one another in farming, and the happiness of their work. In the song ‘Turni Pui Kan Do Dai’, he said,

Kan thlawh-fang mual lianpui,

Zaleng lam ang her na’n,

Sirtiang kan sawn kan fawn dim e,

Hlim lai par ang kan tlan (line 25-28)

(Rokunga *Turni Pui Kan Do Dai*)

(Meaning: We happily work together with friends in the paddy field. We had a happy time) (my trans.)

Although they worked hard, the young men and women worked happily, so they did not talk about being tired or fatigued. Rokunga believed that being a Mizo was a joy. Mizos worked hard and tired, but he told his fellow Mizos to be happy because they were Mizos. In his poem ‘E Khai! Hlim Rawh U’, he advised Mizos to celebrate their Mizo identity. He wanted to work hard, fighting rain and sun, but living a happy life. He also encouraged Mizos to use their free time well.

According to the 2011 census, 67% of the Mizo populations are cultivators (*Statistical* 25). Because of this large number of farmers, their literature reflects about farming. James Dokhuma wrote about the farmers and their work in his book *Hmanlai Mizo Nunphung*,

As mentioned earlier, everyone earned their bread working in the fields, so those who could walk the fields before sunrise went to work in the fields. The young men and women who had closer friendships helped each other first. The young man went to the fields and the young women invite them to work on their fields. They often alternated between different fields. Besides men and women, women also helped other women by taking turns helping

one another in farming. Usually, those that do not have any male family members help one another and they would also persuade a certain strong young man to work with them. Sometimes even three people take turns helping one another in farming each other's fields (174) (my trans.)

In this way, they do not work in the fields on their own, with pain and difficulty, but with pleasure and enjoyment. In addition to working in the fields and living happily together, the young men and women are happier when they have a rich harvest. Rokunga composed,

Kan sawmfang hmin a eng siau e,

Vang khawpui min hnem turin;

Kumkhaw tlaitluana kan thlawh sa,

Seng ka nuam e kan sawmfang hi,

Fang ka fah tur a hmin tha,

I seng ang u bukthlamah (lines 7-12)

(Rokunga *Kan Sawmfang*)

(Meaning: I want to harvest the rice that we have been raising for the year to satisfy the villagers. The paddy is very good, so let us harvest them in our jhoom house) (my trans.)

Their rice was in a harvest season, and the whole village were happy. He composed a song about his desire to reap happily. Like Rokunga, Damhauhva looked at their rice, which brought him happiness. He believed that the living as well as the dead were happy, and he even asked them to look at it from the grave.

Sawmfang eng siau e riang kan lawmna,

Rih tlangpuia mal tin kim chuan;

Ka senmei khu lo thlir ang che,

Van ram chhum tlang lian iang ang che (line 21-24)

(Damhauhva *Hun A Kal Zel Thlang Zamual A Liam*)

(Meaning: Our rice is ripe for the happiness of the poor like us. Let the dead look upon the smoke of our fire, and let it be as great clouds) (my trans.)

Damhauhva's songs are about his happiness due to his farming and crops. His other songs also include plowing, burning, and sowing rice, even harvesting rice. Damhauhva's songs often portray nature as the source of human happiness, and in his songs on agriculture, he often mentions nature as the source of human happiness, "Sawm fang eng siau e riang kan lawmna," (Meaning: The ripen rice is the happiness of the poor like us) (my trans.) (Damhauhva *Hun A Kal Zel Thlang Zamual A Liam*) he said rice in harvest season brings human happiness. That besides the threshing of the rice brings men joy, their further joy is at the harvest:

Kan lawmna ni a thleng ta e,

Tlang tin mual tin hruih zawlah hian;

Malsawm fangrawng kan au ve,

Khai diar leng der der;

I mawi mang e zozam par leh Liantuail thliah,

Chhuahtlang zalam thuama zun chhawl kan thuaina nen. (lines 13-18)

(Damhauhva *Kan Sawmfang A Eng Siau E*)

(Meaning: The day of our happiness is come. We harvested the paddy on Hruih zawl on every hill and every mountain. Amaranthus flowers indicated to me by Liantuail on the road of their field are so beautiful) (my trans.)

The harvest season is the greatest joy for mankind. When the harvest time came, Damhauhva called out to the blesser so that they could receive the blessing of rice and edible arum bulbs. Liantuail (symbol of girl) indicated him by placing *Zamzo* (Amaranthus) flower, which made him happier.

Nature As A Teacher

The most important lesson that humans learn from nature is how to live. It can be said that nature is the teacher because it reveals various secrets of life. In the *Preface to the Lyric Ballads*, William Wordsworth argues that “Poetry is the image of man and nature” (9). General examination of the meaning of nature in romantic poetry. Nature tells man about the cycle of life from birth and beginning, growth and development, death and end, rebirth and renewal. Nature teaches man how strong life is and how fragile life is.

Clouds fly, birds fly, streams flow, flowers bloom, wind blows, stars twinkle, sunrise, full moon, ripples, high hills, falling leaves; different forms of beauty connect people with nature. Liandala looks to nature to hear the music of humanity. He believes that man can draw lessons from nature to build himself up if he brings anything. Nature can be a perfect human educator in many of her poems. In the poem ‘Zoram Nuam’, Liandala says that the sun rises in the east, and the hills and valleys are beautiful in the morning. Plants start to sprout and bloom, and birds and bees fly around the flowers for free juice. The cicadas chirped in the trees with the gentle breeze blowing. He asked humans to sing and praise the most beautiful Mizoram - “Let all the human beings sing/Like other creatures of life/To praise the beauty of Mizoram,” (lines 10-12) (trans. by Laldinmawia). Another Mizo poet PS Chawngthu said that the day is passing and the night is coming, which brings happiness to man. He wrote in his poem ‘Thal Favang Ni’ that the monsoon season is ending and the spring season is coming and, the spring season is bringing happiness to mankind.

Tuan ni a her liam kawltuchawi kan ban,

Zaleng tin lawmah khua lo thiang;

Fur khua a her liam a khua lo thalin,

Hlim ni arawn thlen kan tlanga ’n (lines 1-4)

(Chawngthu *Thal Favang Ni*)

(Meaning: The workday ends and we put down our tools. The day is clear to everyone's delight. Monsoon is over and spring has started, which brings joy to all in the community) (my trans.)

He said that the change in time has made human life happier. In his 1956 poem 'Kan Dam Chhung Ni', he said that while God wants his fellow human beings to enjoy the short life he has created, he said that it is necessary to use the short life wisely. God is the one who teaches man how to live so that he can learn how to use his life.

Tell us how to count the days of our lives,

To have a heart of wisdom;

To learn how to do what you want,

Bless me with every blessing (lines 5-8)

(Chawngthu *Kan Dam Chhung Ni*)

In this song, he invited God to guide his life and teach him to have a good and righteous life. He said that for him, God is the best guide in life. C. Lalkhawliana, another Mizo poet, in his poem 'Siamtu Remruat', said that nature is created by God. Whereas human beings, made in their image, often criticize God's creation, and why? he asked the question. He said, "Engkim Siamtu remruata'n/Nungin kan che mai a lo ni!" (Lalkhawliana *Siamtu Remruat*) (Meaning: We are acting according to the Creator's plan!) (my trans.). He said that nature and human beings are living and moving according to their Creator's creation. He does not talk about the use of nature or the guidance of nature. He says that all nature lives and lives according to the way its Creator created it.

Rokunga, one of the famous Mizo poet wrote in his song 'Lei Mite Hun Bi An Chhiar E' that there are many stars in the sky, each of which follows its path. He saw them as if they were happy and joyful, and wondered if their Creator had always ordained them to be so. He loved the beautiful stars, and he felt that they were

counting the time for mankind. Although they did not speak like humans, he felt that they were making promises to humans by their behavior.

Aw, en chim loh, thlir ninawm lo,

Lei rawngbawla her liaiin,

Lei mite hun bi an chhiar e;

Au rawl reng awm si lovin,

Biahthu tinkim min lo hlan (lines 6-10)

(Rokunga *Lei Mite Hun Bi An Chhiar E*)

(Meaning: Oh, precious, mesmerizing beauty, while men work, they count the time of the men. Without a word, they gave me a promise) (my trans.)

Like Rokunga, V. Thangzama, a famous Mizo poet, in his song ‘Tho la, Ding Ta Che’, uses nature as an example, wherein the stars in the night sky follow their own given paths and that even in a matter of a day, things can turn around. The Mizo ancestors believe that good fortunes could be gained by a person who has formerly been exposed to the harsh reality of the world and vice versa. Life as we have come to know can turn around. He uses this example to inspire his fellow Mizo people as the world that has come to be is a change. What once was a war-affected land has morphed into a peaceful area and the poet urges the Mizo people to move forward with their lives. Just as the stars follow their paths where they are met with change that awaits them, the Mizos should also follow their paths, and this will lead them to a destination of good fortune.

In Saihnuna’s song, ‘Zan Khua A Rei Ta, Ṭin Zai I Rel Ang U’, he said that when the night is late, the moon and the stars pass away, and it is time to go home. In addition to the fact that the night is late and the moon and stars are passing away, it is time to go home. In this song ‘Zan Khua A Rei Ta, Ṭin Zai I Rel Ang U’ he also talks about how man uses time as a life controller, “A lo thleng ta, lungduh lenrual kan ṭhenna/Hun kal zel hian lenrual lungduh/Sam ang inṭhen a lo hnai ta e,” (lines 8-10) (Meaning: The time has come for us to part with our dearest friends. The passage of

time has led to the separation of friends) (my trans.). He said that the time was coming when mankind would be separated. He wrote in his song that time is the ruler of mankind.

Saihnuna said that even the dead use nature, the dead plug saron flowers and they sing happily, in his song ‘Thihna Jordan Kamah Lungngaiin Thla A Zar’, he composed about heaven, “Tah chuan Lal nunnem par tlanin zai an sa/Bang lovin Saron par an thliak,” (lines 14-15) (Meaning: There they drink the nectar of the Lord’s flower, endlessly they pluck the Saron flower) (my trans.), the souls of the dead have tasted the love of the Lord Jesus, and plug the Saron flower. In this song, he use ‘Saron’ (nature) as a symbol of God’s loving of humans. Human is faced with difficulties and misfortunes, sorrows and griefs in their life, and when Damhauhva faces such difficult times in his life, he seeks an escape. Damhauhva was suffering from great sorrow and grief because of death. He asked *Vahui* (a wood pigeon) to call back the dead whom he wanted to see. In his song ‘Zan A Tlaiin Siang A Lawi Lo Ve’,

Zan a tlaiin siang a lawi lo ve,

Min koh thiamtu awm tak ang maw;

Thlafam mual liam tawh hnu,

Huiva leng, aw min koh rawh. (lines 1-4)

(Meaning: He did not come back at home though it is late. Is there anyone who can call the dead back? Precious fowl, do call him for me) (my trans.)

There is an ‘allusion’ in this song. Abrams and Harpham defines ‘allusion’ as, “a passing reference, without explicit identification, to a literary or historical person, place, or event, or another literary work or passage” (13). Damhauhva’s ‘*Huiva leng, aw min koh rawh*’ is probably taken from the Mizo folk narrative ‘Zawlpala leh Tualvungi’. In the story ‘Zawlpala leh Tualvungi’, Zawlpala and Tualvungi are a couple. However, *Vai lal* (foreign chief) Phunṭiha married Tualvungi because of Zawlpala’s lie. Zawlpala’s heart was filled with love for Tualvungi, he visited her in their village. Phunṭiha added poison to Zawlpala’s drink. Zawlpala died after

returning to his village. They searched for various animals to call Tualvungi, but in the end, they chose *Vahui* (Pigeon). *Vahui* (Pigeon) called Tualvungi. Damhauhva and many other Mizo poets have used it in their songs. ‘Vahui’ (Pigeon) is described as a caller, asked to act as a representative to those they love (Thanmawia. *Mizo* 70-82).

His song ‘Rih Lipui Khi Thlafam Leng Kaina’ also shows that nature (water) is drunk by humans. In the old Mizo religion, they believed that the souls of all dead people go to the ‘Rih dil’ (Rih Lake). This belief is based on one of the Mizo folk narratives. RL Thanmawia wrote that this belief in his book titled ‘Mizo Hnahthlak Thawnthu Vol 1’,

In the old days, the Mizo hunters would often go to Rih dil for hunting. Once upon a time, a group of friends built a camp on the banks of Rih dil and spent the night there. When the night began to start, they heard sounds of people walking and talking. One of the hunters heard his wife’s voice and was surprised. He caught what he thought was his wife, but she said she could no longer be held back. She turned into a *dumde* (firefly) and flew away from her husband. The next day, when the sun rose, the man rushed home. His wife was indeed dead, and he was able to reach just in time for her wake.

He checked his wife’s words to see if they were true. From then on, the sound they heard on the shore of Rih dil was considered to be the voice of their mother’s soul, the voice of the dead who went to *Mitthi khua* (dead place) (107-111) (my trans.)

This is taken from Mizo folk narratives, from which, “They believe that all the dead pass through Rih dil, so a kind of plant around Rih dil is called ‘Mitthi pal’,” (108). RL Thanmawia wrote. James Dokhuma also said,

Whenever a person dies, his soul goes up the bedpost and down the barn frame. Then they went to the *char lam* and from the *char lamliang* (beam) to Rih li. Rih dil {situated at Burma (Myanmar)} is a place where the spirits of the dead must go. Therefore, ‘*thi*’ or death is also referred to in songs as ‘Passing over the Rih hills’ and ‘Crossing the Rih’ (54) (my trans.)

Therefore, the Mizo ancestors believed that their souls must go to Rih lake. Therefore, the songs about death are ‘*Rih sang kai*’, ‘*Rih sang mual liam*’, ‘*Rih tlang mual liam*’ and, Rih lake is used to describe death. As all the souls of a dead person go to Rih dil, Damhauhva portrays all the people drinking *Fiara tui*, and no one does not drink it.

I rau thla hnam tin ruang an bualna,

An chantir e, hmatiang siktui;

Fiara tui nem diai,

Dawn lo zaleng reng hi an awm lo ve.

(Damhauhva *Rih Lipui Khi Thlafam Leng Kaina*)

(In the tranquil waters of the Rih lake,

Wandering spirits find their sacred path;

Imbibing the mystical *Fiara tui*,

Each soul embraces ethereal tranquility) (my trans.)

Damhauhva’s song ‘*Thlafam Dairial Chang Hnu Vul Lai Kan Rel Ni Hian*’ is a song in which he uses nature to remember his beloved dead one. He said the stone was used not only by him but also by those who had lost their beloved due to death.

Fam tana kan theih tawh chi tin hnam tin rengte ’n,

Dawnlung zawl mawitu suanglungpui an rem hian,

A chun leh zua min hnem thei tak ang maw,

A sakhming chuang te hian (lines 9-12)

(Meaning: Can we be comforted by the gravestones and the names on the gravestones that each nation can do for the dead?) (my trans.)

In his song, CFL Hmingthanga and his girlfriend use nature to vow their wedding, when their promised wedding time came, he went to his girlfriend's village. He and his girlfriend use nature effectively.

Sikni ianga khel lote 'n maw! Hun leh ni kan tiam vawng zelin,

Chun leh zuate 'n min tuahrem a;

Run hmuna nang kan len dun ve hun chuan maw,

Silhpuan nem zawnin ka tanga bahsam chul leng siau siauin,

Tawnmang ram nuama chen thlengin ka pawm na 'ng che. (lines 1-5)

(Hmingthanga *Mitthlaa Lang Hlimthla*)

(Meaning: As the winter days appear at their time, I remember our promises; our parents made marital arrangements with you; when we live together under one roof, under one cover, stroking strands of your hair, I will hold you until your pass off to the land of dreams) (my trans.)

Water has a great importance in Mizo's life. In addition to drinking and daily necessities, it is also used for 'sa ui tan'. After the war between Mizo lal Vanhnuaailiana and Sukte, in 1867, 'sa ui tan' was made. The agreements made between them, one of their agreement is "Run tui a lehluan hma loh chuan indo loh tur," (Zawla 227). This means that they should not go to war unless the Run river flows backwards, from this it can be seen they used river flows back as a kind of agreement, because it will never happened. In this way, the Mizo ancestors used to say that they would be faithful to the river until it flowed back. It seems that CFL Hmingthanga also used this oath of allegiance. In his song 'Intawng Leh Ngei Ang Aw', he also wrote, "Siktui luankir hma loh chuan rinawmin awm reng nang e," (line 17) (Meaning: Until the river flows back, I will be faithful to you) (my trans.). In this song, he uses nature (water) to pledge his loyalty to his girlfriend. He says he will be faithful to his girlfriend until the river flows back, using nature as a guide in their lives.

Not only does CFL Hmingthanga use nature as a means of pledging allegiance to his loved ones, but he also frequently invites nature to bear witness to their love for each other. In his song ‘Zawlaidi’, he tells how he and his girlfriend are separated from each other. He said that he loved his girlfriend very much, and he believed that his girlfriend used ‘zawlaidi’ on him. In the second verse of this song, CFL Hmingthanga said,

Zan khua lo tlai hian suihlunglen a zual,

Romei a lo zam, in vangkhawpui hliapin;

Van dum pawl riai leh siar eng hming khian,

Min tiam nawn leh rawh i hmangaihna. (lines 9-12)

(Hmingthanga Zawlaidi)

(Meaning: As the night draws late, my loneliness deepens, the haze covered your village; Promise me again with love through the name of the star and blue sky) (my trans.)

Night fell and haze covered his girlfriend’s village, he had a great longing. Nature’s behavior increased his longing; Then he asked his beloved to promise him again in the name of the stars and the blue sky. Here’s how CFL Hmingthanga makes the most of nature. In another song, he promises to be faithful until the water flows back; in this song, he wants his girlfriend to promise him love in the name of nature.

CFL Hmingthanga’s poems also show that nature is the guide of his life and that he adapts to nature. In his song ‘Simeikhu’, he writes about a comet. He is very sad because of his and his girlfriend’s leave. That made him even more upset, the comet is in the sky; then personifies the comet as,

Zankhua a rei ta, thlir lai ka bang na’ng che,

Lanu chhai val zawng paw’n ñin zai an rel ta si;

Siamtu chawiin i mawina zual zel se,

Intawn leh hma chuan e, damte'n aw mangtha le (lines 14-17)

(Hmingthanga *Simeikhu*)

(Meaning: The night draws late, still I can't stop looking at you, the lads courting the other lasses also have gone home. May you become more beautiful under the guidance of the Creator. Goodbye, be well, until we see again) (my trans.)

In Mizo Customary Law, there is 'thuum' (dowry) and it was divided into two categories. 'Laksawn theih thuum' (movable dowry) includes clothing, household items and movable outdoor items. (*The 21*). CFL Hmingthanga's song 'Tiam Tlat E' is about these dowry. He says, "Silhpuan zial leh tahpuan bu thuum tin phur kimin/'Tiam tlat e' tia a chhampui val tawnah/Zan tlai bawhar iangin a lawi ve ta," (line 7-9) (Meaning: She entered her bridegroom's house with clothes and woven clothes) (my trans.). In this song the 'silhpuan' (clothes) and 'tahpuan' (woven clothes) are mentioned and they are man-made kinds. CFL Hmingthanga's song also shows that these natures are used by humans to dowry materials at their weddings.

CFL Hmingthanga was devastated by death and lived a lonely life. When he was in such a lonely and sad mood, he wanted to use nature. In his song 'CTei-2', he tells them that he sent the moon and stars to make a gift to his dead beloved Cte-i. It can be seen that he tries to utilize nature.

Thlafam zun leng ngai hian kei zawng banzai ka rel thei lo,

Par ang ka lawm lai Mate tapin ka zawng zel che;

Chung chhawrthlapui, siar leng zawng te,

Ka rawn tir e nang ngaihna biahthu hlir turin (lines 1-4)

(Hmingthanga *CTei-2*)

(Meaning: I can't stop longing for the one that passed; Mate, my delighted like a flower, I'm looking for you with tears. I've sent the moon and stars to tell you that I miss you) (my trans.)

Admirers of Nature

Poets in different eras and countries have different conceptions of nature. Treating nature and celebrating its various aspects is the main concern of poets in general. The English romantic poets had a deep love for the sights and sounds of nature, some even going so far as to find a kinship between nature and man. For William Wordsworth, PB Shelley, and John Keats, nature was a friend, a philosopher, and a guide. They are true nature lovers and admirers of nature. According to them, nature functions as a source of inspiration. Nature acts as a source of happiness and is the best guide for man to live a happy life.

Among the three poets – Saihnuna, Damhauhva, and CFL Hmingthanga, only one poet CFL Hmingthanga was an admirer of nature. In CFL Hmingthanga's songs, he placed nature in a high stature. He invited his girlfriend to visit his village. He said that Mizoram's beauty cannot be described in words. It was such a famous place that his girlfriend wanted to see it and invited her to travel to their village. When his girlfriend traveled to his village, he promised to take her to these places during the school holidays. In CFL Hmingthanga's songs, love has played an important role. H. Lalawmpuia wrote that CFL Hmingthanga's songs on love are very high,

In 99 of the 127 songs in CFL, the word 'love' as a noun is mentioned 169 times, the word 'love' as a verb alone is mentioned 129 times and the word 'lover' is mentioned 13 times. Thus, in CFL Hmingthanga's 127 poems, 'love' and its related terms are mentioned 311 times. Every verse and line of his poems is filled with love. There are 16 songs with the theme 'love' (Lalawmpuia 106). (my trans.)

As Lalawmpuia said CFL Hmingthanga placed love in a high stature. Nature is what comes to mind when he writes these songs about love and when he talks about love. While he puts 'love' highly, the word love is followed by nature – 'flower'. In his use of the word 'love', the word 'flower' followed 28 times. So, it can be understood that he place equal importance to love and nature. He believes that 'flowers' can express the beauty and character of love, so he often uses 'love' and 'flowers' together in his poems. CFL Hmingthanga's poems are often used to describe the happiest and most beautiful moments in human life. For example, 'lenlai

par' and 'dam lai par' are used three times each; *Mizo nun zemawi* (Mizo's beautiful way of life) is also described as 'Zonunmawi par ang', 'Zonun parah', 'Tlawmngaihna pangpar mawi'; He also called 'Vanglai par' and 'Hlimlai par'. He used 'flowers' in nature as an explanation of man's good and bad times. These things show that CFL Hmingthanga has put nature on a high status.

As mentioned above, CFL Hmingthanga values nature. In one of his songs, 'Hel Lai Mate Lo Zin Ve Rawh Aw', he couldn't expect to invite his girlfriend out for love, but he tried to invite her out through the nature of the village. "Pi leh pu sulhnu parmawi tin vulna/I fan ngai loh ram lungchimte'n ka fanpui na'ng che" (lines 2-4) (Meaning: The beautiful land of your ancestors, where all the flowers are bloomed/I'll bring you in the land you have never visited) (my trans.). That's not enough (see page 94), even if he couldn't invite his girlfriend to travel to his village because of that love, he believed he can invite her through nature. When his girlfriend visits his village and sees the beauty of the eastern part of Mizoram', he says, "I thlir bang lo'ng e, lam ang let thei hian ka ring lo che" (line 16) (Meaning: You can't stop looking, I think you can't go home) (my trans.). He said he didn't believe his girlfriend can't go back to her village. CFL Hmingthanga's songs show his abandonment of nature. Born and raised in the eastern of Mizoram, he often spoke proudly of the beauty of the east.

CFL Hmingthanga also often declares his love of the moon in his songs, and he not only loves it, but uses it effectively. In his song 'Chhuahtlang Hmun Hlui', he waits for his girlfriend to come out in the moonlight. He saw his girlfriend out in the moonlight, and he was seen taking advantage of the moonlight and following her.

Chun leh zua run in chhungah biahthu hril a rem si lo,

Zantiang chhawrthla eng hnuaiah duhte'n aw ka lo nghak che;

Aw ka di nang ngaih vang hian i liamna lamtluang chhuiin,

Hmangaih ber ka tawng ta che, chhawrthlapui eng hnuaiah. (lines 1-4)

(Hmingthanga *Chhuahtlang Hmun Hlui*)

(Meaning: In the house of parents, love words cannot be spoken, I am waiting for you under the moonlight of the night. Oh my love, I come to you because I miss you, tracing the steps you've taken, I have found you my beloved under the beautiful moonlight) (my trans.)

CFL Hmingthanga mention a lot about the moon, and he knows the beauty of the moon. In one of his songs, 'Luah Loh LD Hmeltha', he says, "Fur khaw thieng chhawrthlapui i iang e," (Meaning: You look like a beautiful moonlight in the clear sky of monsoon) (my trans.). He thinks nature (the moon) and his girlfriend are equally beautiful.

In his other song 'Pangpar Thi', he uses the moonlight effectively and looks at the moon while they are living together in love, and composed "*Chhawrthlapui eng hnuaiah nang nen hmangaih par kan tlan dun a/Hmatiang hun tur reng dawn lo hian lungchim tea buan ang inpawmin,*" (lines 11-12) (Meaning: I shared love with you in the moonlight, hugging each other without thinking about the future) (my trans.). When he and his beloved were in love under the moonlight, they didn't think about anything else. CFL-a life's happiness is under the moonlight, which shows that he abandoned nature. In addition to this song, 'Hmangaihna Rose Par', "*Lungchimte'n chhawrthla eng riai hnuaiah/Then loh thu kan tiam dun lai khan*" (lines 13-14) (Meaning: When we promised not to separate under the moonlight) (my trans.), he says that they promised to be faithful under the moonlight. For him, the moonlight is very helpful, and the moonlight is always the most memorable time he spends with his lover.

In his song 'Chhuak Lo Zaw Se Vawin Ni Chu', Vankhama believes that nature is powerful. Darchuailova Renthlei even said about Vankhama,

Vankhama is one of the worshippers of nature', as we have already said, let us look at his attitude in this regard:

Thlang tlai zamual i liam dawn maw;

Mualpui nuar lang kal lai kham rawh

In this song, he is not only talking to the ruler of mankind but also to the god. If he can make nature a supernatural being in this way, then nature will be his god, right? In this manner, he asks nature to stop his beloved who is going to leave their village and asks nature to change his fate. (81-82) (my trans.)

As Renthlei argues, Vankhama always talks about nature in his song. Sometimes he thinks of nature as being able to change the passage of time. Like Vankhama, CFL Hmingthanga's poems also highlight nature, and among nature, he highlights the sun. In his song 'Ka Di Tawn Hun Tur', he asks nature (the sun) to turn around and help him find his girlfriend.

Chhun ni her liam la, kumpui sul vei rawh,

Hun leh ni chhiara ka di tawn hun tur,

Her chhuak thuai thuai se,

Ka suihlung dumtu ka tawng leh mahna. (lines 5-8)

(Hmingthanga *Ka Di Tawn Hun Tur*)

(Meaning: Let the day and the year pass away, I am counting the day to see again my love. So, when the year passes, I will see my love) (my trans.)

CFL Hmingthanga's other songs also placed nature on a high status, especially when he placed flowers in a high status. CFL Hmingthanga's poem 'Lucy Pangpar Huan' is also a nature song. In the third verse of this song,

Zaleng hringmi iangin in buai ve ngai si lo,

Parze hran mah ni u, ka hai chuang lo;

Suihlung rualte 'n Siamtu duang anga lungawiin,

In vanglai ni lo her liam turah pawh (lines 13-16)

(Hmingthanga *Lucy Pangpar Huan*)

(Meaning: You don't have to worry like humans, you are happy with the way the Creator made you, and you can be happy when your youth is about to pass) (my trans.)

Flowers are different, but they are not disturbed like humans. He said that no one lives a life of greed and others. He feels that they are so satisfied with the way their creator made them that their blooming season is about to pass. In this song, CFL Hmingthanga considers nature to be very high, but human life is low, and human life is a world of trouble. In Zirsangzela Hnamte's song 'Phengphe Nunnem', he composed,

Phengphe nun nem leh zaidam.

Vah khuai, tho leh hmiripa'n;

Par zu dawn za thlir changin,

Hringnun hi ka tahpui thin. (lines 13-16)

(Meaning: The tender and meek butterfly, Seeing them feeding merrily with their fellow flies and insects, I would cry for the human world) (my trans.)

As he says, CFL Hmingthanga's songs show that nature is happy with the way their Creator rules them, while human beings are not happy. He said that they lived in confusion.

CFL Hmingthanga's songs are characterized by the fact that time is often portrayed as a separator of mankind. In his song 'Mahriak Lunglen', he said, "Kumpui sul a lo in her hian/Ka thai thenna kaw l a lo her chhuak," (lines 1-2) (Meaning: The year passing away brings for me the time of separation from my beloved wife) (my trans.). He portrays time as a ruler over man, a divider of mankind. This shows that he considered time as a ruler over mankind. In another of his songs, 'Ka Thian Ngaihawm', he says, "Turnipui chhak lenkawlah mawite'n a lo her chhuak a/Ka thian duhtak then ni maw lo ni!," (lines 1-2) (Meaning: The sun is beautifully risen from the east, but this brings me to separate from my friend) (my trans.). He said the sunrise marked the time of his separation from his friend.

Nature as a Source of Imagery and Emotions

During the 18th century, the meaning of literature changed from ‘polite learning’ to ‘imaginative writings’ (Day 157). Garry Day also continued to say that it (imagery) was only after 1750 that the imagination began to occupy a central place in thinking about literature. Anjani Kumar said that,

Imagination is derived from Latin *Imagatio*, which was a late substitute for *phantasia* (a simple translation of the Greek from which fancy is derived). The two terms with their derivatives, long appeared as synonyms designating the image-receiving or image-forming faculty or process. (Ray 51)

Sheffield calls it ‘fancy’ and subordinates it to both reason and judgement: ‘without judgement fancy is mad; Fancy is but the feather of the pen; Reason is that substantial useful party. Which gains the head, while the other wins the heart. (Sigword 13) IA Richards, in his book *Principles of Literary Criticism*, said, “There is nothing peculiarly mysterious about imagination. It is no more marvelous than any other of the ways of the mind”. (Richards 191). The three Mizo poets present life as illusory and visionary but beautiful and interesting. The image is symbolic, as in works of art. It helps the reader visualize the author’s work. Ijeoma writes:

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

Christian songs, especially those of Mizo Christian songs are rich in poetic imagery. Most of the Mizo Christian poets described their imagination of heaven. Lalzama says “The hymns reveal the Biblical truths which are quite different from the traditional belief of the Mizo. Their views on life after death and world of life, mode of thinking and imagination in various ways of life were completely changed in the new religion” (222). Mizo hymn composers emphasized the grandeur and joy of heaven, the eternal home of the faithful. With the greatest possible joy or with the

most beautiful of the earth they see or see, poets assimilate the sky. They often claim that life is full of joy and happiness in the heavenly home that cannot be expressed in words or human voices, and that beauty and comfort are unmatched by life on earth. soil. On the other hand, worldly life is very short and full of suffering, sorrow, hatred, suffering, etc.

John Milton described Heaven in his epic poem *Paradise Lost* as a place of eternal bliss and purity, where God and the angels reside. In his depiction, Heaven is full of light, music, and beauty, where there is no pain, suffering, or death. It is a place where souls are reunited with their loved ones and where the righteous are rewarded for their good deeds. Milton's vision of Heaven was heavily influenced by Christian beliefs and traditions. It can be implicated that the term 'imagery' is used frequently in Mizo folk songs. However, because the people of that era had a vague belief in the newly introduced religion, resulting in a poor belief and vision of the afterlife, this earlier Mizo poetry tended to convey a façade of images. Examining their visual representations of the pictures they desire, let's try to find an explanation for these imaginations via illustrations in their poetry. There isn't much to say about the afterlife in the thinking of the early Mizo people. It is their solitary belief that their spirits travel after death to the top of a hill, where the country of the dead awaits on the other side of the hill. These charges were most likely the result of a cultural superstition, and many were distrustful of them. "Lurhpui a sang khi e, khua tin thlir nan a tha/A chhipah chuang i la, fam ka ngaih khua lang maw?" (Thanmawia 13) (Meaning: Lurh tlang is a high mountain and a good view. If I look from the top of the mountain, can I see the city of the dead where my dead loved ones reside?) (my trans.)

Nonetheless, their dreams have not been realized. They would only beg to wonder if the departed souls who have reached the 'Mitthi khua' (Land of Dead) would be in sight, still being suspicious of the presence of 'Paradise', "Thlohmu leng der der e, a khi thangvan sangah/Hnuaiah lo tum teh la, ngaih zawng khua fang che maw?"(13) (Meaning: Eagle, soar high in the sky, come back, do you visit all the villages where our loved ones live?) (my trans.). In the preceding words, the poet explains that one would have been eager to query the eagle in the sky if it had come across the location where their departed beloved dwelt, meaning that these folks are

still extremely simple-minded and have no expectation of the afterlife. Then composes a lament poetry,

Ka nu tap tuk hlah law

Zankhua hrui ang a sei e

Kei ni riak kan fam lo

Mi lai an fam zo ve (156)

(Meaning: My mother, don't cry, the night is long. We are not the only ones who died, other person are all dead) (my trans.)

They become indifferent to alleviating the family's agony and sadness due to their lack of optimism that the departed would end up in paradise. Everyone is bound to die someday. Man must not let ourselves be held by sorrow and grief over a lost soul forever were the only words of consolation spoken. Due to pagan beliefs, their (Mizo) knowledge of the afterlife is quite vague compared to other religions. "Is there a possibility of a land of immortals? Seeing that this land offers only death to the weak?" they question themselves because of their misfortunes and despair.

Thi lovi khua awm maw

Fam lovin khua awm maw

Lai a suanglungpui e

Fam lo ten awm na ngai (156)

(Meaning: Will there be a city without the dead? I think the rock in the center of the village is the only one that is not dead and intact) (my trans.)

That being the case, R.L. Thanmawia postulates the limited awareness of the earlier generations,

In the olden days, the people were unenlightened of a world beyond their territory, and this spawns a shut-in perception in the aspects of many of their poems. They are unable to induce literary works such as idioms and folksongs relating to a foreign or a domain beyond that of their knowledge (10).

The arrival of Christianity in 1894 brought about a significant transformation in the mindset of the people, causing them to reevaluate their former pagan beliefs and embrace Christian values. This shift led to the adoption of certain principles, replacing the desire for 'Pialral' (referred to as paradise) with the aspiration to attain Heaven. Similarly, those who previously sought 'Pialral' through 'thangchhuah' (exaltation) can now find hope in Salvation as a means to reach Heaven. By placing their trust in Jesus, they can overcome the fear of death and find comfort in their newfound faith. Furthermore, alongside the recently introduced principles of Christianity, individuals have begun comprehending the concept of anticipating the rewards of Heaven, as opposed to the uncertain and inconsistent myths surrounding *Pialral* or the Land of the Immortals. This understanding has also led to a fresh outlook in numerous literary creations, giving rise to the Mizos' unique creation of Gospel poems known as 'Lengkhawm zai' in the latter part of 1919. These poems were inspired by the heavenly fantasy and, ultimately, the Christian faith.

Delving deeper into the essence of the poems created by Mizo composers in the 1920s, it can trace their origins back to the Gospel Revival that took place in Mizoram in 1919. This significant event gave birth to a new genre of songs called 'Mizo Lengkhawm Zai', which incorporated authentic Mizo poetic words and reflected the rich cultural and philosophical aspects of the Mizo people. Before this, English songs were translated into the Mizo language, but the melodies did not align well with the Mizo culture and were not suitable for singing in churches. The Revival of 1919 sparked new ideas among prominent songwriters and lyricists such as Patea, C.Z. Huala, R.L. Kamlala, and others. They composed original poems that beautifully captured the Mizo culture and philosophy, creating a remarkable collection of imagery. One of the pioneering Mizo composers, Patea, expressed his imagination of heaven in his poem 'Hmanah Mosian Kanan A Thlir A' :

Lung tileng tlang ka ngai em a ni,

Lal nan a mawi reng e, chu ram chu,

Tah chuan hnehtu Beramno Lal a thu a,

A sirah lalna parin a bawm. (lines 13-16) (Manvela 101)

(Meaning: I miss the wistful mountain, it is a good place for a kingdom. There sits the conquering Lamb, with a royal flower beside him) (my trans.)

which represents a Mizo perception of Heaven. He conjures up an image of Heaven as a serene hilltop, where Jesus is discovered amidst a beautiful array of flowers. This captivating scene is then transformed into a poetic masterpiece.

The Revival of 1919 paved a groundbreaking way for their fellow human beings to uncover their prophecy of Heaven and its constituents. The evolution of their faith regarding the hereafter has been recognized and significantly amplified. Their understanding of the divine scriptures is on par with that of renowned Christian composers from foreign lands. The song composers in Mizo often depict the beauty of nature in their songs, and one of the recurring themes is the admiration for Heaven. Heaven is considered a symbol of all the beautiful elements of nature in Mizoram. The appreciation for Heaven is deeply rooted in the love and respect for the diverse natural landscape found in Mizoram. Saihnuna also imagined Heaven in Mizo's imagination. He thought Heaven was a place where all kinds of flowers bloom.

Aw ka ngai par tin vulna ram nuam,

Chul lo tur Lal nunnema siamah chuan;

Min hruai ve la aw min kai rawh,

Tah lai min hnem rawh (lines 9-12)

(Saihnuna *He Lei Hi Chatuan Ram A Tling Lo*)

(Meaning: Oh, I miss the beautiful land of flowers, which was made for everlasting by Lord; O Lord, lead me and comfort me) (my trans.)

RL Thanmawia wrote about *Romei* as follows:

In ancient times, Mizo chiefs used to collect the bones of their families and keep them safe. They are very fond of it, and to gather their bones, they burn the corpse of their loved ones in the coffins, leaving behind just their bones.

They called the haze, like the smoke that came from the burning of the corpse ‘Romei’ (Thanmawia, *Hla* 153) (my trans.).

The Bible’s view of the coming of the Lord Jesus is written in Matthew 24:30, “And then shall appear the sign of the Son of man in heaven: and then shall all the tribes of the earth mourn, and they shall see the Son of man coming in the clouds of heaven with power and great glory,”. Because of this, ‘Romei’ is often associated with death in their songs, especially in their imagination of heaven. Saihnuna’s songs are also about nature.

Han thlir teh u romei zam karah hian,

An lenna Zion tlangah khian;

Tual an leng e lungrual takin,

An ngai lo ve, chul hnu he lei ram hi (lines 1-4)

(Saihnuna *Han Thlir Teh U Romei Zam Karah Hian*)

(Meaning: Look at Heaven amidst the middle of Haze. They walked happily there, never thinking of this world) (my trans.)

Saihnuna believes heaven can be seen in the middle of the haze, where the spirits of the dead live happily. They don’t care and miss about this world and their family. Saihnuna calls heaven ‘*Ram hring nghial hmun*’ (The green pasture) (64), ‘*Zion tlang*’ (Mount Zion) (65) and ‘*Immanuel ram*’ (the land of Immanuel) (67). So, it can be seen that Saihnuna imagines Heaven as a place where all loving creatures live happily. Heaven is full of nature – flowers, birds, animals, trees, and the spirits of the dead live happily. Saihnuna also imagines Heaven as a green pasture and sometimes imagines it as a mount.

Damhauhva’s imagination also reflects nature. After the Mizos converted to Christianity, they left the idea of *Pialral* and thought of Heaven. They say that believing in Jesus Christ (Jesus answered, “I am the way and the truth and the life. No one comes to the Father except through me) (John 14:6) is enough to reach heaven.

Therefore, they imagined the birthplace and time of Jesus Christ, but there was a different in their imagined. Damhauhva composed,

Kanaan tlai tla romeiin a bawm,

Davida thlah Chhandamtu Lal pian hun;

Kum sul vei changin a thar leh ta,

Lung tileng hrin nau ang a channa. (lines 1-4)

(Damhauhva *Kanaan Tlai Tla Romeiin A Bawm*)

(Meaning: When the Savior of David's descendant was born, the sunset in Canaan was covered by haze. The Lord Jesus' incarnation made me longing when the years passed by) (my trans.)

He looked at Canaan through the Mizo perspective. In Mizoram, the mist was to gather in the winter, in this way, Damhauhva believed that in Canaan also, the mist will gather in the winter. Christmas is celebrated on December 25th. Damhauhva saw this in his imagination and believed that nature should exist in Canaan as it does in Mizoram. So, Damhauhva believed that the mist would be gathered at the time of the birth of Jesus Christ.

Damhauhva's imagination of heaven is very Mizo oriented. Mizos have a deep relationship with nature and nature is often mentioned in their songs. Damhauhva's songs also feature nature when he composed about his daily life and the life of Mizo, nature is also included in his imagination of heaven. In his song 'Zion Tlang Ropui Ber Awih I Mawi Reng E',

Zion tlang ropui ber awih i mawi reng e,

Thing te chhawl liai va tin leng kai;

Phunbung khawtlang mawitu,

Zarva'n nau an awihna lung tileng reng che (lines 1-4)

(Meaning: Mount Zion, the greatest mountain is worthy of praise. The trees where the birds live, the Banyan tree that beautifies the city, the place where the birds feed their young make me longing) (my trans.)

he composed. He used ‘Zion tlang’ as a symbol of heaven. He said there are many kinds of trees on Mount Zion, and all kinds of birds eating fruits from a tree. The Banyan tree, which makes the Mizo’s village beautiful is also in heaven, and that banyan tree is frequently visited by several birds. All these things make him homesick, in this way, Damhauhva wants to reach Heaven to praise and glorify God. Because he imagined that there would be all kinds of nature in his imagination of heaven, he was longing whenever he thought of heaven.

In the song ‘Ka Ram A Ni Lo He Lei Ram Hi’, Damhauhva says that he is tired of this world and that he is waiting for heaven. He said that mankind has been redeemed by Jesus with his blood, so Heaven is for mankind. Then he imagined Heaven and composed,

A vul reng e kan lal hmangaihna chu,

Chatuan pangpar, Zion khawtlang thianghlim;

A ropuina zaia awitute chu,

Hmuh ka chak e, khua lo var tur hi. (lines 13-16)

(Damhauhva *Ka Ram A Ni Lo He Lei Ram Hi*)

(Meaning: The love of our king is blooming, the eternal flower, the sacred city of Zion; they that sing of his glory, I’m looking forward to seeing you) (my trans.)

He said that the love of Jesus is always blooming in heaven. Heaven, he named ‘Zion’, was so holy, that he called it ‘Chatuan pangpar’ (Eternal flower), and he said that he wanted to see the white angels dancing happily in praise and glory of Jesus Christ. In this song, it can be seen how he places Heaven as a high status. Damhauhva thinks that this world is a place of grief and sorrow, he wants to leave this world and has a great desire to reach heaven. He symbolizes heaven as a flower

that has never been fallen, called ‘Chatuan Pangpar’ (Eternal Flower). Damhauhva think that the flower was very beautiful, when he saw a flower, he forgot all his sorrow and tears and, the flowers gave him rest in life. In this way, he compared Heaven to a flower.

Damhauhva calls this world painful. He felt it was a place of mourning and weeping, a place of great sorrow and grief. This is evident in his song ‘Hun Leh Kum Hian Mual An Liam Thin A’,

Hun leh kum hian mual an liam thin a,

Kan lenna tlang tin khawmualte hi;

A dang zo ta rumin ka tap e,

Lei lawmna par mawi a chul zo ta (lines 1-4)

(Meaning: I cry because time and years pass by and the places we live in are changing. The beauty of the earth is gone) (my trans.)

He said that time and years pass in this world, which changes this world and makes him cry and mourn. Because it was a place of sorrow and grief, he said, ‘Lei lawmna par mawi a chul zo ta’ (Meaning: The beautiful flower of the joy of the earth has withered) (my trans.). Damhauhva often compared his happiness and joy to a flower. He longed for Heaven, where everything would flourish because his happiness and joy in this world were gone. He called Heaven the ‘Eternal Flower’, thinking that his joy and happiness would never fade.

Damhauhva called ‘Heaven’ as ‘*fam lenna*’, the place where the spirits of the dead person reside. As mentioned earlier, in this world he experienced many sorrows and troubles. He was longing for death and wept often. The dead person cannot be re-birth in this world. However, in Heaven, the dead are resurrected and live happily ever after. That makes him wait until he reaches Heaven.

Fam lenna Zionah,

Pialleia luang dairial chang hnu kha;

Vul leh ngai e chuai ni awm lovin,

Salem nau dawn a ngur an chang zo ta. (lines 13-16)

(Damhauhva *Lei Hnutiang An Chhawn Ta*)

(Meaning: In Zion, where the dead are, the dead are resurrected no longer to perish and become the children of Salem) (my trans.)

Nature As A Satirical Elements

Nature can indeed be utilized as a satirical element in various forms of art and literature. Satire involves using humor, irony, or ridicule to criticize or mock certain aspects of society or human behavior. By presenting nature in a satirical manner, artists and writers can highlight certain absurdities or flaws in human interactions with the natural world. One example of nature used in satire is through anthropomorphizing animals or plants to reflect human characteristics or societal issues. By giving animals human-like traits or placing them in comical scenarios, artists can draw attention to human behavior or societal norms in a satirical manner. For instance, in George Orwell's famous novel 'Animal Farm', animals on a farm represent different factions of society and use them to satirize political and social systems.

Satirical cartoons and illustrations are also popular mediums for using nature as a satirical element. Artists may caricature politicians or other public figures as animals or plants, exaggerating certain features or behaviors to emphasize their flaws or contradictions. In addition, nature can be satirically depicted to critique human exploitation or disregard for the environment. Artists may use irony or exaggeration to expose practices such as deforestation, pollution, or unsustainable consumption. By presenting these issues in a satirical manner, they can provoke reflection and raise awareness about the consequences of such actions. Ultimately, using nature as a satirical element allows artists and writers to engage with important social and environmental issues in a lighthearted yet thought-provoking manner. It can serve as a tool to spark conversations and encourage people to question their behaviors and attitudes towards nature and society.

Saihnuna is believed to have composed over 100 songs, but only 84 of them are available, some of his manuscripts have not been found (Lalrammawia xvi); LB Tluanga, on the other hand, said that Saihnuna composed 98 songs, of which 18 are said to be illegible (*Leng Lal* iii). Siamkima said that in a book titled ‘Leng Lal Saihnuna Hla Bu’ published by Saihnuna’s son Lalchuanga, it was written that Saihnuna’s poems are 77 in total, of which 18 are about worldly things, and another 59 poems are about different things, from these songs it can be seen the theme of Saihnuna song (73). Darchuailova Renthlei said that Saihnuna composed 98 songs from 1926 until he died in 1949 (69). Lalrinthanga also said Lalchuanga’s ‘Leng Lal Saihnuna Hla Bu’ contains 80 of his songs. However, one of these songs, ‘Vanduainain Min Tuam’, is composed by Patea, so Saihnuna’s songs are 79 (Lalrinthanga *para* 2). H. Laldinmawia, who has studied Saihnuna’s songs, in his critical essay ‘Saihnuna Hla Khawvel Thlirna’, has divided Saihnuna’s poems into the following categories:

His 79 songs can be divided into two main categories – *Pathian hla* (Hymns) (54) and *Hla Lenglawng* (Secular Song) (25); There are three groups of hymns – 21 Longing of Heaven poems, 12 Elegies, and 21 other hymns. His secular song can be divided into different categories - 3 ballads, 2 acrostic poems, 4 elegies, 2 nature poems, and 14 secular poems (144) (my trans.)

Besides Laldinmawia mentioning two nature songs, there are various songs about consisting nature. Between his elegies and longing for Heaven, he buries many nature beauties in his songs. The methods shown can be studied in various ways.

Saihnuna’s songs use nature as satirical elements, the most obvious way is the use of nature by humans to insult Jesus Christ. In his song ‘Ro An Rel A Kim Zo Ta’, “Hling lukhum leh kawr sen an pe,/Tih elna lal puan nen” (lines 1-2) (Saihnuna *Ro An Rel A Kim Zo Ta*). (Meaning: They gave him a crown of thorns and a scarlet robe with a satirical king mantle) (my trans.). Saihnuna says that people gave the Lord Jesus their creations, crowns of thorns, red cloth, and royal robes. Saihnuna was a Christian and he saw song as a way to speak the word of God. He wrote about the death of the Lord Jesus in many ways, when he composed a song consisting the death

of Jesus, he exposed how humans endure Jesus through nature. In his song ‘Khawpui Tuallaia Leng Hnu Kha’

Chhandamtu tlanna thisen luang,

Kalvari anchhe dawng thing chu;

Vuan a, hling phiar a khum lai chu,

Hmuh ka chak em e, aw Van khawpui thar nen (lines 13-16)

(Meaning: I long to see the cross of Calvary, where the Saviour’s blood was shed, the crown of thorns, and the new city of Heaven) (my trans.)

He saw the nature of nature differently because nature was modified by humans and used to punish criminals. The wooden cross was called ‘Anchhe dawng thing’, on that cross the blood of his Savior flowed, and Jesus Christ held the Cross wearing a crown of thorns (nature), which he longed to see in his poem. Because he was a Christian, Saihnuna believed that the beauty and loveliness of this world had been destroyed by human sin. Here, he refers to ‘sin’, not to human wickedness and violence, but to the sin inherited from the Garden of Eden. Because of this sin, the beauty of Jerusalem, the beauty of nature, and the beautiful flowers have been destroyed.

Lawmna khawpui Jerusalem chu,

Pangpar tinreng an vulna chu;

A mawina zawng zawngte nen chuan,

Sual avangin a boral ta. (lines 1-4)

(Saihnuna *Lawmna Khawpui Jerusalem Chu*)

(Meaning: Jerusalem, the city of joy, the land of all kinds of flowers has been destroyed with all its beauty because of sin) (my trans.)

Nature to Amplify God’s Glory

Depending on the time and mental state of the person, the environment he sees changes. In one of the Mizo folk songs, it was written that, “Lelte kiu kiu lo la, bang mai rawh/Keimah ianga di ngai i nih ve chuan/Zuanguin lo tum la, i hril dun ang,” (Thanmawia 9) (Meaning: Be silent, O ye Cicada! Shout no more/If like me, long for thy beloved/Let us share our loneliness) (my trans.). In this song, the poet who saw ‘Lelte’ (cicada) was so excited that he saw ‘Lelte’ (cicada) as a longing. Zirsangzela Hnamte also compared nature and humans in his poems, he saw the living creatures frequenting certain flowers in harmony; as compared to humans, he compared it to man, and he could not see man’s life enough, and he wept with it (see page 115)

In this way, poets write differently about what is happening around them according to their mental state. Saihnuna was also a Christian, so he looked at everything that happened around him through the lens of a Christian perspective. He wanted everything that happened around him to be a reflection of God’s glory and the beauty of heaven. He even wrote about this in his song ‘Pathian Ta A Ni, He In Hi’

Min lawmpui ang che aw, Lal Isu,

Thlaler thing leh mau, rua zawng hi;

Sarawn par vulna Van rimtui chantir rawh. (lines 5-7)

(Meaning: Jesus, rejoice with us, Turn the trees and bamboo of the desert into the fragrance of Heaven where Saron flowers are blooming) (my trans.)

Damhauhva also believes that nature is the beauty of heaven. In his song ‘Kan Nghah Chung Vankhuua Leng’, he says that he is going to heaven and that heaven is the place where the souls of his dead loved ones live, and they are waiting for him. He, Damhauhva, also said, “Ka pan Zion chhuahtlang leng zawh leh/Siktui damte’n a luang hmun chu,” (lines 14-15) (Damhauhva *Kan Nghah Chung Vankhuua Leng*) (Meaning: I am going to Mount Zion and where the water gently flows) (my trans.), he thought heaven was a place where a beautiful river flowed, and that river made heaven beautiful.

Reflecting Season and Climate

The poet wrote many poems because of what happened around him, which is one of the main reasons for the development of ecocriticism. When something that affects the world happens, it is quickly revealed through literature. For example, literature quickly reflects on war, the establishment of a monarchy, and the establishment of a new religion. Therefore, the poet's environment and experiences influence the poet's style. Composers and environments need each other. Just as food is the source of energy for humans, animals, and other living things, nature is the source of material for poets. Mizoram is covered with dense forests, and different kinds of tropical and sub-tropical trees and plants are found in Mizoram. These trees and shrubs cover Mizoram and, Mizoram can be said to be green at any time. Meanwhile, in the summer and winter, the tree branches fall. Because of these, Vankhama composed,

Old leaves fall to nourish young shoots in Spring,

Dreamy haze spreads awakening old memories;

Every bough breaks forth with their bright blossoms,

And resounds with songs of winged songsters (lines 5-8) (trans. by Thanmawia)

(Vankhama *Rimawi Ram*)

Mizoram is home to many tropical and sub-tropical plants. Liandala also wrote in his song 'Zoram Pangpar',

Phunchawng nauban ainawn par,

Ṭuah, Vau Chhawkhleī Senhri par

Chawnpui, Pang, Samtlang Dingdi,

Par mawi thang vulna Zoram hmun zauah. (lines 5-8)

(Meaning: Varieties of flowers are blooming in Mizoram, the splendid flowers adorn this pleasant Mizoram) (my trans.)

Mizoram's trees, flowers, and orchids are beautifully described in his poem. Mizoram is a place where these trees and soil as well as flowers bloom. Mizoram's seasons can be divided into four seasons - Monsoon, Autumn, Winter, and Spring. These types of seasons have been mentioned by Mizo poets and writers in their works. There is no rain in the spring, and the fields are full of harvest because this autumn is a joyful season for Mizo. John Keats also described this occasion in his ode poem 'Ode to Autumn', the poem celebrates autumn, describing abundance, harvest, and the transition to winter, using vivid, sensual imagery to enhance the fleeting beauty of the moment.

Season of mists and mellow fruitfulness,

Close bosom-friend of the maturing sun;

Conspiring with him how to load and bless

With fruit, the vines that round the thatch-eves run (lines 1-4)

RL Thanmawia said, "*Favang* (autumn) is the most pleasant season in Mizoram as rain is over at this season. The sky is wonderfully blue and inspires many Mizo poets that many beautiful poems emerge in this season" (*Mizo* 133). So, Mizo poets often composed about autumn season in their poetry.

Winter is another beautiful season in Mizoram. On this occasion wintry mists called 'Ṭiau chhum' cover the river valleys, giving an enchanting view of the wide stretches resembling a vast lake. A British Military Officer, Lt Woodhrope, who took part in the Lushai Expedition of 1889, exaggerated the beauty of the country like (see page 83).

Lt. Col. Woodhorpe said that Mizoram is beautiful in winter. The clouds were white like cotton on every bank of the river. The winter sunrise is beautiful, and when the world is beautiful, the poets' thoughts are renewed. So, they compose songs. Zikpuii Pa's (KC Lalvunga) 'Sikni Eng' is the most famous Mizo song. RL Thanmawia said that Zikpuii's father's song 'Sikni Eng' is as follows.

In the first stanza, we see the initial emotion which sets the poet's description of the beauty of winter morning. His expression reaches its highest pitch of eloquence in the second stanza. According to him, the beauty of winter morning surpasses a young maid's face, and the beauty of all flowers is only the blessing given by the winter morning. He, therefore, suggests that this beautiful and pleasant season must have been the object of the visit to the world by the son of God. In the concluding stanza, the reflection of this fancy is clear enough. The poet wants to enjoy this beautiful season; but being a man, he cannot escape from anxieties and troubles, or his day-to-day business. As a result, he beseeches a little bird to exchange each of their mode of living so that he can enjoy the beauty of nature around him in full (*Mizo* 139).

Saihnuna's song 'Kum Thar Hun Ṭhal Thla A Lo Thleng Hian' is a song about the Mizo ancestors' festivals – *Pawl Kut* and *Chapchar Kut*– celebrated with alcohol and meat, he said. However, that is not what Christians want. He felt that such use of festivals offended God. Therefore, he says that the coming of the spring season is only an increase in God's sorrow.

Kum thar hun ṭhal thla a lo thleng hian,

Lal lungngaih ni a her chhuak ṭhin;

Mahse lawmna pialral kalkawng,

Lal thihsan Kalvari a ni. (lines 1-4)

(Saihnuna *Kum Thar Hun Ṭhal Thla*)

(Meaning: When the spring season of a New Year comes, The days of the Jesus's sorrow arrive; But it was the path of joy, It is Calvary, the Jesus's death) (my trans.)

From a Christian perspective, the spring season is a happy time for Mizo, but from a Christian point of view, it is a time when people do things considered ungodly, which causes sorrow for God. In other ways, Saihnuna said that the spring season was the time when flowers of various kinds were blooming; the haze covered

various mountains, and that made him long for it, “*Khua a lo \hal thing tin a par vul leh ang/Tuahpui, Vau, Romei zam tur chuan/Ka nghilh hnu puan ang a thar leh e.* (lines 11-13) (Saihnuna *Ni leh Thla Leh Arsi*). (Meaning: When the spring season comes, the flowering trees will blossom again; *Erythrina stricta*, *Bauhinia variegata*, and haze are reviving my forgotten life) (my trans.)

Saihnuna’s song ‘*Thal Favang Kawl Eng leh Turnipui Hi*’ is about the autumn season. Autumn is a time of joy and happiness for not only human beings but also animals, trees, and other loving things. He even said that in the autumn, flowers of various kinds bloom, and the sun, moon, and stars are more beautiful.

Favang ni eng tlai tla a mawi ti u’n,

Zankhua a thiang thlasik kawng chung siar pawl riai e;

Chhawrthlapuiin kan vangkhaw zawl a en ruai e,

Tleitir leng naunawn hrinhniang laitual an lenna (lines 9-12)

(Saihnuna *Thal Favang Kawl Eng*)

(Those who find it beautiful, the setting autumn sun,

The night is clear and the stars above the milky way in tender blue,

And the moon above lights the boundless sky,

Where lasses, unwed, infants, and their coddled children haunt the streets,

Where their coddled children haunt the streets). (trans. by Ralte)

Like Saihnuna, Damhauhva’s songs are often about spring. In his song ‘*Hmanah Pi Pu Len Lai Chul Hnu*’, he describes the spring as a source of longing for him. Beautiful flowers bloom, such as birds frequent blossoms to sip their nectar. He said that he knew that the hazy and shouting of Cicada made him longing. Damhauhva is a longing person; he sees everything as a mournful thing, but he doesn’t forget the beauty and loveliness of nature. In his song ‘*Hun A Kal Zel Thlang Zamual A Liam*’, he said,

Thal favang ni khawtlang eng riai e,
Hnam tin leng dawntuai lung lawm nan;
Rimawi rem thiam lelthangpui leh,
Thadang tual chawl e lailenna (lines 17-20).

(Autumn's sunshine over the hamlet,
 For the joy of youth of all tribes and creeds,
 The virtuoso cicadas,

And where the maiden who rest from jhoom tarry at). (trans. by Ralte)

When the spring season comes, the time of joy comes for all nations. He said that cicadas, like humans, have appeared again. He also mentioned that the arrival of the spring season brings happiness and joy not only to human beings but also to nature. In addition to the spring season, Damhauhva also composed the monsoon season in his song. In his song 'Hmanah Pi Pu Len Lai Chul Hnu', he wrote, "Fur khawthiang thingrihnim/Chhawl lii liai hi a mawi mang e" (lines 23–24). (Meaning: Trees in clear monsoon weather fine are their lush leaves/My cries are cast north and southbound, be cast to the east too) (my trans.). And continued,

Chul thei lo vangkhuaa leng zawng,
Thlafam ka dawn changin;
Rairah riang chuang tin kim dawn zo hi,
Kei min chhing thei lo ve (lines 27-30).

(Meaning: I wonder about the departed, those that dwell on the land that ne'er ceases, None would best, this destitute who muse on all things) (my trans.)

He said that the changing seasons and climate bring the beauty of nature, and bring joy and happiness to nature.

CFL Hmingthanga's song is a tribute to the season. Saihnuna and Damhauhva's songs are frequently about spring and autumn, while CFL Hmingthanga's songs are about all seasons, he points out all the seasons in his song. The seasons that come usually make him think of his girlfriend. In his song 'Ka Lung A Leng Mang E', he composed, "Khuangruahpui a lo sur chang ni te hian/Ka ngai zual mang e, suihlung kan rual lai ni," (lines 11-12) (Meaning: When it rains, I miss the times when we were together) (my trans.). He said that the falling rain made him miss the time when he was with his girlfriend. In his other songs, when he composed about the monsoon season, he depicted as equal to the beautiful moon during the monsoon and his girlfriend, "I mawi chuang bik asin i lenrual zingah hian/Fur khawthiang chhawrthla eng i iang e," (lines 5-6) (Hmingthanga *LD Hmeltha*) (Meaning: Your beauty stands out amongst the crowd, like the moon on a clear monsoon night) (my trans.).

Like Saihnuna and Damhauhva, CFL Hmingthanga's songs are characterized by the spring season. In one of his song, 'I Tan Ka Lo Kir Leh', he wrote, "Thal favang turni nem duai, kei ka lung min len e," (line 1) (Meaning: Spring season sunset makes me longing) (my trans.). The beautiful sunshine in the spring made him feel longing. Similarly, in other songs, he often talks about the season and uses it as a metaphor. In one of his song, 'Kan Tlangram Mawi', he wrote that spring is a time when not only humans but also animals and living things of all kinds spend their time happily.

Thal favang lenkawl turni a lo chhuak eng riai a,

Tlang tin leh mual tin a thawi dam diai a,

Sirva leng rual leh nungcha tinrengte pawh hian,

Vanglai par ang an tlan, suihlung rual te-in (lines 1-4)

(Hmingthanga *Kan Tlang Ram Mawi*)

(Meaning: The beautiful spring sun rose and covered the mountains and valleys. Birds and animals of all kinds spent their time in harmony) (my trans.)

One thing, that makes it different from Saihnuna and Damhauhva, CFL Hmingthanga composed a song that contained all the seasons of the year in one song. CFL Hmingthanga's 'Lekhathawn' is a song about these seasons, "Ṭhal khua a her liam a, fur khua lo her chhuakin/Mahse, chu pawh zamual an liam leh zel a/Sikni lo her chhuakin mawite'n a rawn thlak a, kumsul a lo vei ṭhin," (5-7) (Meaning: Spring season has passed away, and the monsoon season comes. But even they pass away. The winter sun replaces them shining with beauty, then the year soon passes) (my trans.). In this song, spring, monsoon, and winter are the seasons that pass away. He said that this brought about a new era.

Ecocritical Approaches To Nature

The ecocritical approach to nature examines literature, culture, and the environment from an ecological perspective. It seeks to understand how human beings interact with and impact the natural world, and how these interactions are represented in literary text. Various versions and approaches of environmentalism and ecocriticism have been developed. From the poetry of the three poets, anthropocentrism, Biocentrism/Ecocentrism, deep ecology, and Ecofeminism can be developed and found.

Ecocriticism is Anthropocentrism

From the works of the three poets – Saihnuna, Damhauhva, and CFL Hmingthanga, it can be seen that sometimes they placed humans at a higher status than nature. This can be called 'Anthropocentrism'. Anthropocentrism is the conviction that human creatures are the foremost noteworthy substance of the universe and human amazingness. In a human-centric see, non-human nature has as it has been 'instrumental value' (Laldinmawia 129).

The study of the interaction between the human and non-human world in literature is known as ecocriticism. Literary and cultural studies examine and evaluate nature writings. Although homocentrism or human supremacism is synonyms for anthropocentrism, it is still human-centric. However, nothing can be examined or evaluated in isolation from human perception, affinities, desires, and so forth. The world has never known a more anthropocentric religion than Christianity. God's

command to “fill the earth and subdue it; have dominion over the fish of the sea over the birds of the air, and over every living that moves on the earth” (Genesis 1:28, New International Version 1) is a reflection of this anthropocentric mindset. Every herb and fruit growing on the earth was for man only (Malik 161). The analysis of nature and human relations was also a part of ecocriticism.

Anthropocentrism, which is comparable to “androcentrism” (Garrard 26) in feminist theory, is the fundamental cause of humanity’s dominance and its perception of the need to “develop” the majority of the planet. It is also the basis for green theory. It serves as the main problematic idea in environmental philosophy and prevents the possibility that an ethical system developed from a human perspective could turn out to be incorrect because it evaluates things incorrectly in terms of how valuable they are to humans. When man assesses everything else in the universe based on how useful it is to them, they arrive at “speciesism” (Ryder 81).

An anthropocentric consciousness sees nature as distinct from humanity, and an anthropocentric view of the world leads to a disconnection between the two. Anthropocentrism is used interchangeably with homocentric and human chauvinism, where humans are both subject and object to environmental ethics; humans themselves have moral status (Rolston 42). Non-human interests are only taken into account when they have a positive effect on the well-being of human beings. In this limited sense of anthropocentrism, environmental policy can only be justified on the ground that it is in the interest of human beings and human society as a whole. This ecological blindness serves as the root cause of the great ecological crisis that faces contemporary man. Before humanity succumbs to ecocide, it is necessary to uncover the political politics of development and to read theoretically informed interpretations of cultural texts to raise consciousness about this arbitrary, unfair, and illogical restriction of moral interest to human beings.

Saihnuna compared life of man and nature, he puts nature as a high status. On the other hand, he also tends to put nature down. Similarly, he viewed nature and human life as equal. He believes that nature and human beings have a chance to blossom, but they are destroyed. In one of his song, he composed,

Khawvelah hian hlun chhung an awm lo,

Van ram ngai chun ngaia rumna ramah;

Thing tin pangpar mawi, berhva chung huiva leng an tap,

Chuaiin mual an liam ta e (lines 1-4)

(Saihnuna Khawvelah Hian)

(Meaning: There is nothing in this world that will last forever. Trees, flowers, and birds also cry, their blooming ends and they pass away) (my trans.)

He said that nothing in this world is ever-lasting, trees, flowers, birds, etc., are destroyed and passed away. Nature is soon destroyed, so he wanted human beings to be like them and composed,

Ka ngai e, thlafam sulhnu,

Vang khawpui chhuah tlang lengtu thingsir par;

Romei, tlang zemtu, ngirtling, lelte nen,

Chhawl ang uai dun ila (lines 5-8).

(Meaning: I miss those already gone. I want to pass away with the flowers, the leaves, the clouds) (my trans.)

In this line, he said he dreams that he wants human life and flowers, clouds, and cicadas to pass away at the same time. Since he was very sad about death, and thought this world was a place of heavenly sorrow. He believes that nothing in this world is ever-lasting, so he thinks nature and humans should be destroyed at the same time. In his other song ‘Tapin Lenlai Chulhnu Au Ila Kir An Rel Lua Lo Ve’, he says that he had a great longing when the blooming of *Erythrina stricta* and *Bauhinia variegata*, as well the appearance of haze, and thinks longing is sadness. He thought deeply that human beings would one day pass away like nature. Nature and human beings are equal, their youth is short, and someday they will all pass away.

Tinkim han dawn ila vangkhawpui lenrual an chul ta e,

Lenrual kima hrang dawnlung zawl len mawi kan thlekna;

Lungkham zaleng mual an liam ka ngai e,

Phungchawng par iang vanglai kan la chul ve ang (lines 13-16)

(Saihnuna *Ṭapin Lenlai Chulhnu Au Ila*)

(Meaning: I thought of all kinds of things - our village is destroyed, the monuments of the great men are destroyed, friends and loved ones have also gone, and like the flowers we too shall all fade and wither) (my trans.)

Although Saihnuna saw the beauty and loveliness of nature, he felt that there was something greater than nature, that being God, who created them (Genesis 1). Therefore, when Saihnuna composed a nature song, but besides nature, he often wrote about the one who is greater and better than nature, who is God. In one of his song,

Turnipui eng mawi a lo chhuak zan a tlanchhia e,

A aia zual lawmna par rimtui;

Aw, i eng mawi chatuan ram leh,

Chhandam fate ka sawi thei lo (10-13)

(Saihnuna *Lungngaihna leh Buaina*)

(Meaning: The sun rises as the moonlight fades away, which brings the fragrance of flowers and the beautiful eternal land, the children of salvation, i cannot describe) (my trans.)

In this song, the night passes and the beautiful sun rises. That reminded humans that the glory of God and God is more beautiful and fragrant than nature. He said that the glory of God and His kingdom (Heaven) is indescribable even for Christians.

Saihnuna's songs are about the beauty, value, and glory of nature, but he does not forget the value and glory of human beings. He also talks about nature in his songs, saying that it brings happiness to mankind and that it makes people longing. When nature is depicted, human beings are often depicted. Nature and human beings are always in harmony in his songs. He sometimes puts human beings ahead of nature in his songs, that's why he believes man is greater than nature. He composed a song titled 'Pi Pute Sulhnuah Hian Lungrual Takin',

Aw ngaihzual ka ngai che,

An sawi Lili leh Sarawn aiin;

I vul lai ainawn par hi a mawi ber e,

Thliah ka nuam kumtluanga lunglawm nan (lines 5-8)

(Meaning: Oh, Darling, I miss you so much. You are more beautiful than the lilies and the Sharon flowers. I want to marriage you to celebrate all year round) (my trans.)

As mentioned above, Saihnuna saw his girlfriend as more beautiful than flowers (Lily and Saron). He believes that if he can have his girlfriend at her best, he can live happily ever after. In his other song 'Thlafam Dairial Chang Hnu Vul Lai Ka Rel Ni Hian', he also describes human language as sweeter than honey, 'Khuai aia thlum thin kha' (line 20) (Meaning: Sweeter than honey) (my trans.).

Saihnuna believes that nature can be used by human beings as they wish, and therefore nature is the source of human happiness. In his song 'Kan Sawm Fang A Eng Siau Va', he says, "Kan sawm fang a eng siau va/Vang khawpui hnam tin mi hnem e" (lines 1-2) (Meaning: Our paddy is ripe yellow, that comforts all the people of the village) (my trans.). He said that when the harvest season comes, it is a time of celebration for everyone.

Kan lawm ni a thleng ta e,

Tlang tin mual tin hruih zawlah hian;

Malsawm fangrawng kan au ve,

Khai diar leng der der;

A mawi mang e Zozam par leh liantuaii thliah,

Chhuahtlang zalam thuamah zun chhawl kan thuaia nen (lines 7-12)

(*Saihnuna Kan Sawm Fang A Eng Siau Va*)

(Meaning: The day of our happiness is come. We harvested the paddy on Hruih zawl on every hill and every mountain. Amaranthus flowers and flowers plucked by Liantuaini on the road of their field are so beautiful) (my trans.)

In another song, ‘Zion Ni A Lo En Hma Khan’, he also talks about humans shooting animals. He said that the various animals were ‘created by King Immanuel’ and that these various animals were freely given by God to mankind. The Bible says, “Then God said, “I give you every seed-bearing plant on the face of the whole earth and every tree that has fruit with seed in it. They will be yours for food,” (Genesis 1: 29). Saihnuna seems to agree with that. In the song ‘Zion Ni A Lo En Hma Khan’, he said,

Chengrang tha nen sa tin malza,

Sawm zel rawh se;

Khawngaih thil thlawnpék lawmawm hi,

Awiin zai tin i chhiar ang u (lines 16-19)

(Meaning: May he be blessed so that he can continue to shoot animals with a good gun. Let us praise this gift of grace with song) (my trans.)

God bless the people, and bless them to go out with good weapons to shoot animals. Saihnuna was a king, and whenever there was a hunt in his village, he received the ‘Sachhiah’ (Meat tax). Meat tax means, “A share of every animal shot or trapped by anyone in the village. Here the chief’s share is the right front leg of the

animal killed,” (Rokhum 32). When the villagers shot animals, he would welcome the head of the animals. Not only did he want to celebrate the shot animal’s head, but he also composed a song.

CFL Hmingthanga’s song ‘Khuavang Chhinchhiah’ says, “Vangkhawpui timawitu ber sakhamel tha chung chuangi,” (line 1) (Meaning: The beauty of the girl makes the beauty of the town) (my trans.). This seems to show that he puts man above all other nature. Besides this, he compared human life and nature and felt that they were equal in beauty and evil. In his song ‘Dawn Tisei’, he said: “Hringnun vul lai ni zawng sikni iang liam leh mai tur/Hringnun sakhamel vul lai ni zawng a rei si lo,” (lines 11-12) (Meaning: The days of life and the sun may fall, human life is too short) (my trans.). CFL Hmingthanga thinks that human life is too short, it may fall like a sun. This seems he thinks nature and humans are equal.

CFL Hmingthanga’s songs often compare nature and man. He feels that the most beautiful part of man and the most beautiful part of nature are equal. Vankhama in his poem ‘Tlaizawng Par’ compared the beauty of nature and humans alike, “Tleitir sakhamel ianga Tlaizawng par/ ‘Vulmawi’ ka ti ang che, hming lema’n” (lines 5-6) (Vankhama *Tlaizawng Par*) (Meaning: Cherry blossom, like a beautiful young girl, I will call you ‘Vulmawi’ as your nick-name) (my trans.). Like him, CFL Hmingthanga’s poems often describe the beauty of nature and the beauty of man as equal. In his song ‘LD Hmeltha’, he describes the beauty of a clear monsoon moon and his girlfriend as equal.

I mawi chuang bik asin i lenrual zingah hian,

Fur khawthiang Chhawrthla eng i iang e;

Ngaihno bei chuang hmangaih par ka thliahpui si loh,

Aw ka ngai em a che, Luah loh Ld hmeltha. (lines 5-8)

(Meaning: You’re the prettiest among your friends, you are like the moon on a clear monsoon night. I miss you so much, but I can’t get married) (my trans.)

In the monsoon season, it rains, and the rain cleanses the air. CFL Hmingthanga then said the moonlight of the night in the clear monsoon night is so beautiful, that the beautiful moonlight and his girlfriend are equally beautiful. He believed that nature and humans were equal. CFL Hmingthanga's song 'A Ho Mai Mai' shows that he saw a girl called 'Zawlkhaw Rosepar'. He said that she was beautiful and that her beauty was like 'Chuailopar'. He felt that man and nature were equal.

Zawlkhaw rosepar ti a an lo chawi chu,

Ka tawng ve ta e, lamtluang pheiah;

Sawi mai hian a hril zo lo a mawina,

Chuailo par a iang e a sakhmelin (lines 1-4)

(Hmingthanga *A Ho Mai Mai*)

(Meaning: I saw whom they called 'Zawlkhaw rose par', on the way. Her beauty is beyond description, comparable to that of *Chuailo par* (a species of immortelle)) (my trans.)

In his other poem 'Ramdai Senhri', he portrays nature and man as equal. In this song, he talks about a young woman whose beauty and loveliness cannot be described by others. CFL Hmingthanga himself cannot explain it.

Ramdai senhri leh ainawn par zawng hian,

Chhaktiang chhawkhleih leh nem hnah thar,

Iang hian sakhmel i chawi si a,

Hringmi dam lai chhingin leng zel rawh (lines 5-8)

(Hmingthanga *Ramdai Senhri*)

(Meaning: You look like all the flowers, flourish all the days of man) (my trans.)

He described the girl as beautiful and lovely as the flowers like – *Senhri* (red orchid) and *ainawnpar* (tree-bearing flowers), *chhawkhlei* (rhododendron), and the new leaves of the trees. He didn't that was not enough, he even said, "I iang zo ngei Hawilo, Aitenawn par," (line 10) (Meaning: You are like hawilo (a small creeping balsam) and Ainawn par (tree bearing flowers) (my trans.). He said that his girlfriend was beautiful like the flower and one of the most beautiful girls in Mizo folk narratives 'Rimenhawihi'. Therefore, in this song too, the girl he depicts is equal to nature as well as the beautiful and lovely 'Rimenhawihi', who is one of the most beautiful girls in Mizo folk narratives.

CFL Hmingthanga composed about the moon in his song, he thinks the moon is beautiful and pleasant. Although the moon is portrayed as beautiful and heartwarming, he does not put the moon above his girlfriends, he thinks that they are equal. Similarly, CFL Hmingthanga was able to appreciate the place and time where he experienced happiness and joy. In his song 'Hotel Moonlight', he wrote, "I sakhming iang Chhawrthlapui eng pawh khian/I mawina kim a hril chhuak zo lo ve," (line 8-9) (Meaning: The moonlight like your name can't said all your beauty) (my trans.). Hotel Moonlight, where they spent their time happily and joyfully, was beautiful. He felt that no moonlight could capture the beauty of Hotel Moonlight. This song shows CFL Hmingthanga's emphasis on man-made nature rather than natural nature. He is very different from the other two poets, Saihnuna and Damhauhva.

CFL Hmingthanga also places nature in a high status in his songs, but sometimes he thinks of nature as nothing much. In his song 'Ka Lung A Leng Mang E', he says that his girlfriend was unfaithful to him. He was so upset that he was separated from his girlfriend, and he thought back to their past, which made him even more upset. He then composed,

Khuang ruahpui a lo sur chang nite hian,

Ka ngaizual mang e, sui lung kan rual lai ni;

Hun kha leh chen a sul ang ka lo zui thin,

Hun leh ni her hian a liampui chuang si lo,

Sakhmel mawite suihlung her mai lo la (lines 11-15)

(Hmingthanga *Ka Lung A Leng Mang E*)

(Meaning: I miss you and the times we spent together so much when it rains. We were in love for so long, and time does nothing to wash away those memories. Fair maiden, do not turn your heart away) (my trans.)

When it rains, he misses the times when he and his girlfriend are happily together. Their long time together gave them many memories, but that memory can't pass him away, he used his time with longing. In this song, CFL Hmingthanga feels that nature (time) is nothing. Many poets have written that while nature changes with time, human life cannot change with time. They often want nature to bring them back to their old ways. CFL Hmingthanga, however, wanted time to bring back his memories of his old life with his girlfriend; but he said that nature could not bring him to pass. He believed that nature could do nothing and that it could not change human desires.

'In Tawng Leh Ngei Ang Aw' is a song that mentioned about the poet's comparison of a maiden's purity and a beautiful flowers. In his poem, "Ka thianghlimna par mawi thliak a, min liamsan leh si chuan/Riakmaw va ianga vaiin dairial ka chang ngei ang," (lines 14-15) (Meaning: If you cut off the beautiful flower of my holiness and leave me,/If you leave me alone, I will be dead and gone like a nestless bird) (my trans.). His girlfriend told CFL Hmingthanga that if he took away her virginity, she would be like a bird called 'Riakmaw'. This song is composed by CFL Hmingthanga as his imagery of his thoughts and his girlfriend's thoughts, means that this song is the expression of his thoughts. CFL Hmingthanga's thoughts and thoughts for his girlfriend are expressed in the song. In that song, it can be seen how he put nature down. The reason is that losing one's virginity is a painful thing, especially when they are young. However, there are times when sex is not used because of human intimacy. In this song too, CFL Hmingthanga's girlfriend tells CFL Hmingthanga that if he takes away her virginity and leaves her, she will be in trouble. Then, CFL Hmingthanga compares the lost virginity of woman to nature (flower). It portrays the loss of human virginity and nature as equal.

CFL Hmingthanga often proclaimed nature is higher than man, but when death rules over him, he feels that nature is nothing. He felt that even the changes of the seasons, which made him think of the past, could not overcome his sorrow and grief caused by death. In his song ‘Enchim Loh Sangte’, he wrote, “Hun leh nite’n zamual lo liam zel mah se/Ka hrai dawntuai fam chang hnu ngaih ka bang si lo,” (lines 1-2) (Meaning: Time and days pass away, but I always miss my beloved son who passed away) (my trans.). Although time and days change as nature changes, the events of nature and the change of seasons cannot overcome the sorrow and grief of death. When death comes, people feel a great deal of sadness and grief, and they miss their dead loved ones very much. CFL Hmingthanga’s song ‘Hmangaih Fam Hnu’ says that human beings are often separated by death, saying “Hun leh ni te hian zamual liam zel mah se/Nang ngaih ka bang thei si lo,” (lines 18-19) (Meaning: Though time and days pass away, My longing for you can’t pass) (my trans.), and the days that passed by could not turn away his longing.

In addition to putting nature down because of death, CFL Hmingthanga has another time of putting nature down. CFL Hmingthanga was separated from his girlfriend and he wanted her to return. Therefore, he spent his time in longing and loneliness, and his longing and loneliness could not be overcome by nature in the following song: “Kumpui sul lo veiin zamual liam zel mah se/A nem chuang dawn si lo then hnu di zun ngaih hi,” (lines 15-16) (Hmingthanga *Hmangaihin Hmangaihna*) (Meaning: Seasons change over the years, but the changing of seasons cannot overcome missing of my love) (my trans.). In his other song ‘C Te’, “Hun leh ni ten zamual liam zel mah se/Ka enchim loh fam chang hnu ngaih ka bang si lo,” (lines 1-2) (Meaning: Though time and days pass I still miss my love who has passed) (my trans.) he composed. Said that when time and day pass, but miss my beloved son who passed away and can’t overcome.

CFL Hmingthanga had a lover whom he loved very much, he saw that she was beautiful and enchanters. That makes him put down nature over man. In one of his song ‘Rangkachak’, he puts man above nature. Nature has shown that human beings are incomparable anymore and, says, “Rangkachak leh lunglu ai paw’n i mawi chuang kei ka tan/Len ka nuam nang nen, ka duhaisam a kim ngei ang,” (Meaning: You are more beautiful than gold and pearls. If he can marry his girlfriend,

all his dreams will be fulfilled) (my trans.). In this song, CFL Hmingthanga puts man above nature because of love.

Biocentrism/Ecocentrism

Biocentrism is used as a semi-synonym of ecoism and the opposite of anthropology. Anthropocentrism is the belief that the human organism is the most remarkable substance in the universe and surprises man. From a human-centered point of view, it can be said that non-human nature has an ‘instrumental value’. Biocentrism is the belief that nature does not exist to serve man. It is different from anthropocentrism, which focuses on human self-esteem. The biological view of nature has four main components.

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

Three Mizo poets Saihnuna, Damhauhva, and CFL Hmingthanga – have written a lot about nature. They composed many songs about the beauty and loveliness of nature and the usefulness of nature. In addition, the beauty of Mizoram is also mentioned in their songs. They love nature for their own sake without finding

any mystical meaning like William Wordsworth in the objects of nature. They loved the sensuous beauty of nature. They love the green scenery of Mizoram and paint peasant landscapes, lively and green picturesque Mizoram in their songs. Saihnuna wrote in his song, ‘Thal Favang Kawl Eng leh Turnipui Hi’ (see page 132-133). In this song, he says that the beautiful sunset of autumn, the milky way and the stars appear under the clear night sky; the moon appears, and that human beings live in this world like them. He treats nature and humans equally.

Damhauhva’s song ‘Hun A Kal Zel Thlang Zamual A Liam’ is a song about the season (i.e. Spring) of various flowers blooming. Humans, who adapt to nature’s conditions, clear forest and burn it for fields. They sowed the seeds. Then, the rainy season came, and the rice was very good. Then, he says, the harvest season comes, which brings happiness to mankind and nature (see page 132-133).

CFL Hmingthanga’s song ‘Kan Tlangram Mawi’ says that all living things who enjoy the spring season - birds, animals, and humans are all the same. He said that they lived their youth happily ever after. CFL Hmingthanga’s song ‘Lucy Pangpar Huan’ tells us that bees, butterflies, and himself are happily walking together in ‘Lucy Pangpar Huan’ (Lucy’s Flower Garden). In this song, CFL Hmingthanga portrays man as one of the natures.

Ka di tawwna Lucy pangpar huan,

Vahkhui phengpheleng zawng te,

Tin zai rel lova kan lenna,

Fan changin lung min len e (lines 5-8)

(Meaning: The place where I met my ‘di’ was Lucy’s flower garden. It was a place where we didn’t even want to go home with bee and butterfly. I’m very sad when I go back) (my trans.)

Deep Ecology

In 1973, Norwegian philosopher and mountain climber Arne Naess introduced the term “deep ecology” to environmental literature (Buell 137). Naess is attempting

to portray the deeper, more spiritual approach to nature exemplified in the works of Aldo Leopold and Rachel Carson. He believes this deeper approach is the result of a more sensitive openness to ourselves and the non-human life around us. The essence of profound ecology is to continue to ask deeper questions about human, social, and natural life, as in the Western philosophical tradition of Socrates. Deep ecology is a theory of the environment that, in addition to its instrumental usefulness to human needs, advocates the intrinsic dignity of all living things, as well as the reconstruction of existing human communities following these ideas. The central concept of Deep Ecology is the belief that the living world as a whole should be valued and considered to have fundamental moral and legal rights to exist and thrive, regardless of its instrumental interests for human use. Bill Devall asserts that such deep ecology goes beyond the so-called actual scientific level to the level of the Earth's self and mind (231). Deep ecology requires the recognition of the intrinsic values of nature. Ecologists deeply believe in the interconnectedness of all sentient beings. Deep ecosystems offer receptivity not only to all life forms but also to landscapes such as rivers and mountains.

If they were afraid of it, humans would have run too far. The poet has metaphorical wind and human nature. Like humans, the poet thinks that the reason the wind blows hastily is because the wind is afraid of an invisible monster. In the traditional Mizo society, when an emergency occurs in the village, information will be provided to the local people and even to other villages. They sent a messenger to other villages to announce important information. The poet imagines the hurried breath of the wind carrying sad news like a human. One of Arne Naess's profound ecosystems is that all living human and non-human beings on earth have value in themselves. These values are independent of the usefulness of the non-human world to humans. According to deep ecology theory, humans and non-humans are interdependent, a unity in which all species are equal in their affairs. The central guideline of profound ecology is the assertion that, like the human species, all habitats have an equal right to live and thrive.

Some of Saihnuna's songs are about nature; nature is the guide of human life. In his song 'Zan Khua A Rei Ra, T̃in Zai I Rel Ang U', he said that it was late at night and it was time to go home. He also looked around and saw that the moon and

the stars were passing away, so it was time for humans to go home. He saw nature as the ruler of human life. “*Zan khua a rei ta, ñin zai i rel ang u/Ka hawi vela chhawrthlapui leh/Si-ar thangvanah an liam ruai e* (lines 1-3) (Saihnuna *Zan Khua A Rei Ta*) (Meaning: The night draws late, let’s be homebound, I look around-the moon and stars spread magnificently across the sky) (my trans.).

In addition to this song, ‘Haleluiah, Haleluiah, Haleluiah Amen’ is a song that shows that he puts nature first. For Christians, Jesus is their God, the Son of God, and they must obey him and follow him. He compared Jesus to the wind, and he wanted Jesus to blow like the wind, “*Krista’ thli angin hrang rawh*” (line 17) (Meaning: Christ’ blows like the wind) (my trans.). In his other song ‘Hmanah Thlanrawkpa Lalin Khuang A Chawi A’, he composed about one of the Mizo folk narratives ‘Thlanrawkpa Khuangchawi’. The song is about the deep relationship between humans and nature. This shows that humans and nature are deeply connected.

Saihnuna’s song ‘Kan Sawmfang A Eng Siau Va’ shows that nature is the source of happiness for mankind. He believes that nature (paddy) is good or bad for mankind. In this song, he wrote, “*Kan sawm fang a eng siau va, Vang khawpui hnam tin min hnem e,*” (lines 1-2) (Meaning: Our paddy is ripe yellow, that comforts all the people of the village) (my trans.), he says when the paddy is good, and the man had a joyful mind. This shows the value of nature for human beings.

Damhauhva also portrays nature as a powerful force that can comfort people’s sorrows and joys. He reflected on his past, which made him very sad; then he asked nature to sing about their past.

Khua romei tlang kai chang sirva,

Nun hlui a thar leh ta;

Ka nun thlang puang ang a chul tur,

Awih lai rel ve la aw (lines 11-14)

(Damhauhva *Hmanah Pi Pu Len Lai Chul Hnu*)

(Meaning: At haze winded hill Feathered creatures are by gone days relived a new. My lifelike loomed cloth bound to fade do wish to cherish it) (trans. by Ralte)

Saihnuna's song 'Ni leh Thla leh Arsi An Dang Chuang Lo Ve' is a song about the beauty of Mizoram.

Kan tlang ram thing rihnim lerah,

Lelte a kiu,

Thal favang tlai ni a tla eng riai thin,

Ka nghah pialral ram mawi mi ngaihtir (lines 4-7)

(Saihnuna *Ni leh Thla leh Arsi*)

(Meaning: On the branches of the trees in our hills, the cicada is shout, The autumn dusk glimmers, They make me long for the land beyond) (my trans.)

Mizoram is a place where cicadas shout and autumn sunsets are beautiful. He said that Mizoram's nature makes Christians think of 'Heaven' as their highest hope.

Like Saihnuna, Damhauhva's songs are about the beauty of Mizoram. He describes Mizoram as a place of wildlife and nature. He described it as a place where flowers of all kinds bloom and animals live happily ever after. He is a composer in the eastern part of Mizoram, so he mostly composed the beauty of the eastern part of Mizoram.

Hermawi sirva, dawntuai leng an lawmna,

Chhaktiang chawnpui par ianga vul zawngh kha,

Kei ka lunglawm tuahpui vau ianga vul zawngh kha (lines 7-10)

(Meaning: The birds that scatter looking for mates, The flowers of the east that bloom, Like them my joy flutters and blooms) (my trans.)

Damhauhva said that nature was the source of happiness and joy for mankind. Man and nature have a deep relationship. Therefore, he often wrote that human beings were happy because of nature. In his song 'Hun A Kal Zel Thlang Zamual A Liam', Damhauhva tells men that they went to the fields, burnt the fields, and grew various crops in the fields. He said that these crops have brought them happiness. This shows that Damhauhva valued nature as a source of happiness for human beings.

Ecofeminism

Ecofeminism is also known as ecological feminism, a branch of feminism that questions the connection between women and nature. Its name was given by French feminist Françoise d'Eaubonne in 1974. Ecofeminism employs core feminist principles of gender equality, re-evaluating non-patriarchal or non-patriarchal constructs, linearity and a worldview that respects organic processes, holistic connections, and the value of intuition and cooperation. To these conceptions, ecofeminism adds both a commitment to the environment and an awareness of the connection between women and nature. Specifically, this philosophy emphasizes how patriarchal (or male-centered) societies treat nature and women. Ecofeminists examine the influence of gender categories to demonstrate how social norms impose unjust domination over women and nature. The philosophy also holds that these standards lead to an incomplete worldview, and those who practice it advocate an alternative worldview that views the earth as sacred, recognizing humanity's dependence on the world, nature and regard all life as valuable (Mile 1). The term was coined by the French feminist Françoise d'Eaubonne in the 1970s in her work "Feminism or Destruction" (*Le Feminisme ou la mort*). She calls on women to lead the ecological revolution and establish new relationships between people and nature and between men and women (Eaton 365).

Eco-feminists believe there is a connection between women and nature. They believe that when nature is protected, women will also be respected and protected. Nature and women live the experience of motherhood and raising their children. Both are sensitive to the needs of the people they have created. The ecological feminist movement seeks to eradicate all forms of social injustice, not just injustices against women and the environment. Ecofeminists argue that the values and beliefs of

patriarchal society have led to the oppression of women and nature. Saihnuna's songs also expressed about this. In his song 'Thal Favang Kawl Eng leh Turnipui Hi' (see page 132-133), he talks about the different kinds of nature and says that there are women in the village where the different kinds of nature can be seen. It also shows how nature and women are attractive to men. In his other song 'Benvawn Fengin Kawltu Chawi La', he tells us that rice is a source of happiness for people and a useful tool for buying clothes. Then, he said, "Tiakin ʔo la ka lawmi nen, Lungualte'n kan veng ang che" (lines 9-10) (Meaning: Grow and bud, We'll care for you happily) (my trans.). He wants the rice to grow, and when the time of protection is fulfilled, he and his wife (woman) will protect the rice.

CFL Hmingthanga's songs are very clear about the relationship between nature and women. In his song 'Hel Lai Mate Lo Zin Ve Rawh', he wants his girlfriend to travel to his village. He tried to use nature effectively so that his girlfriend could travel to his village. He composed like, "I lo zin chuan e, kan vangkhaw bawmtu/Nauban parmawi ber ka thliah che ang a," (lines 9-10) (Meaning: If you visit our village, I will plug the most beautiful orchid) (my trans.). He promised to take his girlfriend to visit the beautiful countryside and the monuments of their ancestors. He promised to pick the most beautiful orchid in the village. This shows that CFL knew that nature and women had a deep relationship.

In his other song 'Lucy Pangpar Huan', he said that he met his girlfriend in a flower garden. This shows CFL Hmingthanga's belief that women and nature are close together. In his other song 'Zawlaidi', CFL Hmingthanga's poem is, "Van dum pawl ri ai leh siar eng hming khian, Min tiam nawn leh rawh i hmangaihna," (lines 11-12) (Meaning: In the name of the blue sky and the stars, Promise me again your love) (my trans.). Believing that nature and women are closely related and that women can use them most effectively, he asked his girlfriend to promise him again through the sky and the stars.

Glossary

Hlado:	the hunter's chant which is raised directly a wild animal has been killed in the chase, and also on the road home, and before entering the village.
Pialral:	A paradise, a spiritual world where those persons who attained Thangchhuah in their life time could go.
Thangchhuah:	the title given to a man who has distinguished himself by killing a certain number of different animals in chase, or by giving a certain number of public feasts. The possession of this title is regarded by the Mizo's as a passport to <i>Pialral</i> .
meikawng:	Paving the way for prevention of fire when they burnt their fields/farm
Tlawmngaihna:	A Mizo code of ethic which includes self-sacrifice, self-denial, bravery, deligence and all kinds of philanthropy.
Khuanu:	God of love and blessing
salam:	a fine which when paid is divided among chief and elders of a village for their trouble in settling a case – generally five rupees or a pig of that value.
zonunmawi:	Mizos beautiful way of life, <i>Zonunmawi</i> is used to denote a beautiful Mizo way of life that is mostly defined by <i>tlawmngaihna</i> . A community that possess a quality of helping and uplifting the needy without demanding reward.
Sa ui tan:	to make a treaty or ratification of peace after war by offering a sacrifice, the sacrificial ceremony which ratifies peace after war.

Lengkhawm zai:	Mizo Christian songs to the traditional way. <i>Lengkhawm</i> means get together to sing song to mark occasion and to console bereaved family on death of their family member. In this <i>lengkhawm zai</i> , <i>khuang</i> (drum) is compulsory.
pawl kut :	the name of the Mizo feast after harvest, this was generally a festive for children.
chapchar kut:	the name of the Mizo festival held between the cutting and the burning of jhooms. In the contemporary Mizo society, it was used in the month of March.
Riakmaw:	the name of a bird, the call of which sounds like ‘Riak maw?’ (May I stay here tonight?), but which can never find a tree clean enough for it to stay in.

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CHAPTER IV

ECOAESTHETICISM AND TOPOPHILIA

The word ‘aesthetics’ comes from the Greek word ‘aistheta’, which means ‘things perceptible by the senses’. JA Cuddon explains aesthetics as, “The actual word derives from Greek *aistheta*, ‘things perceptible by the senses’; and the Greek *aisthetes* denotes ‘one who perceives’,” (11). Edward Quin, in his book *A Dictionary of Literary and Thematic Terms*, also defines aesthetic as “A branch of philosophy that explores the theory of the beautiful and the nature of art”. Arnold Berleant in his book *Sensibility and Sense: The Aesthetic Transformation of the Human World* defines ‘aesthetics’ as,

The etymology of the word ‘aesthetics’ is of cardinal importance for it provides the core meaning that runs through its various uses...In naming this descriptive science “aesthetics”, Baumgarten kept close to the original Greek meaning of aisthesis when he defined it the domain of this new science. I take its core meaning seriously. (Berleant 32-33)

In the 18th century, aesthetics was applied to various specific disciplines, a turning point in the reflection on art and poetry. Paolo Euron states, “Alexander Gottlieb Baumgarten is the first philosopher to employ the term ‘aesthetics’ in a distinctly philosophical context. Baumgarten considered aesthetics as a particular kind of knowledge by means of sensitivity,” (59). Baumgarten defines, “Aesthetics (as a theory of liberal arts, as a lower theory of knowledge, as an art of beautiful thinking, as an art of thinking analogous to reason) is the science of sensitive knowing,” (3). He continued stating how the main aim and perception of aesthetics as- “The aim of aesthetics is the perfection (achievement) of sensitive knowing in itself, and this is beauty, and at the same time the aim of aesthetics is avoiding imperfection in itself that is ugliness” (14).

Georg Wilhelm Friedrich Hegel systematizes many intuitions of romantic aesthetics and gives an ordered and complete form to aesthetic experience and categories of art. Hegel’s reflection on philosophy (and on art as part of philosophical knowledge) is so deep and all-embracing that he became the most influential thinker of the nineteenth century. In his system, poetry becomes the highest expression of art

and a form of the absolute spirit. The primacy of poetry over other forms of art and even over philosophy was a trend in early romanticism. Poetry does not mean just the highest literary form but the creative power which animates every form of art. When Hegel was a student in Tübingen, in 1796–1797, he wrote *The Oldest Programme for a System of German Idealism* with his friends Schelling and Hölderlin. In this first, short treatise, Hegel and friends present some of the central ideas of early romantic thought:

Finally, the idea which unites everyone, the idea of beauty, the word taken in the higher, platonic sense. I am now convinced that the highest act of reason, by encompassing all ideas, is an aesthetic act, and that truth and goodness are only siblings in beauty. The philosopher must possess as much aesthetic power as the poet. Those people without an aesthetic sense are our philosophers of literalness [Buchstabenphilosophen]. The philosophy of spirit is an aesthetic philosophy (Schelling 18)

Philosophy should become poetical in order to propose a new “mythology of reason” with philosophical concepts presented in an artistic form, “Thus poetry gains a higher honor, it finally becomes what it was at its inception – the teacher of humanity, for there is no longer any philosophy, any history; the art of poetry alone will outlive all other sciences and arts” (186).

According to Hegel, the highest form of romantic art (and of art in general) is poetry, considered as the art of words, which expresses itself in a conceptual form. Poetry does not need any material support (stone, colour), only concepts expressed by words and, in this way, it is an immediate expression of human interiority as spirit aware of its freedom (Euron 15)

When ecocriticism emerged, eco-aesthetics immediately became one of its most important branches. Beauty of nature itself has been used since the romantic period. Anand B. Kulkarni and Ashok G. Chaskar in their book *An Introduction to Literary Theory and Criticism* discuss various characteristics of the romantic period, one of these characteristics is

Love for nature is the defining feature of Romanticism. The Romantics regarded it as a living and liberating force, as opposed to the utilitarian

rationalist view of nature. It was through nature that they tried to establish communion with the entire world. It appealed to them in different forms and offered the whole range of human experience – pleasure and pain, temporariness and permanence, mortality and immortality, beauty and truth (53)

One of these issues, ‘beauty’, is becoming increasingly important in ecocriticism. Beauty of nature is no longer limited to scenic beauty. Arnold Berleant, speaking of the ‘Aesthetic Environment’, defines the Aesthetic Environment, “As the aesthetics of poetry or painting is the study of the aesthetic character and value in these arts, so environmental aesthetics examines aesthetic experience and value in environment,” (Berleant *The* 22). Environmental aesthetics refers to the beauty of the environment, to the aesthetic of experiences.

As mentioned earlier, the Aesthetic Environment is divided into several parts. Donald W. Crawford in his *Scenery and the Aesthetics of Nature* discusses environmental aesthetics which aesthetic discussions focus about. He briefly categorizes this range of what constitutes nature appreciation as,

a. Objects and organisms:

This is the category of plants and animals, their parts, their products, as well as inorganic complexes that exhibit orderly structures or intensive qualities. A list of examples illustrates these subdivisions: a swan (organism), a cedar tree (a plant), a tulip blossom (a part of a plant), a bird’s plumage (a part of an animal), a spider web (the product of an animal), a fallen pine cone (the product of a plant), a snowflake (an orderly inorganic structure), a sapphire (an orderly inorganic structure with intensive quality).

b. Ecosystems:

A second aspect of nature especially prominent in recent aesthetics focuses on natural environments or ecological systems and communities - the interdependencies of organisms, climate, and inorganic elements as they exist in a particular locale through time.

c. Events, phenomena, and monuments:

A third aspect of nature, more often found in traditional aesthetic literature and nature writing generally, consists of natural events, phenomena, and monuments—cascading streams and waterfalls, thunderstorms, cloud formations, the sun or moon shining through the clouds, waves breaking against the shore, sunsets, deep canyons, caves, etc. What is curious about this category is that in many cases the point of view of a spectator is brought into play; that is, these often are aspects of nature whose description essentially involves reference to some human location from which these aspects of nature are observed.

d. Scenery:

A fourth paradigm of nature in the literature also, but even more explicitly, requires a human perspective. This is the category of scenery, which is frequently exemplified in landscapes. (254)

Since its inception, eco-aesthetics has expanded to include not only the natural environment but also humans and their influences. This field eventually expanded to include the study of what is contained in such environments, resulting in the development of what is known as the aesthetics of everyday life. It encompasses both daily and non-daily activities (Aruna 110). The 18th century saw the first major philosophical developments in natural aesthetics. During this century, the founders of modern aesthetics began to use nature rather than art as the model object of aesthetic experience. Natural beauty outperforms even the best mental habit. However, philosophical research into the aesthetics of nature declined in Europe. A new perspective on the aesthetic appreciation of the natural world is required. This view of nature appreciation is based on the American tradition of writing about nature.

However, in the last third of the 20th century, there was a reaction to aesthetics' disregard for the natural world, which sparked a recent revival of aesthetic investigation of nature and eventually led to other modern developments in environmental aesthetics. Geographers remained influential in the mid-19th century. They believed that humans were destroying the beauty of nature. The idea was most strongly expressed near the end of the century. Mountain landscapes represent an aesthetic experience of nature guided by the concept of picturesque painting. This

approach to experiencing nature eventually lead to seeing the natural environment as a whole, particularly the wilderness, as aesthetically pleasing while finding ugliness where nature is subject to human encroachment (Daneer 64).

During the final third of the 20th century, there was a renewed interest in nature's preservation and survival. This resurgence is the result of numerous factors. It is a natural reaction to growing public concern about the obvious deterioration of the environment. It is also the result of increased academic recognition of the significance of the environmental movement, both in terms of international debate and practical action. This was also the beginning of philosophical research into environmental ethics. Initially, environmental aesthetics concentrated on empirical research conducted in response to public concern about the aesthetic state of the environment. Critics argue that environmental management's planning and landscape assessment techniques are inadequate because they focus solely on formal qualities.

At the beginning of the 21st century, ecoaesthetics encompasses the study of almost all aesthetic meanings, including those found in art. Everyday aesthetics can be used to depict mundane landscapes, sights, and experiences. The ecological aesthetic is based on the natural aesthetic of the 18th century, which included the development and introduction of the concept of a positive aesthetic. These ideas are still relevant in contemporary environmental (ecological) aesthetics research, particularly in relation to environmentalism (Anil 37). Empirical approaches have also been chastised for being obsessed with picturesque scenery and being unduly influenced by ideas such as paintings. These and other issues are attributed to a lack of a strong theoretical framework. All of this has led to the development of numerous theoretical models of aesthetic response.

Aesthetics: Rhetoric and Prosody

The word 'rhetoric' originates from the early period of classical Greece. It was derived by adapting the Latin word 'rhetorica' or 'rhetoric', which again derives from the Greek 'rhetorike' meaning the technical art of an orator or public speaker (Chakraborty 1). Thus, rhetoric originally meant the art of using language in a way that persuades or influences an audience. By and large, it means the art or science of using the word effectively both verbally and in writing. In his book *The Art of*

Rhetoric, Aristotle defined rhetoric as, “the faculty of discerning in every case the available means of persuasion” (20). The great orators of the Roman era, Cicero and Quintillion also agreed with Aristotle and defined rhetoric as the art of persuading an audience. Initially, it also included the logic that the argument was valid and the tricks or devices used in the argument. This mainly means to learn the tricks, one must know the rhetorical rules that govern all good literary writing.

The word ‘prosody’ is derived from the Greek word ‘prosodia’ which means melody or accent or song sung in poetry. It also means the systematic study of verse, including rhythmic structure, rhyme, and stanza. The term is sometimes expanded to even include the study of sound effects such as alliteration, homonyms, euphoria, and onomatopoeia. However, the main purpose of prose is to deal with the laws or principles that govern the structure of lines or lines of poetry. In a sense, it is the grammar of the verse (Chakraborty 291). *The Penguin Dictionary of Literary Terms and Literary Theory* edited by JA Cuddon defines *prosody* as “the study or science of diversification and all its aspects” (565). It therefore includes the forms of rhythm, rhyme, and stanza.

A word or phrase used in a nonsensical sense to create a rhetorical or vivid effect is called a ‘poetic technique’, ‘figures of speech’, or ‘rhetoric language’. A rhetorical language is a linguistic tool that uses a particular type of sentence structure, sound, or pattern of meaning to evoke a particular response from the reader. It is a clever arrangement of words for emphasis and special effect, as in apostrophes, chiasmus, and zeugma (Cuddon 606). It can be divided into two categories - tricks with language and sound effects, i.e. rhetoric and prosody.

Rhetoric Languages

The language of prose is often simple without much decoration, while the language of poetry tends to be more expressive or decorative, with simile, rhyme, and rhythm contributing to the sound and feel. Poetic language is created through the use of images and sounds. Figurative languages have been used since classical times, and in modern times there is a healthy preference for simple style over heavily decorative language. Pictographic languages can be grouped into different types or classes

according to certain characteristics such as analogy, association, sound, meaning, structure, etc. Some linguistic devices used by the three poets are as follows –

Simile: Edward Quinn defines ‘Simile’ as, “A comparison between two dissimilar things, usually connected by the words like or as. In this respect a simile is very close to METAPHOR, with which it is frequently paired,” (389). JA Cuddon also says, “A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, q.o., where the comparison is implicit); recognizable by the use of the words ‘like’ or ‘as’. He explains that, “it is equally common in prose and verse and is a figurative device of great antiquity” (830). It is used in a comparison between two different things that are made unambiguously. Comparisons are so common in ordinary speech that they have become brackets. For example, “He’s as busy as a bee” means that he works hard because bees are known to be extremely busy species. There are many famous comparisons in English. In Mizo, *ang* (like) *iang* (as) and *dungthul* (as) are common words used when comparing two things.

As mentioned above, simile is used to compare words in poetry. The most common simile in Mizo songs are *ang* (like), *iang* (as), *dungthul* (as). Saihnuna’s songs are characterized by the use of similes, in simile he uses *nau ang* 14 times. He uses *nau ang nuar*, *nau ang tlei*, *nau ang nui* two times each, and *nau ang chawi* once. He used *nau ang tap* seven times. Another famous simile in Saihnuna’s song is the comparison of flowers. This shows the usefulness of nature. *Par ang vul* is used four times and *par angin an awi* is used once. In addition, *Phunchawng* (Bombacaceae), *Senhri* (one kinds of orchid), and *Chhawkhle* (Rhododendron parryae) are used once each for comparison.

Instances of Saihnuna’s use of nature as a simile can be seen in his usage of *ar* (fowl): *ar* (fowl) is used seven times; *ar ang vai* is used six times while *ar ang siang a lawi* is used once. He uses *tui* (water) as a simile 5 times, but the way uses water in his song is very different from the other two poets. Using the different seasonal water availability in his song, he knew that there was little water in the spring season, so he used *thal tui ang kam*, *tui ang*, and *thal tui ang*. In other uses of water, he uses *tui ang lian* and *tui ang*.

Besides these, Saihnuna's songs include *puan ang* four times, *dar ang lenna*, *sial ang lian*, *chham ang zal*, and *chhawl ang uai* are used two times each. In addition to these, *Serh ang min hlan*, *mu anga len*, *zarva iang*, *sam ang inthen*, *chhum ang zing*, *dunghul*, *thli angin hrang*, *Sialpui no ngai angin*, *sul ang hawi*, *lawi ang thang*, *pualchang hmul ang thlauh*, *lam ang hla*, *Fiara tui iang*, *nang ang zaleng*, *kawl ang eng*, *Chhawrthlapui kan iang zo*, *hai ang thang*, *van mi iang* are used once each. Using similes in his song, Saihnuna placed nature as an important part, and all the similes he uses except *nau ang* can be called nature.

Damhauhva also uses similes in his songs, he uses 'ang' 12 times with comparing himself with a child. When he compared himself with a child, he used *nau ang tap* six times. He uses *nau ang nuihna* five times and compares himself to a child once. Damhauhva also used nature as a comparison for his own life, he used it 20 times. He uses the simile of a flower eight times, in this way, he famously used *par ang vul* and *par ang chul*. In addition to these, flowers have their names, such as *ainawn* (wild cardamom which produced flowers), *chawnpui* (Queen's Flower), *vau* (Mountain Ebony), etc. In addition to these – water, birds, elephants, bees, and the sun are skillfully used as similes. Damhauhva's other simile is a prominent use of Mizo poets' simile, he used *chham ang zalna* twice; *hai ang thang* is used once. *Dar ang lenna*, *buan ang pawm*, *lam ang hla*, *puan ang chul*, *puan ang thar* are used once each.

Like Saihnuna and Damhauhva, CFL Hmingthanga uses similes a lot in his songs, among which he uses *sam ang then* 29 times. *Lam ang let*, and *par ang* are used 13 times each. In addition to these similes, *sen nau iang* and comparative with human-like - *nang iang*, *lanu iang* are used eight times each. *Lem ang* and *hai ang* are used five times, *Sul ang*, *ai ang*, *thli iang*, and *dawi ang* three times each. Similes like - *tui ang*, *puan ang*, *dar ang*, *sikni iang*, *thuum ang*, *mim ang*, *tawnmang iang* and *ar ang* are used twice each by CFL Hmingthanga. These similes are used once each- *Romei ianga zam ral*, *chhawrthla eng i iang e*, *khuavang kal lai iang*, *thlafam suntu iangin*, *riakmaw ianga*, *sial ang sei lian*, *chhawl ang uai*, *I sakhming iang*, *hlimthla iang*, *Rimenhawih iang*.

CFL Hmingthanga's use of nature as a simile is evident from the above. Nature, among them – flowers, sun, water, cloth, copper, sun, millet, fowl, haze,

moon, bird, mithun, twig with leaves are the most commonly used. In addition, CFL Hmingthanga can use the two similes in one line in one of his song ‘Min La Hria Em?’ like, “*Tawnmang iangin hai ang lo thang leh la,*” (line 13). This is a sign of his skill.

Metaphor: Edward Quinn says in his book *A Dictionary of Literary And Thematic Terms* that metaphor is, “In its narrow sense, a figure of speech in which something (A) is identified with something else (B) in order to attribute to A a quality associated with B...” In its broader sense, the term serves as a general category for all figures of speech, such as simile, metonymy, and synecdoche. This is the sense of the term employed when we speak of language as either literal or metaphorical (257).

JA Cuddon also explains metaphor as, “A figure of speech in which one thing is described in terms of another. The basic figure in poetry. A comparison is usually implicit; whereas in simile (q.a.) it is explicit,” (507). In a metaphor, a word or phrase is used literally to denote one type of thing applied to a very different kind of thing (Abrams 108). RL Thanmawia explains that the term ‘metaphor’ comes from the Greek word ‘metaphora’ meaning transference (*Mizo* 137). Mizo poets have a lot of metaphors in their poems. These metaphors are used to beautify their poems and clearly show what they are trying to express. Saihnuna uses various metaphors in his song. In these metaphors, Jesus is compared to a flower. He used words like - *Lawmna par mawi*, *Chatuan lawmna par*, *Van sarawn par*, and *Liliparmawi* to mention Jesus Christ. In addition, Jesus is mentioned as the *Varparh Arsi*, *Chhandamtu*, *Beramno thianghlim*.

Like other Mizo poets, Damhauhva uses metaphor in his songs. These metaphors are usually used in Hymns. Damhauhva’s metaphors in his songs are – *Lalpa thlarau mite u*, *Chhandamna lal*, *Zion tlang*, *ka kulhpui* and *ka chhandamtu*. In Damhauhva’s secular songs, he does not use metaphors. The metaphors used in his songs are always in his hymnals. Most of these metaphorical words used by Saihnuna and Damhauhva are derived from the Bible.

CFL Hmingthanga also used many metaphors in his songs, As RL Thanmawia writes, “In secular poetry, flower is commonly used as metaphorical word. Beautiful girls are usually compared to flowers,” (Thanmawia *Mizo*. 146), and

most of the metaphorical words used by CFL Hmingthanga are to describe his girlfriend. CFL Hmingthanga uses the metaphorical words *nuimawi* five times, *Lenghermawi* is used four times; *Hmelṭha biangno* and *Chuailopari* are used three times to describe his girlfriend. He also used the words *chhingmit lenmawi* and *bawihite* four times each, *di meng mawi*, *zawlaidi*, *Vulmawite*, *di hmel ṭha* and *di mam* are used twice each. CFL Hmingthanga uses the following metaphorical words once each in his songs, such as: *Thuva nunnem*, *Ld Hmelṭha*, *Duhlai anne'm te*, *di en chim loh*, *dawnthar lengi*, *cho rual loh di lenmawi*, *hmangaih di lenghermawi*, *hmangaih parmawite*, *Zawlkhaw rosepar*, *hmangaih di lenmawi*, *di len mawii*, *Hawilo*, *Aitenawn par*, *biangno hmelṭha*, *valmawi*, *mampui*, *di bawih mampui*.

Symbol: JA Cuddon defines 'symbol' as, "The word symbol derives from the Greek verb *symballein* which means 'to throw together', and its noun *symbolon*, 'mark', 'emblem' or 'token or sign'. It is an object, animate or inanimate, which represents or stands for 'something else'" (885). RL Thanmawia defines it as, "In its simplest sense, symbol is something that stands for something else" (125). Symbols are generally divided into two categories 'regular' or 'traditional' and 'private' or 'personal' symbols (126).

As discussed earlier, Saihnuna's songs are about the Christian religion, their faith, and their hope. His poetic techniques are Biblical words that Mizo ancestors had never used before, but were introduced to Mizoram in 1894 with the introduction of Christianity by missionaries. In his book *Literature Lamtluang*, H. Laldinmawia writes,

Mizo poets do not use individual symbols very much, the symbols we see are biblical symbols. Besides these clear biblical symbols, many symbols are created from the light of the Bible. The most popular Mizo biblical symbols are –

Salem thar (New Jerusalem) – *Van* (Heaven)

Eden thar (New Eden) – *Van* (Heaven)

Varparh (the Morning Star) – *Isua* (Jesus)

Beramno (the Lamb) – *Isua* (Jesus)

Lawng chawlhna (seaport) – *Vanram* (Heaven) etc (87) (my trans)

As H. Laldinmawia stated, Saihnuna did not use a individual symbol, but he used several biblical symbols. The most familiar symbols in Saihnuna's songs are the symbols of heaven. Heaven is symbolised as – *Van khawpui thar*, *Lawmna khawpui*, *Rangkachak tual lai*, *Van kawthler mawi*, *Zion tlang*, *Lawmna Pialral*, *Lal buatsaih ram thar*, *Khawpui hlun*, *Lal hlun*, *Salem thar*, *Van salem*, *Khawpui mawi rangkachak tual nuam*, *Van Salem Zion lungrualna tlang*, *Chatuan tlang chhip*, *Zion khawpui*, *Ram hring nghial hmun*, *Lungrualna Zion tlang*, *Jerusalem thar*, *Khawpui mawi*, *Zion vangkhua*, *Van lal run*, *Zion tlang fam tual nuam*, and *khawpui ral muang*. These songs used to symbolize Heaven are taken from the Bible. In addition, Saihnuna uses the term *Beramno* to represent the Jesus Christ.

The symbol used in Damhauva's song is the same as the way as Saihnuna used metaphor in his hymn songs. Among the symbols he uses, he uses the *Beram no* four times to refer to Jesus Christ. Besides he called Jesus a Lamb, he also used *Sipai hruaitu* and *Chatuan pangpar*. In addition, he used Heaven is referred to as *Zion khawtlang thianghlim*, *Khawpui thar*, *Zion thar*, and *Muanna khawpui*.

CFL Hmingthanga also used many symbols in his songs, but unlike Saihnuna and Damhauva, a symbol used by CFL Hmingthanga in his songs is mostly individual symbols. He uses the word *hmangaihna par* three times in his poem. He used *Sakhmeltha mawi hluani* once, *Sakhmel thasensiari* and *Hermawi* twice each. Another symbol used by CFL Hmingthanga is *thianghlimna par mawi*, which is used to describe female virginity. Other symbols used once in his songs are *Vala*, *Lalnunnem*, *Ngaihlai Masang*, *chan loh di hmeltha*, *Zawlaidi enchim*, and *Thachungchuangi*. CFL Hmingthanga's symbols show his taking advantage of nature and his ability to see the beauty and value of nature. He is a poet who uses 'flower' to accompany the word love. This shows his appreciation for the beauty of nature.

Personification: In his *Dictionary of Literary Terms*, Coles defines 'Personification' as, "a figure of speech that endows animals, ideas, abstractions and inanimate objects with human form, character or feelings; the representation of imaginary creatures or things as having human personalities, intelligence and emotions" (Coles 145). Edward Quinn also defines personification as, "A figure of

speech in which human qualities are attributed to an inanimate or abstract entity... Personification is an essential component of ALLEGORY” (318-319). Personification is one kind of metaphor, it can be said that personification is used to call non-living things as a living thing or non-human as a human.

Saihnuna did not use much personification in his songs. In his song, ‘Rihlipui Khi Thlafam Leng Kaina, he personifies ‘Fiara Tui’ as human being and, he expressed his wish to continue to flow peacefully to reach a foreign country. He did not just say it, he encouraged it.

Luang ang che aw damte’n luang del del la,

Thlang kawrvai reng dai kawmah;

Hming tha hluanthang, lungphang lo la,

Hnam tinreng chhing khual zai a chawi lai. (lines 5-8)

(So the stream, softly and mildly stream,

To outlanders’ purlieus,

Be fretful not bearer of good name,

People of all races and strangers acclaim thee in songs) (trans. by Ralte)

Just as Saihnuna expressed his wish that Mizoram’s famous water ‘Fiara Tui’ should flow forward and flow peacefully to another country, CFL Hmingthanga spoke to *Zonunmawi* like a man. He said that he wanted *Zonunmawi* to bloom like a flower. He said that *Zonunmawi* is famous for its integrity. He said that even if other tribes grow and harass Mizo people, they will continue to flourish in the beauty of *zonunmawi*.

Zonunmawi par ang lo vul zel ang che,

Than lai bang lo tea, rinawmna vawng zelin;

Sappui doral tui ang lo lian mah se,

Zonun parah ngei vul dun rial rial ang aw (lines 6-9)

(Zonunmawi always bloom like the flowers

Never forget what you are known for, always keeping your loyalty;

Though the foreign enemies rise like the flood,

Let us keep blooming together at the flower of Zonun) (my trans.)

In addition to this song, CFL Hmingthanga speaks of the sun as a human being in his song ‘Ka Di Tawn Hun Tur’, like “Chhun ni her liam la, kumpui sul vei rawh,” (line 5) (Meaning: Pass on by, afternoon sun, pass on by, another year) (my trans.), he expressed his wish the sun to pass away. He did this because he wanted to see his girlfriend, who was somewhere else.

Hyperbole: MH Abrams defines, “Hyperbole as a bold overstatement or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect” (Abrams 133). JA Cuddon also defined it as, “A figure of speech which contains an exaggeration for emphasis” (406). Hyperbole is a form of emphasis, and when poets use hyperbole, their songs are beautiful and clear. Mizo poet Rev Lianruma, in his song ‘Ni Tla Ngai Lo Zion Khawpui’ wrote, “Ni tla ngai lo Zion khawpui/Ngaiin ka ʔap chhun ni tinin,” (lines 1-2) (Meaning: Zion where the sun never sets / I weep through the day yearning for that place) (my trans.). This line ‘Ka ʔap chhun ni tinin’ is not a song that means he cries all day long, it is his expression of missing heaven. Similarly, Saihnuna uses hyperbole skillfully in his poems.

In one of his songs, ‘Khawpui Tuallaia Leng Hnu Kha’, he wrote, “Van ka zalenna ram tur chu/Ni tin ka thlir ang,” (lines 7-8) (Meaning: I will look every day to heaven, the place I have got my freedom) (my trans.). In this song, he says that he is looking every day to heaven where he will be free. This does not mean that he will look forward to it every day, but that he is looking forward to reaching heaven. In another song, ‘Jehova Thupuan Hnam Tinin Ngai Ula’, he composed “Mi thianglim chhiar sen loh te chu,” (lines 2) (Meaning: Countless saints) (my trans.). It does not mean that the saints are innumerable, but that they are many.

Saihnuna skillfully uses hyperbole in his songs, he uses hyperbole to describe what he wants to say and what he wants to expose. In addition, in his other song

‘Zaiin Ka Awi Ang Hun Ralte Zawng Chu’, he says, “Sang tam zawk tan lawmna ropui/Chhiar sen loh tan tahna a ni,” (lines 2-3) (Meaning: Happiness things for more than thousand people/mourning for countless people) (my trans.). In these lines, he used the words ‘sang tam zawk’ (more than a thousand) and ‘chhiar sen loh tan tahna’ (mourning for countless people) as a hyperbole. More than a thousand means many people rather than the literal ‘more than one thousand’. ‘Countless’ also refers to the number of people crying rather than the countless number of people who were crying.

CFL Hmingthanga also uses hyperbole in his songs. However, he does not use it as much as Saihnuna. Among the three poets – Saihnuna, Damhauhva, and CFL Hmingthanga, Saihnuna uses hyperbole the most, while did not find it in Damhauhva’s works. CFL Hmingthanga once used in his song ‘Unau Hmel Hai’, like “I tawnah biahthu hrilh tur chhiar sen loh a awm si (lines 3) (Meaning: There are countless words to say to you) (my trans.). This line does not mean he has countless words to say to his girlfriend, but he means that he has many words to say to his girlfriend.

Allusion: Allusion is defined by Edward Quinn as, “A reference within a literary text to some person, place, or event outside the text. Allusions that refer to events more or less contemporary with the text are called topical allusions. Those referring to specific people are personal.” allusions,” (20) he explained. JA Cuddon adds, “Usually an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work.” by association (q.o.) and give it depth,” (27) and explains the allusion.

Saihnuna was very familiar with biblical allusions. He often used Biblical allusions in his songs. One of the reasons why Saihnuna uses biblical allusions in his songs is that he is a Christian. In one of his songs, ‘Aw Lalpa Kan Pathian, Kan Duh Ber Che’ he writes “Thlalerah sangnga i hrai angin/Leh Israelte i hruai ang khan,” (lines 7-8) (Meaning: As you fed five thousand in the desert/And like you led Israel) (my trans.). In this song, biblical allusions can be found. The feeding of the five thousand is recorded in the four Gospels of the Bible – Matthew 14:13-21, Mark 6:30-44, Luke 9:10-17, John 6:1 1-14.

In addition, ‘Israel-te i hruai ang khan’ is used in the same song. This too begins to appear in Exodus 13 in the Bible. It shows that God brought His people, the Israelites, out of Aigupta. He led them out to go to the land of Canaan that he had promised to Israel. In this way, He used Moses and Joshua to show His power and glory. Like this, Saihnuna’s song ‘Aw Lalpa Kan Pathian, Kan Duh Ber Che’ is a song in which he wants God to lead him and his people. He writes why he composed this song, “In 6th September 1936, when I was in Sunday night service it came to my mind and composed our prayer prose as a song which can be sang,” (*Leng* 29) (my trans.).

Saihnuna used another biblical allusion in his song ‘Pathianin Khawvela A Hmangaihte Tan’, he composed, ‘Daniela angin thlir ila chatuan ram,’ (Meaning: Let us look like Daniel to the eternal kingdom) (my trans.) Again, he incorporates the biblical story of Daniel into his song, in Daniel 6:10, “Now when Daniel learned that the decree had been published, he went home to his upstairs room where the windows opened toward Jerusalem. Three times a day he got down on his knees and prayed, giving thanks to his God, just as he had done before”. Jerusalem is very important to Christians, and the Heaven, they hope for after death is called by Mizo Christian poets like *Jerusalem thar* (New Jerusalem) or *Van Jerusalem* (Heavenly Jerusalem). Therefore, Saihnuna’s song encourages his fellow Christians to look forward to the coming of Heaven as Daniel prayed daily towards Jerusalem.

In addition to biblical allusions, Saihnuna’s songs are based on Mizo ancestors’ stories and songs. In one of his songs ‘Sappui Zarah Kan Hnam Finna A Lo Thang A Lo Sang Zel Ang A’ he talks about the introduction of Christianity in Mizoram. Christianity changed the Mizo religion, and at the same time, the Mizo lifestyle and dress code also changed. This song was composed in 1940, and Saihnuna said that the beautiful lifestyle of Mizo ancestors had passed away. For this purpose, he used the Mizo folk narrative ‘Chhura leh Naa’. In this folk narrative, Naa ran away because of fearing *Phungpuinu* (a boogey). In one of his poems ‘Sappui Zarah Kan Hnam Finna A Lo Thangin A Lo Sang Zel Ang A’, he said that Mizo people had gained more skills because of the missionaries, on the other hand, he said the good ways of life the Mizo ancestors had now run away like Naa.

In addition to these, Mizo's ancestors' beliefs are expressed in his song. Mizo ancestors believed that all the animals were created by Chawngtinleri and several animals live in *Buannel*. RL Thanmawia defines *Buannel* as, "A place where animals live, a place where animals were born, a place where many animals existed (Buannel is the name of the place which was located in Len tlang, the eastern part of Tiau river, where several animals are existed. Now, a place where several animals are exist is called as Buannel" (*Hla* 61) (my trans.). Mizo ancestors believed that animals that were in Buannel were created by Chawngtinleri. Then, Saihnuna used it as an allusion in his poem 'Zion Ni A Lo En Hma Khan' as such- "Buannelah a piang a/Chawngtinlerin a siam an ti," (lines 3-4). (Meaning: Born in *Buannel* and created by Chawngtinleri, so they say) (my trans.).

Damhauhva also used allusion in his poem, which was taken from the Mizo folk narrative 'Zawlpala leh Tualvungi'. In this folk narrative, Zawlpala's village searches for those who told of Zawlpala's death to Tualvungi and they chose *Vahui* (a wood pigeon) (Thanmawia *Mizo Vol 2* 77). Because of this, Mizo poets often used pigeons in their poems to tell their wishes to another person. Damhauva also used pigeon to call or to tell his love like, "Huiva leng, aw min koh rawh," (line 4) (Damhauhva *Zan A Tlaiin Siang A Lawi Lo Ve*) (Meaning: Pigeon, call for me) (my trans.) and "Hrilh ang che, auh thiam huiva/Khawtlang nau ang tah hi" (lines 14-15) (Damhauva *Khuarei Lunglen Zual Changin*) (179) (Meaning: Pigeon, a skillful call, tell them I was crying like a child) (my trans.)

Allusion can also be seen in CFL Hmingthanga's poem 'Khuavang Kal Lai', in this poem he composed, "Khuavang kal lai ianga i ngawih reng le," (lines 5) (Meaning: You are as quiet as when the spirit Khuavang passes by) (my trans.). Mizo thinks of 'khuavang' as, "A blessed God," (Thanmawia *Hla*. 116). They thought the noise would stop as *Khuavang* walked. CFL Hmingthanga also used 'khuavang kal lai' as an allusion in his song because his girlfriend is quiet and silent. In addition, CFL Hmingthanga uses the phrase, "Rimenhawih hmel iang i chawi a," (lines 13) (Hmingthanga *Ramdai Senhri*) in his song. Rimenhawih is one of the characters of the Mizo folk narrative, she is a beautiful and long-haired girl, who is famous for her long hair. (Thanmawia *Mizo Hnahthlak Vol 3*. 129) Using this as an allusion, CFL Hmingthanga says that his girlfriend is as beautiful as Rimenhawih.

Pathetic fallacy: Edward Quinn defines ‘pathetic fallacy’ as, “A term coined by the art critic John Ruskin in his *Modern Painters* (1856) to describe the poetic attribution of human feelings to natural objects, such as trees and mountains. Ruskin uses the term in a derogatory sense about ordinary poets for whom the fallacy is a sign of careless thinking. He acknowledges, however, that for such poets as Shakespeare, who employ it to exploit the idea of nature as a vital force, the fallacy can be a powerful poetic instrument,” (316).

Damhauhva’s songs are also characterized by his own experiences in life, his thoughts, and his various minds. B. Lalthangliana describes Damhauhva as, “One of the most lonely Mizo poets,” (117) (my trans.). Due to his loneliness, Damhauhva always saw nature as lonely and longing. In one of his songs, ‘Hmangaih Lenrual Dar Ang Kan Lenza Hian’, he expresses his longing, “Thinlai a vai riakmaw valeng iangin,” (line 13) (Meaning: The heart wanders mindlessly, like the bird that searches for shelter) (my trans.), he compared himself with *Riakmaw*, they are longing together. In his song ‘Zaleng Ramtuanna Lenkaw! A Thiang Mang E’, Damhauhva composed like, “Dawntuai thlihna/Chuailo par dingdi/Zozam par mawi nen an ngui zo ve” (lines 4-6) (Damhauhva *Zaleng Ramtuanna*) (Meaning: Where the climbing plant is plucked/The everlasting orchid/The beautiful amaranthus flowers have all withered) (my trans.).

He spent his time longing under the clear sky, and he couldn’t express how he was longing. He felt that everything was making him long, and because he spent his time in such a longing and lonely way, he saw the nature around him as longing and lonely. *Chuailopar* (a species of immortelle) and *Zamzo* (amaranthus) flowers were in their normal state, but he saw them as longing, worried and lonely.

Poetic license: Edward Quinn defines ‘poetic license’ as, “In the general sense, the freedom granted to writers to manipulate the historical facts of NARRATIVE in the interests of producing a more compelling story... In its narrower and original sense, poetic license refers to the poet’s freedom to depart from the rules of METER, DICTION, and RHYME. (325). JA Cuddon also defines ‘poetic licenses’ in his book *The Penguin Dictionary of Literary Terms and Literary Theory*, “The liberty allowed to the Poet to wrest the language according to his needs in the use of figurative speech, archaism (q.v.), rhyme (q.v.), strange syntax (q.o.), etc. But this

liberty depends on the end justifying the means. Dryden defined it as the liberty which Poets have assumed to themselves in all ages, of speaking things in verse, which are beyond the severity of prose” (681).

Saihnuna’s song has one poetic license, that is “Khuai ai pawhin a thlum reng ang,” (lines 12) (Saihnuna *Setana Kumkhaw Ruai*) (Meaning: It will be sweeter than bee) (my trans.). In the Mizo language, ‘Khuai’ means ‘bee’, so bee can’t be sweet, but ‘khuaizu’ (honey) is sweet. So, the true lines will be, “Khuaizu ai pawhin a thlum reng ang”. But, Saihnuna uses poetic license in this line, so that the syllable of the song is correct and the line can have rhythm.

Damhauhva also used poetic license in his songs. In one of his song, ‘Hmangaih Lenrual Dar Ang Kan Lenza Hian’, he composes, “Chham ang dairial piallei ka chan hma chuan,” (lines 8). Here too, the line will be correct if it was, “Chham ang zalna pialleia kan chan hma chuan”. Damhauhva, however, wrote ‘Chham ang dairial pialleia kan chan hma chuan’. This makes the song poetic and also makes clearer what he wanted to expose. In this way, two Mizo poets - Saihnuna and Damhauhva, skillfully used poetic license in their songs.

Imagery: JA Cuddon defines ‘Imagery’ as “The terms image and imagery have many connotations and meanings. Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind, and any sensory or extra-sensory experience. An ‘image ‘ does not necessarily mean a mental picture,” (413). After the British ruled over Mizoram in 1890 and as the Mizo started conversion of their religion to Christianity in 1894, Mizo poets also composed their ideas of heaven in their songs. After the spiritual revival happened in 1919, *Mizo Lengkhawm Zai* started to be composed, and from this time especially, the *Mizo lengkhawm zai* was full of heavenly thoughts. Saihnuna, one of the most famous Mizo Christian poets who composed *Mizo lengkhawm zai* has a lot of imagery. In one of his songs, ‘Ro An Rel A Kim Zo Ta’, he talks about the Christian faith and the fact that the face of Jesus was darkened by the judgement of the crucifixion. This line is not found in the Bible, but Saihnuna’s imagery shows that the face of Jesus who was sentenced to death was sad.

Ro an rel, a kim zo ta,

Mipuiin a bawm a,

Ka Lalpa hmel a chuai,

Thiam chang lo hmel a ni (lines 1-4)

(Saihnuna *Ro An Rel A Kim Zo Ta*)

(Judgement is passed, it is complete,

The crowds gather,

My king's face is sullen,

It is the face of one condemned) (my trans.)

In his other song 'Pathian Ralthuam Hmangtute Chu', he says that the souls of the dead who have reached heaven are at peace and do not suffer from sorrow. He says that these spirits praise the Lord Jesus, and then he expresses his thoughts, saying that the spirits of the dead who have reached heaven are singing, "Chawimawina dar an vua/Tlantu zaiin an awi," (lines 7-8) (Meaning: They ring the bells of praise/They praise the Saviour with song) (my trans).

Famous Mizo writer RL Thanmawia wrote, "The most obvious development after the new religion of Mizo's was in the way they thought and expressed the spiritual world," (Thanmawia *Chuailo* 116) (my trans.). Mizo ancestors believe that the place of the common man's dead place (mitthi khua) is more miserable than this world. Therefore, in their folk song, the righteousness of the common people of the spiritual world is described as unpleasant, and death is described as cruel. However, with the introduction of Christianity, believers in Jesus would reach heaven even if they died. Therefore, death is no longer seen as cruel, and Heaven, which they consider to be the city of the dead, is considered to be a pleasant place. Saihnuna's thoughts on this were,

Chumi hunah hnehtu Lal hmaah chuan,

Lungngaih chhum leh hmelma ral a awm lo;

Tlanna ropui fakin kan au rual ang,

Lal rohlu kan chang ang (lines 13-16)

(Saihnuna *I Ram Min Tiam Chu*)

(Then in front of the Conqueror King,

No clouds of sorrow nor enemies exist;

We will shout in praise of the great salvation,

We will receive the Kings bounties) (my trans.)

In this song, he imagines that when the time of his death comes and he reaches heaven, he will have no enemies and no worries. They (dead spirits) would praise the great salvation of Jesus Christ and they would inherit the Lord's inheritance. H. Laldinmawia, who has studied Saihnuna's songs, writes that Saihnuna's conception of heaven is different from that of other Mizo poets. He went on to say,

Unlike other heavenly poets, Saihnuna does not look at heaven from this earth with the eyes of faith, but with the eyes of the heavenly people. He even declared that the heavenly beings were waiting for the earthly beings and that he wanted them to go with him soon. Such great imagery is not found in Mizo's poetry (Renthlei ed. al. 145) (my trans.)

As H. Laldinmawia said, Saihnuna's songs are not only about looking for heaven from this world. Thinking that he had reached heaven, he looked down from heaven at this world; and he composed what he thought would change the minds of the angels,

Aw ka han thlir van chung sang khi,

Angel lenna ram ropuah chuan,

Chhandam ten chawlhna ral muangah,

'Khawvel ral tawh mai se' an ti (lines 5-8)

(Saihnuna *He Lei Hi Chatuan Ram A Tling Lo*)

(Oh I gaze upon the heavens high up above,

Where the angels are,

Where those already saved sing

‘Let the world be gone already’) (my trans.)

There are a numbers of songs which are about heaven in Saihnuna’s songs. He looked at heaven from this world. He said that those who have been in heaven do not care about their life on earth, and that sin is forgiven in heaven. He also said that they are looking forward to the time when the redeemed people of Jesus will arrive in heaven under the saron and lily flowers.

Chu ram mawiah chuan hring nun ngai lovin,

Sual ral lian pawh chauvin an rum;

Van sarawn par lili hnuaiah,

Tlante kim hun tur an nghak (lines 4-7)

(Saihnuna *I Thlir Teh Ang Aw*)

(In that glorious land they no longer long for the world,

Even the evil knows no power;

Under the sarawn lily blooms,

They wait for those already saved) (my trans.)

As mentioned earlier, Saihnuna’s imagery expresses his vision of heaven. He used biblical imagery as a basis for Christian teachings and beliefs. Unlike Saihnuna, CFL Hmingthanga uses imagery in his love song. In his song ‘Min Lo Nghak Rawh’, he composed, “Anpai vala’n a lo chhai tur che/Rawn inlar e chhingmitthlaah” (lines 15-16) (Meaning: Young men come to court you/Appear to me in dreams and imagination) (my trans.). He is in a long distance relationship with his girlfriend; therefore, he wants his girlfriend to be faithful. In this song, he composed his imagery about other young men coming to court his girlfriend.

CFL Hmingthanga's song 'Ka Zuam Leh Si Lo' is a song in which he says that he is longing because he is distant from his girlfriend. He was so longing, so he said he wanted to meet his girlfriend soon. He composed he could not sleep at night because he missed his girlfriend. He thought he would be happy with his girlfriend if he lived in the same village. However, he said that his dreams and imaginations are fading away.

Khua hmun zawng ni se, i kiangah hlimte'n lengin,

Nang tawn loh suihlunglen hi nemte'n a kiang mai tur a;

Duhaisama'n zawng hlimthla iang a ral leh thin (lines 11-13)

(Hmingthanga *Ka Zuam Leh Si Lo*)

(If our place of living were the same, I would be happy with you,

The longing I have for you would fade so gently;

But like the shadows my fantasies fade away) (my trans.)

Besides his love song, CFL Hmingthanga expressed his imagery in one of his songs 'Dan Rual Loh LD', this song is about the death of his girlfriend name LD. He said that her house and her family were saddened by the death of LD. Although he missed his deceased girlfriend LD, he knew that she had to be buried. Then, he composed, "Min lo nghak la, an sawi fam khawpui mawiah chuan/Rauthla lenga hlimte'n leng dun leh turin," (lines 23-24) (Meaning: Wait for me, in the beautiful city of the dead the speak of/To wander happily together in spirit) (my trans.). Here, CFL Hmingthanga also shows that he believes in the afterlife, the world of the dead, or heaven. He expressed his hope and dream of happily ever after in that place through this song.

Prosody

Prosody or Sound effects/devices are literary elements used in prose and poetry to accentuate certain sounds and create musical effects. The poet makes his writing lively, emotional, and enjoyable with the use of these devices. The sound of words in a line of poetry creates a rhythm similar to that of music. Since then, the

Mizo language has been a tonal and, its tone changes its meaning (Renthlei 38). Tonal language is one in which tones express the meaning of words. In a tonal language, different tones change meaning, even if the pronunciation of words is the same; intonation automatically determines the speech part of that very specific word. Tone and sound effects can be found in Mizo folk song, which makes the poem rhythmic beauty. “*Khawmhma pal a er an ti/A duh duhin er rawh se,*” (Meaning: It is said the fencing is twisting/Let it twist on as it would be) (Khangte 3). This poetry has no deep meaning, but the sound effects make the poem beautiful. Sound effects are sources used by poets to convey and reinforce the meaning of poetry through the use of sound. The words and their order should make the poetry more beautiful because the words themselves have sounds, which can reinforce or clarify the poetry. Some of the sound effects found in the song of the three Mizo poets – Saihnuna, Damhauhva, and CFL Hmingthanga are as follows:

Alliteration: Alliteration is the repetition of the same sounds - usually initial consonants or stressed syllables in any sequence of neighboring words (Baldick 8). Saihnuna’s ‘Thatchhe Hmingthang Samdala Chu’ song uses alliteration, which can be seen in the third line of the song, “Thial peih leh peih lo leh lem peih leh peih loh” (line 3), in this line he used the alphabet ‘l’ three times in the phrase “lo leh lem”, and this can be said as alliteration.

CFL Hmingthanga’s ‘I Lengdun Ang Aw’ has a beautiful alliteration. Line 11 of this song is, “Kei anga hmangaihtu tawng hian i mawi lo zaleng zawng zingah”. In this line, he uses the ‘z’ alphabet three times like ‘zaleng zawng zingah’. In line 11 of his other song ‘Nang Chauh Ka Hmangaih Che’, he uses the ‘z’ alphabet three times like, “Zawlkhawpui zaleng zingah pawh ka thinlai luahtu ber i ni”. The alliteration ‘z’ is visually indicated here.

Repetition: Repetition is the repetition of a word, phrase, sound, or idea for emphasis. Used deliberately, it adds power and clarity and is often used effectively by speakers. In poetry, repetition can be a unifying tool (Coles 167). Repetition is used to emphasize feelings or ideas, create rhythm, and/or develop a sense of urgency. These repetitive words repeat the sound, and that sets the rhythm.

Repetition is not regularly used in Saihnuna's songs. When repetition appears, he uses repetition at the end of a line, he did not have a repetition of a phrase. Saihnuna's repetition is used to express the most important part of his song or the theme of his song. In one of his song, 'Lungngaihna leh Buaina Chhumpui', he repeats the last line of the poem, "Lenrual lungduh kimna turin" (line 5), "Natna leh lungngaite hnenah," (line 9), "Chhandam fate ka sawi thei lo," (line 13). These are repeated twice each. As mentioned above, he uses the same way in his other song 'Ka Ngai Thiam Lo Ve', in this song, he repeats twice the last line of each stanza, those lines being "Mual an liam hmuh ni awm tawh lovin," (line 3), "Hmuh ni awm ve maw tlante tual lenna hi," (line 6), "Ka Lal Isuan min la hruai khawm ang le," (line 9) and "Chhandamtu hovin kan kim tawh ang a," (line 12)

Damhauhva also uses repetition in his songs, his use of repetition is of the word, not the line. In his song 'Ka Dam Lai Ni Tawi Teah Hian', he uses 'Lalber' three times in a row, "Lalber, Lalber, Lalber," (line 5). In the same song, he used 'Ropui' three times in one line, "Ropui, ropui, ropui" (line 13).

While Damhauhva uses one word for 'repetition' in his songs, CFL Hmingthanga uses one line for repetition in his songs. In his song 'Mipa I Ni Si', he uses the words, 'I zuapa paw'n a pa a lo sun a' two times like, "I zuapa paw'n a pa a lo sun a/I zuapa pa pawn a pa a lo sun" (lines 6-7). In his other song 'Lucy Pangpar Huan', he use 'Fan changin lung min len e' two times like, "Fan changin lung min len e/Fan changin lung min len e" (lines 8-9). In addition to the repetition of one line, CFL Hmingthanga also repeats a phrase, and some phrases are repeated regularly. In his song 'Val Tin Lawri', he composed,

Sam ang, sam ang min then lo la,

Sam ang then zawng ka zuam lo Mampui;

(Aw) *Sam ang min then chuan e, luaithli nul reng ka bang thei dawn lo* (lines 8-10)

Here, he uses 'sam ang (then)' 4 times. In this song, 'sam ang (then)' is used five times. Similarly, in his poem 'Mahriak Lunglen', he composed like, "A na, a na

lua e mahriak lunglen zawng/A na, a na lua e,” (lines 5-6). He repeatedly used ‘A na, a na lua e’.

Rhyme and Rhythm: When there is a regular repetition of the corresponding sounds at the end of a line, it is called ‘rhyme’. It is the similarity or homogeneity of sound in the stressed syllables of two or more words. The similarity is based on the vowels of the accented syllables, which must, for a perfect rhyme, be preceded by different consonants (Coles 169). Rhythm consists of a regular pattern of accents and pauses producing a melodious effect. This is to say, rhythm depends on the regular recurrence of grouped, stressed, and unstressed syllables in alternation, in the form of metrical units or feet or measures (Chakraborty 296). Rhythm, rhyme, meter, and alliteration are important elements of a poem. Rhythm and rhyme involve things that are important to the listener’s ears. Rhymes have many types, of which the common ones are ‘end rhyme’, ‘middle rhyme’ and ‘beginning rhyme’.

Saihnuna used rhyme in his song, but it was not much. A book titled *Leng Lal Saihnuna Fanai (1896-1949)*, published by Saihnuna Memorial Society, divided his song into three parts. The first part is called *Kristian Hla* (Christian Songs), the second is called *Khawhar Hla* (Lament Songs), and the third is called *Khawvel Lam Hla* (Secular Songs). In the first of these songs, *Kristian Hla*, Saihnuna uses rhyme twice. The rhymes used in his songs are end rhymes. Saihnuna’s ‘Kum Thar Hun Thal Thla’ is a song that uses end rhyme at the end of the song.

Chhandamtu thihna lo puang hi,

Nunna leh lawmna chu a ni;

Ka tap ang a lenna ngaiin,

Ka lam ang Lal zunleng awiin.(lines 13-16)

As seen in the above song, the rhyme scheme ‘aabb’ is used by Saihnuna in this song. In the first verse of ‘Setana Kumkhaw Ruai Ropui’, he uses the rhyme scheme ‘abab’.

Setana kumkhaw ruai ropui tur chu,

Chatuan thim khek sualin a bawm;

*Ka Lal min sawmna chatuan ram **chu**,*

*Lili par Lal nunnem a 'n a **bawm*** (lines 1-4)

(Saihnuna Setana Kumkhaw Ruai Ropui).

In his 'Kristian Hla' (Christian Songs), Saihnuna used rhyme two times, but in his 'Khawhar Hla', he used rhymes only once. In one of his songs 'Han Thlir Teh U', he uses a rhyme scheme of 'aabb'. Let's see the lines,

*Han thlir teh u romei zam karah **hian**,*

*An lenna Zion tlangah **khian**;*

*Tual an leng e lungruai **takin**,*

*An ngai lo ve, chul hnu he lei ram **hi*** (lines 1-4)

He composed 24 songs in the category of 'Khawvel Lam Hla', the least among the categories; however, he used a rhyme scheme mostly in this category. Saihnuna used end rhyme three times. In one of his songs 'Thal Favang Kawl Eng', he used the end rhyme scheme of 'abba',

*Hawi vel ila par tin an vul siau **e**,*

*Chatuan romei pipu zun leng a zam zo **daiah**;*

*Tukram lentuah kai chiaie chhaktiang **daiah**,*

*Tuahpui vau a ze thinlai a zing riail **e*** (lines 5-8)

The rhyme scheme 'abba' is also found in his other song 'Borhsap An Ta', let's look at the song,

*Chung Pathian malsawm la kumtluangin dam **se**,*

*An pian ni vangkhua an Sap ram ngai **lovin**;*

*Kan ram rethei lungngaih thlak **hi**,*

*Kumtluangin min awm **se*** (lines 9-12)

Saihnuna's 'Sawisen Lohva Hlima Kan Lenna' is a rhyming song that contains a rhyme scheme of abba,

*Tlang tinah rimawi a thang vel tunah **hian**,*

*Han thlir ila ka lung min len **e**;*

*A va ropui em hring nun thalai chhuanvawr **te**,*

*Ngaih lai thangthar iang rawh, tunah **hian** (lines 16-19)*

In addition to the above-mentioned, Saihnuna's songs have end rhyme as well as internal rhyme. In one of his song 'Ka Nau Te, Nui Siai Siai La', he uses the phrase "Lai chawng dit dit, phok phelen zangphar dur dur" (line 3), within this line 'dit dit' and 'dur dur' may seem like double adverbs, but in this song he uses them as internal rhymes and that makes the flow of his poem. Similarly, in his other poem 'Thatchhe Hmingthang Samdala Chu', he writes, "Thial peih leh peih lo leh lem peih leh peih loh" (lines 4), in this line he uses internal rhyme like "peih leh peih". But in Saihnuna's song, the rhyming scheme can only be seen in one stanza of the song, not the whole stanza. The above-mentioned song is the only stanza that contains a different rhyme scheme; so, in his poetry, Saihnuna used a rhyming scheme in one stanza only.

Damhauhva also used a rhyme scheme in his song, but he did not use it much. At the same time, some of his songs have end rhymes; but there is no end rhyme in the whole song when he used a rhyme scheme. His song, 'Lei Hnutiang An Chhawn Ta', has an end rhyme. He uses 'abba' as the rhyme scheme, but as mentioned earlier, he uses it only in the first stanza.

*Lei hnutiang an chhawn **ta**,*

*Hrin lai par a chuai, lung her maw **e**;*

*Kawlah an liam au ruai ruai nang **e**,*

*Rih sang an kai rauthla an chang zo **ta**. (lines 1-4)*

(Damhauhva *Lei Hnutiang An Chhawn Ta*)

Similarly, in his other song ‘Tual Kan Lenna Tlang A Chul Zo Ta’, he uses the end rhyme and the rhyme scheme is ‘abba’, and also in this song he used only the first stanza. The rhyme of the song ‘Tual Kan Lenna Tlang A Chul Zo Ta’ is as follows,

*Tual kan lenna tlang a chul zo **ta**,*

*Ram loh lentu-ah an chang ta **e**;*

*Khualzin ar angin ka vai **e**,*

*Awmhar thuva mahte’n zun zai lo **sa** (lines 1-4)*

From his 32 songs, Damhauhva used a rhyme scheme only in his two songs which are ‘Lei Hnutiang An Chhawn Ta’ and ‘Tual Kan Lenna Tlang A Chul Zo Ta’, and these songs have the same rhyme scheme. In addition, he used it only in the first stanza of each song.

CFL Hmingthanga also did not use many rhymes in his song, most of his songs are composed for singing with a musical instrument, in this way he preferred to compose a song with freedom. He does not care about rhyme, rhythm, and sound effects. He expressed his joy and happiness through his songs, and he did not try to decorate them with poetic technique. Because of this, he did not use a number of rhymes in his songs. But, rhyme can be found in some of his songs, but only end rhyme is found in his songs. In the 2nd stanza of his poem ‘Chhuahtlang Hmun Hlui’, he composed like,

*Chun leh zua thuam ang ka do, hmangaih luat vang che hian **e**,*

*Ka taksa leh nunna pawh i tan chauh ka rawn hlan **e**;*

*Nangmah iang hian e ka di, ka nun zawnz zawnz ka hlan **che**,*

*Ka thisen zung zam nen lam biahthu di an hlan **che** (lines 5-8)*

In this song, he used the end rhyme of the ‘aabb’ scheme. His song ‘Ka Nau Vala’ has a different rhyme scheme, one that consists of ‘abab’ rhyme scheme.

*Awm khua a har ka han dawn **changin**,*

*Suihlung ruala kan lenlai **kha**;*

*Mahse, tunah fam dai rial **changin**,*

*Lei hringnun hnutiang i chhawn **ta** (lines 1-4)*

As seen in the above song, CFL Hmingthanga uses an ‘abab’ rhyme scheme commonly in his song, his song ‘Hmangaih Di Te’ has also a rhyme scheme of ‘abab’ like,

*Aw nang ngaih a zual e, nang ka lo tawng che **hi***

*I ngai hian vangkhawpui a hnim **e**;*

*A ngui ruai ruai asin ka thinlai lungruk **hi**,*

*Min hnem ang che ka hmangaih di **te** (lines 5-8)*

Similarly, he used the same ‘abab’ scheme in his song ‘A Rem Si Lo’,

Hmanah chuan nang nen suihlung rualtea khua hmuna lengin,

*Tu dang ngai lo ten hmangaih par kan tlan dun **a**;*

*Mahse, tunah zawng lenna tlang a dang zo **ta**,*

Thai kawi biahthu di hlan mai ka nuam hmangaih vangin (lines 1-4)

Some of CFL Hmingthanga’s songs had an end rhyme, but he used rhyme in one stanza, and not in all the stanzas. To illustrate this, let us mention another song ‘Thangnuihiauvi’, in the last stanza of this song, he used the rhyme scheme ‘abba’.

*Khuanu tuah rem loh tur em kan lo nih **le**?*

*Damchhung hlim nan an hman hmangaihna **hi**,*

*Keini zawng lungngaihna min thlentu mai lo **ni**,*

*Rauthla leng chan thlengin ka tuar zo lo ’ng **e** (lines 13-16).*

Eco-aesthetic Elements

The word 'ecology' implies a type of interconnected ecosystem that includes the earth with its climate, landscape, flora and fauna. Arnold Berleant discuss the close correlation between aesthetics and ecology in his book *The Aesthetic and the Environment*, he said that the simple recognition of the beauty of object is not the sole element of aesthetic judgement, but rather a type of feeling and emotion that is incorporated in the evaluation of beautiful objects. When the elements of perception of beauty in the object and aesthetic feelings are combined, they can form sets of great value. Faced with another global environmental catastrophe - climate change, an impending food crisis, global warming and an energy crisis - it is important to understand at every level Berleant's remark that "it is no longer plausible to think of nature, in any significant sense, as separate from humans" (15).

Eco-aesthetics or environmental aesthetics focuses on philosophical issues related to the assessment of the world primarily because it is constituted by the environment. In this sense, Caarlson argues, "environmental aesthetics goes beyond the appreciation of art to the aesthetic appreciation of both natural and human environments" (Carlson 485). Eco-aesthetic is appreciating the beauty of the environment and emphasizing the relationship between man and the environment. Philosophers, scientists, writers, poets and many environmentally conscious groups are making serious efforts to protect the environment. When all come together to make these changes, snowball efforts will create a beautiful environment that can be a gift to future generations.

To illustrate how literature interacts with the biosphere, one must attempt to classify the relationship between literature and human life. The eco-aesthetic approach to literature can apply one of two ideas. Ecological aesthetics can have a purifying and redeeming effect on humanity, and the role of the critic is to mediate the release of the energy and power contained in literature so that it can flow through human society and transformed into a program of social and economic action, political and personal. Literature is perceptive, no intellectual literature is greener. If someone loves their environment and understands the interconnected development of

all life systems on earth, they will be able to see the aesthetics of the environment. The relationship between literature and the environment is studied in the work that focuses on the environment. It aims to analyze texts and proposals as responses to the environmental crisis in their coherence and meaning.

The ecologies of Mizoram and Mizo writers had a deep relationship because Mizoram's beauty and richness in flora and fauna has been mentioned by various writers in their writings. Lalhmuaka, author of *Zoram Thim Ata Engah*, writes in his book,

In 1925, one evening of autumn season, the British visitor of Mr. Di-a (Rev FJ Sandy) was sitting in the eaves Mr Di-'a's house (of Durtlang). He looked at the landscape of the eastern part and he then said, "Mizos should be a longing people that love to sing songs! Your country is beautiful. (Lalhmuaka 4) (my trans.)

Lalhmuaka said that Mizoram is beautiful not only to Mizo but also to other foreigners. Mizo historian VL Siamia in his book *Mizo History* wrote that in Mizoram, flora and fauna are abundant and that there are many species of animals, "Mizoram is a country with abundant forests, trees, soil and fruits. Therefore, it is a land of many kinds of animals – elephant, rhinoceros, wild gayal, tiger and sambar deer. Beautiful birds of all kinds frequenting certain fruits and flowers" (Siamia 1) (my trans.).

JM Llyod also wrote the beautiful landscape of Mizoram in his book *History of the Church in Mizoram (Harvest in the Hills)*, "The Country is very rugged and consists of sinuous mountain ridges running in a north-south direction. Part of these rise to an altitude over 6,000 feet, and fast flowing rivers run between the ridges... Forests of trees and bamboo cover most of the hills..." (2) and mentioned that Mizoram is a mountaineous country, there are many rivers and dense forest, that dense forests are covered by trees and bamboos. Like him, in his book *Mizo Poetry* RL Thanmawia says that Mizoram is covered with thick forest, trees and plants of various kinds can be found in Mizoram and writes:

Mizoram is covered by thick forest of trees and bamboos. Different kinds of tropical and sub-tropical trees and plants are found in Mizoram. It looks green in all the seasons. Though the panorama of Mizoram is evergreen, trees which

let the leaves fall during autumn and winter seasons are also found in some places. The altitude variation seems to be responsible for the differences. In the eastern portion of the state, open grasses covered slopes are found with groves of oak and pine interspersed with rhododendron. Orchids of almost all kinds could be seen in the branches of the trees which are thickly undergrowth by thorns and canes (Thanmawia 11-12)

Because of this beautiful forest, beautiful mountains, trees, plants and all seasons, flowers of all kinds, orchids, land of floating haze - Mizoram is a beautiful country with many rivers. A British traveller said, "Mizote hi mi lungleng thei leh hla sak duh mi ni reng tur in nih hi le! In ram a mawi em a nih hi!" (qtd by Lalhmuaka 4) (Meaning: Mizos should be a longing people that love to sing songs! Your land is very beautiful!) (my trans.). Mizos, especially Mizo poets, are very longing person. They express their feelings through their songs, in which the beauty of nature is often seen.

Mizo poets have recognized and appreciated the aesthetic beauty of nature, believing that nature is man's best teacher, guide and protector. Rocks and plains, glades and cradles, earth and heaven are all dear to poets, especially poets who live in beautiful hilly areas like Mizoram. Floating clouds, dreamy mist, beautiful sunrises and sunsets, birds chirping, beautiful flowers, deep blue sky, the murmur of small streams flowing through hidden places - the path of nature inspired the poet. They expressed how to feel the beauty of nature with their fellow human beings.

Beauty of Sound

Various sounds such as chirping birds, chirping of field-cricket, cries of huge animals, wind and trees swaying under the pressure of the wind bring joy to mankind. Nature's music in this way gives people happiness, makes them think about their past, makes them think about their experiences, and makes them feel happy and lonely. Because of this, poets have often used the sounds of nature in their poems. The sounds of nature depicted in these poems are often studied. A branch of science that studies these types of sounds is known as "acoustic ecology", "ecoacoustic", or "soundscape study". Acoustic ecology is a discipline that studies the relationship, mediated through sound, between human beings and their environment (Wrightson

1). Ecoacoustics is an interdisciplinary science that studies natural and man-made sounds and their relationship with the environment across multiple research scales, both spatial and temporal, including populations, communities, and landscapes. Ecoacoustics operates in all types of terrestrial and aquatic (freshwater and marine) ecosystems extending the scope of acoustics and bioacoustics (Pavan 1).

Ecoacoustics is a recent ecology discipline that focuses on the ecological role of sound. Geophysical, biological, and man-made environmental sounds represent important signals used by animals to navigate, communicate, and transform unfamiliar environments into familiar ones. Ecoacoustics is an important ecological tool to establish an innovative biosemiotic narrative to ensure a strategic connection between nature and humanity, to help in-situ field and remote-sensing surveys, and to develop long-term monitoring programs (Almo1).

Beauty of Chirping Bird: In his book *Why Bird Sing*, David Rothenberg writes, "...bird song to be fully explained by science: birds sing to attract mates, to prove their genetic fitness with exhausting displays of virtuosity, or to defend their territory with angry sounds," (Rothenberg i). Rothenberg continued,

Among the thousands of birds on Earth, most are born with the sounds they use. Only four out of the twenty-three major groups of birds learn to make their sounds: songbirds, parrots, hummingbirds, and lyrebirds. Most are closed-end learners who lose the ability to learn new songs once they reach adulthood. A smaller number of birds are open-ended learners, such as mockingbirds, starlings, and canaries (Rothenberg 28)

As he said, it can be seen that the reasons of bird chirping and how birds learn to make their sounds. A sound that birds make when they are breeding, hungry, angry and express their feeling through sound is called bird chirping. While humans change their language, music, and poetry according to the changing world, but birds do not change their sound. They are always in their own way. The sound of a bird can be beautiful or not depending on the listener. Poets are usually aware of the beauty of birds, and for them, birds are the source of poetry. As mentioned earlier, Mizoram is rich in flora and fauna, which provides a variety of food for birds and animals. Therefore, it seems that Mizoram has a lot of birds and animals, and many animals

are used as a symbol, metaphor or simile in Mizo folk songs. In one of Mizo folk songs, they composed like,

Ka vaua huivate, i hram lai bang teh la,

Kei pawh thadang ngaiin,

Ka tah lai ni tam e (Lalthangliana 115)

(Dove of the forest near my jhum,

Do cease crying please,

I too spend many a day crying for my beloved) (trans. by Thanmawia)

In Mizo folk song, a different species of birds can be found, B. Lalthangliana in his book *Mizo Hun Hlui Hlate* collected songs of 16 species of birds (xii-xiii). RL Thanmawia also collected songs of 11 bird species in his book *Mizo Hla Hlui* (xiv-xv). In addition to these, Mizo folk songs use birds as simile, metaphor and symbol, as well as they either wanted to be like birds or they want to use bird usefully.

Three Mizo poets Saihnuna, Damhauhva and CFL Hmingthanga also wrote about chirping of birds. Saihnuna's song 'Khawvelah Hlun Chhung An Awm Lo' says, "Thing tin pangpar mawi, berhva chung huiva leng an tap/Chuaiin mual an liam ta e," (lines 3-4) (Meaning: Each beautiful tree flower, the birds that soar above the other birds weep as they wither away) (my trans.). He said that the world is not to be everlasting, and that all things in the world – trees, flowers, bulbul and a wood pigeon – leave this world crying. For Saihnuna, the chirping of birds is not beauty, he thinks they were crying.

Damhauhva is the most famous of the three poets who composed about chirping of birds in his song. Damhauva wrote about his believe in his song 'Zion Tlang Ropui Ber', he believed that the heaven he called 'Zion Tlang' (Mount Zion) was worthy of praise in song, where there were many trees and banyan trees. He also said that *Vazar* (bird) who make him linging was also chirping in Heaven (see page 122).

In Damhauhva's song, it can be seen the chirping of bird along with his longing. As Damhauhva himself said to C. Lalhmuaka, "I am a champion at being nostalgic. My nostalgia is being cast to south and north, to the east and west and I say it will be cast yet," (Lalthangliana 150). Damhauhva is a very longing person. B. Lalthangliana also writes,

In Damhauhva's poem, we notice the beauty of Mizoram, the blossoming of multifarious flowered, songs, and cries of cicadas and disparate animals. Unlike the poems of Vankhama, Liandala and Rokunga, they do not portray them as an agent that makes Mizoram alluring or which makes Christmas glorious; but rather as something, that creates a sense of nostalgia, and an agent that makes one yearn for the bygone days, which is unfamiliar (Lalthangliana *Mizo*. 288). (trans. by Ralte)

Damhauhva and B. Lalthangliana themselves have said that Damhauhva has a great deal of longing, which is often seen in his poems. In one of his song 'Hun A Kal Zel', he composed, "Berhva leng suihlung lawmna/An sawi thang tur ni chul thei lo," (lines 7-8) (Meaning: The sun cannot set for the joy of the birds/bulbul) (my trans.). He said that the spring season is the time of joy for the birds, and in this season, they are chirping happily. However, as he continues to compose this song, he goes on to say that the spring season, when the birds are happy, will pass away and they will miss that time. In his other song 'Zun Phur Thing Tin', he says that trees, flowers and everything in the world carry wistfulness. Then, he expresses his longing,

Zawtin hrilh theih chang se chungleng huiva,

Berhva hram thiam, thing tin zar awi lelte nen,

Zun ngai chhawl ang uai ve ang maw hril zain lunglen hi (lines 11-13)

(If one could ask the green pigeon

The songster Bulbul and cicadas that sing from every bough,

Do they bend like twigs in their yearnings and sang their nostalgia) (trans. by Ralte)

If the green pigeon, the bulbul and the crying of cicada in various branches of trees could answer his question, he wants to ask them would they be as longing as he was. He said, if they are longing like him, he wanted to express about their longing with them. In his other song, ‘Tual Kan Lenna Tlang A Chul Zo Ta’, he said that his village was get old-looking, it was like a forest and he thinks he was only a traveller. He feels lonely and sad, because of his feeling he thinks the chirping of a Dove is also lonely and full of sadness, “Awmhar ṭhuva mahten zun zai lo sa,” (line 4).

CFL Hmingthanga also in his song ‘Kan Tlangram Mawi’ said that the spring season is a pleasant time. He said that the sun rises in the spring season and the mountains and valleys are brightened up. At that time, birds and other animals spend their youth happily. In this song, “Sirva leng rual leh nungcha tinreng te pawh hian/Vanglai par ang an tlan, suihlungual tein,” (lines 3-4) (Hmingthanga *Kan Tlangram Mawi*) (Meaning: Birds and animals of all kinds spent their time in harmony) (my trans.). He said, apparently seeing it that way because he was happy.

As mentioned in the above sentences, three Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga – have used their songs to describe the behavior of birds. But, due to a different life and feelings, the expression of chirping of birds in their songs is different. Saihnuna was a good Christian, who composed songs because he felt that composing a song is the way he could serve for God. Therefore, when depicted the chirping of bird, he wrote about the relationship between birds and heaven. He said that trees, flowers and beautiful birds have left this world crying because the world is not everlasting. The reason for this is that Saihnuna himself was so eager to reach heaven, that is why he felt that the birds around him were crying. He said he felt that way because nature also knew they were living in a world that would not be ever-lasting.

Damhauhva, however, believes that the birds’ chirping is because of their longing. As he himself says (see page 195), sometimes he even said that he wanted to talk with birds for discussing his longing. Due to his longing, when he visited his old village, he thought that the normal birds chirping is crying because of longing. Unlike the two composers, CFL Hmingthanga felt this world was enjoyable and he was a pessimist person. Because of this, when Saihnuna and Damhauhva seen nature as

longing and crying, while CFL Hmingthanga said that the birds were happy and enjoy this world.

The poets do not mentioned the beauty of the chirping of birds, why they chirp and how they produce their sounds in their poem, but what can be seen is the chirping of bird in their poetry. The beauty of the bird's chirping is not clearly expressed in their poems because of their perspective. On the other hand, they depicted the chirping of birds are the source of their happiness and joy, their worries and sadness.

Crying of Cicada: The Department of Agriculture in the United States published an analysis of the Cicada in an essay entitled 'The Periodical Cicada, "the 17-year Locust", the birth and death of cicadas are explain as follows, "After years of living in underground tunnels, millions of cicadas issue from the earth as if by a predetermined signal, undergo startling transformations, and spread through nearby trees and bushes. From morning till night they fill the air with their weird, droning song. In a few weeks, after mating and laying eggs, they die." (4) The time of the cicada is also described as follows:

A few days after the periodical cicadas appear, their incessant drumming, or singing, is heard. Only the males have sound-producing apparatus, which consists of two shell-like inflated drums on the sides of the abdomen. Two strong muscles set the drums in motion.

The chorus begins at dawn. As the temperature rises, the volume swells. Throughout the day a blanket of sound rests over the countryside. In the evening the sound ceases. (10)

The birth and death of cicadas in the United States are shown in this way. There are many different types of cicada in Mizoram. These types of cicada are as follows,

Rengchal, Dawlrêṃ, Vêvu, Uleuh, Ummê, Chêpchêp, Losulthereng, Fanghmatharko, Thepui, Zuzi, Sebawlawl/Zobawlawl, Rengmeihawl, Kawrnu, Ngirtling, Sawngsawngbakbak/Rengrengfawkfawk, Kâwl-ui, Rengmawngtawlh /Rengâwmtût, Mathe, Ungeu, Ngamtawna-zawhte,

Vanpuia-seluphan-zâwn, Rengmeichhêm, Vawmâwimû, Nipuithereng, Dehchi, Thereng-awmtût/Awmtut, Rengputairang, Sengburui, Zo kawrnu, Rahtea, Lalruanga-seluphan-zawn, Saw-saw-rawt, A-awm-reng-si-a, Khuangpuiliani, Rimenhawii-kawngkhar, Rengbit, Sawr, Thekoh/Thereng koh mi.

Some of the cicada's names we have written can be the same species, with different names in different places. (Ka Tungchaw *para* 1-2) & (Lalsangzuala).

As mentioned in the above, Mizo have around 38 different species of cicada. Therefore, different cicadas can be found a lot in Mizo folk song. In one of Mizo folk song, it can be found that the poet want to share their loneliness together.

Lelte kiu kiu lo la, bang mai rawh,

Keimah ianga di ngai i nih ve chuan,

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

(Be silent, O ye Cicada! Shout no more

If like me, long for thy beloved

Let us share our loneliness) (trans. by Remlalthlamuanpuia)

In addition to this song, cicada is also mentioned in other songs. Mizo poets have written about cicadas a lot in their poems, because they are close to nature. In addition, different kinds of cicadas are crying in different season, that makes the Mizo poet's loneliness. Therefore, it can be said that they composed many songs about cicadas. Like other Mizo poets, Saihnuna's song 'Ni leh Thla leh Arsi' is about the shouting of cicadas. He composed like (see page. 150). In this song, he writes that the cicadas and the sunsets in the spring and autumn seasons make him to yearn for heaven. The cicada in his songs is often characterized by a sense of longing. In one of his other song that includes the cicada (see page 132-133).

In this song, he describes the beauty of the crying of cicada, but also he said that among the cicada, the most longing cicada - *lelte* and *kawrnu* are crying like a child. In his other song 'Tapin Lenlai Chulhnu Au Ila' is also a song about his

yearning for his old village. Then, when they were happy and harmonious in their village, he felt that the cicada was singing. He, however, thought of their past and did not feel that he could bear the pain of the past.

Khaw chul ram leh zo siahthing lenbuang zar lelte,

An awi lungrual kan hlim lai,

Sulhnu ka pal zo lo ve (lines 6-8)

(Saihnuna *Ṭapin Lenlai Chulhnu Au Ila*)

(Meaning: Old village and the cicada trees, sing of the memories of happiness, I cannot bear to think of what is gone.) (my trans.)

In Damhauhva's songs, eco-acoustic elements can be found, among these eco-acoustic elements, crying of cicada's is very familiar. One of his song, 'Hmanah Pi Pu Len Lai', is about the happiness of the ancient ancestors is ceased. He said that not only them, but also their village and their memories were faded. He said that the flowers and birds were happy when the ancestors lived happily ever after. But now they are gone, he said, and because of this, he had a longing minded. He was so sadness and lonely that he saw everything that was happening around him. Then, in his song, he express his feeling like, "Lentu ngirtling ṭah lai dungthulin/Leng ka ngai mang e aw (lines 20-21) (Meaning: That deepens the cries of cicadas in woods, for the unwedded I long) (my trans.) (Damhauhva *Hmanah Pi Pu Len Lai*). He thought that the normal shouting of cicada is crying, and like the cicada, he (Damhauhva) was longing and he missed his friends. In his other song 'Ṭhal Favang Kawl Eng', he composed like (see page 132-133).

In this song, he said that the spring season and the beautiful spring sunrise are celebrated by many. Among the celebrants, the cicada was calling with a beautiful voice, *Leltepa* (one kind of cicada) was whistle with longing and lying on the tree banch. He, however, said that he was crying like baby child with *Kawrnu* (one kind of cicada).

Damhauhva was a nostalgic man, and Damhauhva himself said, (see page 195), his songs are also a source of nostalgia. In one of his song, 'Zun Phur Thing

Tin', he says, "Tlang tin awi lelte a kiu ve, zun ngai riang te/Ka tahna mual rihnim tlang lii liai," (lines 4-5) (Meaning: Cicadas that sing from each bough for the wistful destitute, Along with the trees on the hills are for my lament) (trans. by Ralte). In this song, the sound of a cicada in nature arouses his longing and tears fall from his eyes. He was so lonely that he was looking for an escape. He thought that the only escape route was 'pialral' (heaven). When he said (see page 150).

In this song, the sun, moon and stars are the same. However, he said that humans are different when they are in different places. He was so longing, when he was in a sadness mood, he saw the cicadas and the spring sunset. These nature events made him think of heaven. He wanted to reach heaven in the hope of escaping from his longing, and he imagined what heaven would be like. In heaven, the spirits of the dead praise God like cicadas, "Piallei zal hnu zai lelthang kiu iangin an awi," (line 11) (Damhauhva *Kan Nghah Chung Vangkhuua Leng*) (Meaning: Those that lied beneath the earth sing with voices like the shrill of cicadas) (trans. by Ralte). In Damhauhva's song, he sees nature as longing and forlorn due to his longing and forlorn. At the same time, he is able to see the beauty of nature. In the previous song, Damhauhva's songs proclaimed that the cicada is longing because he is longing, and that the crying of cicada makes him think of heaven. The crying of cicada's is a source of longing and forlorn. However, Damhauhva not only sees nature as a longing, he saw and listened to the beauty of nature. In one of his song, 'Hun A Kal Zel Thlang Zamual A Liam', he expressed the beauty of nature like (see page 132-133).

In this song, he says that he saw the beauty of the sun, the beautiful crying of cicada, and the ability to play any music, these things makes men happy and gave them harmony. In his other song 'Zun Phur Thing Tin', he also composed, "Berhva hram thiam, thing tin zar awi lelte nen," (line 12) (Meaning: The songster Bulbul and cicadas that sing from every bough) (trans. by Ralte), he said that the beautiful birds and cicadas singing in every branches of the trees.

Melodious of Singing: Three Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga have expressed the beauty of eco-acoustic elements in their songs. In addition to the eco-acoustic, the melodious of man singing is also mentioned in their

songs. Saihnuna's song 'Setana Kumkhaw Ruai Ropui', he expressed the melodious of man singing like,

Lo haw r'u, i fak ang u, sawmna dar a ri,

Beng nei chuan hria sela aw chhuahin au se

Lal Davida khawnvar chhiin,

He lei thim zingah i zai zawk ang. (lines 5-8)

(Come home, let's sing in praise, the bells of gathering sound,

Let all that can hear and raise their voices

Lighting the lamp of David,

Lets sing amidst the darkness of the world) (my trans.)

Saihnuna wrote the reason for composing this song is,

This was composed in reaction to chheih zai. It goes as such, 'Your bed is beneath the humble stable, mine beside the soft bosom of a woman, I have it much better, King Jesus.' I was furious when I heard them sing that song, and I composed this song in retaliation (*Leng 23-24*) (my trans.).

He invited Mizos, who have not yet converted to Christianity to shout the praises of the Jesus Christ. He also invited to light the lamp of King David and singing in the darkness of this earth. As discussed in the above, it can be seen that Saihnuna always thought of Heaven, the place where Christians hope for the afterlife. He said in that place, the spirits of the dead sing praises to the Lord Jesus in heaven, 'Lal nunnem par tlanin zai an sa' (line 14) (Saihnuna *Thihna Jordan Kamah*) (Meaning: They sang for the praise of Jesus) (my trans.). In addition to his hymns, Saihnuna in his other song, 'Sawisen Lohva Hlima Kan Lenna' is about music. He said that music is playing in all over Mizoram and that makes him longing.

Like Saihnuna, Damhauhva also want to praise God through music and song. His song 'Kanaan Tlai Tla Romeiin A Bawm' is a song about the singing of angels. In this song, he said that, "Lei mihring hnenah rem leng se tiin/Zai an rem rimawi an

thangkhawk e,” (lines 15-16). (Meaning: Let peace be unto men/they sing and the music echoes) (my trans.). He said that the songs of the birth of Jesus Christ would be sung all over the world, but it will not be faded. In his other song ‘Zion Tlang Ropui Ber’, he said that they would sing about the Jesus Christ and Heaven, to beautify their sing, he invited Jesus to ‘beautify all of their sing’. He appreciated the coming of the Jesus Christ to this world and asked him to be parents for the poor and needy.

In Saihnuna and Damhauhva’s song, the singing of Angel and man is on their hymns. But in CFL Hmingthanga’s song, the melodious of sing that can be hear is the singing of his love ones. In his song ‘I Lam Dun Ang’ he expressed, “Eng dang dawn lo reng hian hlim zai vawr dun ila/Rimawi remna run in chhungah lam dun ila/Eng dang reng ngai lo ten nang nen,” (lines 1-3) (Meaning: Lets sing in merriment without care, In the house of music let’s dance together; Without a care in the world with just you) (my trans.). He said that he wanted to sing with his girlfriend without thinking about anything else. He said he wanted to dance happily together in a dance house. CFL Hmingthanga described the world as the ‘Rimawi Khawvel’ (World of Music) and said that he wanted to spend his time in the world of music. He said that spending time in music and dance is a healing for his heart.

Tlangrel thang reng ka dawn lo, zai leh lama hringnun hmang zelin,

Leng zawng te’n min sel lo se ka suihlung dam na’n;

Rimawi khawvel lo ni e (lines 16-18)

(Hmingthanga *I Lam Dun Ang*)

(Meaning: Without a care for what others say, with song and dance living life, let no man condemn for my heart’s happiness; It is the world of music) (my trans.)

Sound of Musical Instrument: The Mizos have a wide variety of musical instruments that can be classified into three groups - striking instruments, wind instruments and stringed instruments (Thammawia, *Lung* 58). Among music instrument, ‘Khuang’ (Drum) is one of the most famous instrument use by Mizo. Drum is an important musical instrument in their songs. Even those who feel incomplete in doing something are called ‘Khuang lova chai ang’ which means to say

‘we are not complete and that we are not happy’. Therefore, the drum is an important part of their lives. In the children’s song ‘Pawnto hla’, they composed a song that discuss about the importance of ‘drum’ in their livelihood. In this song, the importance of drum in their lives can be seen. They beat the drum and the *seki* (gayal’s horn). They sang songs and danced, and alcohol was included in most of their dances. Children also know that drinking alcohol is not for them. When they invite their friends to go outside, they invite them to sing and dance even if they do not have alcohol.

Darpawngi, a brave Mizo woman who dared to stand up for justice, who dared to leave her chieftainess for demanding justice, also composed a poem about drum. Darpawngi wanted all the people in her house to sing with drum and other music. Saikuti, a famous Mizo female composer, is also a famous poet who composed about drum. In one of her song, he composed like, “Leng zawng ram ṭuan suiḥlung i hertir e/Chawmkhuang beng lo, siaḥthinga zai rem chung in ni e,” (250) (Meaning : “I’ve sent back all those who went to the fields, and you’re a family of singers without the drum) (my trans.). However, she did ever know how important the drum was to them. As a composer, she even know the importance of drum in Mizo society, in this manner she composed a song that goes, “Kan khaw lanu in kim banthal karah/Lenchawm bengin zaleng awih lai a nuam e,” (253) (Meaning: Our village girl amidst the banthal/Beating the drums she caresses all) (my trans.). She invited all her village girls to play and dance with the drum. There are many young men and women, but she thought that dancing with drum is the most completed.

In Saihnuna’s song, mentioning of Guitar can be found, in his song ‘Lawmna Khawpui Jerusalem Chu,” he stated like, “Zion ṭingṭang rimawite leh/An lawmna rimawi zam vel chu/Thlirin ṭah lai an bang thei lo,” (lines 10-12) (Meaning: The guitars of Zion/And the music of joy that lingers/Seeing so the cannot stop weeping) (my trans.). In this song, he describes how he imagined Jerusalem. Jerusalem was conquered by the enemy, and Judah fell into the hands of their enemies. He said that they looked at the Guitar and other musical instruments they used to sing with happily and, that makes them cried. In this song, one of the musical instruments (Guitar) is described as a source of longing. In his other song ‘Sawisen Lohva Hlima Kan Lenna’, he says, “Tlang tinah rimawi a thang vel tunah hian/Han thlir ila ka lung

min len e,” (lines 16-17) (Meaning: There was music in every mountain/When I look at them I had a feeling of nostalgia) (my trans.). For Saihnuna, music is a source of nostalgia, he thinks there was music in every mountain of Mizoram and that music makes him long.

Damhauhva also composed a song that contains about eco-acoustic. The drum also plays an important role in Damhauhva's songs. In his song 'Zion Tlang Ropui Ber Awih I Mawi Reng E', he composed,

Chawm rimawi tho la Van lal awih a tul e,

Hnam tin tan a riang thlafam chu;

Zaiin kan lawm ang che,

Kei ka tan a ni e, aw ka lung hnem ber. (lines 8-11)

(Awake music/drum, the Heavenly King needs soothing,

The lonely soul that died for all men;

We will sing your praise,

It is for me, that fills my heart) (my trans.)

He personifies the dance and invites the drum to obey the King of Heaven (Jesus Christ) who gave his life for all nations. In this song, it can be seen that praise to the Jesus Christ with song and drum was his greatest comfort. Damhauhva did not want to praise Jesus Christ with the drum alone, he wanted to praise the Jesus with various musical instruments. These various musical instruments, played in praise of the Jesus touched his heart. He wanted the music to reach the world, "Lal lawm nan tum rem mawi thang hian lung min len/Tlang tin fang la, thang zel ang che," (lines 12-13) (Meaning: it brings me longing music played for the King/Travel all mountains, reach ever far) (my trans.).

Many of the natural musics found in Damhauhva's songs are like – birds' chirping, cicada call, and man-made musics. Among these, in addition to the above-mentioned drum, 'Phaiphuleng' (flute) and 'Tingtang' (guitar) are also found. In the

chorus of his song ‘Ka Dam Lai Ni Tawi Te-ah Hian’, “A ẗingẗang nen phaiphuleng nen/Chatuan, chatuan ro an rel ang,” (lines 7-8) (Meaning: With his guitar and his flute/Forever and ever he will rule) (my trans.) he composed. In this song, he asked the question, “the short life of man, even the blink of an eye, cannot be managed by man own words. Man shepherd is the ‘Lamb’ (Lord Jesus). Are you ready to welcome him?” He even discusses his imagination about Jesus Christ and musical instruments like, Jesus Christ said that he was singing with the angels. He said that he would rule forever with these musical instruments.

In CFL Hmingthanga’s songs, music have a profound place, and he said music gave him a harmonious life. To dance happily without thinking of anything else, He invited his friends like, “Eng dang kan dawn lo rimawi ẗingẗang nen i lam dun ang,” (line 12) (Hmingthanga *I Lam Dun Ang*) (Meaning: Lets dance with playing Guitar without thinking anything else) (my trans.). His invitation might be successful, because in his song ‘Rimawi Khawvel’, he said that “Perhkhuang ẗingẗang hrui rimawi remin kan chen e lei hringnun/Damlai khawvel lungngaih buaina te’n min chim ve phak si lo,” (lines 11-12) (Meaning: We enjoy our life with playing Guitar, the world’s sorrows and troubles cannot disturb us) (my trans.) He said that they had a happy time and were not disturbed by any problems.

He was afraid that others would criticize them for their happiness. Once he had spent his time with music, he could not think of anything else. He said that he could not stop singing and dancing because he was happy. Music is the thing that helps him to escape from sorrows and sadness. Then, he said that, “Ri chheng chheng leh khuangpui rimawi aw ka tan i hlu chuang e,” (line 3) (Meaning: Music and the beautiful sound of drum is very precious to me) (my trans.). He knew that music was precious to him and that it was a comfort from his sorrows and griefs. Therefore, for him, music is his life, his happiness and his joy, he express the value of music like, “Rimawi rema zai tin vawr hi kei ka tan/Ka hlimna leh lawmna ber a lo ni e,” (lines 7-8) (Meaning: Playing music and singing every song is my joy and happiness) (my trans.).

Therefore, from the above sentences, Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga have expressed music in different ways. Saihnuna saw music in his imagery, and he said music cause sorrow and grief for the Jews. Damhauhva,

however, said that he wants to use drum as to praise God, and praising of God will not quiet for eternity. They looked at music from a Christian perspective and said that they wanted music to praise God. CFL Hmingthanga, on the other hand, looked at music from a worldly perspective. He said that he cannot stop dancing and singing happily, he wants others not to blame him. He said that he enjoys playing music and singing, and that gave him a harmonious life.

Sound of Wind: Coutts and Grace stated that, “Wind not only causes extensive damage to trees in many parts of the world, it also has more subtle effects on their growth, form and ecology,” (Coutts & Grace ed. al. ix). According to Coutts and Grace, wind not only causes problems for trees, but also has an important impact on their growth, behavior and ecology. Similarly, wind has a literary significance, which is often found in the works of poets and writers. Every day the wind blows, which gives the laborers means to recuperate and to feel refreshed and wind was important for man in many ways. The importance of wind in human life has led to literature on wind. Mizoram is a mountainous state, so the winds are always blowing, but cyclones and tornadoes are not common. But, Mizo knows that the wind can destroy houses and trees from their words like ‘*chimthli iang lo hrang*’ (Fearce like south storm) and ‘*thlipui iang lo hrang*’ (Fearce like storm). On the other hand, light breeze is pleasant and soothing for the people. In this way, the Mizo poet often used ‘*chhemdamthli*’ (gentle breeze) and *Zothlifim* in their poems.

Saihnuna used wind as ‘simile’ in his song. In his song ‘Haleluiah, Haleluiah, Haleluiah, Amen’, he use wind as a simile like “Krista, thli angin hrang rawh,” (line 17) (Meaning: Christ, fierce like storm) (my trans.). He wrote that he wanted Jesus to act like the wind and take revenge on those who persecuted Christians. In his other song ‘Benvawn Fengin Kawltu Chawi La’, he encourages the youth to work hard, to go out as much as possible even if the clouds are settle and when the thunders comes. He continues, “Virthli leng khuangruah sur hnuaiah,” (line 15) (Meaning: Under the breeze of wind and the rain) (my trans.) and said he wants the young men and women to work hard even under the wind and rain; if they work hard they would have plenty of rice and that would make their parents happy.

There is only one song in Damhauhva’s poem that describes the wind, in his song ‘Hun A Kal Zel’, he composed as such, “An sawi ʔo-thang-pui saw

hmarah/Chung khaw ri, chhum, thli, khuangruah nen,” (lines 11-12) (Meaning: The monsoon rain they peak of in the North/Thunder, clouds, wind along with the rain) (my trans.). Like Saihnuna, he wanted the young men and women to work hard, even when the thunder storm comes, under the settle of clouds, the breeze of wind and under the rain-fall.

Among the three Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga, CFL Hmingthanga’s songs are the most to mention about the wind. He uses the phrase ‘chhim thli iang lo hrang’ three times. In this use, he uses his girlfriend’s parents twice as different as the west wind, once to talk about his girlfriend. In addition, CFL Hmingthanga mentioned wind in his song ‘Hrangchhuana’ and says, “Chhemdam thlifim leh siktui thieng an luanna/Eng dang dawn lo renga hlimte’n sakruang kan bualna,” (lines 17-18) (Meaning: Where the gentle breeze and the fresh water flows/where we bathe without without a care in the world) (my trans.). He describes the wind as a source of joy and happiness for mankind.

Therefore, from the above mentioned various songs, it can be said that three Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga expressed the wind in the same way. In their songs, the wind is used as a cause of human suffering and as a source of unpleasantness for human beings. In addition, CFL Hmingthanga has portrayed wind as was not mentioned by Saihnuna and Damhauhva, in which he portrays the wind as a source of happiness and comfort for human beings. However, he has only one song which depicted wind as a source of happiness and joyable. This may explain how the three poets felt about wind and how they saw the wind.

Beauty of Nature

The beauty of nature is often mentioned in the songs of the poets and it has played an important role in their songs. Three Mizo poets, Saihnuna, Damhauhva and CFL Hmingthanga have also written about the beauty of nature. Let discuss how they depicted the beauty of nature in their songs.

The Beauty of Celestial Bodies: Several songs convey the beauty of the celestial bodies in the songs of the three poets. These celestial bodies like stars and moon show their beauty at night bringing happiness to people and also showing the glory of their Creator God. Saihnuna’s ‘Thal Favang Kawl Eng’ is a song about the

stars and the moon. In *Leng Lal Saihnuna Fanai (1896-1949)*, they wrote about this song like, “It is a winter night, the moon is shining and the different stars are appeared, the misty milky way makes me longing and then he composed this song,” (*Leng* 98) (my trans.). Then, in this song, he talks about the celestial bodies – the moon, star, and Milky Way. All these celestial bodies appeared in the winter night and shone upon their village. This shows that he saw and knew the beauty and importance of celestial bodies. “Zankhua a thiang thlasik kawng chung siar pawl riai e/Chhawrthlapuiin kan vangkhaw zawl a en ruai e,” (lines 10-11) (*Saihnuna Thal Favang Kawl Eng*) (Meaning: The night is clear, the Milky Way and the stars are shining, the moon is shining upon our village) (my trans.)

It was mentioned in their books that both Saihnuna and Damhauhva composed ‘Thal Favang Kawl Eng’. Their song ‘Thal Favang Kawl Eng’ has many similarities, but as mentioned earlier, there are differences in the lyrics. That is why it was depicted in both of their works. Damhauhva depicted the beauty of celestial body in his song ‘Thal Favang Kawl Eng’ like, “Zankhua a thiang, thlasik kawng chung siar pawl riai e/Chhawrthlapui khian kan vangkhaw zawl a en riai e,” (lines 10-11) (Meaning: The night is clear, the milky way and the stars are shining, the moon is shining upon our village) (my trans.). From this song, it can be seen that Damhauhva saw the beauty of the stars and moon among the celestial bodies.

In CFL Hmingthanga’s song, celestial bodies are often mentioned. In his song ‘LD Hmeltha’, CFL Hmingthanga expresses the charm and beauty of his girlfriend, “Fur khawthiang Chhawrthla eng i ang e,” (line 6) (Meaning: You are like a moon of a clear monsoon night) (my trans.). From this point, it can be seen that CFL Hmingthanga can see the beauty of nature as well as man. In his other songs, however, he describes the usefulness of the moonlight. When he talks about the usefulness of moonlight in his song, he even says his girlfriend’s parents do not like him and he cannot go to their house. Therefore, the place where he and his girlfriend can express their love is outside, under the moonlight. There are many characteristics of this in his songs. In his song ‘Chhuahtlang Hmun Hlui’, he writes, “Zantiang chhawrthla eng hnuaiah duhte’n aw ka lo nghak che,” (line 2) (Meaning: I’m waiting for you under the moonlight) (my trans.), he said that he waited for his girlfriend under the moonlight because he cannot go to his girlfriend’s house. In his other poem,

‘Pangpar Thi’, he and his girlfriend share their love outside the house, “Chhawrthlapui eng hnuaiah nang nen hmangaih par kan tlan dun a,” (line 11) (Meaning: Under the moonlight, we enjoyed the flowers of love) (my trans.). His girlfriend’s parents did not want him to court. Therefore, the place where they can share love is under the moonlight, this makes the moon appear in his song.

CFL Hmingthanga’s depiction of the moon in his song is very different from the way he depicts the stars. As mentioned in the above sentence, the reason why Moon appears so much is that his girlfriend’s parents do not allow him to meet her at their house or share love with him. On the other hand, in the stars he shows, the stars are often seen as longing things. In his song ‘Simeikhu’, he talks about one of the stars, ‘Simeikhu’, “Ka han thlir van dumpawl riai karah/Lunglen tizual tura’n simeikhu a zam chiai e/A mawi chuang mang e, ka thlir ning thei dawn lo” (lines 5-7) (Meaning: I gaze at the dark blue skies/The Milky Way scatters to increase my loneliness/It is beautiful indeed, I cannot help but stare at it.) (my trans.) he composed. He said that the Milky Way was beautiful at night and it was difficult to tired of looking. He thought that the Milky Way was the most beautiful of the stars and that the Milky Way had commanded the other stars to show their beauty.

I kianga leng ve siar dang zawng te pawh,

Biahthu i hlan em ni an mawi chuang zanin chu;

Ka tana zan chhinchhiah tlak min siamtu i lo ni,

Theih chang se van zawlah kumtluangin zam reng rawh (lines 10-13)

(The stars that shine around you,

Professions of love have you bestowed upon them,

A night to remember you have made for me,

If possible always scatter in the spread of the sky) (my trans.)

In this song, he composed about the way he sees the beauty of the Milky Way. Milky Way is a reminder of his old life and a reminder of his old lover, but it is also a comforter, so CFL Hmingthanga thinks nature is more beautiful. At the end of the

song, he says, “Siamtu chawiin i mawina zual zel se/Intawn leh hma chuan e, dam te’n aw mangtha le,” (lines 16-17) (Meaning: May your beauty soar with the Maker’s help/Till we meet again, be safe and goodbye) (my trans.). He wants the Milky Way to be more beautiful and wants God (the Creator) to make it so. He even said ‘Mangtha’ (goodbye) until they met again.

As mentioned earlier, in his song, CFL Hmingthanga think among celestial bodies, the star is the most beautiful. In his song ‘Hrangchhuana’, he said, “Siar Hrangchhuan vanzawl mawitu ka thlir chang nite hian,” (line 5) (Meaning: As I gaze at Jupiter that adorns the sky) (my trans.) means that stars beautify the sky. But among the stars, he thinks Jupiter, one of the planets called ‘Hrangchhuana’ by the Mizos, is the one that makes the beautiful sky more beautiful.

Beauty of Sunrise: In her book *Sunset Seeking*, Hannah Seo explains how the sun controls the manner of men’s lives, animals, and plants. She writes : “Sunrise and sunset are pretty big phenomena—the arrival and departure of light is a big event for living creatures, animals, and plants alike. A vast majority of life on Earth relies on this cycle, and most living beings have internal circadian rhythms that follow to match the day or night” (44). The sunrise and sunset are so beautiful, that many people have a longing due to sunrise. Hannah Seo, writing her book *Sunset Seeking* in 2023, notes that #sunset has ‘more than 260 million posts’ on Instagram (Seo 35). As of June 9, 2024, #sunrise has 88.2 million posts and #sunrisephotography has 3.5 million posts on Instagram. On Facebook, #sunset has 56 million posts and #sunrise has 17 million posts. This may indicate how much people watch sunrise and sunset and, how much they are affected by it. Mizoram is a mountainous land, but the mountains are not very high. Many rivers flow through the mountains, and there are plain areas along the banks. Mizoram.nic.in has published a list of Mizoram’s landscapes like,

Mizoram is a land of rolling hills, rivers, and lakes. As many as 21 major hill ranges or peaks of different heights run through the length and breadth of the state with the highest peak ‘Phawngpui’ (blue Mountain) towering at 2065 meters above sea level. The terrain has perhaps, the most variegated topography among all hilly areas in this part of the country. The hills are

extremely rugged and steep and the ranges and the leaving some plains scattered occasionally here and there (*para 1*)

Due to this, Mizoram is a land where the sunrise and sunset are beautiful and, can be seen clearly. This makes Mizo poets full of longing. Mizo poets often think of night as a time of pain and sorrow, a time of sinfulness, while the light of the sun and the rising of the sun are often described as bringing happiness to mankind.

Saihnuna depicted the sunrise as beautiful in his songs. In his song ‘Lungngaihna leh Buaina Chhumpui’, he compares this world to ‘night’. He portrayed the night as a time of misery, sorrow, and trouble, and that was how he saw the world. Therefore, he said that he was looking forward to the dawn, which he associated with the coming of Jesus Christ. Then, in the third verse of this song, he says, “Turnipui eng mawi a lo chhuak zan a tlanchhia e” (line 10) (Saihnuna *Lungngaihna leh Buaina Chhumpui*) (Meaning: The sun rose and the night goes away) (my trans.). In this song, he says that the sunrise is beautiful, and when the sun rises, the night runs away. He compares the ‘sunrise’ to Jesus Christ and says that when he had Jesus, his sorrow and trouble (i.e. Night) disappeared. Then, in this song, Saihnuna looks at the beautiful sunrise in the morning. Then he compared the sunrise to ‘Jesus’ that Christians hope for. As a Christian, Saihnuna mostly composed about Jesus and God, and he placed them at a high status. He often said that the time when he would be able to find comfort, joy, and happiness was when Jesus came again or when he reached heaven. He said that this world is a place of sorrow and trouble. Therefore, the comparison of Jesus Christ/God with the sunrise shows how he saw the beauty of nature and how he understood the beauty and value of the sunrise.

Damhauhva also composed about the sunrise in his songs. The sunrise in his songs is often the sunrise of spring or autumn season. Unlike Saihnuna, Damhauhva depicted sunrise in his song as sunrise make him longing. In his song ‘Hmanah Pi Pu Len Lai’, he composed, “Turnipui kaw l en chang khua thal/Romei a zam leh ta,” (15-16) (Meaning: (The sun that shines from the horizon in dry seasons, Haze (Romei) rises once more) (trans. by Ralte). He said that he was longing when the sunrise in the spring season and haze spread. He thought the sunrise was beautiful, and the sunrise in the spring season made him longing. He even expresses the beauty of sunrise in his

poem ‘Ṭhal Favang Kawl Eng’ like, “Favang ni eng tlai tla a mawi ti u,” (line 11) (Meaning: Those who find it beautiful, the setting autumn sun) (my trans.). He was not only saying that he believed that his fellow human beings would think it was beautiful, but that others also think it was beautiful.

CFL Hmingthanga also depicted the beauty of sunrise in his song ‘Ka Ṭhian Ngaihawm’ like, “Turnipui chhak lenkawlah mawi te’n a lo her chhuak a,” (line 1) (Meaning: The sun is rising beautifully from the east) (my trans.), he said that the sun was rising beautifully from the east. That immediately showed that he had always seen the beauty of the sunrise. Not only that, like Damhauhva, he thinks the sunrise of the spring season is more beautiful, not only it was a beauty, he thinks the sunrise of spring season brings a peaceful time for all the mountains and valleys. It was evidenced by his song ‘Kan Tlangram Mawi’, in this song he composed like “Ṭhal favang lenkawlni turni a lo chhuak eng riai a/Tlang tin leh mual tin a thawi dam diai a,” (lines 1-2) (Meaning: The sun of the spring season rose beautifully, and brings a peaceful time for all the mountain and valley) (my trans.).

Beauty of Sunset: Hannah Seo in her book *Sunset Seeking* describes how sunset and sunrise seem to have different colors:

Sunlight contains all the colors on the spectrum, but when it shines in a vacuum, the wavelengths for different colors are locked and contained in those beams of light. We need something—like the particles of the atmosphere—to break the beams of light into rays of color... A whole beam of light gets split like an unraveling rope, its composite colors unbundle, and each color is unleashed as a separate entity. And as the light beams down and scatters in a multitude of directions, certain colors make their way through the fray better than others (19).

In this way, at sunset and sunrise, the sun shines bright with different colors, which makes many people long. H. Laldinmawia said, “The setting of the sun seems to have more impact on the hearts of human beings than that of the rising sun,” (192). He said that Serkawn Concert poets – Liandala, Lalmama, Chhuana, and others – have many songs about the sunset. Liandala’s ‘Ṭlai Lam Hla’, ‘Pi Pu Chhuah Tlang

Hlui', 'Kan Chuanna Tlang', 'Zoram Pangpar', and other poems express the sunset. In one of his song 'Zoram Pangpar',

Kan tlang ram par vulna,

Thal khua eng riai romei karah

Lenkawl turni nem duai,

Zai tin rimawi an chhiar nghian e.

(Our hilly place where flowers bloom,

Amidst a bright foggy atmosphere,

Sounds of the songs of every creature,

Under the caliginous setting sun) (trans. by Laldinmawia)

he composed. In this song he describes the beauty of flowers and the beauty of the sunset. Not only that all kinds of singing birds also happily make their melodious sounds of songs during the sunset. In this way, other Mizo poets have often expressed the beauty of the sunset in their songs.

Like other Mizo poets, Saihnuna also composed about sunset, but in his song, he does not mention the sunset of all the seasons. He mostly expresses the sunset of the spring and autumn season. In his song 'Ni leh Thla leh Arsi', he wrote, "Ṭhal favang tlai ni a tla eng riai hian/Ka nghah pialral ram mawi mi ngaihtir," (lines 6-7) (Meaning: The splendid of autumnal sunset arouse my love for the beautiful heaven) (my trans.). The beautiful sunset of the spring season makes him think of 'pialral' (Heaven). In his other song 'Favang Ni Lenkawl A Eng', he composed, "Favang ni lenkawl a eng ri riaiin tlai tla e," (line 1) (Meaning: The splendid of autumnal sun is shining for setting) (my trans.), he expresses the beauty sunset of the autumn season. In another song, 'Ṭhal Favang Kawl Eng', he expresses the beautiful sunset of the autumn season, not only him but also the other may think it was beautiful, "Favang ni eng tlai tla a mawi ti u'n," (line 9) (Meaning: Those who find it beautiful, the setting autumn sun) (my trans.)

Like Saihnuna, Damhauhva also mentioned the sunset in his song and they had a similar idea on mentioning the sunset in their song, that is, they depicted the sunset of spring and autumn season. The sunset mentioned in Damhauva's song is the only the sunset of spring and autumn seasons. In his song 'Hun A Kal Zel', he wrote, "Ṭhal favang ni khawtlang eng riai e/Hnam tin leng dawn tuai lung lawm nan," (lines 15-16) (Meaning: Autumn's sunshine over the hamlet/ For the joy of youth of all tribes and creeds) (trans. by Ralte). He said that the sunset is a time of joy for all the tribes. He also mentioned the autumn sunset in his song 'Favang Ni Lenkawl A Eng', "Favang ni lenkawl a eng rii riaiin tlai tla e," (line 1) (Meaning: The splendid of the autumnal sun is shining for setting) (my trans.), he says that sunset of the autumn season is shining for setting with a beautiful color.

Three Mizo poets – Saihnuna, Damhauhva, and CFL Hmingthanga have in common that they love the sunset of the spring and autumn seasons and that makes them long. CFL Hmingthanga mentioned about the sunset in his song 'I Tan Ka Lo Kir Leh' like, "Ṭhal favang turni nem duai, kei ka lung min len e," (line 1). He feels longing when the sun is beautiful shining for the setting. Mizoram is a mountainous country, and the sunset on the mountain brings a beautiful color. Three Mizo poets – Saihnuna, Damhauhva, and CFL Hmingthanga have often written about the sunset as bringing a feeling of longing, mostly CFL Hmingthanga in his song 'Hmangaihin Hmangaihna', he expresses how the sunset brings a longing for him like, "Tlai ni liam tur sen riai ka suihlung min len e," (line 10) (Meaning: The splendid sunset brings a longing mind for me) (my trans.).

From the above-mentioned sources, it can be said that the three Mizo poets – Saihnuna, Damhauhva, and CFL Hmingthanga have a common time of longing, which is the time of sunset in the spring and autumn seasons. Although Mizoram is a mountainous country, there are no high mountains. Mizoram's highest mountain, *Phawngpui Tlang* also known as Blue Mountain, is 2,157 meters above sea level. The average elevation of the hills to the west of the state is about 1,000 meters (3,300 feet). These gradually rise to 1300 meters (4,300 feet) to the east. Some areas, however, have higher ranges which go up to a height of over 2000 meters (6,600 feet). Mizoram has the most mountainous terrain in the eastern parts of India. (Mizoram *para* 1). Therefore, Mizos can see the sunset very clearly, especially in the

spring and autumn seasons. This brings a longing for their poets and this type of characteristic can be found in their songs.

Beauty of Wilderness: The idea of wilderness, signifying nature in a state uncontaminated by civilization, is the most potent construction of nature available to New World Environmentalism (Garrard *Ecocriticism*. 59). One point of interest to many ecocritics is the way the wilderness is portrayed in literature and popular culture. This approach examines how wilderness is constructed, assessed, and engaged. The representatives of the wilderness in British and American culture can be separated into several main tropes. First, Old World wilderness displays wilderness as a place beyond the borders of civilization, wherein wilderness is treated as a “threat,” a place of “exile” (60). The wilderness has an almost sacramental value; it carries with it the promise of a renewed and authentic relationship between humanity and the earth.

Mizoram is a mountainous country, but the mountains are not high. The average elevation of the hills to the west of the state is about 1,000 meters (3,300 feet). These gradually rise to 1300 meters (4,300 feet) to the east. Some areas, however, have higher ranges which go up to a height of over 2000 meters (6,600 feet). Mizoram has the most beautiful mountainous terrains in the eastern parts of India (Mizoram *para* 1). “In India, Mizo has the highest forest cover which is 88.93%,” (Vanramliana ed.al. 34). In this respect, Mizoram is rich in flora and fauna. The weather as well as the autumn season is pleasant. In addition, in the spring season, the haze covers a number of the mountains, and various flowers bloom. Mizoram is so rich that Mizo poets have written about the beauty of Mizoram in their poems.

Mizo poet, Rokunga, who was Poet of the Century given by the Mizoram Millenium Committee in 2000 composed several poems which express the beauty of Mizoram. His poem ‘Kan Zotlang Ram Nuam’ expresses the beauty of Mizoram, in this poem, Rokunga proclaims Mizoram is like *Chhawrpial Run* (his utopian place). Rokunga explained the term *Chhawrpial run* saying, “When I was a boy, I heard my grandmother say ‘when we were in *Chhawrpial*’. So I imagined *Chhawrpial* to be a nice place. When I think of Mizoram, I see that it is a nice and peaceful place. Our leaders compared Mizoram with heaven and I can say that it is almost like heaven. So

I referred Mizoram as *Chhawrpial* in my poems,” (qtd. by Chawnghranga 53-54). As he continued to compose,

I mawi em e, kan Zo ram hmun sang,

Fiara tui thiang kan dawnna;

Tlang tina thing tin zar mawi leh romei a zam karah,

Tlang tin zaleng zawngte lunguala kan insuih khawm;

Aw, i mawi chuang mang e, kan lenna kan Zo tlang ram nuam (lines 5-9)

(Rokunga *Kan Zo Tlang Ram Nuam*)

(You are awesome the hilly Zoram

A place where we sip the cool spring water

Among the marvelous trees and magnificent setting

All of us live in comfort and happiness

You are beautiful, our home Zoram) (trans. by Zothanliana)

He stated that Mizoram is beautiful. Mizoram is a beautiful country because of its high altitude. He said that the trees on each mountain are beautiful and the mountains are covered with haze. He expressed the beauty of Mizoram like, “Aw, i mawi chuang mang e, kan lenna Zo tlang ram nuam,” (Meaning: You are beautiful, our home Zoram) (my trans.). Saihnuna also loved the beauty of Mizoram, where flowers of various kinds were blooming beautifully. He wrote in his song ‘Thal Favang Kawl Eng’ that the mountains were covered with haze, and the beautiful flowers of *Erythrina stricta* and *Bauhinia variegata* brings longing for him. He says,

Hawi vel ila par tin an vul siau ve,

Chatuan romei pipu zun leng a zam zo daiah;

Tukram lentuah kai chiaie chhaktiang daiah,

Tuahpui vau a ze thinlai a zing riai e. (lines 5-8)

(Saihnuna *Thal Favang Kawl Eng*)

(The flowers bloom wherever you gaze,

The everlasting haze of the forefather's memories scatter across the chilly zo land;

Across the ploughed lands of the cold spread,

The coral and the heart both covered by haze.) (my trans.)

In his other song 'Lungrual Taka Kan Lenna', he describes the beauty of his kingdom, *Leng*, the landscape, and the names given to it. According to him,

Leng village is located between the east of the N. Vanlaiphai and *Tuipui*(river). It is a pleasant valley and there is no way up in a jhoom road. Abundant trees and water and rich in cereals and root crops. From ancient times, it has been a healthy and wealthy place, a place to cultivate an abundance of cereals and root crops, because of this, they said the inhabitants of this place were live happy and named this place *Leng* village. (*Leng* 121) (my trans.)

Saihnuna composed a song because it was said to be a pleasant village,

Mual liai luai bawk mual leh tlang liai luai Lailen tlang,

Ram tang, khaw thlir, Vawk kah mual;

A ram lui tuipui leh zuva, Arsi lui, suangawk, Lengrih,

Mual dang sawisen loh leh ram nuam hi (lines 8-11)

(Saihnuna *Lungrual Taka Kan Lenna*)

(Meaning: The field stretches and the *Lailen* hill that mounds, *ram tang*, *khaw thlir*, *vawk kah mual*, its river and animals, *arsi lui*, *suangawk*, *lengrih*, more than I can say and pleasant place) (my trans.)

This song is about the beauty of Leng village and the names of different places in their lands. Therefore, it can be stated that Mizoram is an existence of many high mountains, dense forests, clear rivers, and flowers; which are the dwelling place of animals and birds when consensus, mutual love, and mutual gratitude emanate.

CFL Hmingthanga's songs are about the beauty of Mizoram, the wealth of the land, and the pleasures of the country. In his song 'Hel Lai Mate, Lo Zin Ve Rawh', he said that he cannot describe the beauty of his village in words. He wanted his girlfriend to see the beauty of his village with her own eyes, the relics of his ancestors, the beautiful flowers, and the land she had never seen before.

Thu-in ka hril thiam lo, kan tlang ram mawi chu,

I chhingmit ngeiin hmu ve la ka ti;

Pi leh pu sulhnu parmawi tin vulna,

I fan ngai loh ram lungchim ten ka fanpui na'ng che (lines 1-4)

(Hmingthanga *Hel Lai Mate Lo Zin Ve Rawh*)

(I cannot describe the beautiful mountains,

I want you to see them with your own eyes;

The beauty of the ancestors' memories,

I will bring you to a place you have never visited before) (my trans.)

In his other song 'Vul Dun Ang', he says, "Aw, a mawi chuang ngei e, aw kan Zoram nuam hi/Ka hril seng lo che aw, zai leh lamin," (lines 1-2) (Meaning: Oh, it's beautiful, oh, our beautiful Zoram/I can't express you enough, in song and dance) (my trans.). He said that he could not express the beauty of Mizoram through songs. In another of his song, 'Kan Tlangram Mawi' he says,

Kan tlang ram a mawi ngei e, zo thlifim a leng del del,

Mahte'n ram va tuan ila,

Suihlung a leng vawng vawng,

A saw raltiang tlangah romei a kai chiaie (lines 5-8)

(Oh our hilly lands are indeed beautiful, the fresh breeze blowsever so gently,

As we traverse alone through empty lands,

The heart is filled with pining,

The hills far away are covered with haze.) (my trans.)

In this poem, CFL Hmingthanga states Mizoram is a beautiful land where the wind is blowing pleasant. When he goes alone to jhoom, the haze that covers the mountain makes him longing. CFL Hmingthanga loved Mizoram and expressed the beauty of his country through his songs. He also wrote poems about the eastern part of his country. He loved Mizoram, flowers, and ancestors' relics. He believed that their beauty was a means of inviting his girlfriend to visit his village.

Beauty of flowers: JM Llyod in his book *History of the church in Mizoram (Harvest in the Hills)* expressed the landscape of Mizoram, "Mizoram is a land of rolling hills, valleys, rivers, and lakes. The hill ranges are stretching from the north to the south with narrow deep gorges. Parts of this rise to an altitude of over 6,000 feet, and fast-flowing rivers run between the ridges" (Llyod 2). Mizoram is covered by a dense forest and it has various kinds of tropical and sub-tropical plants and trees. The forest has different species of bamboo, banana, wood, and flowers like orchids, geraniums, and begonias.

In his book *The Beauty of the Flower*, Stephen A. Harris explains why man depicts the natural world, "Utility, beauty, and symbolism are three reasons for humans to represent the natural world," (52). Depicting the natural world by man, symbolism, and beauty are the most commonly used terms in Mizo poetry. Since pre-colonial times, Mizo poets have used flowers as an object of comparison, metaphor, and symbolism. In poetic expression, they used a variety of metaphors and similes to compare their situations, thoughts, and feelings with events, happenings, living things, and non-living things.

Saihnuna saw the beauty of nature, he thought flowers were the most beautiful of nature. He felt that flowers added to the beauty of Jerusalem, the city of the Jews;

but in the days of the prophet Jeremiah, Jerusalem was destroyed. Saihnuna thought about this, saying that Jerusalem was “Pangpar tinreng par vulna a ni,” (*Leng* 12) (Meaning: The blossoming of all flowers) (my trans.), and that the beauty of the city had disappeared. He said that God had not forsaken Jerusalem, but had rebuilt it. Jesus and Jeremiah would have been happy if they had known how the Jews had happily occupied it and, he composed his thoughts and imagination in this poem. Then, in this song, Saihnuna’s view of the beauty of flowers and his view of them as the beauty of the city can be seen. In his song ‘Lawmna Khawpui Jerusalem Chu’ he says, “Lawmna khawpui Jerusalem chu/Pangpar tin reng an vulna chu (lines 1-2) (Meaning: The city of Joy, Jerusalem/Where all kinds of flowers bloom) (my trans.). Even when he speaks of the fall of Jerusalem, he says that not only did the city fall, but the flowers also lost their beauty.

Saihnuna’s song ‘Pathian Ta A Ni, He In Hi’ is also a song about flowers. In this song, flowers are the beauty and pleasure of the world. In this poem, he symbolizes this world as a ‘desert’ like, “Thlaler thing leh mau rua zawng hi/Sarawn par vulna Van rimtui chantir rawh,” (lines 6-7) (Meaning: Transform the trees and soil of the desert into the fragrance of heaven) (my trans.). He prayed to God to turn the desert into a land of flowers (Sarawn par). In this song too, Saihnuna is a knower of the beauty of flowers.

Saihnuna’s ‘Khawhar Hla’ (elegy) is a poem about his imagery of heaven. He thinks Heaven is a place where all kinds of flowers bloom. In one of his song, “He Lei Hi Chatuan Ram A Tling Lo,” he says, “Aw ka ngai par tin vulna ram nuam,” (line 9) (Meaning: Oh I miss the beautiful land of flowers) (my trans.). In another of his songs, ‘Thal Favang Kawl Eng’, he also talks about flowers. When he composed this song he expressed his feeling like, “Khaw thal chho zelah tuahpui leh vau parte a lo chhuak leh tur leh Romei nena lang paw chia i tur te mitthla-in ka han hmu a,” (*Leng* 96) (Meaning: As the season turns dry, I can imagine the corals and the mountain ebony start to bloom and the romei fog spreads eerily) (my trans.). He looked around in the spring season and saw that everywhere there were flowers of various kinds and the spread of haze. *Erythrina stricta* and *Bauhinia variegata* flowers are also beautifully blooming. Therefore, from this song, it can be seen that Saihnuna

does not just look at the nature around him, but he sees the beauty of flowers and the beauty of these things makes him longing (see page 216-217).

Damhauhva also expresses the beauty of flowers in his song, he said that flowers make him longing. As Zoramdinthara, who has studied Damhauhva's, a very longing person writes of him:

He looked at the beautiful flowers, and he thought they were beautiful. But that's what makes him miss his ancestors. At the same time, Damhauhva's depicted nature is like a man (pathetic fallacy) who cried due to longing and melancholy. This shows the reason for his cry in a very tearful way, and the reader is taken into the atmosphere. He also showed the reason for his cry (4) (my trans.)

As Zoramdinthara writes, Damhauva depicted the beauty and loveliness of flowers, but the beauty and loveliness of flowers are the cause of longing and sadness. In one of his song 'Hun A Kal Zel', he composed, "Phunchawng pui leh pang lo par e/Lentu thingrihnim thlafamna," (lines 3-4) (Meaning: The silk cotton trees bloom/The banyan tree's time of death) (my trans.). As time went on, *Bombax malabaricum* and *Bombax insigne* flourished, but that left him with a lot of sadness and loneliness.

In his other song 'Kan Sawmfang A Eng Siau Ve', he talked about Mizo farming and the harvesting of rice. He asked for God's blessing so that they could receive the blessing of the field. After that, he composed, "I mawi mang e zozam par leh Liantuail thliah/Chhuahtlang zalam thuma zun chhawl kan thuaia nen," (lines 17-18) (Damhauva *Kan Sawmfang A Eng Siau Ve*) (Meaning: How beautiful you are the cockscomb that Liantuail plucked/Chhuahtlang zalam where we basked in the throes of love) (my trans.). He talked about the flowers near their jhum house i.e. *amaranthus*, and they used it as a kind of showing their love (chhawl thuai) with his girlfriend (Liantuali).

CFL Hmingthanga's song 'Hel Lai Mate Lo Zin Ve Rawh' is not only about the beauty of flowers but also about the pride in the beauty of flowers. In this song, he writes about his girlfriend's wish to travel to his village. He said that if he could use the beauty of nature to invite his girlfriend to travel to his village, she would be

reluctant to leave his village. The reason why he hesitated was that he did not believe that she could see the beauty of the East. He even promised to pick the most beautiful orchid for his girlfriend if she visited his village (see page 94).

CFL Hmingthanga sees the beauty of flowers clearly, so he often compares his girlfriend to a flower. There are many examples of this comparison between a girlfriend and a flower. When he compared his girlfriend to a flower, he stated the beauty of the flower and his girlfriend is equal. In one of his song, 'A Ho Mai Mai', he wrote, "Zawlkhaw rose par tia an lo chawi chu," (line 1), and said his girlfriend is like a Rose flower. In another of his song, 'Ramdai Senhri', he expressed the equality of his girlfriend and flowers (see page 143).

In this song, he mentioned Mizoram's flowers – *Senhri* (*Renanthera* *Imshootiana*), *Ainawn* (wild cardamom), *Chhawkhlei* (rhododendron). When he described the beauty of these flowers, he went on to say that their beauty was equal to the beauty of his girlfriend.

Topophilia: Love of Place

The term 'topophilia' comes from two Greek words 'topos', which means 'places', and 'philia' means 'love or affection', which refers to the deep-seated emotional bond or profound love that individuals often develop for specific places or environments. The term was coined by Yi-fu Tuan. In his book *Topophilia: A Study of Environmental Perception, Attitudes and Values*, Tuan popularized the word topophilia which means love of place. He defines it as, "Topophilia is the affective bond between people and place or setting," (Tuan 4). The idea was developed to study environmental perceptions, attitudes, and values. Yi Fu Tuan used the term to describe the relationship between man's sentiment and place and argued that it could be defined broadly "to include all of the human being's affective ties with the material environment" (93). Tuan characterized a sense of place as a universal affective bond that satisfies fundamental human needs. He states,

The environment's response may be primarily aesthetics; it may then vary from the fleeting pleasure one gets from a view to the equally fleeting but far more intense sense of beauty that is suddenly revealed. The response may be tactile, a delight in the feel of air, water, and earth. More permanent and less

easy to express are feelings that one has toward a place because it is home, the locust of memories, and the means of gaining a livelihood (93).

Sampson also describes the meaning of topophilia in his ‘Topophilia Hypothesis,’ “an innate bias to bond with the local place, including both living and nonliving components” and that such bonding is “...adaptive, fostering the acquisition of detailed, habitat-specific knowledge” (Kahn et al. 26). According to Sampson, human nature-relatedness is better characterized as a developmental-behavioral system based on gene adaptation and environmental interaction. Topophilia provides definitional clarity for the idea of human affiliation with the nonhuman world and more explicitly allows for a hybridized explanation that includes both cultural learning and innate genetically based origins. Sampson again said, “These affective place bonds would have been closely linked with culture-based learning, such that the full expression of the former required nurturance through (1) abundant sensory experience in natural (nonhuman) settings and (2) active construction of place-based knowledge mediated through symbols (such as language and story),” (32).

The role of place in the human world is profound. The place is a rich interplay of people and the environment. Places are a way of seeing, of understanding the world. Attachments and connections are made between people and places. The subject and emotional attachment people have to place is termed ‘a sense of place’. This sense of place is also known as Topophilia. Topophilia is a term developed by the cultural geographer, Yi Fu Tuan to refer to the affective bond between people and place. He states,

As a geographer, I have always been curious about how people live in different parts of the world. But unlike many of my peers, the key words for me are not only ‘survival’ and ‘adaptation’, which suggest a rather grim and puritanical attitude to life. People everywhere, I believe, also aspire toward contentment and joy. Environment, for them, is not just a resource base to be used or natural forces to adapt to, but also a source of assurance and pleasure, objects to profound attachment and love. In short, another key word for me, missing in many accounts of livelihood, is Topophilia. (Topo xii)

Mizoram is a place which is known for its breathtaking beauty. The land came to be seen and appreciated for its aesthetic beauty in the aspect of a view from afar. The land has ascribed the capability of awakening feelings of nostalgia and longing. The country is very rugged and consists of sinuous mountain ridges running in a north-south direction. Sections of this rise to an altitude of over 6,000 feet, and between the ridges, fast-flowing rivers pass. J.M. Lloyd says of the winter season in Mizoram, “It is a rare pleasure to look down from the mountain tops, especially on a winter morning when the sun is bright and the white mist swirls about like driven snow in the valleys” (9).

Therefore, the beauty of Mizoram is often composed by Mizo poets. They are also Mizos, so they can express Mizo customs and traditions as well as things that are part of their daily lives. Many Mizo poets have written about the love of place in their poems. They have written songs which contain about the love of place, and in this topophilia song, they express their love of Mizoram as well as their village and some places of their environment. Three Mizo poets - Saihnuna, Damhauhva, and CFL Hmingthanga also composed a love of place in their songs and, their songs containing love of place can be studied as follows.

Saihnuna places his village ‘Leng’ as a high status in his songs. One of his acrostic song ‘Lengthuam Ram Vanhnuaithang’ is a song about his village. In the last verse of this song, he composed,

Thang zel se leng khawpui chung lam malsawmna hi,

Hnam tin zaleng min muan kan lawm e;

A mawi e, Leng tlang hi chung Pathian malsawmna,

Ngaih lai hring nun lenna Lengthuam hi (lines 20-23)

(Let it spread the blessings Leng receives from above,

Gracious we are for the peace it gives;

It is beautiful, Leng hill, the blessing from God above,

Leng village where life men live without much care) (my trans.)

He said that Leng village is a place where God's blessings are received and a place that gives peace to other tribes. Another of his song, 'Ni leh Thla Leh Arsi An Dang Chuang Lo Ve' is also about Leng village. In this song, he depicted the beauty of his village and said, "A mawi mang e, kan chhuahtlang zaleng ngirna/Lungrual hmangaih hrui kan vawn hian/Then lohna ramhlun ka ngai mang e" (lines 8-10) (Meaning: It is beautiful indeed, our village where all reside/As we live in harmony and love/How I long for the place where there are no more partings) (my trans.).

In this song, he thinks of the time when the Pastor Bial Conference was held in his village, and a guest desired to see his village (Leng village). That thought seems to have led him to compose this song. At the same time, although he seems to love Leng village, he writes about the harmony and happiness of Leng village and the beauty of their village, but all these things make him think of heaven. From this point, it can be seen how Saihnuna loves his village i.e. Leng village, and how he placed it as a high status. But he did not seem to like all the places of Leng village. His song 'Lungleng Biak In' is a poem containing more place of his village, and in this poem, he invites God to live in Lungleng church. But, Saihnuna himself, however, did not want to live there. Saihnuna placed his hometown as highly regarded because it was the place where his family lived and where he could live happily with his friends.

However, Saihnuna did not ever love his village and, did not put it as a high status. The reason why he did not ever love and did not put his village as a high status is that death separated him from his beloved friends and family. In his song 'Ṭapin Lenlai Chulhnu Au Ila', he says that his village is devastated by the absence of his friends, he also says he also will fade like Bombax malabaricum. In his other song 'Lawmna Tui Ang A Kam Ṭhin', he expressed his longing mind like,

Fam ngaia luaithli ka nulna piah lam ram saw,

Thlir zel ila rairah chun ngai an lenna,

Thlen ka chak e, Chhungkim dar ang

Lenna ram tur chu (lines 13-16)

(Meaning: The land beyond my crying for those that have gone, Keep looking towards where the babies long for their mothers are, I long to reach that place, where all families will be together) (my trans.).

In this song, he says that he misses Heaven because he lost his beloved child. He composed about his desire to arrive in Heaven. He thinks this world is a place of mourn and the place where he lost his beloved family because of death. That is why, Saihnuna composed a number of songs that contained imagery of Heaven. Saihnuna composed a love of visible place as well as a love of invisible place also. Many of his songs are about the Christian imagination of 'Heaven'. He described this world as a place of suffering, a land of sorrow, but it would not last forever. On the other hand, he has a place that he loves very much, and that place he loves is heaven. So, he composed many songs containing love or imagination of Heaven.

Love of place (Topophilia) is not much seen in Saihnuna's poem, the reason can be seen from what he says in composing his 'Lal Hnam Thlan Salem Khawmpui'. That is what he said:

I have realized that foreigners use their renowned rivers and mountains in songs. We Mizo people hardly sing of Aizawl and Lunglei in our songs. It wouldn't be too bad if we included their village name 'Lungleng', as we do not hesitate to sing of songs with names of other places. I don't think we should hesitate to sing of them in Churches, and that is why it has been included in the chorus. (*Leng* 31) (my trans.)

As Saihnuna said, during his time there was no more poem which is composed to express the beauty of place or loveliness of place. That is why, Saihnuna does not compose many songs relating to topophilia. During his time, "The authoritarian leaders of the Church forbade people to sing any kind of songs unless it proclaimed the Christian faith," (Thanmawia Mizo Poetry 98), and they are presumed to compose a love song as well as to sing a song of that kind. But, Saihnuna had a new idea i.e. a topophilia song containing Christian faith should be sung, there is no need to be unwilling and compose the song 'Lal Hnam Thlan Salem Khawmpui'.

Siamkima said in his book *Zalenna Ram*, "Dai zawng zawnga dai hmingthang ber leh ropui ber chu Bethlehem dai a ni, ti ila kan sawi sual lo vang," (112)

(Meaning: The most famous and greatest of all the *dai* is Bethlehem *dai*,” (112) (my trans.) is the place Damhauhva’s loved. It seems that it is the birthplace of Jesus Christ. In his song ‘Kanaan Tlai Tla Romeiin A Bawm’,

Aw i pan zel ang Bethlehem,

Israel lal pianna ram;

Zai tinah chung mah la chul thei lo che,

Lung min len e (lines 5-8)

(Meaning: Lets keep moving towards Bethlehem, Where the king of Israel was born; Not yet will my longing fade, even if all songs I sing) (my trans.).

he composed. In this song, he does not want to go to Bethlehem alone, but he wants others to go there too. He said that the place made him long and that even if he sang all the songs, Bethlehem wouldn’t be able to fade.

Damhauva expresses the beauty and loveliness of Mizoram in his song, in his song ‘Ni leh Thla leh Arsi An Dang Chuang Lo’, he expresses the beauty of Mizoram like, “Kan tlang ram thing rihnim lerah lelte a kiu/Ṭhal favang tlai ni a tla eng ruai e,” (lines 4-5) (Meaning: Cicadas sing atop the trees on our hills, The dipping autumn sun in a tender glow) (trans. by Ralte). He loved his hometown Khawbung very much. In his song ‘Favang Ni Lenkaw A Eng Rii Riain Tlaitla E’, he wrote, “*Tuipui raltiang kai hnu kan vangkhua hi ngai ve maw/Karah vang lam a hla e/In dam lai em ni zawh ka nuam mang e*” (lines 7-9) (Meaning: Do those that have crossed the Tuipui rivers still long for this place/The distance between us has spread ever so/I wish to ask if they are doing well) (my trans.). Does his deceased son love Khawbung as much as Damhauhva does, he even asked. At the same time, Damhauhva had a reason why he did not love his village because his friends and family had passed away. In his song ‘Kum A Thar E’ he wrote the following:

Vangkhaw chul hnu ka fan changin lung a leng mang e,

Dawntuai no nghil nghial tual an lenna tlang a chul zo ta;

Ṭahna piallei thlafam an zalna lelte’n a ṭah e,

Thlang har dar tui luan ngai lo leng kan la chul ve ang (lines 14-17)

(Meaning: When i visit my old village, i have a lot of longing, the place where a beautiful young men live is fade, Cicadas cry over the mournful ground where departed rest, This lovely youthfulness shall one day grow old) (my trans.)

Damhauhva and CFL Hmingthanga's similarity is that they often talk about the beauty of Mizoram. CFL Hmingthanga himself said in his song 'Vul Dun Ang', "Aw, a mawi chuang ngei e, aw kan Zoram nuam hi," (line 1) (Meaning: Oh, beautiful it is indeed, our delightful Zoram) (my trans.). Mizoram is a beautiful and pleasant state. He did not think that Mizoram's beauty could be expressed in words and songs. He said that the inhabitants of the state are willing to die for their friends and sacrifice their lives for the sake of the country. In his other song 'Kan Tlangram Mawi', he composed, "Kan tlang ram a mawi ngei, zo thlifim a leng del del," (line 5) (Meaning: Our hills our beautiful, the fresh zo breeze blows gently) (my trans.), he declared that Mizoram is beautiful and a place where the wind blows pleasantly.

CFL Hmingthanga's song are about the beauty and loveliness of Mizoram. He was so proud of the beauty of the East that he wanted to use it to travel with his girlfriend to his village. Then, there is a love of place in the song, which can be said to be the eastern part of Mizoram. The reason is that in his song 'Hel Lai Mate Lo Zin Ve Rawh', he says, "Chhaktiang hringnun hian i lunglen ve maw?" (line 13) (Meaning: Do you love the life of the north?) (my trans.) he composed. Then, from this line of the song, it is clear that he loved the East, and the East was very touching to CFL Hmingthanga. Because he loves the eastern part of Mizoram so much and that makes him happy, will the eastern part of Mizoram make his girlfriend as longing, he seems to have asked.

There are many reasons for loving of place. CFL Hmingthanga has a place of love, which is more depicted in his song known as 'Chhuahtlang hmun hlui'. RL Thanmawia explains *Chhuahtlang* as 'kawtchhuah' (*Hla* 73). *Kawtchhuah* means "the exit from or entrance of a village," (Lorrain 241). James Dokhuma also explains it as "kawtchhuah, kawng tlangpui chhuah," (*Tawng* 404). Mizo poet Liandala in his poem 'Pi Pu Chhuahtlang Hlui' explains the beauty of 'chhuahtlang' and why he

loves it. He said that the Mizo ancestor's ancient villages were built every time they went to a new village. *Chhuahtlang* was a valuable and enjoyable place in ancient Mizo life. They put on the severed heads of animals in *chhuahtlang* and they make memoirs of their hero. He wants everyone to look at that place, "Pipu chhuahtlang hlui hi thlir ve u," (line 17) (Liandala *Pi Pu Chhuahtlang Hlui*). He said that not only humans but also all kinds of animals find happiness and joy in that place. Liandala wrote the importance and usefulness of *chhuahtlang* in the December Issue of 'Thu leh Hla Chanchinbu' in 1978:

In the old days, there was a monument at the entrance of our ancestor's village. Even when they are in a new village, they build a memorial platform (lungdawh)... On that memorial platform, there was a gayal's head and the severed head of an animal... a memorial platform is made with wood and it was like a *leikapui* (a platform built at the side of the *leika* platform)... On the east side of the road, they built several stone monuments. The memorial platform is built on the west side of the road and is level with the road. During the festival, they practice a *chhawngnawt*, the deceased's family members hang hot rice and meat on a memorial platform, which is eaten with one stuff, they stuff together with meat, which is the custom of young men and women... the old man drinks alcohol, they also engage a traditional dance (chai). Everyone in the village had meat to eat at home, and the time of festivals was the happiest day in Mizo's life (18-19) (my trans.).

As discussed above, the memorial platform had an importance in Mizo ancestor's life. Siamkima, in his book *Zalenna Ram*, expressed the importance and values of the memorial platform for Mizo, "The things we see in the memorial platform are nothing else but the birth and death of the Mizo nation, the highest and most valued things that the culture and wisdom of the Rih lake country can think of," (90) (my trans.). Then, *kawtchhuah* which is used as 'chhuahtlang' in Mizo poetry is also loved and appreciated by CFL Hmingthanga. However, it is not the same as the reason why the ancient Mizo ancestors loved it.

CFL Hmingthanga used 'chhuahtlang' six times in his poems, mostly depicted of place in his poems. The reason why he loved it and the reason why he uses it so much can be explained in various ways. First of all, it's because of her girlfriend's

parents. CFL-a's 'Chhuahtlang Hmun Hlui' song is about his girlfriend's parents' rejection of him and did not allow him to court his girlfriend in their house and they cannot express their love. So, he said that he was waiting for his girlfriend under the moonlight, and they met under the moonlight. He described how they share love on the way to the memorial platform, "*Kan chhuahtlang hmun hlui lamtluang ngeiah hian e/Then loh biahthu di i hril dun leh ang aw* (lines 7-8) (Hmingthanga *Chhuahtlang Hmun Hlui*) (Meaning: Right here upon our old village/lets speak of words to never part) (my trans.)

As mentioned above, the reason for CFL Hmingthanga's favorite memorial platform is that he and his girlfriend can share love in that place. He missed going to the memorial platform and sharing love. In his song 'Ka Di Tawn Hun Tur', he says, "*Chhuahtlang lamtluanga biahthu hril turin/Suihlungrualtea pheilai vawr dunin,*" (lines 17-18) (Meaning: To speak of words of love in old monuments/To dance together in harmony) (my trans.). He even said that when his girlfriend, who is somewhere else, comes home, he wants to go out together and make a happy love proposal.

Another reason why he loved the memorial platform is that it was a place where they see off a traveler. CFL Hmingthanga's poem describes the memorial platform as a place where travelers are to give a good send-off. He said that travelers who were leaving the village were seen off at the memorial platform. His song 'I Ta Ka Ni' is a song that tells the story of his girlfriend who was in tears when he left their village.

Min thlah liam e, chhuahtlangah,

Suihlunglen mittui sengin,

Sakhmel tawn leh hma zan tin atan;

Ka thlah na'ng che muttui mangtha. (lines 17-20)

(Meaning: They bid their goodbyes, in these old memorials, Tears of regret fill their eyes, For every night till we meet again, I bid you goodnight and goodbye) (my trans.)

When he left the village, he longed for and missed his girlfriend terribly. He said that his girlfriend said goodbye to him with tears, and he said goodbye to his girlfriend. The place, where they say goodbye is the memorial platform of their village. Similarly, in his song ‘Min Thlah Liam Ang Che’, he says that he visited his girlfriend who lived in another village. He said that they had a happy time together, but he felt that it was time for him to go home and that he could not stay for many days. Then, he asks his girlfriend, “Lam ang let leh ni chuan e, min thlah la in chhuahtlangah,” (line 13) (Meaning: When the time to depart comes, see me off among the platforms) (my trans.) and lets him go to the memorial platform when he leaves the village.

In his other song ‘Ka Thian Ngaihawm’, he says, “Lungchimte’n mual chu liam la dar ang intawn leh hma chuan/Ka thlah na’ng che kan chhuahtlang phei diaia’n,” (lines 15-16) (Meaning: Go on merrily till we meet again/I shall see you off among the memorial platforms) (my trans.) and also said the memorial platform the place where he sees off his friends. Therefore, the memorial platform was often used in CFL Hmingthanga’s song and he valued it. He loved the memorial platform because it was the place where visitors and travelers were welcomed when they entered the village. In his song ‘Min fawp La, Min Pawm Rawh’, he talked about his girlfriend, who went somewhere else and did not come back to their village. Then, he expressed his feelings,

Lam ang let zai i rel lo,

Chhingkhual kar lamtluang a thui vang em ni?

Kan chhuahtlang lamtluang phei diaia’n ka lo hmuak che. (lines 1-3)

(Hmingthanga *Min Fawp La, Min Pawm Rawh*)

(Meaning: You don’t plan on returning, Is it so because of the distance that is between us? I am waiting here among the memorial platforms) (my trans.)

As he composed in this song, CFL Hmingthanga’s girlfriend is in another place and he hasn’t returned to his village yet, he said he should welcome her at the memorial platform of their village. He said he would look forward to that time.

Besides Mizoram, the eastern part of Mizoram and the memorial platform, CFL Hmingthanga also loved a house called ‘Hotel Moonlight’, and expressed it as, “Run in mawi leh nuam, nghilhni i awm lo’ng e,” (line 2) (Hmingthanga *Hotel Moonlight*) (Meaning: The beautiful and cozy home, never will you be forgotten) (my trans.). He explained why he would never forget it so much and why he thought the house was beautiful and enjoyable because it was a place where he spent happy times with his girlfriends and friends singing and dancing.

CFL Hmingthanga also expressed his love of his village in his song, besides his love, his fellow villagers also love their village. In his song ‘Tu Nge Hmeltha Ber’, he describes the beauty of his village and the flow of rivers. The young men and women of his village did not desire any other village, and everyone enjoyed and loved their village.

Vangkhaw tual nuam leh siktui thiang luanna,

Aw a mawi, aw an hlim!

Vangkhaw dang reng ngai lo lanu leng valrual zawngte,

Tual an leng hlimtein zaleng naufa an chiah ngian e,

Tuan an rel hringfa lengte’n an tlangram thing mawiin (lines 2-6)

(Hmingthanga *Tu Nge Hmeltha Ber*)

(Meaning: Where the delightful yards are and the brook the gently flows, Oh they’re alluring, Oh they are joyous! Lads and lasses without longing for any other place, They live happily so every parent and child, They work merrily, every man among the beautiful hills and trees) (my trans.).

Glossary

Zonunmawi:	Mizos beautiful way of life, <i>Zonunmawi</i> is used to denote a beautiful Mizo way of life that is mostly defined by <i>tlawmngaihna</i> . A community that possess a quality of helping and uplifting the needy without demanding reward.
Riakmaw:	the name of a bird, the call of which sounds like ‘Riak maw’ (May I stay here tonight?), but which can never find a tree clean enough for it to stay in.
Lengkhawm zai:	Mizo Christian songs to the traditional way. <i>Lengkhawm</i> means get together to sing song to mark occasion and to console berieved family on death of their family member. In this <i>lengkhawm zai</i> , <i>khuang</i> (drum) is compulsory.
Zothlifim:	pleasant wind of Mizoram
Chhuahtlang:	the exit from or entrance of a village, memorial platform
Chhawl thuai:	to indicate to (a friend) that one has passed or gone on home by placing a leafy branch or twig or a bunch of leaves at the branch path leading to his or her jhoom. This is only done in the case of very dear friends or sweethearts. Sometimes flowers, cucumbers, etc. are used in place of the more prosaic leafy branch or twig.

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CHAPTER V

CONCLUSION

Ecocriticism is the study of man's connection with the physical environment. Ecocritical theory is used in literature to examine how poets and authors represent nature in their works. Nature is mentioned frequently in Mizo literature and folk songs. As a result, the portrayal of nature in Mizo literature is worth investigating. In this study, we will look at the many appearances of nature. In particular, the selected works of the three Mizo poets – Saihnuna, Damhauhva, and CFL Hmingthanga are studied through the ecocritical theory.

Environmental determinism is the theory which states that humans have different characteristics and attitudes depending on their environment. This view has been accepted by many scholars since Greek times and has been the basis for studying literature. Humboldt, Ritter, Haeckel, Buckle, Demolis, and Semple were known as the chief advocates of determinism and their ideas are important to understanding the concept of determinism. A German philosopher Alexander von Humboldt was considered the pioneer of determinism in geography (Saxena 18). Humboldt expresses the effect of the configuration of the Mediterranean on the evolution of early civilization in his book *Cosmos Vol 2*, he writes

The active life of the Greeks, especially of the Ionians, and their early predilection for maritime expeditions found a rich field for its development in the remarkable configuration of the Mediterranean, and in its relative position to the oceans situated to the South and West (484).

Similarly, Lalrammuana Sailo in his book *Mizo Thu leh Hla Zirchianna Vol 1* wrote about the influence of the environment on the poetry of Mizo poets. He argued, "...Much more than those in plains, people living atop and on the side of hills and mountains, those that can see vast areas of land seem to have a deeper longing and sense of nostalgia" (73) (my trans.). The place of residence, the weather, the trees, and the soil are the sources of inspiration for poets and writers. Just as environmental determinists argue that the weather, human interaction with other creatures, and the shape and form of the earth change human culture and thinking, these three poets

Saihnuna, Damhauhva, and CFL Hmingthanga are all close to the weather, climate change, and weather observers. They also have deep ties with their home country, Mizoram. However, their birth, upbringing, and environment differ, so their poetry style and mental state differ. From this environmental determinism perspective, Saihnuna, Damhauhva, and CFL Hmingthanga are also influenced by their environment.

Saihnuna and Damhauhva were born in the same period and lived not too far apart, they are both 19th Century Mizo poets. CFL Hmingthanga, meanwhile, was a 20th Century Mizo poet. One of these three poets, Saihnuna, was not a born poet. After converting to Christianity, he wanted to go out to serve God. But he was not allowed to go out because he was a chief. Then, he wanted to express God's word through song, and it is evident that he began to compose songs because of this thought (*Leng* 237-238). Then, he often expressed his experiences in the world of his time through his songs. He is a Christian and he does not compose love songs and secular songs. He was a famous poet of his time and many people asked him to compose songs for them because they had lost their beloved. Therefore, most of Saihnuna's songs are an imagination of heaven. Mostly, Saihnuna's elegy songs are also clearly images of heaven.

Saihnuna is a resident of Leng village in Serchhip District and Damhauhva is a resident of Khawbung; CFL Hmingthanga is a resident of Samthang, and both are from the Champhai District. Damhauhva's residence, Khawbung, and CFL Hmingthanga's residence, Samthang are situated at higher elevations compared to Leng village, which is relatively central and at a lower altitude. That is why, Saihnuna's songs are not about the things of this world, but about the desire to leave this world. Because he was born in 1896, which was a time when the Mizo people converted from their religion to Christianity, the various revivals he faced, and the conversion of the revivalists of his time to the path of faith in God influenced his life and his songs.

Besides Saihnuna, Damhauhva also faced this revival. Unlike Saihnuna, however, Damhauhva was free to express his thoughts and feelings through song. In addition, as Lalrammuana Sailo said, Damhauhva lived in a high mountainous area

where he could see far and wide, as such melancholic and nostalgic elements can often be seen in Damhauva's songs. Damhauhva used poetic language that focused on his environment like nature, Mizo ancestors' monuments, and Mizo history. It can be claimed that Damhauhva is a resident of the eastern part of Mizoram, where many ancestors' remains can be seen. These things, which he saw and experienced every day, inspired him to compose songs.

CFL Hmingthanga was a Mizo poet of the late 20th century. He lived with Damhauhva in the eastern part of Mizoram, but he was not only a poet, he was also a famous singer among Mizo's. Therefore, he did not stay in his native place but traveled around Mizoram during his youth. He is also a handsome young man; so, most of his songs are about love and affection for girls. CFL Hmingthanga's songs were mostly composed when he was a celebrity. When he was a famous singer, he was a handsome man and was very popular with the ladies, due to this most of his songs are composed based on his celebrity life. As mentioned earlier, CFL Hmingthanga was born in the eastern part of Mizoram, but many of his songs were written while he was in Aizawl and other parts of Mizoram. Therefore, the most prominent theme of his songs is love rather than melancholy and nostalgia.

The villages of Damhauhva and CFL Hmingthanga are not a far from each other, but Damhauhva did not leave Khawbung at that time. Since Khawbung is situated at a high above sea level, even during his time, Damhauva was able to see faraway places right from his home. He was influenced by this to compose songs of melancholy and nostalgia. On the other hand, CFL Hmingthanga was born in Samthang village but spent most of his youth in Aizawl. Therefore, although he was born and raised in the East, his poems are not full of melancholy and nostalgia. These things happened due to him living in Aizawl and having spent his youth, also his time was different from the time of Saihnuna and Damhauhva's time.

As mentioned earlier, Saihnuna and Damhauhva came from the same period. Saihnuna was born in 1896; Damhauhva was born in 1909, they are 13 years apart. CFL Hmingthanga was born in 1965; Saihnuna is 69 years older than CFL Hmingthanga; Damhauhva is 56 years older than CFL-a. Henceforth, Saihnuna and Damhauhva's nature descriptions in their poems and CFL Hmingthanga's nature

descriptions in his poems are very different. In addition, Saihnuna was a good Christian and a chief. On the other hand, from their songs, it appeared that Damhauhva and CFL Hmingthanga are not good Christians. This led to a variety of differences in their composition and tastes, as well as in the way they portrayed nature in their songs. These are the ones that this thesis tries to highlight.

From the study conducted, the following observations have been made in terms of the similarities in their composition and description of nature:

The studies shows that the three poets depicted nature as a teacher; they have each said that nature is a teacher for human beings. Nature is said to be the teacher, escort, and guide of mankind. They all say that human beings are in harmony with nature. CFL Hmingthanga even said that when he was grieving over death, nature was used to remember his dead loved ones. Besides, he said that nature was one of the tools of his vows with his girlfriend.

The research find out these three poets have the same season of longing, which is spring and autumn. In their songs, they all see the summer as a pleasant season. Saihnuna describes the spring season as the time of flowers blooming. Damhauhva also said that the spring season is a season of joy, not only for human beings but also for nature. Like them, CFL Hmingthanga said the spring season is an exciting time and the sunsets of the spring season make him longing.

The three poets describe the autumn season as a happy time. Saihnuna even said that autumn is a time of joy and happiness for not only human beings but also animals, trees, and other loving things. He even described that in the autumn, flowers of various kinds bloom, and the sun, moon, and stars are more beautiful. Damhauhva also expressed how the changing seasons and climate bring forth the beauty of nature, and bring joy and happiness to nature. CFL Hmingthanga was different from Saihnuna and Damhauhva in that he composed a song that contained all the seasons of the year in one song. CFL Hmingthanga's 'Lehkhathawn' is a song about these seasons.

Saihnuna, Damhauhva, and CFL Hmingthanga's rhetorical languages are similar in their songs, the reason why they used similar rhetorical languages is that

Mizo poets used the same poetical words. They used nature in these rhetorical languages, especially in simile, metaphor, and symbol. Comparisons with nature or comparisons of their loved ones with nature are common. Saihnuna used simile often, Damhauhva did not use it much, while CFL Hmingthanga used it a lot.

CFL Hmingthanga used metaphor a lot, and he uses it to refer to his girlfriend. Saihnuna and Damhauhva used biblical symbols as Christians. *Beramno* (Lamb) and *Chatuan pangpar* (Eternal Flower) are used to symbolize Jesus Christ. But, CFL Hmingthanga did not use biblical symbols, his symbols are *Ngaihlai Masang*, *Chan loh di hmeltha*, *Zawlaidi enchim*, and *Thachungchuangi*. This shows his appreciation for the beauty of nature. The strange thing about personification is that they are used in the same way. The personifications used are based on the love of the country and the desire for Mizoram to grow.

The study revealed the three Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga’ poems on death showed the optimism of the three poet and the strong faith that they had in their religion. Death is sometimes regarded as the end of everything and for those who do not believe in the afterlife or the resurrection of the soul, death ends everything and there is nothing after death. Three Mizo poet’s perspective is however different because of their beliefs in the Bible. They preached that a person may triumph over death by having faith in the resurrection of the body, which is the person’s body being revived and perfected as a result of God intervening directly in nature.

From the observation above, it can be seen that the three poets depicted nature in different ways. The different ways in which nature is depicted in their songs can be summed up as follows:

Saihnuna and Damhauhva describe Mizoram as a beautiful place where the inhabitants spend their time happily and joyfully. Mizoram is said to be a place of beautiful flowers. CFL Hmingthanga also said that Mizoram is a beautiful place and, in Mizoram, the wind blows pleasantly. In Mizoram, the eastern part is more beautiful. Meanwhile, Mizo’s abandoned many of their traditional customs and promoted the way of life of other nations. *Zonunmawi* (the good way of Mizo life) is no longer there.

The studies shows that Saihnuna and Damhauhva's songs describe nature as the cause of human happiness. Mainly, they said that Mizo planted paddy in their field, and when the harvesting season was coming, Mizo had the happiest life. But CFL Hmingthanga's songs, however, do not include nature as merely sources of happiness for human beings.

Of the three poets, CFL Hmingthanga admires nature in a different manner as compared to the other two poets. Saihnuna and Damhauhva said that nature is the source of human happiness, especially during the harvest. They said that rice is the source of human happiness and sustenance. Although it brings happiness to human beings, there is nothing in their songs that would lead their readers or audiences to believe that nature was in a higher echelon than anything else that brings happiness to men. However, for CFL Hmingthanga, nature is placed in a much higher bracket than any other thing that would bring a person happiness. For any poet or writer, love would be of utmost importance in terms of drawing inspiration. Although love seems to be the most important thing in his poems like many others, CFL Hmingthanga differs from others in that he puts nature (flower) alongside it. That shows how much he admires nature.

Their songwriting style varies according to the place, time, and world in which they live. Saihnuna and Damhauhva were born at the same time. Therefore, their songs are full of natural things, nostalgia and sadness, mourning and feeling lonely. They also used plenty of poetical words and dictions. CFL Hmingthanga's songs, on the other hand, do not contain as much poetic words, which makes his song easy to understand easily. His poems are not the same as those of Saihnuna and Damhauhva songs.

From the study, it can be seen that Saihnuna and Damhauhva use nature as sources of emotion and imagery. As Christians, they often imagine heaven, sometimes hoping that heaven can be seen in the clouds. In addition, they believed that there were all kinds of nature in heaven and that heaven was a place where flowers bloom. Damhauhva himself said that the 'lawmna par' (flower of joy) in this world has faded away and that there is a flower of joy and happiness in Heaven.

Therefore, he waited until he reached heaven. Meanwhile, in CFL Hmingthanga's song, however, there is no portrayal of nature as a sources of emotion and imagery.

Saihnuna's songs, which do not appear in Damhauhva and CFL Hmingthanga's songs, are the use of nature as satirical elements. As a Christian, Saihnuna spoke about the suffering of Jesus Christ on the cross. He said that the Jews used crowns of thorns, red cloth, and royal robes as tools to ridicule Jesus. He also said that 'Lawmna khawpui Jerusalem' (Jerusalem, the city of joy), the place where all kinds of flowers bloom, has been destroyed by sin.

Saihnuna and Damhauhva's songs, which do not appear in CFL Hmingthanga's songs, were the two poets who wanted nature to be an expression of God's glory. They looked at the things in their environment from a Christian perspective and wanted the things in their environment to reflect the glory of God. In addition, the hope that nature will beautify the beauty of heaven and the value of heaven can be seen in their songs.

The poetry of Saihnuna and Damhauva indicate, as ecofeminists claim, that to eliminate tyranny and develop a progressive human society and harmonious human-nature connections, humans must practice the discipline of love, respect equal rights to life and nurture a sense of place. They are well-known for the profound affinity their works have with the region and people known as Mizoram and Mizo. They view Mizoram as a wonderful location, and being able to call this home is a privilege. The Mizo community is revered and viewed as a source of pride by them. Numerous songs he wrote capture the moral depth, traditions, kindness, attractiveness, sociability, and excellent habits of the Mizo people. Furthermore, they claimed that Mizo agriculture—particularly paddy and harvest season, was the happiest life and happiest time for the Mizos. However, he called on his fellow Mizos to rebuild the good life for Mizo as the CFL Hmingthanga said it had vanished during his tenure. Unlike Saihnuna and Damhauhva, he did not mention Mizo agriculture.

The study revealed their representation of Mizoram is also different. Saihnuna expressed that Mizoram is a beautiful and pleasant mountainous country. A variety of birds and other mammals live in harmony. Damhauhva also composed about the beauty and loveliness of Mizoram in his songs. Mizoram is a beautiful and lovely

place. He said that it is a place where flowers of various kinds bloom and where to be hazy. In Mizoram, the spring season is beautiful and the stars and moon are beautiful. Like Saihnuna and Damhauhva, CFL Hmingthanga's songs also proclaim the beauty of Mizoram, but he also talks about how the beauty of Mizoram and the kindness of Mizos are not enough. CFL Hmingthanga's view is that Mizo culture is being led astray by the passing of time. Therefore, he encouraged the Mizos to use their wisdom and skills to promote Mizo culture. He invited his Mizo brethren to spend their free time well, respect the righteousness of Christian life, and maintain volunteerism. He believed that if they did so and judged righteously, God's heart would be healed.

Among the three poets, only CFL Hmingthanga admires nature in such a way that it is incomparable to other physical entities. He placed nature in a high stature in his songs. Nature is what comes to mind when he writes these songs about love and when he talks about love. While he puts 'love' highly, the word love is followed by nature – 'flower'. In his use of the word 'love', the word 'flower' follows it 28 times, which means that he places nature in the same plane as love. He believes that 'flowers' can express the beauty and character of love, so he often uses 'love' and 'flowers' together in his poems. CFL Hmingthanga also talks a lot about the moon, and he knows the beauty of the moon. In one of his song, 'Luah Loh LD Hmeltha', he says, "Fur khaw thiang chhawrthlapui i iang e," (Meaning: You look like a beautiful moonlight in the clear monsoon sky) (my trans.). He thinks nature (the moon) and his girlfriend are equally beautiful.

Especially in the imagination and depiction of heaven, Saihnuna's songs are also about nature. Saihnuna believes heaven can be seen in the middle of the haze, where the spirits of the dead live happily. They do not miss nor care about this world and their family. Saihnuna calls heaven '*Ram hring nghial hmun*' (The green pasture) (64), '*Zion tlang*' (Mount Zion) (65) and '*Immanuel ram*' (the land of Immanuel) (67). So, it can be seen that Saihnuna imagines Heaven as a place where all loving creatures live happily. Heaven is full of nature – flowers, birds, animals, trees, and the spirits of the dead live happily. Saihnuna also imagines Heaven as a green pasture and sometimes imagines it as a mount. Damhauhva's imagination also reflects nature. After the Mizos converted to Christianity, they left the idea of *Pialral* and thought of

Heaven. Damhauhva's imagination of heaven is very Mizo oriented. Mizos have a deep relationship with nature and nature is often mentioned in their poems and songs. Damhauhva's songs also feature nature when he composed about his daily life and the life of Mizo, nature is also included in his imagination of heaven. But, imagination of Heaven is not appeared in CFL Hmingthanga's poem.

The study shows Saihnuna and Damhauhva want nature to amplify God's glory. Saihnuna was a Christian, so he looked at everything that happened around him through the lens of a Christian perspective. He wanted everything that happened around him to be a reflection of God's glory and the beauty of heaven. Damhauhva also believes that nature is a representation of the beauty of heaven. In his song 'Kan Nghah Chung Vankhuua Leng', he says that he is going to heaven and that heaven is the place where the souls of his dead loved ones live, and they are waiting for him. He, Damhauhva, also said, "Ka pan Zion chhuahltang leng zawh leh/Siktui damte'n a luang hmun chu," (lines 14-15) (Damhauhva *Kan Nghah Chung Vankhuua Leng*) (Meaning: I am going to Mount Zion and where the water gently flows) (my trans.), he thought heaven was a place where a beautiful river flowed, and that river made heaven beautiful.

The three poets have mentioned the eco-aesthetic appearance of Mizoram in their songs. Among these, there is information about ecoacoustic elements. Wrightson defined it as, "Ecoacoustic", or "soundscape study" which is a discipline that studies the relationship, mediated through sound, between human beings and their environment (1). Ecoacoustic elements include the chirping of birds, the shouting of cicadas, the beauty of singing, the sound of musical instruments, and the sound of wind. The poets do not imitate the beautiful chirping of birds nor do they mention why they chirp and how they produce their sounds in their poem, but their chirpings can be definitely seen in their poetry. The beauty of the birds chirping is not clearly expressed in their poems because of their perspective. Through their writings, their audiences can easily identify that the chirping of birds are one of the sources of their happiness and joy, their worries and sadness.

Mizo poets – Saihnuna, Damhauhva and CFL Hmingthanga have expressed music in different ways. Saihnuna saw music in his imagery, and he said music

causes sorrow and grief for the Jews. Damhauhva, however, said that he wants to use drum to praise God, and praising of God will not stop for eternity. They looked at music from a Christian perspective and said that they wanted music to praise God. CFL Hmingthanga, on the other hand, looked at music from a worldly perspective. He said that he cannot stop dancing and singing happily, he wants others not to blame him. He said that he enjoys playing music and singing, and that gave him a harmonious life.

The beauty of nature is also mentioned in their songs. The beauty of celestial bodies, the beauty of sunrise, the beauty of sunset, the beauty of wilderness, and the beauty of flowers are the most talked about. The beauty of nature makes them longing and, it is the source of inspiration for them. The beauty of nature depicted in their poems is almost all about the beauty of nature in the autumn season. Mizoram's nature is very beautiful and lovely. Saihnuna and Damhauhva are from the same period, while CFL Hmingthanga is from another period. At the same time, the beauty of nature depicted in their songs is similar.

Mizo poets, who consider nature to be man's greatest teacher, guide, and defender, have acknowledged and valued nature's artistic beauty. Poets, particularly those who reside in stunning highland regions like Mizoram, have a special place in their hearts for rocks and plains, glades and cradles, earth and heaven. The poet was inspired by the natural world's route, which included floating clouds, dreamy mist, breathtaking sunrises and sunsets, birds chirping, gorgeous flowers, a deep blue sky, and the murmur of little streams meandering through secret areas. They shared with one another how they experienced the beauty of nature.

Another important point is about topophilia. The term 'topophilia' comes from two Greek words 'topos', meaning 'places', and 'philia', meaning 'love or affection', which refers to the deep-seated emotional bond or profound love that individuals often develop for specific places or environments. Yi-fu Tuan defined, "Topophilia as the affective bond between people and place or setting," (Tuan 4). All three poets also talk about topophilia in their poems. At the same time, Saihnuna expresses why he did not compose a lot of topophilia songs,

I have realized that foreigners use their renowned rivers and mountains in songs. We Mizo people hardly sing of Aizawl and Lunglei in our songs. It wouldn't be too bad if we included their village name 'Lungleng', as we do not hesitate to sing of songs with names of other places. I don't think we should hesitate to sing of them in Churches, and that is why it has been included in the chorus (31) (my trans.)

As he says, he does not talk much about topophilia in his poems. Like him, Damhauhva, who was born in the same period, rarely wrote about topophilia in his song. But, CFL Hmingthanga has many songs that could be considered to be topophilia. 'Chhuahtlang/kawtchhuah' (memorial platform) is a very popular place in his songs. A memorial platform was built not far from the village where the memorial stones of the village heroes and nobles were erected. From ancient times in Mizo's life, a memorial platform has played an important role in their lives. It is the place where travelers are sent off and the place where guests are welcomed. CFL Hmingthanga always expressed his fondness for memorial stones. His fondness and the meaning the memorial stones held differs when he faces a different circumstances. There are many reasons why he loves these places. These sites held different memories for him - a place he courts his girlfriend, a place where he sees his girlfriend and a place where his girlfriend welcomes him.

In addition to the memorial stones, CFL Hmingthanga also loved the eastern part of Mizoram. In the eastern part of Mizoram, beautiful flowers are blooming. And, in that place, there were several monuments of Mizo ancestors. In his song 'Hel Lai Mate Lo Zin Ve Rawh', he says, "Chhaktiang hringnun hian i lunglen ve maw?" (line 13) (Meaning: Do you love the life of the north?) (my trans.) he composed. Then, from this line of the song, it is clear that he loved the East, and the East was very touching to CFL Hmingthanga. Because of his affinity towards the eastern part of Mizoram and the joy that it gives him, he wonders if the woman that he loves will have the same longing for it. He believed that his girlfriend would not bear to leave his village because the beauty of the east would attract her.

From the above sentences, Saihnuna, Damhauva, and CFL Hmingthanga, three Mizo poets, have expressed nature in their poems and it can be seen how they

depicted nature in their poems. As mentioned earlier, Saihnuna was born in 1896 and Damhauhva was born in 1909. Both of them can be said to have come from the same period and as such, their depiction of nature and their exposure to the Mizo society in their songs can be said to be the same. In addition, they are good Christians and many of the nature featured in their songs are praises of God and expressions of God's glory.

CFL Hmingthanga was born in 1965 and there was many many-year gap between the other two poets Saihnuna and Damhauhva. Therefore, Saihnuna and Damhauhva's views of nature and their views of Mizo society and culture are very different. Saihnuna and Damhauhva's songs expressed that Mizos have a beautiful way of life, that they are farmers, and that they grow rice in their fields. The shouting of Cicada and the chirping of birds are also mentioned in their songs. CFL Hmingthanga, however, believed that Mizo's lived unhealthy lives and needed to be reformed. Though the people living in it needed reformation, Mizoram's landscape and nature is still beautiful, he said. In addition, Saihnuna and Damhauhva's less expression of love of place and romantic love is mostly mentioned by CFL Hmingthanga in his songs.

Their song reveals the close bond between man and nature: they had precious knowledge of nature, listened with reverence to the music of the wind, and cared for ecosystems: their land, their communities, their families. The relationship between the three poets and the local ecosystem is mutualism, mutual dependence, and equal. Even at the moment of their father's chief, their songs express their gratitude for mutual dependence between men, nature and women. They give their lives and express the voices of elements that are exposed to unprecedented environments, such as birds and cicada voices through songs.

The ecocritical analysis of Saihnuna, Damhauhva, and CFL Hmingthanga's songs carried out how their songs depict the relationship between man and nature. In addition, this study shows the development of Mizo poetry and the changes in the way Mizo poets express nature in their poems. As long as people live on Earth, nature will continue to play a profound importance in their lives, but it seems that its appearance and place in their literature will change gradually. Nature described in

their poem and their depiction of nature gradually changes through the changing of life from day to day. Development and changes in the world have also affected literature, and for the poets, it changed the form and themes of their poetry. These three Mizo poets' works have shown that literature has been affected by the development of the world.

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ANNEXURE – 1**MIZORAM UNIVERSITY (A Central University)****Ph.D. Thesis/M.Phil. Dissertation Certificate on Plagiarism Check**

Name of Research Scholar/Student	Thang Sian Tluang	
Ph.D./M.Phil. Registration Number	MZU/Ph.D./1745 OF 27.08.2021	
Title of Ph.D. Thesis/M.Phil. Dissertation	Selected Works of Saihnuna, Damhauhva and CFL Hmingthanga: An Eco-Critical Study	
Name & Institutional Address of the Supervisor/Joint Supervisor	Prof. Ruth Lalremruati Mizoram University, Tanhril, Aizawl, Mizoram, Post Box – 796004	
Date of Submission	18/03/2025	
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Date: 18.03.2025

(THANG SIAN TLUANG)

(Prof. RUTH LALREMRUATI)

Supervisor

Name and Signature of the Joint Supervisor (if any):

With Seal

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School of Humanities and Languages

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DEGREE	:	Ph.D
DEPARTMENT	:	MIZO
TITLE OF THESIS	:	SELECTED WORKS OF SAIHNUNA, DAMHAUHVA AND CFL HMINGTHANGA: AN ECOCRITICAL STUDY

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EXTENSION (IF ANY)	:	N.A

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ABSTRACT

**SELECTED WORKS OF SAIHNUNA, DAMHAUHVA AND CFL
HMINGTHANGA: AN ECO-CRITICAL STUDY**

**AN ABSTRACT SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY**

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**DEPARTMENT OF MIZO
SCHOOL OF HUMANITIES AND LANGUAGES
MARCH, 2025**

**SELECTED WORKS OF SAIHNUNA, DAMHAUHVA AND CFL
HMINHTHANGA: AN ECO-CRITICAL STUDY**

**BY
THANG SIAN TLUANG
DEPARTMENT OF MIZO**

**Supervisor
Prof. RUTH LALREMRUATI
Professor**

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

Selected Works of Saihnuna, Damhauhva and CFL Hmingthanga: An Eco-Critical Study

(Abstract)

The literature of various countries is closely connected to nature, yet it differs greatly due to diverse cultural traditions. The thematic portrayal of nature in poetry varies across countries and cultures, displaying differences despite overarching similarities. The relationship between literature and nature has been a great subject matter since the Romantic Movement, where the predominant theme centred on the beauty of nature and the desire for a return to a rustic and simpler way of life. This enduring bond of nature and literature is evident in the works of poets and other writers down the ages in almost all cultures of the world, including within Mizo literature.

The research presented in this thesis examines the works of three Mizo poets: Saihnuna, Damhauhva, and CFL Hmingthanga. Although their poems explore various themes, this study focused on the ecocritical aspects of their selected works. Furthermore, the analysis covered the connection between the poets' poems and nature, the significance of their environment in their poetry, the influence of topography on their poems, and the utilisation of figurative language. Additionally, the study explored the different types of eco-aesthetic elements represented in their poems.

Chapter - I : Introduction

This chapter is an introduction to the thesis; it contains a short introduction about ecocriticism, the life and works of the three selected Mizo poets, and also the origin of Mizo poetry. The term 'ecocriticism' was coined by William Rueckert in his essay *Literature and Ecology: An Experiment in Ecocriticism* which was published in the year 1978. However, it was discussed and widely used in the meeting of the *Western Literature Association* held in 1989. Glofelty proposed the use of ecocriticism as a literary theory, Glen Love, a professor of English at the University of Oregon, also seconded the call for 'ecocriticism' at the same WLA

meeting. Since that meeting in 1989, the usage of the term ‘ecocriticism’ has bloomed.

From its appearance in the literary field, ecocriticism has evolved with several different theoretical focuses. In his book *Ecocriticism*, Greg Garrard introduces the area of study; he follows the historical trends in the movement through the changing attentions of the pastoral, from a structured working relationship between humans and the land to the more recent focus on the wilderness. While ecocriticism encompasses many disciplines and traverses many aspects of research, ecocritics “generally tie their cultural analyses explicitly to a ‘green’ moral and political agenda” (Garrard 3). The principles of ecocriticism, naturally, are often instilled in areas of political discourse, environmental justice, ecofeminism, social ecology, and geography.

Saihnuna was born in 1896 at the Thiak village. His father was Pazika, the chief of Khawhri, along with his brothers Zakapa and Zaduna. During their chieftainship, in 1872 (prior to Vailen) the village was attacked and burnt down by Marliana (CS Murray) and his men, leading to Pazika along with his villagers (60 families) to migrate northward and settle under chief ‘Liankhama’ in Thiak. It was during this period that Saihnuna Fanai was born.

Siamkima discussed Saihnuna’s works in his book *Zalenna Ram*, “Out of the total 77 poems of Saihnuna documented by his son Lalchuanga, 18 poems are of a secular and varied nature. Therefore, the remaining 59 poems will be studied to uncover the essence of his compositions” (my trans.) (61). In the book *Leng Lal Saihnuna Fanai*, RD Lalrammawia discusses Saihnuna’s works, noting, ‘It is believed that Saihnuna composed more than 100 poems, but only 84 are available; this is due to some manuscripts not being found, while the others that have been discovered are unreadable.’ (xvi) (my trans.). RD Lalrammawia, who quoted Siamkima’s study, said, “...Saihnuna’s poems are divided into three categories: Christian poems, elegies, and secular poems” (xv) (my trans.), he wrote. Besides composing poems, he also wrote prose about the culture and tradition of Mizo. Throughout his life, Saihnuna dedicated himself to composing poems and diligently

observing and documenting Mizo culture and traditions. On June 17, 1949, he passed away.

Damhauhva was born in Khawbung village in 1909, his father was Laikunga, and Thanghnuni was his mother. His health was fragile from birth due to preterm birth. Considering themselves as close relatives, chief Lalbika's first wife, Lalzami, bestowed upon him the name 'Lallianchhunga.' In 1969, he was diagnosed with malaria, and his condition became severe during the autumn of that year. On April 20, 1972, at 3:20 pm, he passed away. He enjoyed socialising and singing the Mizo traditional *Lengkhawm zai*. During his adolescence, he could even sing parodies and love poems. He was also skilled at playing flute and guitar. Chawngthangpuia expressed the skills of Damhauhva in his book *Hla Kungpui Tobul: Mizo Hla Kungpui Mual* as follows:

Damhauhva was a thinker of life; God gave him the talent to compose love poems, nature poems, and secular poems. He composed 51 poems. He was a poet, a skilled craftsman who could even craft tools from his own ideas. He also excelled as an artist and eloquent speaker (46). (my trans.)

In his tombstone, it is written that Damhauhva composed fifty-one poems, but only thirty-one poems were known until the year 1986. "As far as we could collect till 2003, we were told that four other poems that recovered were composed by Damhauhva, and these four poems were added to this collection of his poems. As of today, the thirty-two poems of Damhauhva are known to us" (123) (trans. by Ralte).

CFL Hmingthanga was born on November 15, 1965; his father was Khamliana, and his mother was Tawksungi. He is the youngest of six siblings, with three sisters and two brothers. He had a passion for writing songs since his teenage years. With his brilliant mind, he was able to effortlessly compose a complete poem in no time. It is recorded that he composed 130 poems, though not all gained popularity. In the year 2000, he fell seriously ill and was no longer able to perform in public. His last public performance took place on October 10, 2010, at the opening ceremony of Samthang Community Hall. By 2012, CFL Hmingthanga suffered from tuberculosis, prompting him to return to Samthang. His condition worsened on

September 7, 2012, and he was admitted to Khawbung PHC. On September 9, 2012, at 9:45 pm, he passed away.

Nature has played an important role in Mizo literature, especially in poetry. From earlier days, nature is one of the most important themes in their folk song. RL Thanmawia writes the theme of Mizo folk songs in his book *Mizo Poetry*.

The major themes of the poems of this period are war, hunting and jhumming, the relation between man and woman, and some customary practices. The invocations are meant for the priests. The elements of satirical and folk ballads are found in these poems. During this period, the Mizos began to classify their songs (39).

The late 18th century and the beginning of the 19th century are an important period in the history of Mizo literature. The theme and nature, depicted in their poetry are different from the earlier poetry. Then, in 1890, the British occupied Mizoram, and a number of British and other non-Mizos started to write in the Mizo alphabet, and Mizo oral literature was thus recorded in writing. In 1894, Christian missionaries introduced A Aw B and composed and translated many poems for the Mizo community. These have contributed to the development of the Mizo poetry. After these, Mizo poetry showed gradual growth, and one of the important themes of their poetry is nature. Due to this, three Mizo poets—Saihnuna, Damhauhva and CFL Hmingthanga also placed nature as one of the major themes in their poetry. This thesis studies how they depicted or expressed nature in their poetry through the ecocritical theory.

Chapter II: Ecocriticism and Environmental Determinism

The theoretical basis of ecocriticism is introduced in this chapter. Ecocriticism is derived from two words, ‘criticism’ and ‘ecology’. William Reuckert was the first to use the term in his book *Literature and Ecology: An Experiment in Ecocriticism* (Rangarajan 4). However, it was discussed and widely used in the meeting of the *Western Literature Association* held in 1989. In 1989, the *Western Literature Association Conference* was held, where Cheryll Glotfley proposed the use of the term ecocriticism as a separate field of study, and it is from here that

ecocriticism was accepted as a separate field of study. Ecocriticism is an interdisciplinary field with numerous approaches to ecocriticism and environmental studies. Some approaches are related and share some characteristics. Some of the major approaches to ecocriticism are deep ecology, ecocentrism/biocentrism, environmental justice, urban ecology, ecocide, ecoterrorism, eco-marxism, eco-socialism, ecological imperialism, queer ecology, and ecofeminism.

Ecocriticism addresses the interrelationship between nature and culture, especially cultural artefacts, language, and literature. As a critical stance, it stands with one foot on literature and the other on the ground. As a theoretical discourse, it negotiates between men and nature. Most environmentally significant works share a common perception that humans have reached an era of environmental limits. The consequences of human actions are damaging the Earth's basic life support systems. This awareness evokes in the writer a sincere desire to contribute to the restoration of the environment.

Ecocriticism studies the relationship between man and his physical environment in literature. One of the main goals in ecocriticism is to study how man or society reacts to and behaves in his relation with nature. It also examines how the poet or writer represents nature in their works. Poets or writers have always used nature as a symbol, metaphor, simile, or other poetic techniques, and ecocritics try to find out how the poet uses it in his works. Ecocriticism again deals with how environmental issues, cultural issues concerning the environment, and attitudes towards nature are presented and analysed.

Environmental determinism, also known as climatic determinism or geographic determinism, is the view that the physical environment imposes limits on the human environment. Human responses are shaped almost entirely by the environment, and the physical environment is responsible for creating similar cultures. Environmental determinism is the doctrine that human growth, development, and activity are controlled by the physical environment (Lethwaite, *Environ* 236). 'Environmental' (or 'geographical') determinism incorporates place with geophysical and biophysical features and considers human performance determined by the natural environment. Some involve cultural changes, while others

extend control from material life to intellectual life. The concept emerged from antiquity to the Age of Enlightenment, gaining attention as geography developed after 1800 (Lethwaite 4607). Cultural, racial, and intelligence factors are thus said to derive from the benign or malignant influences of climate and other aspects of human settlement. In the late 1800s and early 1900s, the concept briefly enjoyed the status of the dominant paradigm of Western geographic thought, especially as it offered ideological motifs of colonialism (Alexander 1). Humboldt, Ritter, Haeckel, Buckle, Demolis, and Semple were known as the chief advocates of determinism, and their ideas are important to understanding the concept of determinism. A German philosopher, Alexander von Humboldt was considered the pioneer of determinism in geography (Saxena 18). Humboldt expresses the effect of the configuration of the Mediterranean on the evolution of early civilisation in his book *Cosmos Vol 2*. He writes,

The active life of the Greeks, especially of the Ionians, and their early predilection for maritime expeditions found a rich field for its development in the remarkable configuration of the Mediterranean and in its relative position to the oceans situated to the south and west (484).

Humboldt thinks that the phenomena on the earth's surface are constituted by laws, but all these would only become apparent when all facts and relationships have been observed in all parts of the earth. He thinks that the phenomena on the earth's surface were constituted by laws, but that all these would only become apparent when all facts and relationships had been observed in all parts of the earth. The topography of the land, its temperature, and the flora and fauna of the land are important factors to create inspiration for poets and writers. Environmental determinists believe that ecological, climatic, and geographical factors alone are responsible for human cultures and individual decisions. It can be said that the three poets, Saihnuna, Damhauhva, and CFL Hmingthanga as well as other Mizo poets, are also influenced by their environment to compose their poems. Nature plays an important role in their poems, and they depicted nature in different ways. The topography of their settlement and the period of their lifetime society also have great impacts on composing their poems.

Saihnuna did not compose poetry before he became a Christian; after converting to Christianity, he felt that poetry was a way to preach the word of God. He became the chief of Leng village; during this time, he felt that it was not appropriate to go out and preach the Gospel. He wrote about his mental state and it is evident that he began compose song because of this thought. Saihnuna was a poet and a friend of his people. He always helped those who came to him for help. He was a good chief and a caretaker of his people. His negative capability skills gave him advantage to compose poems about other people's lives, their sorrows, and their sufferings as his own. Saihnuna's time was the time when the Mizos faced a new era. He experienced the time when the Mizos began to follow a new religion 'Christianity,' the controversy caused by Christianity, the emergence of various revivals in Mizoram, and the British occupation of Mizo, and he was witness to all these things. He composed many songs because of his environment. If all those times had not happened in his life, many of his songs would not be known. Therefore, Saihnuna's environment bears much importance for the birth of many of his songs.

Surrender Singh defines determinism as, "According to the deterministic viewpoint, man is subordinate to the environment; he is a passive element forced to follow the dictates of the environment. The term environmentalism has also been used as synonymous with determinism" (156). As he says here, man is so controlled by his environment that his character changes according to the environment. Damhauhva was born and raised in Khawbung, the eastern part of Mizoram. Khawbung is located between 23.1675° N latitude and 93.2143° E longitude. In addition, there are ancient objects of Mizo ancestors in the vicinity of the village. Many of his songs are based on what he sees and hears in his environment.

Damhauhva was fascinated by the nature of his environment and the changing seasons. He was also impressed by the beauty of nature and the monuments of the ancestors of Mizoram. He expressed this feeling in his poems. Damhauhva's environment, nature, and Mizo history are important in his poetry. Damhauhva's poetry was influenced by nature; when he saw the beautiful nature, he had a deep sadness and longing, which led him to compose poems. In addition to his fascination with nature, Damhauhva also composed many poems because of the love and passion of the people of his time.

CFL Hmingthanga was born and raised in Samthang, Mizoram. Samthang village is located between 93.2678° E longitude and 23.1618° N latitude, and it was under the Khawbung RD Block. The eastern part of Mizoram has beautiful flora and fauna. In his poetry 'Hellai Mate Lo Zin Ve Rawh,' he talked about the beauty of the eastern part of Mizoram and the various remains of the ancestors in the eastern part. He said that he wanted to visit such a beautiful village with his girlfriend. He described the beauty and loveliness of the East, the place where beautiful flowers bloom. In his poem 'Hellai Mate, Lo Zin Ve Rawh,' he said that he believed that even his girlfriend would not be able to leave his village when she saw the beauty of the east and the flora and fauna that covered his village.

CFL Hmingthanga composed the majority of his poems during the time of his fame in Mizoram. He was a handsome young man, a singer, a composer and he became very popular among the ladies. He composed many love poems for his girlfriends during this time, this can be regarded as the influence of his environmental situation. After he got married, he did not compose many poems like in his bachelor days. Most of his poems were composed during his settlement in Aizawl, but after he returned back to his village, he did not continue composing poems. This shows that he was influenced by his environment, and he composed a lot of songs while he had his career in singing and his youthful days; the environment played an important role in his songwriting.

The topography, temperature, flora, and fauna of the land (Mizoram) are important factors that inspire poets and writers. Environmental determinists believe that only ecological, climatic, and geographical factors are responsible for human cultures and individual decisions. These poets are close viewers of nature, observing the changing seasons and the beauty of nature. They have a close relationship with nature in Mizoram due to the natural vegetation, the elevation of the hills, the topography and landscape, the blowing wind, the sweet scent of flowers, and the chirping of birds and insects.

Chapter III: Treatment of Nature

Nature refers to the physical world, including all living and non-living things that exist outside of human civilisation. The natural world has always been one of the recurring themes of poetry in all times and countries. Mizoram is a mountainous place with beautiful scenery. “Mizoram is situated between latitudes 20°20’ and 24°27’ North and longitudes 92°20’ and 92°29’ East and covers an area of 21087 sq. kilometres” (Lalzama 11). And it was rich in flora and fauna. Nature has influenced the life of Mizos since time immemorial. Most Mizo folk songs talk about the relationship between man and nature. It has always had a deep meaning in Mizos’ lives. In Mizo’s early poems, similes, metaphors, and symbols are largely drawn from nature, revealing their natural closeness to the objects of nature. Mizo folk songs are almost full of comparisons, metaphors, and symbols about the nature around them.

Saihnuna expressed that Mizoram is a beautiful and pleasant mountainous country. A variety of birds and other mammals live in harmony. Damhauhva also composed about the beauty and loveliness of Mizoram in his songs. Mizoram is a beautiful and lovely place. He said that it is a place where flowers of various kinds bloom and where it is hazy. In Mizoram, the spring season is beautiful, and the stars and moon are beautiful. Like Saihnuna and Damhauhva, CFL Hmingthanga’s poems also proclaim the beauty of Mizoram, but he also talks about the beauty of Mizoram and the kindness of Mizos not being enough. CFL Hmingthanga’s view is that Mizo culture is being led astray by the passing of time. Therefore, he encouraged the Mizos to use their wisdom and skills to promote Mizo culture. He invited his Mizo colleagues to spend their free time well, respect the righteousness of Christian life, and maintain volunteerism. He believed that if they did so and judged righteously, God’s heart would be healed.

The three Mizo poets, Saihnuna, Damhauhva and CFL Hmingthanga treat nature in different ways. Among the three poets, Saihnuna and Damhauhva treat nature as a nurturer of human life, nature as a source of imagery and emotion, and also they want nature to amplify God’s glory. In the meantime, CFL Hmingthanga admires nature; he puts nature at a high stature in his poetry. While he puts ‘love’

highly, the word ‘love’ is followed by nature—‘flower’. In his use of the word ‘love,’ the word ‘flower’ followed twenty-eight times. So, it can be assumed that he gives importance to nature as high as love. He believes that ‘flowers’ can express the beauty and character of love, so he often uses ‘love’ and ‘flowers’ together in his poems. CFL Hmingthanga also often uses the moon as a simile. In one of his songs, ‘Luah Loh LD Hmeltha,’ he says, “Fur khaw thiang chhawthlapui i iang e,” (Meaning: You look like a beautiful moonlight in the clear monsoon sky) (my trans.). He thinks nature (the moon) and his girlfriend are equally beautiful.

This chapter also contained the ecocritical approach of the three Mizo poets. The ecocritical approach to nature examines literature, culture, and the environment from an ecological perspective. It seeks to understand how human beings interact with and impact the natural world and how these interactions are represented in literary text. Various versions and approaches of environmentalism and ecocriticism have been developed. From the poetry of the three poets, it can be seen that sometimes they placed humans at a higher status than nature, which can be regarded as ‘Anthropocentrism’.

Biocentrism is the belief that nature does not exist to serve man. It is different from anthropocentrism, which focuses on human self-esteem. Three Mizo poets, Saihnuna, Damhauhva, and CFL Hmingthanga – have written a lot about nature. They composed many songs about the beauty and loveliness of nature and the usefulness of nature. In addition, the beauty of Mizoram is also mentioned in their songs. They love nature for its own sake without finding any mystical meaning like William Wordsworth in the objects of nature. They loved the sensuous beauty of nature. They love the green scenery of Mizoram and paint peasant landscapes, lively and picturesque Mizoram in their songs.

Deep ecology is a theory of the environment that, in addition to its instrumental usefulness to human needs, advocates the intrinsic dignity of all living things, as well as the reconstruction of existing human communities following these ideas. The central concept of deep ecology is the belief that the living world as a whole should be valued and considered to have fundamental moral and legal rights to exist and thrive, regardless of its instrumental interests for human use. The two Mizo

poets, Saihnuna and Damhauhva also portray nature as a powerful force that can comfort people's sorrows and joys. They also say that the Mizo people use nature as a kind of their needs and also value nature as a source of happiness for them.

Chapter – IV: Ecoaesthicism and Topophilia

The word 'aesthetics' comes from the Greek word 'aistheta,' which means 'things perceptible by the senses'. JA Cuddon explains aesthetics as, "The actual word derives from Greek *aistheta*, 'things perceptible by the senses'; and the Greek *aisthetes* denotes 'one who perceives'" (11). Edward Quin, in his book *A Dictionary of Literary and Thematic Terms*, also defines aesthetic as "a branch of philosophy that explores the theory of the beautiful and the nature of art." (10) Empirical approaches have also been chastised for being obsessed with picturesque scenery and being unduly influenced by ideas such as paintings. These and other issues are attributed to a lack of a strong theoretical framework. All of this has led to the development of numerous theoretical models of aesthetic response.

Mizo poets have recognised and appreciated the aesthetic beauty of nature, believing that nature is man's best teacher, guide, and protector. Rocks and plains, glades and cradles, earth and heaven are all dear to poets, especially poets who live in beautiful hilly areas like Mizoram. Floating clouds, dreamy mist, beautiful sunrises and sunsets, birds chirping, beautiful flowers, deep blue sky, and the murmur of small streams flowing through hidden places—the path of nature inspired the poet. They expressed how to feel the beauty of nature with their fellow human beings.

In this chapter, the use of Rhetoric and Prosody by three selected Mizo poets is studied. The word 'rhetoric' originates from the early period of classical Greece. It was derived by adapting the Latin word 'rhetorica' or 'rhetoric', which again derives from the Greek 'rhetorike' meaning the technical art of an orator or public speaker (Chakraborty 1). The word 'prosody' is derived from the Greek word 'prosodia' which means melody or accent or song sung in music. It also means the systematic study of verse, including rhythmic structure, rhyme, and stanza. The term is sometimes expanded to even include the study of sound effects such as alliteration,

homonyms, euphoria, and onomatopoeia. However, the main purpose of prose is to deal with the laws or principles that govern the structure of lines or lines of poetry. In a sense, it is the grammar of the verse (291). A word or phrase used in a nonsensical sense to create a rhetorical or vivid effect is called a 'poetic technique', 'figures of speech', or 'rhetoric language'. A rhetorical language is a linguistic tool that uses a particular type of sentence structure, sound, or pattern of meaning to evoke a particular response from the reader. It is a clever arrangement of words for emphasis and special effect, as in apostrophes, chiasmus, and zeugma (Cuddon 606). It can be divided into two categories - tricks with language and sound effects, i.e. rhetoric and prosody.

The term 'topophilia' comes from two Greek words: 'topos,' which means 'places,' and 'philia,' which means 'love or affection,' which refers to the deep-seated emotional bond or profound love that individuals often develop for specific places or environments. The term was coined by Yi-fu Tuan. In his book *Topophilia: A Study of Environmental Perception, Attitudes and Values*, Tuan popularised the word topophilia, which means love of place. He defines it as, "Topophilia is the affective bond between people and place or setting" (Tuan 4). The idea was developed to study environmental perceptions, attitudes, and values. Yi Fu Tuan used the term to describe the relationship between man's sentiment and place and argued that it could be defined broadly "to include all of the human being's affective ties with the material environment" (93).

Mizoram is a place that is known for its breathtaking beauty as reflected by many Mizo poets and writers. The land came to be seen and appreciated for its aesthetic beauty in the aspect of a view from afar. The land has ascribed the capability of awakening feelings of nostalgia and longing. The country is very rugged and consists of sinuous mountain ridges running in a north-south direction. Sections of this rise to an altitude of over 6,000 feet, and between the ridges, fast-flowing rivers pass. J.M. Lloyd says of the winter season in Mizoram, "It is a rare pleasure to look down from the mountain tops, especially on a winter morning when the sun is bright and the white mist swirls about like driven snow in the valleys" (9).

The three Mizo poets, Saihnuna, Damhauhva and CFL Hmingthanga often wrote of the relationship between man and nature and also the beauty of nature alone. The setting sun, the beauty of dusk, the beauty of flowers, the charm of the moon and the stars in the night sky, along with the landscape and beauty of Mizoram, and the impact of all these things were often subjects of their poetry. Apart from these, the ecoacoustics of various elements—the gentle breeze, the shouting of cicadas, the chirping of the birds, the sound of the rivers flowing, and the music of the falling rain—were also often incorporated in their poetry.

Chapter V: Conclusion

The present study has made an attempt to affirm that a wide relationship between man and nature is spoken within the poems of Saihnuna, Damhauhva and CFL Hmingthanga. Environmental determinism is the theory that humans have different characteristics and attitudes depending on their environment. This view has been accepted by many scholars since Greek times and has been the basis for studying literature. Humboldt, Ritter, Haeckel, Buckle, Demolis, and Semple were known as the chief advocates of determinism, and their ideas are important to understanding the concept of determinism.

The study of Chapter 2 revealed Saihnuna and Damhauhva were born in the same era, and they are contemporary Mizo poets in the 20th century. CFL Hmingthanga, meanwhile, was a 21st century Mizo poet. One of these three poets, Saihnuna, was not a born poet. After converting to Christianity, he wanted to go out to serve God. But he was not allowed to go out because he was a chief. Then, he wanted to express God's word through song, and it is evident that he began to compose songs because of this thought (*Leng* 237-238). Then, he often expressed his experiences in the world of his time through his songs. He does not compose love songs and secular songs; many of his songs are connected to Christian songs. He was a famous poet of his time, and many people asked him to compose songs for them because they had lost their beloved. Therefore, most of Saihnuna's poems are an imagination of heaven. Mostly, Saihnuna's elegies are also clearly images of heaven.

Saihnuna is a resident of Leng village in Serchhip District, and Damhauva is a resident of Khawbung, while CFL Hmingthanga is a resident of Samthang, and both are from the Champhai District. Damhauva's residence, Khawbung, and CFL Hmingthanga's residence, Samthang are situated at higher elevations compared to Leng village, which is relatively central and at a lower altitude. That is why, Saihnuna's poems are not about the things of this world but about the desire to leave this world. Because he was born in 1896, which was a time when the Mizos began to convert to Christianity, the various revivals he faced and the conversion of the revivalists of his time to the path of faith in God influenced his life and his poetry.

Besides Saihnuna, Damhauva also faced this revival. Unlike Saihnuna, however, Damhauva was free to express his thoughts and feelings through song. In addition, as Lalrammuana Sailo said, Damhauva lived in a high mountainous area, where he could see far and wide; melancholic and nostalgic elements can be seen in Damhauva's poems. Damhauva used poetic language that focused on his environment, like nature, Mizo ancestors' monuments, and Mizo history. It can be claimed that Damhauva is a resident of the eastern part of Mizoram, where many ancestors' remains can be seen. These things, which he saw and experienced every day, inspired him to compose songs.

CFL Hmingthanga was a Mizo poet of the late 20th century. He and Damhauva lived in the eastern part of Mizoram, but he was not only a poet; he was also a famous singer among Mizos. Therefore, he did not stay in his native place but travelled around Mizoram during his youth. He was also a handsome young man, so most of his songs are about love and affection for girls. CFL Hmingthanga's songs were mostly composed when he was a celebrity. When he was a famous singer, he was a handsome man and was very popular among the ladies and men; due to this, most of his songs are composed based on his celebrity life. As mentioned earlier, CFL Hmingthanga was born in the eastern part of Mizoram, but many of his songs were written while he was in Aizawl and other parts of Mizoram. Therefore, the most prominent theme of his songs is love rather than melancholy and nostalgia.

The village of Damhauva and CFL Hmingthanga are not at a long distance from each other, but Damhauva did not leave Khawbung at that time. From

Khawbung, faraway places can be seen. Damhauhva's life was influenced by this to compose songs of melancholy and nostalgia. On the other hand, CFL Hmingthanga was born in Samthang village but spent most of his youth in Aizawl. Therefore, although he was born and raised in the East, his poems are not full of melancholy and nostalgia. These things happened because he lived in Aizawl and spent his youth; also, his time was different from the time of Saihnuna and Damhauhva's time.

From the study conducted, the following observations have been made in terms of the similarities in their composition and description of nature:

The studies shows that the three poets depicted nature as a teacher; they have each said that nature is a teacher for human beings. Nature is said to be the teacher, escort, and guide of mankind. They all say that human beings are in harmony with nature. CFL Hmingthanga even said that when he was grieving over death, nature was used to remember his dead loved ones. Besides, he said that nature was one of the tools of his vows with his girlfriend.

The research find out these three selected Mizo poets have the same season of longing, which is spring and autumn. In their poems, they all see the summer season as a pleasant time. Saihnuna describes the spring season as the time of flowers blooming. Damhauhva also said that the spring season is a season of joy, not only for human beings but also for nature. Like them, CFL Hmingthanga said the spring season is an exciting time, and the sunsets of the spring season made him long.

The three selected poets describe the autumn season as a happy time. Saihnuna even said that autumn is a time of joy and happiness for not only human beings but also animals, trees, and other loving things. He even described that in the autumn, flowers of various kinds bloom, and the sun, moon, and stars are more beautiful. Damhauhva also expressed the changing seasons and climates bring the beauty of nature and bring joy and happiness to nature. CFL Hmingthanga composed a song 'Lehkhathawn' which describes all four seasons of the year in one song.

Saihnuna, Damhauhva, and CFL Hmingthanga's rhetorical languages are similar in their poems; the reason why they used similar rhetorical languages is that Mizo poets used the same poetical words. They used nature in these rhetorical

languages, especially in simile, metaphor, and symbol. Comparisons with nature or comparisons of their loved ones with nature are common. Saihnuna and CFL Hmingthanga often used simile to express their feelings, while Damhauhva's poetry did not have many of this kind of simile.

CFL Hmingthanga used metaphor a lot, and he used it to refer to his girlfriend. Saihnuna and Damhauhva used biblical symbols as Christians. *Beramno* (Lamb) and *Chatuan pangpar* (Eternal Flower) are used to symbolise Jesus Christ. But CFL Hmingthanga did not use biblical symbols; his symbols are *Ngaihlai Masang*, *Chan loh di hmeltha*, *Zawlaidi enchim*, and *Thachungchuangi*. This shows his appreciation for the beauty of nature. What is peculiar about their personification is that they are used in the same way.

The study revealed the three Mizo poets—Saihnuna, Damhauhva and CFL Hmingthanga's poems on death showed the optimism of the three poets and the strong faith that they had in their religion. Death is sometimes regarded as the end of everything, and for those who do not believe in the afterlife or the resurrection of the soul, death ends everything, and there is nothing after death. Three Mizo poets' perspectives are, however, different because of their beliefs in the Bible. They each taught that the individual can overcome the reality of death through faith in the resurrection of the body, which is the revival of the individual's body, recreated and perfected by God's direct interference in the natural process.

From the observation above, it can be seen that the three poets depicted nature in different ways. The different ways in which nature is depicted in their songs:

Saihnuna and Damhauhva describe Mizoram as a beautiful place where the inhabitants spend their time happily and joyfully. Mizoram is said to be a place of beautiful flowers. CFL Hmingthanga also said that Mizoram is a beautiful place, and in Mizoram, the wind blows pleasantly. In Mizoram, the eastern part is more beautiful. Meanwhile, Mizos abandoned many of their traditional customs and promoted the way of life of other nations. *Zonunmawi* (the good way of Mizo life) is no longer present.

The studies shows that Saihnuna and Damhauhva's poems describe nature as the cause of human happiness. Mainly, they said that Mizo planted paddy in their field, and when the harvesting season arrived, Mizo farmers had the happiest life. But CFL Hmingthanga's poems, however, do not include nature as merely a source of happiness for human beings. Of the three poets, CFL Hmingthanga writes about his admiration of nature, and Saihnuna and Damhauhva mention nature as the source of human happiness, especially during the harvest time. CFL Hmingthanga's view is that nature is the source of human happiness along with the high status of nature. Although love seems to be the most important thing in his poems, he puts nature (flowers) alongside it. That shows how much he admires nature.

Their songwriting style varies according to the place, time, and world in which they live. Saihnuna and Damhauhva were born in the same era. Therefore, their songs have a common theme, which is full of natural things, nostalgia and sadness, mourning, and feeling lonely. They also used plenty of poetical words and diction. CFL Hmingthanga's poems, on the other hand, did not contain much poetic diction, which makes his song easy to understand. His poems are not the same as those of Saihnuna and Damhauhva poems.

From the study, it can be seen that Saihnuna and Damhauhva use nature as sources of emotion and imagery. As Christians, they often imagine heaven, sometimes hoping that heaven can be seen in the clouds. In addition, they believed that there were all kinds of nature in heaven and that heaven was a place where flowers bloom. Damhauhva himself said that the 'lawmna par' (flower of joy) in this world has faded away and that there is a flower of joy and happiness in Heaven. Therefore, he waited until he reached heaven. Meanwhile, in CFL Hmingthanga's poetry, however, there is no portrayal of nature as a source of emotion and imagery.

Saihnuna's poems, which do not appear in Damhauhva and CFL Hmingthanga's poems, are the use of nature as satirical elements. As a Christian, Saihnuna spoke about the suffering of Jesus Christ on the cross. He said that the Jews used crowns of thorns, red cloth, and royal robes as tools to ridicule Jesus. He also said that 'Lawmna khawpui Jerusalem' (Jerusalem, the city of joy), the place where all kinds of flowers bloom, has been destroyed by sin.

Saihnuna and Damhauhva, unlike CFL Hmingthanga, were the two poets who wanted nature to be an expression of God's glory. They looked at the things in their environment from a Christian perspective and wanted their environment to reflect the glory of God. In addition, the hope that nature will magnify the beauty of heaven and the value of heaven can be seen in their songs.

Both Saihnuna and Damhauva's poetry shows as ecofeminists contend, that to end oppression and establish progressive human society and harmonious human-nature relations, humans must practice the discipline of love, respect equal rights to existence, and cultivate a sense of place. They are famous for the deep-rooted relationship of their writings with a particular place known as Mizoram and a particular society known as Mizo. They regard Mizoram as a blessed place and to reside in the place as a blessing. They look upon the Mizo society as something hallowed and to be proud of. Many of their poems express the moral depth of Mizo, their customs and practices, their friendliness, their beauty, their sociability, and the good practice they have. And they said that type of Mizo farming, especially paddy fields and the harvesting season, was the happiest life and time for Mizos. But CFL Hmingthanga described the beautiful life of Mizos as having faded during his time; he invited his fellow Mizos to rebuild the beautiful life of Mizos. Unlike Saihnuna and Damhauhva, he did not mention Mizo farming and its associations in his songs and poetry.

The study revealed their representation of Mizoram is also different. Saihnuna expressed that Mizoram is a beautiful and pleasant mountainous country. A variety of birds and other mammals live in harmony. Damhauhva also composed about the beauty and loveliness of Mizoram in his songs. Mizoram is a beautiful and lovely place. He said that it is a place where flowers of various kinds bloom and where the haze spreads to magnify their beauty. In Mizoram, the spring season is beautiful, and the stars and moon are beautiful. Like Saihnuna and Damhauhva, CFL Hmingthanga's poems also proclaim the beauty of Mizoram, but he also talks about how the beauty of Mizoram and the kindness of Mizos are no longer enough. CFL Hmingthanga's view is that Mizo culture is being led astray by the passing of time. Therefore, he encouraged the Mizos to use their wisdom and skills to promote Mizo culture. He invited his Mizo colleagues to spend their free time well, respect the

righteousness of Christian life, and maintain volunteerism. He believed that if they did so and judged righteously, God's heart would be healed.

Among the three poets, only CFL Hmingthanga admires nature in a different way, and he places nature in a high stature in his poems. Nature is what comes to mind when he writes these songs about love and when he talks about love. While he puts 'love' highly, the word 'love' is followed by nature—'flower'. In his use of the word 'love,' the word 'flower' followed 28 times, which means that he places nature in the same plane as love. He believes that 'flowers' can express the beauty and character of love, so he often uses 'love' and 'flowers' together in his poems. CFL Hmingthanga also composed a lot about the moon, and he knows the beauty of the moon. In one of his songs, 'Luah Loh LD Hmeltha,' he says, "Fur khaw thiang chhawrthlapui i iang e," (Meaning: You look like a beautiful moonlight in the clear monsoon sky) (my trans.). He thinks nature (the moon) and his girlfriend are equally beautiful.

Especially in the imagination of heaven, Saihnuna's poems are associated with nature. Saihnuna believes heaven can be seen in the middle of the haze, where the spirits of the dead live happily. They do not care nor miss this world and their family. Saihnuna calls heaven '*Ram hring nghial hmun*' (The green pasture) (64), '*Zion tlang*' (Mount Zion) (65), and '*Immanuel ram*' (the land of Immanuel) (67). So, it can be seen that Saihnuna imagines Heaven as a place where all loving creatures live happily. Heaven is full of nature—flowers, birds, animals, trees, and the spirits of the dead live happily. Saihnuna also imagines Heaven as a green pasture and sometimes imagines it as a mount. Damhauhva's imagination also reflects nature. After the Mizos converted to Christianity, they left the idea of *Pialral* and thought of Heaven. Damhauhva's imagination of heaven is very Mizo-orientated. Mizos have a deep relationship with nature, and nature is often mentioned in their poems and songs. Damhauhva's poems also feature nature; when he composed about his daily life and the life of Mizo, nature was also included in his imagination of heaven. But the imagination of Heaven does not appear in CFL Hmingthanga's poem.

The study shows Saihnuna and Damhauhva want nature to amplify God's glory. Saihnuna was a Christian, so he looked at everything that happened around him through the lens of a Christian perspective. He wanted everything that happened around him to be a reflection of God's glory and the beauty of heaven. Damhauhva also believes that nature is the beauty of heaven. In his song 'Kan Nghah Chung Vankhuua Leng,' he says that he is going to heaven and that heaven is the place where the souls of his dead loved ones live, and they are waiting for him. He, Damhauhva, also said, "Ka pan Zion chhuahtlang leng zawh leh/Siktui damte'n a luang hmun chu" (lines 14-15). (Damhauhva *Kan Nghah Chung Vankhuua Leng*) (Meaning: I am going to Mount Zion and where the water gently flows) (my trans.), he thought heaven was a place where a beautiful river flowed, and that river made heaven beautiful.

The study of Chapter 4 revealed that the three poets have mentioned the eco-aesthetic appearance of Mizoram in their poems. Among these, there is information about ecoacoustic elements. Wrightson defined it as "ecoacoustic" or "soundscape study," which is a discipline that studies the relationship, mediated through sound, between human beings and their environment (1). Ecoacoustic elements include the chirping of birds, the shouting of cicadas, the beauty of singing, the sound of musical instruments, and the sound of wind. The poets do not mention the beautiful chirping of birds and why they chirp and the science of how they produce their sounds in their poems, but the chirping of birds is noticed easily in their poetry. The beauty of the birds chirping is not clearly expressed in their poems because of their perspective. On the other hand, they depicted the chirping of birds as the source of their happiness and joy, their worries and sadness.

The selected poets—Saihnuna, Damhauhva and CFL Hmingthanga have expressed music in different ways. Saihnuna saw music in his imagery, and he said music caused sorrow and grief for the Jews. Damhauhva, however, said that he wants to use drums to praise God, and praising God will not quiet till eternity. They looked at music from a Christian perspective and said that they wanted music to praise God. CFL Hmingthanga, on the other hand, looked at music from a worldly perspective. He said that he cannot stop dancing and singing happily; he wants others not to

blame him. He said that he enjoys playing music and singing, and that gave him a harmonious life.

The beauty of nature is also mentioned in their poems. The beauty of celestial bodies, the beauty of sunrise, the beauty of sunset, the beauty of wilderness, and the beauty of flowers are the most talked about. The beauty of nature makes them long, and it is the source of inspiration for them. The beauty of nature depicted in their poems is almost all about the beauty of nature in the autumn season. Mizoram's nature is very beautiful and lovely. Although Saihnuna and Damhauhva are from the same period while CFL Hmingthanga is from another period, the beauty of nature depicted in their songs is similar.

Mizo poets have recognised and appreciated the aesthetic beauty of nature, believing that nature is man's best teacher, guide, and protector. Rocks and plains, glades and cradles, earth and heaven are all dear to poets, especially poets who live in beautiful hilly areas like Mizoram. Floating clouds, dreamy mist, beautiful sunrises and sunsets, birds chirping, beautiful flowers, deep blue sky, the murmur of small streams flowing through hidden places, and the path of nature inspired the poet. They expressed how to feel the beauty of nature with their fellow human beings.

Another important point in this research is about topophilia. The term 'topophilia' comes from two Greek words: 'topos,' meaning 'places,' and 'philia,' meaning 'love or affection,' which refers to the deep-seated emotional bond or profound love that individuals often develop for specific places or environments. Yi-fu Tuan defined "Topophilia as the affective bond between people and place or setting" (Tuan 4). All three poets also talk about topophilia in their poems. At the same time, Saihnuna expresses why he did not compose a lot of topophilia songs.

I have realised that foreigners use their renowned rivers and mountains in songs. We Mizo people hardly sing of Aizawl and Lunglei in our songs. It wouldn't be too bad if we included their village name 'Lungleng,' as we do not hesitate to sing of songs with names of other places. I don't think we

should hesitate to sing of them in churches, and that is why it has been included in the chorus (31). (my trans.)

As he says, he does not talk much about topophilia in his poems. Like him, Damhauhva, who was born in the same period, rarely wrote about topophilia in his poetry. But CFL Hmingthanga has many topophilia songs. In his poem, ‘chhualtlang/kawtchhuah’ (memorial platform) is a very popular place in his song. A memorial platform was built not far from the village, and the memorial stones of the village heroes and nobles were erected. From ancient times in Mizo’s life, a memorial platform has played an important role in their lives. It is the place where travellers are sent off and the place where guests are welcomed. CFL Hmingthanga always expressed his fondness for memorial stones. His fondness for memorial stones differs when he faces a different thing. There are many reasons why he loves—a place he courts with his girlfriend, a place where he sees his girlfriend, and a place where his girlfriend welcomes him.

In addition to the memorial stones, CFL Hmingthanga also loved the eastern part of Mizoram. In the eastern part of Mizoram, beautiful flowers are blooming. And, in that place, there were several monuments of Mizo ancestors. In his song ‘Hel Lai Mate Lo Zin Ve Rawh,’ he says, “Chhaktiang hringnun hian i lunglen ve maw?” (line 13) (Meaning: Do you love the life of the north?) (my trans.) he composed. Then, from this line of the song, it is clear that he loved the East, and the East was very touching to CFL Hmingthanga. Because he loves the eastern part of Mizoram so much, and that makes him happy, will the eastern part of Mizoram make his girlfriend long? He seems to have asked. He believed that his girlfriend would not bear to leave his village because the beauty of the east would also attract her.

From the above sentences, Saihnuna, Damhauva, and CFL Hmingthanga, three Mizo poets, have expressed nature in their poems, and it can be seen how they depicted nature in their poems. As mentioned earlier, Saihnuna was born in 1896, and Damhauhva was born in 1909. Both of them can be said to have come from the same period. They are from the same period, so their depiction of nature and their exposure to the Mizo society in their songs are always the same. In addition, they are

good Christians, and many of the nature features in their songs are praises of God and expressions of God's glory.

CFL Hmingthanga was born in 1965, and there was a large gap in comparison to the other two poets, Saihnuna and Damhauhva. Therefore, Saihnuna and Damhauhva's views of nature and their views of Mizo society and culture are very different. Saihnuna and Damhauhva's songs expressed that Mizos have a beautiful way of life, that they are farmers, and that they grow rice in their fields. The shouting of cicadas and the chirping of birds are also mentioned in their songs. CFL Hmingthanga, however, saw that Mizo's life was very bad and needed to be reformed. Mizoram's landscape and nature are still beautiful, he said. In addition, Saihnuna and Damhauhva's less expressive love of place and romantic love is mostly mentioned by CFL Hmingthanga in his songs.

Their poems present the close relation that man shares with nature. They had valuable knowledge of nature, respectfully hearing the music of the winds, and cared about their ecosystem: land, society, and family. The relationship of the three poets with their local ecosystems is one of reciprocity, interdependency, and equality. Even in their most patriarchal moments, their poetry expresses appreciation for men's interdependence with nature and women. They give life and express the voices of the unheard eco-acoustic elements, like the voices of birds and cicadas, through their poems.

The above conclusions show that humanity can indeed learn to listen to nature's voice as revealed through ecological principles, ethics, poetry, and a reverence for their nonhuman partner. Although, as a partner, nature's language differs from man's own, men still have the possibility of working cooperatively with it. The ecocritical analysis of Saihnuna, Damhauhva, and CFL Hmingthanga's songs carried out how their poems depict the relationship between man and nature. This study shows the development of Mizo poetry and the changes in the way Mizo poets express nature in their poems.

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