

CHAPTER – 1

INTRODUCTION

1.1 Introduction on Serkawn

Serkawn is situated two miles away in the north-eastern part of the second capital of Mizoram, Lunglei. It has a fresh and hygienic environment. It stands 3850 feet above the sea level. Serkawn village has pleasant settlings with abundant fresh water all through the seasons. The streets of Serkawn spread across north to south and its western part got the name Kawtlam as it is a rough and a very steep slope incapable to settle. Towards the west is a small riverine named Saisih ruam. The Saisih and Hmawngva river joins the Tlawngriver. Ngaw nuam stands above the Saisih valley where newly married couple went to fetch firewood from it in the olden days. They put the name after it as it was a pleasant place.

Serkawn village has a smooth and pleasant settlings with not only the northern and southern part but also has a vast land towards the east. They were able to manage a proper standard of living. Ram Zotlang situated at the south of Serkawn but has a rough land. “In some olden days, there has to be seen some bones and rotten cloths, and sacrificial *Rothum bel* at the caves of the cliff” (*Serkawn Centenary Souvenir*, 37). Below the cliff of Ram zotlang, there was a place named Pik mak which the missionaries renamed as Zohnuai. Many houses stands now at Zohnuai village and is properly set. The missionaries stayed at the northern part of Serkawn village and they had given the name of the locality as Missionary veng also called as Chirhdiak kawn. Serkawn shares the boundary with Zotlang which was named Hmawng tlang in the earlier days.

When, in 1903, the missionaries Pu Buanga and Sap Upa reached Lunglei, they started observing their settlement. They climb up the trees at Ramzotlang and surveyed. Then they felt content to choose Serkawn for their settlement. As the area was under the chieftainship of Thanghuta, chief of Zotlang, the missionaries took the chief's permission and manage to built up their settlement. Lemonvale (Serkawn in Mizo) was named after the place where lots of lemons spreads across the area. "Pu Buanga and Sap Upa started lodging in their bamboo-made house on 29th April, 1903" (121). In 1904, two bungalows were constructed by a Contractor from Bengal, and it is standing still. It has been said that, When they finished the construction, both the missionaries could not managed to make a choice for their own, then the Elders of the Zotlang Chief made arrangement through throwing the dice. Both the Missionaries and the chief of Zotlang made a good relations in maintaining the settlement of the locality.

Serkawn was resembled to Mission Compound during the missionaries settled. Mostly the missionaries and their assistants reside in the Compound. When the assistants finished their tenure, they leave the Compound. The chief of Zotlang did not get involved inside the Mission Compound. Serkawn is divided into four sections, namely,

Sikulpui Veng – Bus turning point to the hospital

Tirhkoh Veng phe – Bus turning point to indoor stadium

Mission Veng – Chirhdiakkawn to Lungdawn kawn

Hmeithai Veng – Southern part of the hospital

1.2 Serkawn School

After 111 days of their stay at Serkawn, Pu Buanga and Sap Upa opened the school on 3rd July, 1903. They, then, open up Middle English Course in 1914 and Middle Vernacular in 1936. They changed it to a Middle school in 1951. In 1952, the Mizoram education was under the government. Both the missionaries at Aizawl and Lunglei were handed over the posts of Honorary Inspector of Schools. Rev. KT Chungnunga said, “When the Assam Chief Commissioner visited Mission schools at Aizawl in 1904, he shut down the government schools and handed over the charge to the missionaries at Aizawl and Lunglei to look after the schools” (71).

Serkawn Concert was organized every year since 1932 till 1946 in the early week of the month of October. The concert had a great influence in the development of our literature in different genres. It had led to the involvement and participation of new and young writers in the works of Mizo literature.

When, in the year 1903, Frederic William Savidge and James Herbert Lorrain (Sap Upa leh Pu Buanga as known by the Mizo) established a school at Serkawn, they noticed the interest of Mizos in literature and music. The Mizos got enlightened and enthusiastic under the instruction of the two. They were taught the way of singing, introduced to musical notes and musical instruments. Lesson for dramas and literature was an integral part of their curriculum. For several years Mizoram had only two Middle Schools, one at Aizawl and the other at Serkawn. Most of our early educated and government employees were the product of these

two schools. As were the front-runner of educational institutions, they played pivotal part for the making of Mizoram history.

Rev H.W. Carter, with an Australian Baptist missionary in Bengal, was sent to Durtlang Mission Hospital in Aizawl to construct a water tank for collecting rain water. After their completion they paid a visit to Serkawn on their way home. Rev H.W. Carter was eager to settle at Serkawn, saying, “I fell in love with Serkawn”. In the same year of 1930, the Baptist Missionary Society (BMS) then, assigned him to work at Serkawn. Pu Buanga (J.H.Lorrain) wrote,

Tuna Chittagonga awm Mr & Mrs Carter chuan South Lushai Missionary staff an rawn zawm thuai dawn tih kan hriatin kan lawm hle. Anmahni lo lawmana leh helai tlang ram mawi takah hian hun rei tak leh hlawhtling taka rawngbawlina an neih duhsakna nen kan lo hmuak e (*Baptist Zosap Missionary Te*, 58).

[We feel delighted to hear that Mr & Mrs Carter from Chittagong are joining South Lushai Missionary staff. We wish and welcome them to this scenic region for their successful and prosperous work in mission.]

Middle Vernacular came into being under the guidance of Rev H.W. Carter. All those students receiving Mission scholarships studied at Middle Vernacular, they were taught carpentry works, basket work, gardening science, nature studies. Rev H.W. Carter was very important for the success of the so called Serkawn Concert. Quoting Rev. Dr. C.L.Hminga from his book *Baptist Zosap Missionary Te* (2013),

He (H.W.Carter) was very successful to organize the School Annual Concert. It was a progressive initiative for the development of the Mizo literature. As I studied in Serkawn Middle school for five years, I find it very useful to have such concert every year. We started preparing from the start of the year, learning new songs composed by our teachers. We perform dramas. Middle Vernacular students played bamboo flute and harmonica. Songs performed during the Concert were published in a book by R.L. Thanzawna and R. Raltawna. *Zoram pangpar, Pi pu chhuahtlang* are among the songs composed during Serkawn Concert which are still relevant today (61).

Serkawn is the Headquarter of the Baptist Church of Mizoram. Apart from the Mission schools, Pu Buanga and Sap Upa also established a Sunday school. The Mizo children were taught songs at Sunday school which they enthusiastically learnt. The missionaries recognised that the Mizo people were very fond of songs and music. So they started working on to nurture their love of music as a means of spreading Christianity. During that time, the Mizo religion and Christianity often met a clash. So the missionaries translated christian hymns from *Sankey's Sacred Songs and Solos, Baptist Church Hymnary* and the *Welsh Tune Book*. The Mizo christians were taught such hymns which made a new look to the Mizo literature.

When Pu Buanga and Sap Upa returned back home, Pu Kara (H.W. Carter) and Pu Reia (F.J. Raper) substituted them. H.W. Carter look after the schools and F.J. Raper took the charge of the press and book-room. H.W. Carter played the major role to initiate the Serkawn School Concert. He was a true inspiration for the students and an erudite scholar. C. Vanlallawma wrote,

In the year 1922, Miss M. Clark (Pi Zolawmi) the 'zosap' came to Serkawn. She was a good singer and very expert on solfa. So with the assistance of Lalmama, they taught the Serkawn school students the solfa and the way of singing. They

gave much concentration towards the primary and middle schools students. Most of the students learnt the solfa. In 1932, on Easter Monday, they organised a singing festival which came to be the birth of Serkawn Concert (*Mizo Hnam Puipate*, 132).

Serkawn school was a middle school where class four to class six (IV to VI) were taught. They got inscribed on their school doors as,

TO THE GLORY OF GOD, THIS BUILDING WAS
CONSTRUCTED WITH PART OF THE MONEY DONATED BY
ROBERT ARTHINGTON OF LEEDS, ENGLAND.

1.3 Serkawn School Concert

From the start of the school session, they conducted a voice test. They gave much importance to the solfa literature. The school teachers sub-divided the students accordingly to the voice they had with. Students who would sing the alto, tenor, bass and soprano parts were arranged. The whole of every Friday afternoon was spared for the solfa class. They had two classes in which the first period was theory class and at the second period, the students altogether get to the school hall and practice the singing. Most of the songs at Serkawn Concert were composed by the school teachers, some of the tones were taken from the English songs as well. The school teachers worked hard for the concert and as they composed the songs, they wrote down at the blackboard so the students learned. With carefully taught about the way of singing a good solfa, the students performed very well at the concert which were highly valued.

H.W. Carter, the head of the school inspired the teachers to do their best in composing songs, writing dramas and in translating songs from English hymns. The teachers during this time were Chhuana, Lalmama, Hotu Rokunga, Hlunthuama, Hanga, Liandala, Zadala, Selthuama, Darchhunga, C. Saizawna and so on. As advised by the school head, the teachers made several compositions. Then, came out a good Mizo literatures. They started to practice *Saikuti Lungzeh* drama as early as possible in the early month of 1932 to be performed in the Concert. All the students were motivated and participated in the practices.

The local people were eager for the Concert on hearing the sounds of the singing practices of the students. The Serkawn Concert got huge admiration and appreciation from the locals. In every of the Concert organised, the school teachers always made a fine compositions of atleast ten in numbers which were valued till then. Lalmama was the school head master from 1938 and the school Concert was organised till 1946. R.L Thanmawia wrote, “The major themes of the poems of Serkawn Concert include the students’ life, friendship, parent-child relationship, and the relationship between men, or between men and women. But the most important theme is nature” (*Mizo Poetry*, 112).

During those days, Mizo christians mostly sang *Lengkhawm Zai*, translated songs and hymns. Singing love songs with *Kaihlek Zai* was a serious offence for the Mizo christians. So the Concert had produced several songs that were not harmful for the christians belief. It has been revealed that the Serkawn Concert had produced different genres of compositions that have not been known by the Mizo people. The Mizos settled in their own land and had govern themselves. So this made difficult for them to have a nationalist mind as a whole. The Concert

resulted in producing nature songs and the likes of a nationalist songs. “In 1903, Zosapthara composed *Mizo Kan Ni, Lawm Ilangin*. And among the Mizos, Thanga who studied at Shillong composed *Mizoram, Ka Thlahlel Che* and *Mizo Fate U Finna Zawng Ula*” (Thuhlaril, 212). Such small gleams of Mizo nationalism burst out at Serkawn Concert. Ode, elegy, ballad and satirical songs were composed with some good Lyric alongwith Idyll that were all new to the Mizo literature. As many as thirty hymns were produced at the Concert. “As they had organised the Serkawn school concert for fourteen years continuously without fail, they sang ten new songs every year approximately. Noold songs were repeated the other year”, (Lung Min Lentu, 110). If such is the case, then, about hundred songs would have been composed within fourteen years. But only around eighty four songs were discovered till then. It is really fascinating to unearth such undiscovered compositions left.

Mizo literature has three poetic genres which were, *Lengzem*, *Hla Lenglawng* and *Pathian Hla*. The songs of Serkawn Concert can be categorized into *Hla Lenglawng* and *Pathian Hla* with the numbers of fifty four and thirty respectively. To figure out from the educational and universal point of view, the Serkawn concert can be acclaimed to be given a high importance to ballad than the other genres. Twelve among the compositions can be enlisted in ballad. Seven among the twelve ballads was about the Mizo legendary person, *Chhurbura*. Other than these, H.W. Carter also composed *Turkey Ram Chhura*.

Eighty four songs of the Serkawn Concert touch different several genres including the traditional verses, patriotic songs, nature poems, gospel songs and light verses. It also includes the songs on Serkawn School and its surroundings. It

seems that Serkawn Concert was like the flower garden where plenty of different flowers as in literature, different genres of compositions, blooms altogether in their beauties.

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CHAPTER -2

SERKAWN CONCERT AS A LITERARY MOVEMENT

2.1 The New Chapter to Mizo Literature

As R.L. Thanmawia wrote “Religion and culture twisted in songs” (*Zo Kalsiam*, 22), songs are useful to study cultures and traditions and are mainly used by the demographer as well. The values and lifestyles of a particular tribes are to be seen in their songs. When a nation develops and replaced their old way of living or moved their settlement or changes their religion, it can be witnessed in their songs.

There were different several genres of songs in Mizo, namely, *Hlado*, *BawhHla*, *Chai Hla*, *Salulam Zai*, *Chawngchen Zai* and other distinctive compositions. Such songs had an integral part in the lives of Mizo. Communal gatherings seemed to be incomplete without singing. But the advancement of the Christian missionaries slowly dropped the kind of Mizo sentimental songs. Even the Mizo Christians stopped singing such songs. Those among Mizos who were not yet converted to Christianity introduced a new genre called *Puma Zai*. But yet again such songs could not prevailed for long. Our distinctive traditional songs came to be less favored and rejected. Siamkima wrote in his book,

Rih dil rama chengte chuan a awm ve tih pawh an hriat ngai hauh loh, Jordan lui,
ram hla taka a awm chu Mizoramah hian a lo luang thleng phut mai a. Tichuan
Mizo rilruah hian hmun inchuhin nasa takin an insual ta a. An insual tan phat a
tangin Rih dil chu a bet zawkah a tang ta mai a. Ram hla tak a tanga lo kal zawk

chuan, hmanraw chi hrang hrang, Rih dil ram finnain a la hriat ngai lohte chu hmangin, ram a rawn la duai duai mai a (*Zalenna Ram*, 46)

[The river Jordan, which never crossed the knowledge of *Rih dil* settlers, suddenly came to its existence. Then fought for an ideal place in the mind of the Mizos. Right from the start, *Rih dil* was the underdog. So was the result that the river Jordan from far flung region, with all its powers and wisdom defeated the abode of the *Rih dil* to a great extend.]

Christian missionaries made the Mizo alphabet and bring forth many developments as well. Their work on education have changed the objectives of the Mizos which leads to their literature mostly based on the new religion, Christianity. The Mizo sentiments were changed to Christianity. The early period of the 20th century before 1950 was said to be the period where most of the fashion, standard of living and their attitudes have changed over. Even the themes of Mizo songs have changed at this period. The Mizo emotional songs that have been enjoyed earlier have somehow lost its identity. Most of the Mizo songs were smooth, slow and gently flowing. Such themes and rhythms have been substituted by the hymns of the new religion which were very unfamiliar and unaccustomed to the Mizo.

Serkawn Concert produced fruitful deeds for the younger generation where many new songs, *Hla Ruahtam Loh* came to exist. It has played an integral part in the history of Mizo literature especially in the field of poetry. The coming of the new religion changed the tunes of the Mizo songs into much more complicate with solfa and this could not sooth the Mizo emotions. So the

Serkawn concert gave way to several songs which were not to be jealous and restricted by the Church leaders.

The songs mostly sang were then from the compositions and translations of the missionaries. But the new gospel songs could not completely quenched the thirst of the Mizo sentiment. R.L. Thanmawia said,

Zofate saum bura um tui ni lovin khawthlangho Uain penga thun a ni thung a.
A thluk a khawngin, a kii-kiau nasa mai si a. Hla khampheia nuam tak, hla
thu luang tha si hahdam taka lo sa thintu Chhinlung fate lunglenna a phawk
tak tak thei lo (*ChuailoBu Thumna*, 100).

[It was not brewed in the gourd of the Mizo but with the Western delight. The tune was a bit strong, crooked and distorted. It therefore could not satisfy the yearning of the Mizos who only sang a smooth flow of their own.]

The 1919 Revival gave birth to the genesis of Mizo gospel sentimental songs which were much admired since its inception. The parody of a sacred hymn *Kaihlek Hla* immediately made its relevance among the youth.

The church became protective and exercised its watchful vigilance among the members of the church. They restricted to sing none other than the gospel songs. During such uneven period of time, Serkawn Concert was organized. An ode, elegy and ballad were composed which the church would not be envious about. Lyrics, songs and poems emerge to a great extend that adds an immense value to the progression of the Mizo literature.

Selthuama composed *Zoram Awihna* about the joyous moments of the Serkawn concert as,

“Lemlawi, phenglawng, tingtang zai hian,

Khuavel deng kim rawh se;

A rel thiam ngei Zochhawntangpa’n,

Zai tin vawr kan hlim ngei e.” (12-15)

Let the sound of a harmonica, a flute, a guitar

Spread across the lands,

Zochhawntangpa arranged well

That we happily sang.

Reading the extract lines, it can be assumed that beautiful poetic dictions have been introduced to their poems which never before were used. It clearly enhanced the Mizo literature and step into the new page of progression as quoting from the *Serkawn Hla Bu*, “It has revived our traditions and customs that we have almost neglected. As such songs have been composed with deep thoughts and reflective mind, they were the front-runner in our literature” (*Serkawn ConcertHlate*, 29).

2.2 The Birth of New Poets

Poets are highly esteemed by the ancestors of the Mizo. During the time when the Mizo villages have their own chiefs, the poets were useful to show their

village off to others. The poets would write about the strength and weapons of their village to intimidate others as they had to be made ready for the battle against any other villages.

Only few among the Mizos were to be called poets in the early period. Songs which were composed by the *Zosap* (Missionary to Mizos) were mostly sung by the early Mizo Christians. Reading the situations, Rev. Lalsawma wrote “The church restricted to make compositions with the themes and tunes of the old way of Mizo songs” (*Zo Kalsiam*, 26). Quoting about the early era of the Mizo Christianity, “The mind and thought of the Mizos, their sentiments and emotions and their poetic words were considered the devil’s possessions and therefore was the darkest era in the society of the Mizos from poetical view” (*Laisuih*, 22). Such was the case that the progression of the Mizo literature was very slow. In the year 1908 to 1911, Thanga composed two patriotic songs, *Mizoram*, *Mizoram*, *Ka Thlahlel Che* and *Mizo Fate u*, *Finna Zawng Ula*, other than these songs, *Awithangpa*, *Hrawva*, *Kaphleia*, *Biakliana* and few others contributed a new patriotic songs.

The 1919 gospel revival had produced the new theme of Mizo Christian songs called *Lengkhawm Zai*. Patea, R.L. Kamlala, C.Z. Huala, Saihnuna and some others have composed good gospel songs. The Mizo literature had witnessed one among the finest composers that were still valued and highly appreciated at Serkawn concert, which was started in 1932. They were; Chhuana (1897-1944), Lalmama (1901-1959), Hlunthuama (1900-1976), Hanga (1905-1956), H. W. Carter (1901-), Liandala (1900-1980), Zadala (1901-), Selthuama (1910-1971), Darchhunga (1903-1935), C.Saizawna (1918-1993), Nuchhungi (1914-2006).

Lalmama, Chhuana and Liandala can be categorized, from the above poets enlisted, as the Major poets and all others as Minor poets. Chhuana composed thirteen songs, Liandala contributed ten songs and Lalmama translated one song and composed sixteen songs for the Serkawn concert. Composers at Serkawn concert were very special as they were not known for their compositions before but rebuild themselves up at the Concert itself. Some of their songs has still been sung at public gatherings and in several programs. They composed some seasonal songs, *Hla Lenglawng* (Secular songs) nature poems and some other songs that do not cross the line of a Christian hindrance, which were relevant till today. As plenty of songs have been contributed at the Serkawn concert, it gave immense growth and development of the Mizo literature.

2.3 The Birth of Different Genres of The Mizo Songs

The first song of the Mizo could not be seen to be exact. From the early pieces of work, it can be witnessed that their songs such as *Salulam Zai*, *Chawngchen Zai*, *Laltheri Zai*, *Saikuti Zai* and all the *Chai Hla* were two to three line verses. Later came *Hrangchhawni Zai* and *Awithangpa Zai* which are still three line verses. “Most of the verses had two lines and three line verses followed” (29). In all of these verses the lifestyles, standard of living, value system, feelings and thoughts and emotions of the Mizo were revealed. Siamkima commented on the advancement of the christianity based songs as “The abode of Rih dil have different enemies that would let them out and destroy them, among which the biggest is Jordan river” (*Zalenna Ram*, 45).

The Zosap made Mizo alphabet *A, AW, B...* and implants the root of advancement in educations of the Mizo which led to their change of attitude rapidly. There were a songs came out against the new religion like *Puma Zai, Tlanglam Zai, Kaihlek* and *Ramthar Zai* but these were conquered all by the Bible, which Siamkima termed “The world’s courageous literature” (15). The 1919 brought blessings to the Mizo when it brings the Mizo emotional and sentimental song called the *Lengkhawm Zai*. The songs which have rooted deeply in the blood of the Mizos came to prosper in several themes at Serkawn concert.

The Serkawn concert bring forth different genres of poetry such as patriotic songs, satire, nature songs, hymns, light verses and folkloric songs. As the new religion became envious towards singing the so called *Khawvel Lam Hla* by their members, the youths then rearranged the hymns into love songs and sang towards their loved ones. Such songs were called *Kaihlek Hla*. Laltluangliana Khiangte said, “The year between 1920 to 1940, when the *Lengkhawm zai* prospers was the time the *Kaihlek zai* stood at the peak” (*Thuhlaril*, 209).

“Aw khawiah nge Chhandamtu chuan

Lungngaih hrehawm a tuar

A hmel duhawm tak hmuh ka chak

Hmangaih thisen luanna.” (1-4)

Is rearranged as,

“Aw khawiah nge Thadangi chuan

Nipui sen sa a tuar

A hmel duhawm tak hmuh ka chak

Hmangaih dartui luanna.”

Likewise, the Christian hymn was rearranged into a love song between a young man and a woman. They sang secretly to propose to one another but this did not quench the wants of the youth. The songs that were unoffending to the church was much needed during the early period of the Mizo Christian society. *Lengzem* came into existence in between 1925 to 1935, then, *Hla Lenglawng* followed. R.L Thanmawia wrote, *Hla Lenglawng* was said to have been introduced in some places, but it was the teachers of Serkawn school who played a bigger role to initiate *Hla Lenglawng* to this extend” (*Mizo Poetry*, 63).

It can be considered that the introduction of the diverse poetic genres was highly valued in the Mizo literature. The compositions of Serkawn concert can be sub-divided into Objective poetry and Subjective poetry and the new Christian songs into the Hymn category. Some good Epics and Ballads were introduced at Serkawn concert. H.W.Carter wrote *Turkey Ram Chhura*. It was a good example of Mock epic which was unfamiliar earlier in Mizo literature.

Ti chuan a haw ta hlim takin’

Ip zang mah se a lawm a kim;

A thaiin a thlir e sawngka an,

Rangkachak bengbeh a beisei nen,

Turkey ram Chhura Turkey ram Chhura

Turkey ram Chhura Bura a ni.” (46-51).

He went home happily

With his light pocket

His wife waits for him at the door

Wondering he would buy her a silver earringbut

He is Chhura from Turkey, Chhura

He is Chhura from Turkey.

Ballad was familiar at Serkawn Concert. The school teachers wrote eight ballads about the Mizo legendary person, *Chhurbura*. Such ballads were, *Chhura Aium*, *Chhura Lengui*, *Chhura Sangha vua*, *Turkey Ram Chhura*, *Chhura Hraichawi*, *Chhuraa leh Nahaia*, *Chhura Rawngbawl*, *Chhura Lenrual*. Apart from the ballad on *Chhurbura*, some other ballads like *Kawltu Chawia*, *Serkawn Sikul*, *Vangkhawpela*, was written.

Plenty of Subjective poetry was seen atA Serkawn concert. To list out some of a Lyric at Serkawn concert, namely; *Zoram Awihna*, *Mim Ang Pianna*, *Khawvel A Hmangaiha*, *Pawnto Hla*, *Kawrnu*, *Virthli Leng*, *Phawngpui Tlang*, *Hostel Runpui*, *Siktu Thiang*, *Turni leh Virthli*, *Nau Awih Hla - I*, *Nau Awih Hla – II*, *Tlailam Hla*, *Chawimawi Rawh U*.

Liandala wrote a beautiful Ode as,

“Pi pu chhuah tlang hlui a mawi mang e,

Thar khaw chhuahtlangah dawnlung an rem

Se hran sa hrang lu a tlar bung e

Thanlai siamtu mihrang leng fam awih nan.” (1-4)

The place of our forefathers was beautiful,

They erect the stones carefully

Skull and bones of many different animals lies

It was where hunters chant.

Siamkima regarded that *Pi Pu Chhuahtlang* is the exaltation of the origin and lifestyles of the Mizos. He thought that the attitude and highest dreams of the Mizo can be found in *Pi Pu Chhuahtlang*. Some of the Odes other than *Pi Pu Chhuahtlang* found in Serkawn Concert are, *Zan Tiang, Kumsul Lo Her, Zoram Pangpar, Thli Kohna, Kan Chuanna Tlang*.

The Elegy written by Chhuana as,

“Ami chunnu’n hraileng a au,

Thinlai ka vai ka nu,

Chun an tamna kawrvai thlengin,

An awm lo min hnemtu.” (9-12)

One mother calls her son home,
But I have none to call, mommy,
To search out everywhere,
I would find no one.

Chhuana also wrote *Ka Laina Ber Immanuel* to mourn his death mother. *Tleitir Val Tingtang Tum Thiam* by Darchhunga, *Duhten Tual Lenna* by Chhuana and *Hnutiang Mualliam* by Liandala are some examples of Elegy being produced at Serkawn concert.

“An ka vau zam rual loh Chhura

To thli iang a dur e

“KHUAI SE, KHUAI SE, KHUAI KEH RUM SE,

SIAL TIATIN HAWNG LANG LA!!”

Hau lai chang sial ang kaih nuamin,

Buk thlamah ral chang e;

A uai duai duai e, Phungpuii-nu

“Chhura awm ta looooo ve.” (17-24)

The extract lines from Chhuana read the hero of the Mizo, *Chhura*, who did not afraid of a ghost, *Phungpuiinu*. Chhuana wrote the Mizo folktale, of what have been verbally interpret from one generation to another.

2.4 The Revival in The Use of a New Poetic Diction and Styles

Serkawn concert was the revival of the use of a new poetic diction. The choice and arrangements of words had changed from the concert. As the new religion, Christianity restricted the old way of wordings and themes in their songs and poetry the *Zosaps* translated and rearranged the songs from the western hymns. Such songs were totally different from the Mizo way of singing. The beautiful poetic diction that the Mizo had enjoyed were considered ‘the devil’s possessions’, and called it *Khawvel Zai*.

Mizo Poetry dinhmun atanga kan thlir chuan he hun hi hun thimlai ber a ni kan ti thei ang. A chhan chu Mizo rilru leh ngaihtuahate , an suanguahna leh lunglen zawngte , Mizo hla thumawi leh nalh tak takte chu Thimlal chanah vek ngaiin khawvel zai an ti a, sirah an hnawl vek a (*Laisuih*, 23).

[This resulted in the change of composing and dropping the old way of Mizo sentimental songs. “The tune was not at all Mizo sentimental, the flow of the diction was inappropriate, the wordings were not melodious. It could not reach the peak of their concentration and emotions as before.]

The 1919 gospel revival played an important role other than Serkawn concert. When the Holy Spirit reaches and revive them in Christ, they started composing a songs which would quench their thirst in their most ideal way of singing. The *Lengkhawm Zai* was revived and it leads to the uprising of the Mizo sentimental way of compositions which resulted in Serkawn concert.

The beauty of God’s creation, the nature, were expressed in a song,

“*Kan tlang ram par vulna*

Thalkhua eng riai romei karah,

Lenkawl turni nem duai

Zai tin rimawi an chiar nghian e.” (1-4)

Our beautiful land

Where flowers blooms in plenty

Days are well spent

Different chirping and singing are heard.

The rhythm and flow of the words used in the above verse are smooth and gentle. And when Liandala composed a song about the beauties of Mizoram in his song, *Kan Chuanna Tlang*, it can be assumed that his choice of poetic diction and arrangement are correct in the mind of a Mizo.

“A lang tlang mawi ngur tin ram dum dur hi

Thlirlai nuamin ni rei cham ka ning lo,

Ram lai phunbung sang thingte an vul bung e

Khisa hreuthang sai lian nghovar an leng

Mualpui an mawi than hawl val an hran nan e.” (12-15)

The beautiful landscape

I would stand and stare for all day long

Trees and flowers blossoms perfectly

Deer, elephants and other animals live

That would make the hunter chants.

“Dr. Samuel Johnson wrote in his *Preface to Shakespeare*, that we can learn from the writings of Shakespeare about his contemporary society. The way government functions and the economic condition of the society he lived can be read (*Zalenna Ram*, 119)”. Likewise, the compositions and different works of Serkawn concert highlighted the contemporary society they lived. Liandala’s *Pi PuChhuahtlang* bring out the delightful period of the Mizo society which enjoyed a peaceful way of living. “Romantic literature stresses mainly on the equality of humanity, the beautiful landscape that we lived in and the peaceful relationships between man and nature” (121). Several songs as *Pawnto Hla*, *Mim Ang Pianna*, *Kumsul Lo Vei*, *Kawltu Chawia*, *Virtlhi Leng* and *Zoram Awihna* came into existence that were carefully arranged which spread across Mizoram. These became very important in the progression of the Mizo literature. The correct choice and arrangements of poetic diction is very important in a poetry composition to make it more effective. Serkawn concert bring forth the importance of such uses in their compositions which developed the Mizo literature immensely.

Poetic techniques and figures of speech are as well important to make poetry more delightful and worthy. The careful mixture of poetic diction and figures of speech is very important that one can composed an effective poetry even without the tune or solfa. Such compositions have been witnessed at Serkawn

Concert. Those verses without tune were equally as effective as the other compositions because it has been carefully arranged. To highlight from Liandala's *Zoram Pangpar*, his outstanding techniques of choosing poetic diction can be found.

“Phungchawng, nauban, awinawn par,

Tuah, vau, chhawkhlei, senhri par,

Chawnpui, pang, samtlang, dingdi

Parmawi thang vulna Zoram hmun zauah.” (5-8)

2.5 Mizo Romantic Poetry Blooms at Serkawn Concert

William Wordsworth and Samuel Taylor Coleridge stressed on the importance of ‘feeling’ and ‘imagination’, in the field of Romanticism, to make a ‘poetic creation’. The ‘emotion’ also was emphasized to have a good compositions. William Wordsworth wrote in his *Preface to the Lyrical Ballad* as,

Poetry is the spontaneous overflow of power feelings, it takes its origins from emotion recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility disappears and an emotion, kindered to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind (19).

While T.S. Eliot also wrote “Poetry is not recollection of feeling, it is a new thing resulting from the concentration of a very great number of experiences, it is a concentration which does not happen consciously or of deliberation”. PB

Shelly wrote in his *A Defense of Poetry*, “Poetry in a general sense, may be the defined to be the expression of imagination” (33)

The strict rules of Classicism gave birth to the Romanticism. But Romanticism is not only the expression of emotional feelings and imaginations, that can be learned from the above statements.

Romanticism at Serkawn concert Liandala’s *Pi Pu Chhuahtlang* closely resembles Wordsworth’s nature poetry. When re-read once again it made feelings inside us and revived our gloomy thoughts. He kept in mind about experiences and concentration which T.S. Eliot emphasized. “It is where Mizo would feel nostalgic and would even dream of the life beyond” (*Zalenna Ram*, 119).

He looked back and think of the past, the place he had visited back in the years and all would be shattered that made him longing for the past,

*“Aw, kan vanglai ni leh lenrual ngaihte’n
Kumsul an lo her khuarei min dawn tir e
Romei a lenna kan vangkhua leh tukram
Tawn leh ka dawn hian ka ring si lo.” (5-8)*

O, I look back on our joyous days

When we dearly enjoyed

That would not come back

Again, all faded away.

Saitawna's *Nau Awih Hla-I*, an important tools of romantic literature can be seen as expressing his emotions and feelings;

“Ka hmuak dawn e ka chun leh zua te

Zaia awiin ka chun hawng thuai se” (8-9)

I will wait for my parents

Eagerly I would sing when they come home

Lalmama stressed on the lifestyles of a mankind, the recollecting of reminiscence.

“Sikul Run In hliapzar hnuaia

Zai tin kan vawr lai kha.” (3-4)

The school where we sang happily

Look the same in all means

Writing about the place of their school,

“A ngur nun iang lenna Sertlang

Nghilh ni a awm lo vang.” (23-24)

I would not forget Sertlang

Where our lives prospers at.

Shelly's 'expression of imagination' was witnessed as,

“Chungmu iangin len thiam ila,

Mualtin khawtlang pelin;

Chung tiangah hliappui thla zarin

Zuangin va tum ila.” (9-12)

Like an eagle would I fly

Over the valleys

I'll stretched my wings

And reach there

Darchhunga In the midst of darkness and toils, the emotions and feelings are witnessed,

“Aw, Tleitir val tintang tum thiam

Mi hrang kara lengin doral a tawn e

Zua-pa hnamchem awih lai tintang

Chawiin thlafam dairial a chang ta e.” (1-4)

Young man with his father's dao

Fought the enemies with all his might

And died.

Serkawn concert has many importance to the Mizo literature. It was initiated during the uneven period of the Mizo society which can be called the changing era of the Mizo society. The attitudes of the Mizo was slowly changing and their themes of poetry was effected rapidly. It paved the way for another step of the new literature for the Mizos. Its impact was learned in the revival of the Mizo cultures and customs and their way of standard living.

“Kan ngai bil lo an hril London

Thlantiang sappui run remna;

Sertiang lumtu Zomawia Pa’n

Khuangpui darlawi a hawn e.” (22-25)

We do not yearn for London

Where the English settles;

Sertlang settler Zomawia Pa

Fetches home the drum.

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CHAPTER - 3

AN ANALYTICAL STUDY OF THE CONTRIBUTION OF LIANDALA

3.1 Boyhood and Education

Liandala was born to be the son of a priest (*Sadawt*), Dophunga and Vanhnuaithangi at South Lungrang in the month of December, 1901. His parents were both a Pachuau Lianghawr clans. As they migrated to and fro Lungrang and Thiltlang villages time and again, so were called to be originated from Thiltlang and Lungrang. The chief of Thiltlang was Thanzama and during his chieftainship, they opened a Lower Primary school in 1914. As they studied the Mizo alphabet *A, AW, B...* at the church in Sunday school period, Liandala was familiar on the alphabet even before he entered the school. He attended the Lower Primary School Examination in 1915 and took 3rd position among the whole southern division.

He continued to study at Serkawn school. Liandala held the 2nd position at the Upper Primary examinations in 1917. In 1919, he took the 1st position among the southern division at class-VI. He got the scholarship after passing class-VI and the missionaries advised him to study abroad at Shillong. But due to their family financial problem he could not continue his study. He helped his parents looking after their jhum.

Liandala was much favored by F.W. Savidge, whom the Mizo people called Sap Upa. In the near end of 1918, Sap Upa with his friends invited Liandala to go to Calcutta but at this time Liandala had to help his parents in harvesting, so he did not go to Calcutta. But F.W. Savidge helped him with 10 rupees. He

then went to Serkawn to study Upper English in 1920, but due to lack of school teachers Liandala could not continue his studies. So he studied up-to Class-VI.

In 1919, F.W.Savidge invited Liandala and his friend Dura for his attendant and stayed with him. Liandala worked at dispensary. He was paid five rupees and with his scholarship of four rupees, he had nine rupees a month. As Liandala worked at dispensary, he was very helpful to assist the missionaries to handle and used some of the medicines.

Liandala worked for two years at their jhum after finishing his studies and even preached the gospel to the near villages. In 1921, Lungrang village was set to divide into two villages, Khuanghlum and Thiltlang. Thanzama, the chief of Thiltlang asked F.W. Savidge for Liandala to be a teacher at Khuanghlum. In 1922 school and church was constructed at Khuanghlum. During this time, schools had to be shifted if there are less than fifteen students. So Liandala worked at Khuanghlum school. Many students passed out the Upper Primary under Liandala. The Khuanghlum community appreciated Liandala very much and called him "Our Teacher".

In 1925, Liandala worked as the Sub Inspector of School. He travelled around from Khuanghlum village. After one year, he then continued to be a school teacher. He got married to Lianzovi, a beautiful young woman from Thingsai village in 1926. He was ordained to be the church Elder the same year. In 1936, Middle Vernacular was opened at Serkawn. The Zosaps called for Liandala to worked at the newly opened school. "He worked as a teacher at Middle Vernacular

at Serkawn till 1944. It was the time when the Second World War broke out and Liandala was the Labour Corp commander”(Mizo Hnam Puipate, 174).

For fifty three years, from 1922 to his death, Liandala worked as a teacher. So it is fair and acceptable to call him *Zirtirtu* Liandala (Teacher Liandala). “Liandala was a diligent worker, determined and straight forward. He hold that, to accomplish any work what is set before him as god’s mission” (*Serkawn Concert Hlate*, 37).

Pa invawng fel leh fai ngaina tak a ni a, pa zaidam leh taima, kut hnathawh ngaisang mi a ni bawk. ‘Thawh uar la, tawng tlem rawh’ tih hi a thupui pakhat a ni a, a hnathawh kawnga a hlawhtlin thin bakah, chhungkaw din thu-ah pawh Mizo zinga hlawhtling leh hmuingil ber zinga mi a ni awm e” (Mizo Hnam Puipate, 175).

[He was self-disciplined man, kind hearted, hard working and maintained cleanliness. He highly admired manual work. “Work more, talk less” was his personal motto. He was successful not only on his work but regarding the family, he was one of the most successful father among the Mizo.]

3.2 The poet Liandala

As many people have composed different songs, it is easy to write down what comes to ones mind. But to make it worthy, one needs to have some skills and speciality. What made Liandala distinct was that he was a good an exceptional poet. He is among the top poets of Mizo. His songs were still relevant in todays Mizo society. Some of Liandala’s songs had been sung at the social activities and public gatherings till then. As he had said, “From my childhood day I easily catch

up songs even without understanding the meaning and hardly forgot. I could memorized not only the childrens' songs but also the *Upa hla* which I have heard of" (*Pi Pu Chhualtlang Hlui*, 238), he by-hearted the whole three hundred twenty songs and their numbers from the *Kristian Hlabu*. He had beaten the famous Vunghuaia (blind man) from Thiltlang village who was known for his memory on the song numbers from *Kristian Hlabu*.

Even though Liandala was a good song-writer, he started his career in composing only when they celebrated the 25th Anniversary (Silver Jubilee) of King George – V. He composed the 'Jubilee Song'. It reads,

“Ngaitah a ngurpui lal lai dar a lo thleng e

Kan lal ropui damrei rawh se kumtluangin

Ropui leh mawi takin ro min relsak e

Lal nei rawh se kan lawm lai lal duhawm hi.” (1-4)

Here now came the King to rule

Long live, our marvellous King

He ruled kindly with greatness

Praise be to our beloved King.

Liandala continued his compositions so as to meet the needs of songs for the Serkawn Concert. He then, came to be popularly known as a song-writer. Each

of his compositions had a deep sense and is clear to note that he wrote from deep inside. It can be assumed from reading Liandala's compositions that he was writing his songs mostly from his life experiences. As a teacher he had faced many experiences in dealing with other people. His love for the nature also can be seen from his writings.

Pi Pu Chhuahtlang Hlui is a collection of Liandala's songs and as many as thirty four songs have been included which were sub-divided into different genres. He published *Serkawn Concert Hlate*, a collection of his ten songs for the school concert. Some of Liandala's famous compositions which were sung till today were – *Pi Pu Chhuahtlang, Aia Upate Zahthiamin, Kan Chuanna Tlang, ZoramPangpar, Darzo Sele, Chhura Lengui, Chhinlung Chhuak Kan Ni, Tlai Lam Hla.*

3.3 Liandala, Translator of the Hymn

Liandala composed many songs and translated a number of sixty eight gospel songs from other languages. His father was a *Sadawt*. At the age of twelve, Liandala asked for his parents' permission to get enrolled in a Christian community, and became a Christian. He composed the song on the ceasing beauties of the worldly fame and the everlasting joy beyond. He taught the song to his students. But he had a feeling that, "Am I the one to dare writing songs for the Holy God. So he teared down his song's copy and thought that he would not again compose any gospel songs" (*Pipu Chhuahtlang Hlui*, 240-241).

Long after his sons got married, one day, his daughter-in-law asked Liandala why did he not composing the gospel song while writings a numbers of

nature songs. He replied, “Yes, it is very strange. It might be the devil’s dominance in me that I did composed one gospel song and taught my students one evening. But when I think of it, I asked myself, am I, who is the dirtiest sinner, appropriate to write the praises of the Holiest God?.So I stop composing the gospel songs from that moment.” From this, it is made clear that Liandala was humble and modest who think of himself not suitable to compose the songs on the Holy God. But he had contributed in translating plenty of gospel songs. Some of his translations were even more deep and adorable than the originals. Liandala was very special at translating to meet the sentiments of the Mizos.

“Thal ni eng mawi leh boruakten

I hmangaih an hril par, rah nen

Rah sengna turah nang i tel

Engkim hlantu.” (1-4)

The golden sunshine, vernal air

Sweet flowers and fruit, thy love declare

When harvests ripen, thou art there

Who gives all.

It is very regretful that just because of his humble mind that he did not have any gospel compositions. To pick out some among many of his translations, we can look into the *Kristian Hlabu* (18th edn.). They are-

No. 18 - *Aw Lal Pathian, I Kutchhuak Thilsiam Tinreng*

No.226 - *En Teh u, Thawhlehna Ni Chu*

No.365 - *Ka Chhandamtu Ka Hmuh Chinah*

No.589 - *Aw Lei Leh Van, Tuifinriat Lal*

No.593 - *Kan In hi Malsawm Ang Che*

Most of Liandala's translations were regarding the relationships of the beauty of nature and Holiest God. He emphasized the pleasant fresh creations and praises the love of the Maker of all.

“Lentupui leh tukram phulleng fan changin,

Sirva zai mawiin sangthing ler an awi.

Tlangsang mawi ropui atang chuan zuk thlirin

Zotui thiang ri nen a leng vel thlifim.” (9-12)

When through the woods, and forest glades I wander,

And hear the birds sing sweetly in the trees.

When I look down from lofty mountain grandeur

And hear the brook, and feel the gentle breeze.

3.4 Liandala, The Nature Poet

From the literary works of Liandala we can read that he is a 'Nature poet'. He exaggerated the beauties of the creations. His love for the sweetness of nature can be sensed from his works. It might be because of his environments that he

grows up with that made him so much inclined to the nature. As William Wordsworth had said poetry as “the spontaneous overflow of powerful feelings”, we can see that Liandala also wrote from his feelings that are deeply rooted in his mind. Expressing about the charms and exquisiteness of the spring times in Mizoram, he wrote Kan Chuanna Tlang,

“Raltiang ram mawi chandel zo lentupui

Khuathal romei kai lelthang zai remna

Kawlah turni var siauvin a eng leh thin

Kawlah virthli leh chhemdam thli a leng

Sirva partlan lungrual zai vawrin an awi.” (1-5)

Beautiful mountains and landscapes of Mizoram

Chirps of cicada to be heard in the hazy air

The sun shines brightly

Breeze blows in the air

And the birds are singing merrily.

When spring came, trees and flowers started to bloom and the gorgeous green hills and mountains become much more pleasant. It seems every pieces of the creations pleases their Creator.

Liandala was pleased and satisfied hearing the beautiful chirps of birds and chatters of the animals. He wrote, “There can be no music to be more delightful to hear than the sounds of nature which I heard when I was under the Lamtuh Zo forest” (*Pipu Chhuahtlang Hlui*, 176). The beauty of the sounds of nature can be seen from his translation,

Aw Lal Pathian, I Kutchhuak Thilsiam Tinreng

“Aw Lalpa, i kutchhuak thilsiam tinreng

Dawn changin mak tiin ka lo khat thin

Zantiang siar, zozai leh chungkhawpui ri

I thil tih theih boruak zauva lang nen.”(1-4)

O Lord my God, when I in awesome wonder

Consider all the worlds Thy Hands have made

I see the stars, I hear the rolling thunder

Thy power throughout the universe displayed.

The beauty of nature is deeply rooted in the mind of Liandala. When he translated he stressed more on the appropriate and artistic poetic diction.

“Lentupui leh tukram phul leng fan changin,

Sirva zai mawiten sang thing tin awi e;

Khua chuan ila, tlang sang tinreng atangin,

Damten luang e, lui leh thlifim nuamte.” (9-12)

When through the woods, and forest glades I wonder,

And hear the birds sing sweetly in the trees

When I look down, from lofty mountain grandeur

And see the brook, and feel the gentle breeze

R.L.Thanmawia wrote, “One-third of his compositions were about the creations. The Mizo people acquainted Liandala from his various songs on creations” (*LungMin Lentu*, 26). Liandala exalted the scenario of Mizoram as the most beautiful place on earth in his *Zoram Pangpar*. He wrote that many of the lovely flowers blooms all around and plenty of animals and birds settled delightfully in Mizoram. Liandala carefully placed different names of flowers in his *Zoram Pangpar*. The flow of the word is extraordinary. Only when read the verses, it seems we sang out.

“Kan tlang ram par vulna

Thal khua eng riai romei karah

Lenkawl turni nem duai

Zaitin rimawi an chiar nghian e.” (1-4)

Liandala travelled to many villages in Mizoram when he was a School Inspector. He then found out various beautiful flowers which influenced him to write down as

“Phunchawng Nauban Ainawn par,

Tuah, vau, chhawkhlei, senhri par

Chawnpui, pang, samtlang, Dingdi,

Par mawi thang vulna

Zoram hmun zauvah!” (5-9)

Many of his songs were regarding the relationships of man with green plants and grasses and the equality of humanity. This might be the reasons that made his compositions much more acquainted and influential. His love of nature can be witnessed in most of his compositions. In his *Tlailam Hla*, Liandala highlighted the scenic beauty and the social life of the Mizo. He wrote,

“Ram tuan thadang siang lawi an nui

Laitual Hraileng auvin a lum

Dam takin ka thian chaw ei tui

Awle, nang pawh ka thian tiin

Aw cham rei la, tlai ni tla lenkaw! eng mawi ber!” (23-27)

Young women happily returned from jhum

Children playing around started to go home

Bidding off their friends '*Chaw ei tui*'

Wish you the same my friend

O will you stay long, the beautiful ray of sunset!

3.5 Liandala Preserves The Zonunmawi

Liandala always tried to carry out the welfare states of the Mizo society. He depicts the importance of bringing up the good deeds of our fore-fathers, their obedience to the elders, their politeness, their care for neighbours and helping one another in the society. Liandala extracts the necessities to uphold the beautiful traditions and customs of the Mizos for the new generations.

“Aia upate zah thiamin

An thute awihin zawm fo rawh

Pi pute ro thil hlu a ni

Aia upate zah thiam rawh.” (1-4)

Respect the elders

And obey their words

For it is your treasure, that,

Respect your elders.

Respect for elders was deeply embedded in the minds of the early Mizo society. In whatever the things they had to do, they wait for the advice of the elder people. To be scold and reprimand by the elders was considered very shameful. They tried to relieve the elders in every works to show their respect. Whenever the “Zonunmawi” is mentioned, the respect for the elders would always be placed at the innermost. This, Liandala exaggerated and considered it most important and precious than all the others,

“Luang zel ang che Zoramah hian

Rangkachak aiin i hlu zawk

Cham reng ang che kan thinlungah

Thangthar nun dan zel ti mawi rawh.” (25-28)

Flow all through Mizoram

Much more precious than silver

Stay deep inside our heart

Revive the manner of the youth.

Liandala extract the elegance and adorable picture of the Mizo society in his song *Pi Pu Chhuahtlang Hlui*. Siamkima mentioned that, “The genesis and the inception of the Mizo nation, their standard of living and traditions and the time before the river Jordan mingled the attitude of the abode of the *Rih dil*, can be clearly seen from Liandala’s song, *Pi Pu Chhuahtlang Hlui*” (*Zalenna Ram*, 118).

Liandala preserves such non-diluted cultures of the Mizo which are to be nurtured for the new generations, through his composition.

“Pi pu Chhuahtlang hlui a mawi mang e,

Thar khaw chhuahtlangah dawnlung an rem,

Sehran sahrang lu a tlar bung e,

Thanlai siamtu mihrang leng fam awih nan.”(1-4)

The lives of the ancestors of Mizos before the advancement of christianity can be observed in Liandala’s *Pi pu Chhuahtlang Hlui*. Their attitudes and lifestyles, their festivals and value systems can be seen. Liandala expressed that the ancestors are the manual workers and that they used to domesticate some animals. As the song highlighted the religious practices and their believe beyond death, Siamkima called the song as “The view point of the Mizo sentiments and emotions and even the imagination of human life beyond death” (119).

‘Pi pu chhuahtlang hlui hi thlir ve u,

Thuva te, lailen tuanglam zawhna

Changsial an ngir dai phulleng an mawi

Sawmfang lawr tur tuan rel an her liamna.” (17-20)

Liandala composed the songs that reflects the beautiful olden Mizo way of living. He preserves the humanity that prevails in the early Mizo society. The

golden manner of living called *Zonunmawi* is reflected in his compositions. He wanted to instill the standard way of living for the new generations. In this way, he can be termed as a ‘social reformer’.

Liandala put forth the importance of being respectful to one another. He knew the necessity of respecting and caring the elders for the welfare of the nation. He was afraid that the new generations would forget to help the elders but looked down upon them. That influenced him to advise the youth and wrote,

“An hnial ngai lo aia ute

In ngaitlawmin zawl dawh fo rawh

An sual ngai lo aia u te.” (5-7)

Do not argue with the elders

Be humble and kind always

Do not fight the elders.

3.6 Liandala Patriotic Poet

Reading various songs of Liandala, we can see that he love his land, Mizoram. He looked Mizoram as a big beautiful flower garden where plenty of domestic flowers namely, *Phunchawng*, *Nauban*, *Ainawn par*, *Fartuah*, *Vaube*, *Chhawkhlei*, *Senhri*, *Chawnpui*, *Pang*, *Tlangsam*, *Dingdi*, *Tlaizawng*, *Hawilo par*,

Thingsiri, Mualhawih , Zamzo, Derhken and Arkhuan blooms the whole seasons. He called Mizoram as *Partin Vulna Ram*. His love for Mizoram could not let him see any other land more beautiful than Mizoram.

“Fan changin tlang liante

Lungleng kan uai par zunlengah

Chhuahtlang lamtluang zawng leh

Thing tin rihnim parin a bawm.” (10-13)

Not just the flowers, Liandala could not ceased to praise the grandeur of the sunset of Mizoram. He composed many of his songs from his patriotic mind. Quoting R.L.Thanmawia, “Liandala made many of his compositions to commend the beauties of our land. He was among the front-man who instill patriotism in the mind of Mizo people” (*Lung MinLentu*, 27).

Liandala was a great educationist. He wanted to inculcate among the Mizos that when a nation move towards development, the upliftment of woman is very important. He worked diligently for the progression of the Mizo society. In 1959, he constructed a hydro-rice thresher machine at Darzo village. It was very useful especially for the women. He composed a song *Tui Buhdeng*,

“Zing buh den a reh zo ta

Min awl e tui buh dengin

Lungkham bang an hlim vela

Chuni leh tleitiri.” (21-24)

Free from threshing rice in the morning

The hydro-rice thresher helps

The happy mother and young women.

Liandala was a man of prayer. He prayed a lot that Darzo village, where he worked as a teacher, had a prayer mountain named *Liandala Tawngtaina Tlang*. He often put his students in his subject of prayer. His love for his neighbours can be seen in this.

As he could not come across any other land more pleasant than Mizoram, Liandala admired his fellow Mizo people to be satisfied and content being a Mizo national. He urged his brothers and sisters to work for their land and paid their wisdom and strength for their land, Mizoram. He composed *Zoram Nuam* that reads,

“Hringmi hraichawi leng zawngte

Zai ve u khawtlang awiin

Kan lenna Zoram nuam.”(10-12)

Every people around

Sing praises to

The pleasant land, Zoram.

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CHAPTER – 4

AN ANALYTICAL STUDY OF THE CONTRIBUTION OF CHHUANA

4.1 Boyhood and Education

Famously known among the Mizos as “Composer Chhuana”, was born at Kawmzawl (Near Pukpui village) in 1897. He is the son of Mangvunga Zadeng and Thangteii Hmar. When they settled at Runtung in 1917, his elder brother pastor Challiana sent him to join the school at Serkawn. So he studied under the missionaries. He passed his Upper Primary examinations in 1913 and class VI examination in 1914. Chhuana and Dr. Lukira (L) went to study LMP at Dibrugarh Medical School. They were the first among the Mizos to study the subject. Due to some unreasonable problems, Chhuana’s result was withheld. He then returned to Mizoram and worked as a teacher at Serkawn Middle English School and was also the head of the medical teams at the same time. He was a devoted, helpful and famous worker under the guidance of the missionaries. He died at the age of 47, in 1944. He left his wife Zarthangi and eight children.

Even though Chhuana was an exquisite composer, he did not engaged much to singing. He often sang the bass part in solfa. “He was a well-known successful hunter. He completed the tasks for a prestigious *Thangchhuah*, termed for a successful hunter. He even killed a number of tigers as well” (*Serkawn CentenarySouvenir*, 149). His village admired him and felt console in him. “It is assumed that, from his compositions, Chhuana was fond of hunting and he even wrote the views from the point of a hunter” (*Mizo Hla leh Chham Hlate*, 59). Dr. Laltluangliana quoted as “An expert collected and put things together, he made a

good compositions from his own ideas” (*Thu leh Hla Thlitfimna Lam*, 9). Chhuana, one of the finest composers of the Serkawn concert contributed many valuable and priceless songs for the Mizo literature.

The greatest contributions he had for Mizoram is his compositions. Though his exact number of translations and compositions cannot be revealed, his songs such as *Val Uang Thlawna*, *Chhura Rawngbawl*, *Kawrnu*, *Chhura leh Naa* and *Chhura Lenrual* would made him be remembered in Mizo literature. Lalmama, his fellow teacher at Serkawn school, mentioned him in his song Serkawn as,

“Mihrang tih leh Awksaralpa

Zampuimanga iang rengin

Chenrang chawiin vangkhaw daiah

Kawkeki a kap rum vung vung tiin.” (13-16)

4.2 Chuana, Satirical Poet

As Dr. Laltluangliana commented on him, Chhuana made his compositions “from his own ideas”. He had contributed greatly at Serkawn Concert. Thirteen songs of Chhuana were included in the concert song book. “We can assume from his writings that Chhuana dependent solely and put faith on God. His sense of humour and his love for the modest and righteous lives of the Mizo villages were clearly highlighted in his works” (*Serkawn Concert Hlate*, 31).

Satire is a way of criticizing a person or anything in a sense of humour which would reveal their wrong doings and give an idea to rebuild themselves up. Satire can be divided into Political Satire; Religious Satire; Personal Satire; and Social Satire. Chhuana's pieces of works were among the finest of the social satire at Serkawn concert.

“Chhuana was a courageous man a hunter. He was an expert in a gun shooting” (*Serkawn Concert Hlate*, 31). He had composed several satirical songs which were very much appreciated at the Serkawn Concert. A successful hunter was highly honored and praised in the early days of the Mizo society. It was one of the competitions among the young men to be a good hunter. In the midst of it, Chhuana derided those young men in his satirical song, *Val Uang Thlawn*, who tried to become a warrior but their manner of living did not permit them.

“Lawi ang than tum Chengrang chawiin

A chhuak thanhawl na'n

Ian tum hmanah Chawngbawla bawl, bawl, bawl,

Zalam tumkawng tluanin a suangtuah rualkhum nan

Tawng ila phuaivawm rawl lian ngho var var var.” (1-5)

He goes with his gun out

Seeking fame among men

Like the reputed Chawngbawla

He dreamt a dream that he would met a bear,

And all men praised his name.

To be a successful hunter, one needs to go to the forests and fiercely fought to kill the animals. As we have seen from the above extracted song, Chhuana depicts a man, who only dream of becoming a warrior as the reputed Chawngbawla, but did not accomplished his dream.

“Tawng tak ila Zonema ’n sa zawng laia hrang

A chun ngaiin a nul ngei ang luaithli thli thli.” (9-10)

I wish I could met the wild beast

That I would make it yearn for its mother.

A young man, *Val Uangthlawna* fantasized about hunting a wild beast which rarely any hunter would kill and that day the family of the beast would mourn their lost. But Chhuana continued the real face of *Val Uangthlawna* as,

“A tawng ta zalam thuamah phuaivawm vawm vawm

Chenrang kau zai rel lo, val uang thlawn tlan duai duai

Thinlai phangin tanglai a kham ngei hui hui hui!!” (13-15)

He then encountered the wild bear

He would not trigger, but

Run away in dismay.

There was a good work environment at Serkawn school. Many a times the teachers would play and perform several acts together. They were very fond of

jokes. Chhuana compared the joyous moments they shared with the absurdity of Chhurbura story as,

“Kan Chhur zo ta zu nia le Chhur lenrual kan nih chu

Chengkek kuaiin a lo thiam lo! Nahaia chu ni se

Heti hian a lo ti mai tur hi!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi.” (4-8)

We become like Chhura, we are his neighbours

Chhura could not pluck the Chengkek fruit,

Pulled the branch of Chengkek, Nahaia might do like this!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi.

He decided that if they had realized themselves they would not just enjoy their time like Chhurbura but started to work as Nahaia.

While working ecstatic and cheerfully, there comes a time that they had to part one another for other jobs. Chhuana did not mock the time of their happy moment but find it endurable. He wrote,

“Mahni in nuizhat hi dan em ni tih hlek loh tur a ni

A nui zawng tal a lenrual hi,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi ha, ha.”

(13-16)

Do not inquire yourself whether

It is fine to laugh at one another

If we are happy

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hi, hi, hi ha, ha.

4.3 Chhuana Mizo Folklorist

Serkawn school Concert-neih atang hian hla lenglawng secular songs pawisawi lo, mi tihlim leh chawk tho thei te leh khuarel hla Zoram sik leh sa te Pathian thilsiam pangpar leh nature lam chawina hlate mihring chanchin thingtlang thlawhmma lak leh pasaltha ramchhuak chungchangte fiamthu leh Mizo thawnthu hla folkloric verse, mi tihlimthei te, nula leh tlangvalte naupangte pawhin inthlahrung lova an sak theih a lo chhuak ta a (*Serkawn Concert Hlate*, 14)

[The initiative of the Serkawn concert gave birth to several genres of songs in Mizo literature. Such as, “hla lenglawng”, the secular song which do not infringe upon others; the nature songs; songs on God’s creations; patriotic songs; Mizo folkloric verses; satirical and ironical verses. Such songs were enjoyed by everyone.]

Chhuana was a distinguished folklorist at Serkawn concert. Serkawn school teachers composed eight songs on the Mizo legendary person, Chhurbura, out of which, three of them was the work of Chhuana. They are, *Chhura rawngbawl*,

Chhura leh Nahaia and *Chhura Lenrual*. As the parents often recite to their children, the story of Chhurbura is very relevant in Mizo society. In one of the story, Chhura's wife had to go to their jhum and informed Chhura to cook food for dinner when the ray of the sunset reflects the branch of their banyan tree. Chhuana made it into a beautiful verse,

“Tinkim dawnin Chhura nuthaiin a hrilh

Chung tur ni khian thlang tlak zai a rel chuan

Rawl ang lo chhum ang che phunbung zar deng dung.” (1-3)

Carefully did Chhura's wife informed him

To cook food for dinner

When the sun started to set.

When the sun reflects the branch of the banyan tree, unknowingly, Chhura started to pack himself up and climb up the tree to cook there with the firebrand,

“Turni tlak tum thangvan zawl a liam ta e

Thinlai thawng e a thai biahthuin tho ve

Chhermei chawiin a phunbung hal tum ang reng hianin.”(5-7)

The sun fully sets

His wife stood aghast

She thought his husband would burn the tree.

Chhuana wrote down appropriately on the hilarious folktale of Chhurbura which the Mizo ancestors exchanged orally to their young ones. He pictured the silly moment when Chhurbura's wife saw his husband climb up the tree with the firebrand as if Chhura tried to burn the tree. But Chhura fell down from the tree,

“Vanlung phung ang tla e rianghlei chuang Chhurbura

Nau ang nuarin chham ang a zal tuan rel lovin.” (11-12)

Chhura and Nahaia are close friends. Being more cleverer, Nahaia frequently tricked Chhura. They had jhum closely to each other. They looked after their rice plants that the birds and animals could not destroy it. Then came a *Phung*, a ghost and intimidate them,

“Sakhming chul lo Naa leh Chhura

Fang tlan ritva veng e

A hrang ngei e, tukram Naa Vau

Siahthing bel Phung au ve

Hawnglang ang maw, lang lovang maw!!!

Nauva lu khuailai chi.” (1-6)

Famous Naa and Chhura

Guard their jhum

Came the ghost at Naa's jhum

Stood at the broken tree,

“Hawnglang ang maw, lang lovang maw!!!

Nauva lu khuailai chi.”

Nahaia was frightened and run away. He pleaded Chhura to exchange their post. He told Chhura to pound the broken tree where the *Phung* stays. So did Chhura follow the advice of Nahaia. Chhura was not afraid even when the *Phung* tried to frighten him but the *Phung* in turn was scared of Chhura. Chhura then seized the *Phung*.

The *Phung* was very scared of Chhura that if he was released, he promised he would give Chhura a precious thing,

“A zuam nem maw Phungpuii Nu’n

Hringmi leng run kai chu!

Hringniang hrai duh lengte then hlauvin

Sekibuhchhuak hlan e.”(29-32)

The ‘Phungpui nu’

Dare not to stay with the human

He afraid that he would lost his family, and

Give away his ‘Sekibuhchhuak’.

R.L.Thanmawia made a comment on the superiority of Chhuana in folkloric verse,

Chhuana phuah Chhura leh Naa tih hla pheih chu a tha hle, hei aia tha thawnthu hla kan la nei lova, kan nei lawk lo maithei bawk. Chhuana khan Chhura mizia leh Nahaia mizia te, Phungpuinu mize mil tein hla thu a chhep thiam a, kan mitthlaa lanh thawt thawt thei tur khawpa chinagin a dah chhuak thiam a. Mizo hla thu tha chu thiam taka hmang chung siin thin thawng tak te, mi hip thei tur zawng tein hla thu a chhep rem thiam a. Kan thawnthu Phungpuinu inhrosakana tawngkam leh Chhuran a chhan let dan tawngkam dengkhawng tak te rem takin, hla thu kalhmang zawh tho siin a dah thei a, a fakawm hle mai. Hei hian a themthiamzia a tarlang chiang hle (*Lung Min Lentu*, 172)

[We do not have any other folkloric verse more appropriate than Chhuana's "Chhura leh Naa" or might not have even more. Chhuana suitably expressed which we can clearly imagine of about the character and personality of Chhura and Nahaia and also the imaginative use of figure of speech by the "Phung". Chhuana applied some horrific words for the conversation between Chhura and Phungpuinu but they are attractive. This showed his superiority.]

4.4 Chhuana's Contributions on an Ode

Chhuana wrote several *Odes* for Serkawn concert. Odes are rarely found in Mizo literature. To quote Dr. Laltluangliana, "An ode is composed with the rhymes and flows carefully placed. The styles and techniques are distinguished and the enunciation of the words are harmonized", (*Thuhlaril*, 32). Chhuana's *Zokhal Zai* is seemed to be composed as an ode. "It is a work on which he tried to merge both the ancient and the modern religious way of seeking a blessings" (*Lung Min Lentu*, 173).

“Rawng lawi aw! Rawng lawi aw!

Mal tin lawi aw

Mal tin fakna mal za

Rawng lawi aw!” (1-4)

Hear me, O Lord!

Thou art our blessings

Praise be unto thee

Hear me, O Lord!

Chhuana used a decent words and befitting rhymes as how the ancestors pray to God for their blessings. “Like no other compositions, the main theme or subjects are expressed straight forward in an Ode. It sometimes starts with petition” (*Literature Lamtluang*, 70).

“Lo leng la chhemdam thli

Kan sumtualah

Kiang rawh awmlai kawla.”(5-7)

Come along, the gentle breeze

In our place

And blow out the sickness.

He prayed that sorrows and sickness move away and asked the gentle breeze to freshen their deep misery. Chhuana continued to beseech God The Almighty to bless Mizoram and to attend towards the people in their way along.

“Banah min kai la

Aw ka chung Pathian

Hma hruai, hnu dawl zelin

Min hruai la.”(17-20)

Take my hand

O my Almighty God

Be my guide all along and

Lead me through.

“Though it is a short composition, Chhuana’s *Thli Kohna* is also a good example of an Ode” (*Lung Min Lentu*, 173). He made it attractive for Mizo sentiments and asserted the gentle wind as delightful very charming for the human being. “The poet usually used personification in the writing of the Ode” (*Literature Lamtluang*, 70).

“Hawngleng leh aw

Zokai zamualpui danah

Hawngleng leh aw

Kawlrawn virthli

Hawngleng leh aw

Chhemdam thli hawngleng leh aw.”(1-6)

Come again

O you gentle breeze

To the land of Zo people

Come again

Gentle breeze

And comfort us.

Chhuana requested for the gentle wind to blow away all of their pains and suffering. He simply talked to the wind as if the wind stands before him. He needed the gentle wind to cover their surroundings and relieve the miserable environments. Chhuana's used of poetic diction here in *Thli Kohna* were smooth and soothing to read.

“Mual rihnim khantlang zo lentupui

Rihnim bung leh

Kan chhuahtlang thing lenbuang

Kulva reng ropui relna phunbung

Rawn hrut vel la chhemdam thli

Hawngleng leh aw!.” (7-12)

Come to the Zo pleasant forest

Where trees and fresh plants grow

And birds settled in tenderness

Come blew along

O gentle breeze.

4.5 Chhuana The Socio – Cultural

Songs of Serkawn concert were arranged with proper themes and poetic diction. It was composed with a smooth flow of words and suitable tunes. The teachers did not write about whatever they intended to, but made a new writings which were never experienced before in the Mizo literature. The themes they covered were very vast. They wrote various numbers of themes of the Mizo way of living and their attitude. Chhuana was among the great contributor.

Chhuana wrote *Kawltu Chawia* which depicted the standard of living in Mizo society. It shows that the Mizo people had jhum for living and if one family faced with some undue problem, they would lend their hand to one another. When one work is done they used to help in exchange to their own helper's jhum. This is called *Lawm*. Though the works were tough and rough, they can merrily help each other. Chhuana compared the cheerful work environment of the Mizo people with the birds happily feeding on the trees. He highlighted the joyful picture of the selfless and humble working culture of the Mizo people as,

“Lentu sawmfang hring nghil nghial

Lawm ang hlim lungrual

Rihnim bung tlan huiva iangin

An rum nghial e sangparah

Tan lai hawlin hmatiang an hlen” (1-5)

Majority of the Mizo people go for their jhum every day despite the heavy rain and hot sunny days. They did not consider it as hardship. Even though they did not have worldly riches they can work with contentment if they are blessed with healthy life. The imagery of the peaceful Mizo way of living is clearly portrayed in the song *Kawltu Chawia*.

“A ngur nun reng an ngai nem le!

Zintian kawltu chawi zawngte’n

Chungmu vanlai lenin an leng

Lunglai kham awm lo rengin.”(9-12)

When the British colonized Mizoram, they ceased to raid one another and peace prevails. It was a blessing to all the people living from north to south and east to west. Chhuana depicted the ecstatic moments of the Mizo people on their way to their jhum, as,

“Turni sa leh khuangruah surin

Zam hmel an kai rua lo’ng e

Hei ha! Hui hah! Hmatiang hlenin

Siang lam pan zamual an liam.” (21-24)

The hot sun and rain

Would not disturb them

Hei ha! Hui hah! Moving forward,

And went home happily.

Chhuana extracted the imagery of the bygone way of Mizo traditions which aroused the emotional sentiments of the people in his song, *Duhten Laitual Lenna*. He yearn for the past cheerful moments with his friends saying, “Will the time come back once more”. We usually comes across the time when we think back of the happy days of our childhood and the faces of our old friends. We often dream of going back to our olden days. Using such themes Chhuana made his composition saying,

“Ka ngai mang e kan khaw zopui

Lungduh ngaih zawng kimna ram

Dawn chang ni hian ka ngai zual thin

Duhten laitual lenna.”(5-8)

How I missed our dear village

Where my close and dear friends settle

When I ponder

I long to get there.

He recollected the joyous days of their family when he enjoy his parents' peaceful arms. He could not cease to get back to his past,

“Sai ka sen ka chenna ram

Min chawi hrin hniang kara lengin

Ngaih lai ka bang thei lo.” (14-16)

My dear hometown

Where I was nurtured tenderly

Never I could forgot.

Whenever the Mizo people search for their settlements, they choose to settle on top of the hills. They hardly resided on the plain or at the bank of the river because it was said that the Mizo village often raided one another. So they could get their security against their enemies on the hill sides. We therefore frequently witnessed several words pertaining to hilly areas in their compositions. Chhuana composed a beautiful song picturing their settlements as *Kawrnu*,

“Thinlai a zing romei karah

Ka thlir bang thei lo Zokhawnuam

Ka thlir zel dawn khi tlanga'n

Thinlai hnem zo lang tlang awm maw.” (1-5)

Hazy mind filled my day

I do not dare to stop

My eyes towards our 'Zokhawnuam'

I'll keep on thinking

The place my soul content.

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CHAPTER – 5

AN ANALYTICAL STUDY OF THE ROLE OF LALMAMA

5.1 Boyhood and Education

Lalmama was born on 17th April, 1901 at Pukzing village. His full name is Lalhmingthanga but he was popularly known as Lalmama which his close relatives gave him a nickname as a term of endearment. His father is Sena and Dochhingi is his mother. His father Sena, died very soon in the early days of Lalmama. He then, moved to Zotlang village to live at his uncle's house. "Though he was not big, only five foot two inch, from his childhood days Lalmama had firm determination and had a good sense. He commit himself to success" (*An Chul Lo*, 43). Lalmama studied under Sap Upa and Pu Buanga at Serkawn. He passed out Lower Primary examinations in 1912 and passed the First Middle English examination in 1915. He was an erudite scholar, a learned man and high intellect. "Lalmama was an intelligent man. He got involved in writing and composing songs. He was among the founding member of the Mizo Cultural Organisation (Lunglei)" (*Mizo Hla leh Chham Hlate*, 75).

In 1918, Lalmama became a regular worker and assisted the missionaries. He was the Head Master of Serkawn Middle School from 1938 to 8th August, 1959 till his death. Sap Upa and Rev. H.W. Carter recorded Lalmama to be among the forefront Mizo people who could speak fluent English. In 1947, he travelled to England and Norway and was the theme speaker at one of the conference programme. Lalmama was a good singer and ascertained to tonic solfa. He had taught a solfa to numbers of students.

5.2 Lalmama's Role at Serkawn Concert

Lalmama was one of the greatest contributors at Serkawn concert. His songs were very relevant till today and had high value for the Mizo nation. His literary pieces of works were deemed highly esteem by the Guwahati University. The Government of India handed Lalmama Rs. 500 for the appreciation of his compositions. “*Kristian Hlabu* No. 2, 11, 27, 91, 64, 295, 453, 527 and No. 526, the christian family song were his translations and compositions” (*Serkawn Centenary Souvenir*, 151). He was the proof reader of the works of the missionaries and other Mizo books published. He had translated *Robinson Crusoe*, *Mizo Idioms and Phrases* and various numbers of books. We can assume clearly, from the comment of Upa C.S.Zawna admiring Lalmama, saying, “As he is a very talented, energetic and learned man, he could not concentrate solely on writing books. That is why he did not have numbers of compositions”, Lalmama was an extraordinary man.

Lalmama's style of compositions and translations are distinguished. His used of words that are suited and blended well with the tune are worth studying and commendable. Some of his compositions such as, *Kawlhawk Mualliam*, *Haudang Leng*, *ThaibawihHla*, *Virthli Leng* and *Chhura sangha Vua* were still studied till today. There were several points of appreciations to be carried out from them.

5.3 Lalmama and Serkawn School

Songs of Serkawn concert were composed by the school teachers. The teachers and the students learn these songs. They had good preparations which made them appreciated by the Serkawn community. They paid much emphasis on their lessons, and valued the dignity of their school. Lalmama was among the one who made the Serkawn village and their school known to the larger context. He composed a number of songs on Serkawn village which made him famous among the Mizo.

Lalmama contributed a lot not only in composing but also in translations. His two translations *A Saw Raltiang Tlangah* and Christmas song *Zan Thiang Reh Lai Takin* were hard to believe that they were translations. He applied the exquisite poetical techniques which flow smoothly to match the rhyme. The two translations above were still mostly sung from the *Kristian Hlabu*. Lalmama would always remain in the crucial part of the Mizo literature. He usually studied from the *Zosaps* and he was very fluent in English. His long time work-mate, H.W. Carter made a comment on Lalmama as, “Though he did not attend the College, his knowledge and wisdom would made him more valuable than the general graduates”.

When H.W. Carter landed at Serkawn, Lalmama was one of the assistants in several ways. He was a good companion for H.W. Carter that the maintenance of Serkawn school had a lot of Lalmama’s suggestions. Serkawn Middle English School was one of the prominent schools in Mizoram which produces a number of renowned citizens. As it was the first school in the southern division, the

neighbouring villages often approached the Serkawn School. Lalmama wrote about the cheerful and joyful moment and the sorrows which they passed through at their school times altogether with the teachers and the students. His song *Nghilhni A Awm Lovang* reads,

“Ka ngai mange tawnmang chang hnu

Khua rei ka dawn changin

Sikul run In hliapzar hnuaiah

Zaitin kan vawr lai kha.” (1-4)

How I missed the sweet memories,

Looking back the days

Of our life at school

The time of our joyous days.

Lalmama expressed his desolation on the memories of their school days at Serkawn. Time flies and things changes, the joy of their school faded away as they had to part from their house of delight. His loneliness seek comfort in getting back to the past and end up writing. He had a distinguished art of making the compositions very attractive for the Mizo sentiments.

“Chungmu iangin len thiam ila,

Mualtin khawtlang pelin;

Chungtiangah hliappui thla zarin,

Zuanguin va tum ila.” (9-12)

Like an eagle would I fly

Over the valleys

I'll stretched my wings

And reach there

Lalmama recalled back their school days at Serkawn. His classmates and fellow teachers did not last long. He wished to have wings like an eagle and flew across the lands to seek for his lost friends and memories. He tried to tranquillise his loneliness.

“Chungmu angin len thiam ila

Mualtin khawtlang pelin

Chungtiangah hliappuithla zarin

Zuanguin va tum ila

Tial tin thai kawi zirna Run in.” (9-13)

Lalmama did not write only his loneliness but make it universal. He made us feel the same affection towards our own experiences. As he was once the student and teacher of the Serkawn school, it would be even more comforting for the students who had been to the Serkawn school. His great artistry can be seen here. He did not exaggerate the eminence of his school but made it general for everyone to enjoy.

“Aw, lungduh lenrual then hnute’n

Ngai ve maw kan lenlai

Thlir hian ka ring ve e.” (17-19)

O dear old friends

Do they look back in despair

That I hope them do.

He think that his old classmates would look back to their school days and might be in distress to the bygone memories. As the sweetest subject to talk about by every man is their youthful ecstatic days, so did Lalmama expressed artistically the same. Rev. Dr. K. Thanzaua, the former General Secretary of the Baptist Church of Mizoram commented Serkawn school as, “Shall we not make Serkawn School the Cambridge of Mizoram? In the olden days, Serkawn school was the institution of a quality education, the leadership training centre and the school of literature” (*Serkawn Centenary Souvenir*, 5).

“Khuarei kumsul pawh lo vei mah se,

A ngur nun ianga lenna Sertlang,

Nghilh ni a awm lo vang.” (22-24)

Though thousands of days would passed

I will never forget Sertlang

The place of our happiness.

Lalmama's esteemed regard to Serkawn School can be assumed here. The school was where they find happiness and all the students enjoyed the ecstatic environment of the school. It seemed that they would think back of their past lives at the school and longed further more.

We can assume from his composition on Serkawn Village that Lalmama's thought was filled wholly by the place and surroundings of Serkawn. He admired Serkawn considerably high and loved it. This urged numbers of people from the unknown to visit and to acknowledge more of the Serkawn village and School.

“Serkawn Serkawn,

Chhing awm maw e van hnuai khawvela'n

Kan ngai bil lo an hril London,

Thlangtiang sappui run remna.” (5-6) (22-23)

Serkawn, Serkawn,

Who would surpass upon the land

We do not yearn for London

Where the English settles.

At the time of the British colonialism, many people were fond of anything pertaining to the England. But Lalmama could not think of London, the beautiful capital city of England above the greatness of Serkawn. His altruism for his village stood affirm in his mind. He was very proud of Serkawn. He considered that Serkawn could not be compared to any other place saying “who would surpass

upon the land". He did travelled around the various places of the globe and would be very much aware of their greatness. But he always wanted to give credit to his alma mater, Serkawn school, where he learned to live. His love and altruism for his village would be highly valued for Serkawn. He is a precious treasure for the Mizo nation, and his patriotic mind played an important role for the Mizo society. Not long before the Mizo people attained to composed in this way, in 1933, Lalmama wrote a song on Serkawn village as *Serkawn Chhing Awm Maw E*. He expressed his deep feelings about Serkawn village, which even made the people of Serkawn feel proud to be its settlers. He considered most importantly to any other places saying,

"A sang an ti Qutub Minar,

Chungmu lèn chham Serkhaw zo lûr,

A sang tiin hril ve u." (19-21)

Majestic they called, Qutub Minar

Join me praising

The esteemed Serkawn.

5.4 Poetic Techniques of Lalmama

K.C. Lalvunga quoted "Poetic Technique is the study of the use of words and the skills of writing a poem" (*Zoram Par*, 20). If the poet had a good poetic techniques, their compositions were much valued. Those who write the poem with appropriate rhyme and smooth flow of words are called to be a good poet.

Mizo thu leh hla (literature) hian hnampui ho thuhlaril cheimawi a, kap engtu rawng chi hrang hrang te hi a nei ve le lu a. A thenah phei chuan a nei ve mai ni lovin a aiin a parmawi zawk fo. Amaherawh chu, chu a parmawina chu mit lawnga hmuh mai theiha a awm rualin, a then erawh chu enlenna hmanga en chet chet a ngai thin (*Literature Lamtluang*, 112)

[Mizo literature has various tools, as of the Western literature, to furnish the uses of words which some are even more beautiful than them. But out of which, we had some glitters in the Mizo literature that can be comprehended only through careful reading.]

5.4.1 Simile

Lalmama was very expert in using a simile and used it in most of his compositions.

“Mihrang tih leh Awksaral Pa,

Zampuimanga iang rengin;

Chenrang chawiin vangkhaw daiah,

Kawlkei a kap rum vung vung e.” (13-16)

Courageous man Awksaral Pa

Killed the wild tiger

With his gun

Like Zampuimanga.

He expressed the similarity between the legend Zampuimanga and Awksaral Pa, the warrior in his song on Serkawn. His touch of simile is highlighted here.

He wrote the comparison of their free and cheerful lives at Serkawn with the rich man who took no care of anyone but live his luxurious life.

“Sum tual dar ang lenna’

A ngur nun iang lenna Sertlang

Nghilh ni a awm lo vang.” (22-24)

I will not forget

The happy place Sertlang

Where we enjoy

Like the rich ones.

The beautiful flower *Vau* mostly appeared white distance when it blooms. Likewise, he compared the beautiful old white hair of him with the *Vau* flower as,

“Thlunglu vau anga vul tawh khan

A thai a hau an tih chu!

Chham ang i zal tuan rel lovin

I thawh let thum ka thawk e.” (1-4)

The white haired old man as *Vau*

Scolded his wife!

You do not work but sleep

I worked thrice of you.

Lalmama flawlessly used simile in most of his songs which the common man would not be able to put it in their compositions.

“Chungmu angin len thiam ila,

Mualtin khawtlang pelin;

Chungtiangah hliappui thla zarin,

Zuagin va tum ila.” (9-12)

Like an eagle would I fly

Over the valleys

I’ll stretched my wings

And reach there.

5.4.2 Metaphor

Quoting from *A Dictionary of Literary Terms*, metaphor is “A figure of speech based on a comparison that is implied rather than directly expressed” (108). Metaphor is commonly used to name the thing and often presented in conversations, but rarely found and hardly used when it comes to composing a song. The thing which distinguished Lalmama was that he was very expert on metaphor. He must be a well-reader, indeed.

“Kan kulhpui nghet tak Lalpa chu,

Ka phaw leh kan khandaih rinawm;

Kan buai leh hlauha min hruaitu,

A chakna reng a chuai ngai lo.”(1-4)

Our Lord, our firm fortress
Our faithful shield and sword;
Our guide and counselor in need
Stands steadfast still.

In his composition, *Kan Kulhpui Nghet Tak Lalpa Chu*, Lalmama pictured God as 'Fortress', a 'Shield' and 'Sword' which signifies the powerful protection of human beings by God from any other conflicts and troubles. He called God as his 'Guide' from the wrong path. In this song, he drew the imagery of Satan, the devil's temptations, hypocrisy and powers as,

"Thimna Lal Setana a theihna nen a tho;

A khandaih vervekna,

A len- lei chung mihring zingah."(6-8)

The Prince of Darkness, Setan, bear

His sword hypocrisy

Upon the mankind on earth.

We have seen the use of metaphor in Lalmama's 'Serkawn'. He expressed the pleasant condition of Serkawn village and the importance of Serkawn school. He wrote that they need no other exceptional persons at all.

"Zai tuah thiam kan ngai nem maw!

Chhimtlang zaikung Lalthanzualpa

Zai tin bel kan vuan e." (10-12)

We need no other poets
 The southern lyricist Lalthanzualpa
 Snapped his hand and we sing.

Here, from the extract lines, *Zaikung* denotes the ‘poet’ and ‘Zai tin bel’ signified ‘singing a merry song’.

5.5 Meter, Rhyme, Rhythm and Flow in Lalmama Songs

Various compositions of Lalmama were distinguished literary work. They were written with a distinct smooth Flow of words, the Rhythm of the songs were discretely set with a proper Meter. Most of the Rhyme schemes of Lalmama are skillfully built up. This made Lalmama an eminent poet. The Meter, rhyme, rhythm and flow of the compositions were very important to intensify the value of the work.

“Language has a tone, especially the Mizo language is a tonal language which the tone plays a pivotal role” (*Literature Lamthuang*, 102). Lalmama is skilful to use several words which had similarity in tune, which made his compositions much admired.

“Phar dêr dêr kan lêng phar dêr dêr (a)

Tual kan lènna sâng thinglêr, (a)

Haudang lêng hraichawi (b)

Phunbûng zâr kan mawi ... (b)

Phun bug zar'n (c)

"Hualreu!Hualreu!" tiin lêng kan awi." (b) (1-6)

Our legs and arms opened

Our settlings upon the trees

Baby gibbon,

Up on the banyan trees

We did sang

"Hualreu!Hualreu!"

Lalmama is also notable in the use of onomatopoeia,

"Rum vung vung thangril laiah,

Zantiang chhawrthlapui eng hmuaiah;

Rawn her vel che kan chhuahtlang phunbung,

Sakhmel hmuh theih si loh." (1-6)

Roaring at the midst of the night,

Under the moonlit night

Came a roar across our home

But no object to be found

To keep aside the neatness of the rhyme scheme for instance, we can feel the wind blowing while reading. Picturing the imagery of the wind shaking vehemently the tress to and fro, we can clearly state that Lalmama had speciality in onomatopoeic works.

Lalmama was also had a great ability in painting word picture. His folkloric verse on the Mizo legendary hero, Chhura, as *Chhura Sanghavua*, is a perfect illustration of his great talent.

“Turni pui lenkaw! a liam dawn ngei e’

Tlai khua a ngui zo ta;

Kir leh ta nge kei ka siang lam rawnah’

Awi maw ka kal thiam lo.” (9-12)

The sun barely sets in the west

The evening twilight starts

I am going home

Hobble I walk back.

Lalmama excerpt hysterically the story of Chhura going for fishing but he was incompetent and went back unsuccessful. He made it into composition which we can visualize the actions and images of the Chhura while we read out. On one side, Lalmama interpret Chhura with a beautiful smooth flow of work,

“Hrailengte lawm tur lengnha ka hawn lo’

Chhimthlipui iang thailunglian engtin hrang maw?

Vangkhawperpui dung rawn tawn ngam si lo

Daikawm a rawn hel e.” (13-16)

I do not bring home a piece for my children

How will my wife shout at me?

He dared not to reach his house

And roam around his neighbours.

Dr. K.C. Vannghaka explained Hyperbole as, “It is the use of exaggerated words to clarify a thing. It is the expression of a thing more than its normal state” (*Literature Kawngpui*, 136). Lalmama was one who used hyperbole considerably among the composers at Serkawn concert. In his *Thaibawih Hla*, he wrote about a man who went to milk the cow but returned back regretful as he was kicked by the cow.

“Suihlung chhirin ka pu pui kha,

In chhung a lut ze thul thul

Laikhum a zal tin kim a dawn” (25-27)

Regretful did a man

Went back his house clumsy

He lied down the bed and dream on.

We have seen in his song *Valdawng thlawna* about the various exaggerated sounds of the domesticated animals of the Mizo people as,

Bawng a bu rawng rawng”

“Kel pawh a be rawng rawng”,

“Vawk a ngek rawng rawng”

Lalmama used a distinct hyperbole in his *Chhura Hraichawi*. He put the idyllic elements at the end of each line and put it in a bracket which explained the actions of the object. They were useful pictorial expressiveness.

“Fa u ber lungawi lovin a liam (vang vangin)

Pheisen darfeng a chang ta e (tehlul a)

Chenrang a chawi thiam lo, thlunglu ngenmu a dawng

Thlafam dairial a chang (teh hlauha).” (5-8)

The eldest son move away discontented (hurriedly)

Becomes a soldier (futile)

He was shot at the head, he could not trigger

Then he died (accidentally).

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CHAPTER - 6

CONCLUSION

H.W.Carter, the missionary encamped for the southern division of Mizoram, known as *Zochhawni Pa* by the Mizos was the greatest contributor for the initiatives of the Serkawn concert. He was one who shouldered the responsibilities for Serkawn concert. The concert was organised under his guidance. He contributed greatly to the Mizo literature and put a milestone. During his tenure, songs were translated from English, teachers composed several songs; they wrote a play and even act a drama on stage. H.W.Carter encouraged the students to learn solfa, dramas and many other skillful works. They composed new songs of different genres. The Serkawn concert was much admired and appreciated by the whole community. The brand new music and choir were performed at the concert and were highly valued by the local community.

Serkawn concert was a great initiative for the new generations of the Mizo society. It immensely produced different genres of songs, namely:

- 1) Patriotic songs
- 2) Folkloric verse
- 3) Satire
- 4) Hymns
- 5) Nature songs
- 6) Light Verses, and so on.

Christianity had forced the church leaders to have a feeling of great envy towards its members and exercised a watchful vigilance. During such time, Serkawn concert gave birth to the harmless and unoffending songs for children, youths and the grown up. Immensely remarkable songs have been introduced during the Serkawn concert and therefore played a vital role in the Mizo literature.

Serkawn Concert hla thu ken pawimawh deuh deuhthe chu Zoram mawizia fakna te, zirlai nun leh inthian thatna te, nu leh pa leh an fate inlaichinna chungchange a ni a. A langsar ber erawh chu khuarel (nature) lam hawi hla a ni (*Thuhlaril*, 215).

[The exaltation of the scenic beauty of Mizoram, the friendship life of the students, the relationship between the parents and their children, are the themes in the songs of Serkawn Concert. But the main message, to say, is the song of nature.]

Apart from songs, drama was shown in the concert which were highly esteemed and of much awaited with enthusiasm by the people. Liandala's *Pipu Chhuahtlang* is composed with the instinct of Mizo cultural sentiment. The early life of the Mizo is clearly depicted in it. Siamkima has said, "The best example to portray the mindset and the lifestyles of Mizos is Liandala's *Pipu Chhuahtlang*. We can get the glimpse of the pure Mizo society which never get diluted by any other foreign cultures." (*Zalenna Ram*, 107). Serkawn concert had produced several new songs. Other than religious hymns and the so called love-songs, *Hla Lenglawng* emerged with great number. Quoting R.L. Thanmawia, " There might be another source of *Hlalenglawng*, but to make it more of highly eminent and appreciated were the teachers of Serkawn School " (*Lung Min Lentu*, 63).

The advance of Christianity had considered all our sentimental compositions as a song of the worldly people, the sinners. Our Mizo poets were misled and set aside with the ideas that only the English way of composition was conducted. Meanwhile, extracting Laltluangliana Khiangte,

Pathian thilsiam, tlang leh mual, thing leh rua, pangpar leh nungcha chi tinrengte
chawina hi tunhma atangin kan hlaah te hian lang fo tawh mah se. Serkawn
Concert hlaah te hian a lo par vul ta buk mai a (*Thuhlaril*, 215).

[We have witnessed in our early pieces of poetry about the themes of God's creations, scenery and landscape and the beauty of natures but the genre of the song blooms at Serkawn Concert.]

that not only the Western way of writings were to be considered practicable, which we get the clear illustrations from Serkawn Concert. As it was regarded the sounding inception of the so called *Hla Lenglawng*, Serkawn Concert would remain the crucial position in the Mizo literature.

Serkawn concert was very famous at the southern part of Mizoram during their time of year. Numbers of people went to Serkawn to study at the school. When these students get back home, they spread the songs of Serkawn concert at their respective villages and became well-known widely. The songs were sung to any place where the Mizo people made their settlements. This led to the great fraternity and brotherhood among the Mizo people. Various songs composed at Serkawn concert were bearing the themes of the sweetness of natures and about the teachings of a better way of having a welfare state. The songs were relevant in several social gatherings and public functions in Mizoram till today.

When the Christian missionaries bring forth the Christianity, hundreds and thousands of the Mizo people started to convert frequently. Their songs had deliberately changed to the translated western hymns and the newly composed gospel songs. When it comes to *Hla Lenglawng* and *Lengzem* there were a least number of its new creations. But the initiative of the Serkawn concert gave birth to the many new songs which have high quality. Songs on the praises of God's creations; on the relationships of nature and mankind; the Mizo ancient way of lives; the folkloric and light verses and patriotic songs were deliberately emerged on. Especially the patriotic songs of Serkawn Concert were highly reputed till today.

All of the songs at the concert had a beautiful tunes, which some of it were harmonized from the western songs. But the wordings were totally done by the teachers at Serkawn school. The concert immensely added the value and standard of the Mizo songs and played a pivotal part in bringing in a new chapter to the Mizo literature. When the church strictly followed their stands on purity against the so called worldly things, Serkawn concert came out to pacify the uneven period. R.L.Thanmawia give a comment on the importance of Serkawn concert as,

Chutiang taka kan thalaite hmui phuara a awm lai chuan Serkawn concert kal tlangin hla pawisawi lo leh zangkhai tak tak a lo chhuk a a hunlai thalaite tan chuan zalenna kawngka an rawn hawng ta a. Hla kalhmanga kan neih ngai loh tha tha an rawn ching chhuak a, chung hlate chuan kar lovah chhim bial mai ni lovin Zoram khawvel a deng chhuak a, a thlenna hmun apiangah zalenna kawngka a hawng a (Lung Min Lentu,167).

[When the tastes of our youth were blocked in such a way, Serkawn concert opened the closed gate and set free the shackles of our young generations producing several light verses. The new genres of literary works were introduced frequently which reach every nook and corner of the Mizoram in a short span of time and set the freedom from restraints to where it reached]

Liandala, Chhuana and Lalmama were called the major poet among the teachers as they had contributed a bit more other than their fellow teachers. It is recorded in the book, 'Serkawn Concert Hlate' compiled by R.L. Thanzawna and R.Raltawna (1981) Revised and Enlarged in 2003 with introduction by Lalhmingthanga Colney that there are as many as ninety songs included. But the exact numbers presented is eighty four. Liandala contributed ten songs while Chhuana and Lalmama composed thirteen and sixteen songs respectively.

Lalmama was very fond of singing. He was also an expert in solfa. He taught solfa to numbers of students as well. Lalmama was a prominent writer of *Hla Lenglawng* and light verses.

Chhuana was the lover of the nature. He had written several Folkloric songs and was the forerunner of the Mizo satirical poem.

Liandala was remembered as a great educationist. He highly admired the ancient manner of living and saw the priceless customs of the Mizo. His contributions would fetch the need of many of the new generations who seek for a better live.

Serkawn school concert was very precious for the Mizo nation. It will be remembered in the history of the Mizo literature. It came out at the miserable perplexity of the Mizo society. The Mizo society faced a massive change during this period of time. Raiding of one's village came to an end. The government officials had full authorities. Christianity had forced the church leaders to have a feeling of great envy towards its members and exercised a watchful vigilance. During such time, Serkawn concert gave birth to the harmless and unoffending songs for children, youths and the grown up. Immensely remarkable songs have been introduced during the Serkawn concert and therefore played a vital role in the Mizo literature.

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APPENDIX

Name of the Candidate	:	LALROTLUANGA
Degree	:	M.PHIL
Department	:	MIZO
Title of Dissertation	:	AN ANALYTICAL STUDY OF 'SERKAWN CONCERT' WITH REFERENCE TO THE CONTRIBUTION OF LIANDALA, CHHUANA AND LALMAMA
Date of Payment of Admission Fee	:	12.08.2015
Date of Approval of Research Proposal:		
1. Board of Studies	:	1 st April 2016
2. School Board	:	19 th April 2016
Registration No.	:	MZU/M.Phil./270 of 19.04.2016
Date of Submission	:	26.7.2017

ABSTRACT

Serkawn is a place name, situated two miles away in the north-eastern part of the second capital of Mizoram, Lunglei. It has a fresh and hygienic environment. It stands 3850 feet above the sea level. When, in 1903, the missionaries PuBuanga and Sap Upa reached Lunglei, they started observing their settlement. They climb up the trees at Ramzotlang and surveyed. Then they felt content to choose Serkawn for their settlement. As the area was under the chieftainship of Thanghuta, chief of Zotlang, the missionaries took the chief's permission and manage to built up their settlement. Lemonvale (Serkawn in Mizo) was named after the place where lots of lemons spreads across the area. "PuBuanga and Sap Upa started lodging in their bamboo-made house on 29th April, 1903" (*Serkawn Centenary Souvenir*, 121). Serkawn was resembled to Mission Compound during the missionaries settled. Mostly the missionaries and their assistants reside in the Compound. Serkawn is divided into four sections, namely

SikulpuiVeng – Bus turning point to the hospital

TirhkohVengphei – Bus turning point to indoor stadium

Mission Veng – Chirhdiakkawnto Lungdawkawn

HmeithaiVeng – Southern part of the hospital

After 111 days of their stay at Serkawn, PuBuanga and Sap Upa opened the school on 3rd July, 1903. They, then, open up Middle English Course in 1914 and Middle Vernacular in 1936. They changed it to a Middle school in 1951.

Serkawn Concert was organized every year since 1932 till 1946 in the early week of the month of October. The concert had a great influence in the development of our literature in different genres. It had led to the involvement and participation of new and young writers in the works of Mizo literature.

Rev H.W. Carter, with an Australian Baptist missionary in Bengal, was sent to Durtlang Mission Hospital in Aizawl to construct a water tank for collecting rain water. After their completion they paid a visit to Serkawn on their way home. Rev H.W. Carter was eager to settle at Serkawn, saying, “I fell in love with Serkawn”. In the same year of 1930, the Baptist Missionary Society (BMS) then, assigned him to work at Serkawn. PuBuanga (J.H.Lorrain) wrote,

Tuna Chittagongaawm Mr & Mrs Carter chuan South Lushai Missionary staff
anrawnzawmthuai dawn tihkanhriatinkanlawmhle. Anmahni lo
lawmanalehhelaitlang ram mawitakahhianhunreitaklehhlawhtling taka
rawngbawlnaannehduhsaknanenkan lo hmuak e (*Baptist Zosap Missionary Te*,
58).

[We feel delighted to hear that Mr & Mrs Carter from Chittagong are joining South Lushai Missionary staff. We wish and welcome them to this scenic region for their successful and prosperous work in mission.]

Serkawn is the Headquarter of the Baptist Church of Mizoram. Apart from the Mission schools, PuBuanga and Sap Upa also established a Sunday school. The Mizo children were taught songs at Sunday school which they enthusiastically learnt. The missionaries recognised that the Mizo people were very fond of songs and music. So they started working on to nurture their love of music as a means of spreading Christianity. During that time, the Mizo religion and Christianity often

met a clash. So the missionaries translated christian hymns from *Sankey's Sacred Songs and Solos*, *Baptist Church Hymnary* and the *Welsh Tune Book*. The Mizochristians were taught such hymns which made a new look to the Mizo literature.

Serkawn school was a middle school where class four to class six (IV to VI) were taught. They got inscribed on their school doors as,

TO THE GLORY OF GOD, THIS BUILDING WAS
CONSTRUCTED WITH PART OF THE MONEY DONATED BY
ROBERT ARTHINGTON OF LEEDS, ENGLAND.

From the start of the school session, they conducted a voice test. They gave much importance to the solfa literate. The school teachers sub-divided the students accordingly to the voice they had with. Students who would sing the alto, tenor, bass and soprano parts were arranged. The whole of every friday afternoon was spared for the solfa class. They had two classes in which the first period was theory class and at the second period, the students altogether get to the school hall and practice the singing. Most of the songs at Serkawn Concert were composed by the school teachers, some of the tones were taken from the English songs as well.

H.W. Carter, the head of the school inspired the teachers to do their best in composing songs, writing dramas and in translating songs from English hymns. The teachers during this time were Chhuana, Lalmama, HotuRokunga, Hlunthuama, Hanga, Liandala, Zadala, Selthuama, Darchhunga, C. Saizawna and so on. As advised by the school head, the teachers made several compositions. Then, came out a good Mizo literatures. The local people were eager for the Concert on hearing the sounds of the singing practices of the students. The

Serkawn Concert got huge admiration and appreciation from the locals. In every of the Concert organised, the school teachers always made a fine compositions of atleast ten in numbers which were valued till then.

Eighty four songs of the Serkawn Concert touch different several genres including the traditional verses, patriotic songs, nature poems, gospel songs and light verses. It also includes the songs on Serkawn School and its surroundings. It seems that Serkawn Concert was like the flower garden where plenty of different flowers as in literature, different genres of compositions, blooms altogether in their beauties.

As R.L. Thanmawia wrote “Religion and culture twisted in songs” (*ZoKalsiam*, 22), songs are useful to study cultures and traditions and are mainly used by the demographer as well. The values and lifestyles of a particular tribes are to be seen in their songs. When a nation develops and replaced their old way of living or moved their settlement or changes their religion, it can be witnessed in their songs.

There were different several genres of songs in Mizo, namely, *Hlado*, *BawhHla*, *Chai Hla*, *SalulamZai*, *ChawngchenZai* and other distinctive compositions. Such songs had an integral part in the lives of Mizo. Communal gatherings seemed to be incomplete without singing. But the advancement of the Christian missionaries slowly dropped the kind of Mizo sentimental songs. Even the Mizo Christians stopped singing such songs. Those among Mizos who were not yet converted to Christianity introduced a new genre called *Puma Zai*. But yet

again such songs could not prevailed for long. Our distinctive traditional songs came to be less favored and rejected. Siamkima wrote in his book,

Rihdilramachengtechuan a awmvetihpawh an hriatngaihauhloh, Jordan lui, ram hla taka a awmchuMizoramahhian a lo luangthlengphutmai a. TichuanMizorilruahhianhmuninchuhinnasatakin an insual ta a. An insual tan phat a tanginRihdilchu a bet zawkah a tang ta mai a. Ram hlatak a tanga lo kalzawkchuan, hmanraw chi hranghrang, Rihdil ram finnain a la hriatngailohtechuhmangin, ram a rawn la duaiduaimai a (*Zalenna Ram*, 46)

[The river Jordan, which never crossed the knowledge of *Rihdil* settlers, suddenly came to its existence. Then fought for an ideal place in the mind of the Mizos. Right from the start, *Rihdil* was the underdog. So was the result that the river Jordan from far flung region, with all its powers and wisdom defeated the abode of the *Rihdil* to a great extend.]

The early period of the 20th century before 1950 was said to be the period where most of the fashion, standard of living and their attitudes have changed over. Even the themes of Mizo songs have changed at this period. The Mizo emotional songs that have been enjoyed earlier have somehow lost its identity. Most of the Mizo songs were smooth, slow and gently flowing. Such themes and rhythms have been substituted by the hymns of the new religion which were very unfamiliar and unaccustomed to the Mizo.

Serkawn Concert produced fruitful deeds for the younger generation where many new songs, *HlaRuahtamLoh* came to exist. It has played an integral part in the history of Mizo literature especially in the field of poetry. The coming of the new religion changed the tunes of the Mizo songs into much more complicate with solfa and this could not sooth the Mizo emotions. So the

Serkawn concert gave way to several songs which were not to be jealous and restricted by the Church leaders.

The 1919 gospel revival had produced the new theme of Mizo Christian songs called *LengkhawmZai*. Patea, R.L. Kamlala, C.Z. Huala, Saihnuna and some others have composed good gospel songs. The Mizo literature had witnessed one among the finest composers that were still valued and highly appreciated at Serkawn concert, which was started in 1932. They were; Chhuana (1897-1944), Lalmama (1901-1959), Hlunthuama (1900-1976), Hanga (1905-1956), H. W. Carter (1901-), Liandala (1900-1980), Zadala (1901-), Selthuama (1910-1971), Darchhunga (1903-1935), C.Saizawna (1918-1993), Nuchhungi (1914-2006).

Lalmama, Chhuana and Liandala can be categorized, from the above poets enlisted, as the Major poets and all others as Minor poets. Chhuana composed thirteen songs, Liandala contributed ten songs and Lalmama translated one song and composed sixteen songs for the Serkawn concert. Composers at Serkawn concert were very special as they were not known for their compositions before but rebuild themselves up at the Concert itself. Some of their songs has still been sung at public gatherings and in several programs. Serkawn concert bring forth different genres of poetry such as patriotic songs, satire, nature songs, hymns, light verses and folkloric songs. Serkawn concert was the revival of the use of a new poetic diction. The choice and arrangements of words had changed from the concert. As the new religion, Christianity restricted the old way of wordings and themes in their songs and poetry the *Zosaps* translated and rearranged the songs from the western hymns. Such songs were totally different from the Mizo way of

singing. Serkawn concert has many importance to the Mizo literature. It was initiated during the uneven period of the Mizo society which can be called the changing era of the Mizo society. The attitudes of the Mizo was slowly changing and their themes of poetry was effected rapidly. It paved the way for another step of the new literature for the Mizos.

As many people have composed different songs, it is easy to write down what comes to ones mind. But to make it worthy, one needs to have some skills and speciality. What made Liandala distinct was that he was a good an exceptional poet. He is among the top poets of Mizo. His songs were still relevant in todaysMizo society. Some of Liandala's songs had been sung at the social activities and public gatherings till then. Some of Liandala's famous compositions which were sung till today were – *PiPuChhuahtlang*, *AiaUpateZahthiamin*, *KanChuannaTlang*, *ZoramPangpar*, *DarzoSele*, *ChhuraLengui*, *ChhinlungChhuakKan Ni*, *Tlai Lam Hla*.

From the literary works of Liandala we can read that he is a 'Nature poet'. He exaggerated the beauties of the creations. His love for the sweetness of nature can be sensed from his works. It might be because of his environments that he grows up with that made him so much inclined to the nature.

Chhuana made his compositions "from his own ideas". He had contributed greatly at Serkawn Concert. Thirteen songs of Chhuana were included in the concert song book. "We can assume from his writings that Chhuana dependent solely and put faith on God. His sense of humour and his love for the modest and

righteous lives of the Mizo villages were clearly highlighted in his works” (*Serkawn Concert Hlate*, 31).

Chhuana was a distinguished folklorist at Serkawn concert. Serkawn school teachers composed eight songs on the Mizo legendary person, Chhurbura, out of which, three of them was the work of Chhuana. They are, *Chhurarawngbawl*, *ChhuralehNahaia* and *ChhuraLenrual*. “Though it is a short composition, Chhuana’s *ThliKohna* is also a good example of an Ode” (*Lung Min Lentu*, 173). He made it attractive for Mizo sentiments and asserted the gentle wind as delightful very charming for the human being.

Chhuana wrote *KawltuChawia* which depicted the standard of living in Mizo society. It shows that the Mizo people had jhum for living and if one family faced with some undue problem, they would lend their hand to one another. When one work is done they used to help in exchange to their own helper’s jhum. This is called *Lawm*. Though the works were tough and rough, they can merrily help each other. Chhuana compared the cheerful work environment of the Mizo people with the birds happily feeding on the trees. He highlighted the joyful picture of the selfless and humble working culture of the Mizo people.

Lalmama was one of the greatest contributors at Serkawn concert. His songs were very relevant till today and had high value for the Mizo nation. His literary pieces of works were deemed highly esteem by the Guwahati University. The Government of India handed Lalmama Rs. 500 for the appreciation of his compositions. UpaC.S.Zawna admiring Lalmama, saying, “As he is a very talented, energetic and learned man, he could not concentrate solely on writing

books. That is why he did not have numbers of compositions”. Some of his compositions such as, *KawlhawkMualliam*, *HaudangLeng*, *ThaibawihHla*, *VirthliLeng* and *ChhurasanghaVua* were still studied till today.

Lalmama contributed a lot not only in composing but also in translations. His two translations *A Saw RaltiangTlangah* and Christmas song *ZanThiangReh Lai Takin* were hard to believe that they were translations. He applied the exquisite poetical techniques which flow smoothly to match the rhyme. The two translations above were still mostly sung from the *KristianHlabu*. Lalmama would always remain in the crucial part of the Mizo literature.

Various compositions of Lalmama were distinguished literary work. They were written with a distinct smooth Flow of words, the Rhythm of the songs were discretely set with a proper Meter. Most of the Rhyme schemes of Lalmama are skillfully built up. This made Lalmama an eminent poet. The Meter, rhyme, rhythm and flow of the compositions were very important to intensify the value of the work.

“Phar dêrdêrkanlêngphardêrdêr (a)

Tualkanlênnasângthinglêr, (a)

Haudanglênghraichawi (b)

Phunbûngzârkanmawi ... (b)

Phun bug zar'n (c)

"Hualreu!Hualreu!" tiinlêngkanawi."

(b) (1-6)

Our legs and arms opened

Our settlings upon the trees

Baby gibbon,

Up on the banyan trees

We did sang

"Hualreu!Hualreu!"

Serkawn concert was a great initiative for the new generations of the Mizo society. It immensely produced different genres of songs, namely:

- 1) Patriotic songs
- 2) Folkloric verse
- 3) Satire
- 4) Hymns
- 5) Nature songs
- 6) Light Verses, and so on.

Christianity had forced the church leaders to have a feeling of great envy towards its members and exercised a watchful vigilance. During such time, Serkawn concert gave birth to the harmless and unoffending songs for children, youths and the grown up. Immensely remarkable songs have been introduced during the Serkawn concert and therefore played a vital role in the Mizo literature.

Serkawn Concert hlathu ken pawimawhdeuhdeuhtechuZoramawiziafaknate,
zirlai nun lehinthianthatnate, nu lehpaleh an fate inlaichinnachungchangtea ni a.
A langsarbererawhchukhuarel (nature) lam hawihla a ni (*Thuhlaril*, 215).

[The exaltation of the scenic beauty of Mizoram, the friendship life of the students, the relationship between the parents and their children, are the themes in the songs of Serkawn Concert. But the main message, to say, is the song of nature.]

Apart from songs, drama was shown in the concert which were highly esteemed and of much awaited with enthusiasm by the people. The advance of Christianity had considered all our sentimental compositions as a song of the worldly people, the sinners. Our Mizo poets were misled and set aside with the ideas that only the English way of composition was conducted. Meanwhile, extracting LalnglianaKhiantge,

Pathianthilsiam, tlanglehmuah, thing lehrua, pangparlehnungcha chi
tinrengtechawina hi tunhmaatanginkanhlaahtehianlangfotawhmah se. Serkawn
Concert hlaahtehian a lo par vul ta bukmai a (*Thuhlaril*, 215).

[We have witnessed in our early pieces of poetry about the themes of God's creations, scenery and landscape and the beauty of natures but the genre of the song blooms at Serkawn Concert.]

Serkawn concert was very famous at the southern part of Mizoram during their time of year. Numbers of people went to Serkawn to study at the school. When these students get back home, they spread the songs of Serkawn concert at their respective villages and became well-known widely. The songs were sung to any place where the Mizo people made their settlements. This led to the great fraternity and brotherhood among the Mizo people. Various songs

composed at Serkawn concert were bearing the themes of the sweetness of natures and about the teachings of a better way of having a welfare state. The songs were relevant in several social gatherings and public functions in Mizoram till today.

All of the songs at the concert had a beautiful tunes, which some of it were harmonized from the western songs. But the wordings were totally done by the teachers at Serkawn School. The concert immensely added the value and standard of the Mizo songs and played a pivotal part in bringing in a new chapter to the Mizo literature.

Liandala, Chhuana and Lalmama were called the major poet among the teachers as they had contributed a bit more other than their fellow teachers.

Lalmama was very fond of singing. He was also an expert in solfa. He taught solfa to numbers of students as well. Lalmama was a prominent writer of *HlaLenglawng* and light verses.

Chhuana was the lover of the nature. He had written several Folkloric songs and was the forerunner of the Mizo satirical poem.

Liandala was remembered as a great educationist. He highly admired the ancient manner of living and saw the priceless customs of the Mizo. His contributions would fetch the need of many of the new generations who seek for a better live.

Serkawn school concert was very precious for the Mizo nation. It will be remembered in the history of the Mizo literature.

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