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MIZO STUDIES
(A Quarterly Refereed Journal)

Editor-in-Chief
Prof. Laltluangliana Khiantse

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Editorial

Recently the Department organized a National Seminar on Creative Writings in commemoration of the Birth Centenary of Lalzuithanga (1916-1950). Very conspicuous and much to be rued was the fact that, though his works are with us for academic studies, Lalzuithanga himself as a person received so little attention, except for the irresistible smiling photograph of him displayed on the Seminar banner.

While a good number of the relatives of the author who never saw the living *alter ego* sat rapped in the audience, the romantic in me revealed a rare inspiration on the look of that unmasked face. It was like an open biography then. The wide forehead, the smiling eyes, the wide luscious and sensitive lips, and especially the living wisp of hair that flows down the left temple! Then I knew Lalzuithanga as a young bachelor in the pre-independent booming Aizawl town! Intelligent beyond the range of his contemporaries, ever out-spoken with facts and fictions, enjoying the wistful gaze of flirting girls yet keeping distance to avoid jealousy of comrades. A restless teacher on the dais with sensitive eyes drinking in the faces of his pupils who never felt bored in his class! I envy him. I can go on but space cuts me short.

On this occasion the concept of creativity struck me an unexpected blow with an effect that slightly tilted my mentoscope on creation at large.

When creator created creation was it necessarily *ex nihilo*, denying existence of *prima logos*? So unplatonic, I'd say! And like old Nicodemus I ask how we are to be born again, or be re-created! Whence come my thoughts if not from the effervescence of my experiences; and who mills my brain?

And for creative energy to work there needs must exist the

slimmest of matter to be moulded after the creator's own heart. And **life** is the miracle matter that forms the seed of creation. Life which is there but which eternally slips through the fingers that would pin it down on the table of subjective investigation. Life is as elusive as dream but as incursive on the mind. It is inexhaustible, unpredictable, irresistible and invincible too.

We create life then, not within the four walled closet, but in the immeasurably wide and mysterious depths of the mind where the master fiction monger romps the never never land of living souls that would never share their lives with irresponsible mortals like us. This is the universe wherein the creative writer waves the living pen of imagination with liberty and joy. Who dares say thought and not deed constitutes action but the master storyteller of Nazareth himself!

"You have heard that it was said, 'Do not commit adultery.' But I tell you that anyone who looks at a woman lustfully has already committed adultery with her in his heart."

Jesus, Matthew 5:27-28

We thus have authority from the highest order to claim credence for the 'insubstantial pageant' of life passing through the imaginative canvas of the creative artist.

The mind is its own place, and in itself

Can make a Heav'n of Hell, a Hell of Heav'n.

Milton, Paradise Lost, I.254-5

Life as we see and know is but the projection of the restless mind that seeks to possess the best that is known and thought, and it is none but the creative writer that dares frame the fearful symmetry of the not yet born not yet in time.

Thus ran the pen that is signing off, but yet in hope to trace another path somewhere.

The woods are lovely, dark and deep,

But I have promises to keep,

And (I hope) miles to go before I sleep.

Robert Frost, Stopping by Wood...

REMEMBERING CREATIVE WRITER
LALZUITHANGA : HIS ROLE AND CONTRIBUTION
TO MIZO LITERATURE

- Prof. Laltluangliana Khiantge*

It was a wonderful moment for me to reflect on the Two-day *National Seminar on Creative Writings* to commemorate the Birth Centenary of Lalzuithanga (1916-1950), who was one of the pioneer creative writers in the field of Mizo Fiction and Mizo Drama in this special issue of *Mizo Studies*. That Seminar was successfully conducted by the Department of Mizo, Mizoram University at Vanapa Hall on 16th November and at the Conference Hall of the Dean, School of Education & Humanities on 17th November 2016.

It must be quite befitting to note down herewith the biographical sketch of Lalzuithanga, who used to write his name as L. Zuithanga in all his papers and creative writings. The first baby boy of Elder Chawngnhuaia and his wife Zachhungi was born on 16th April, 1916 at Kulikawn, Aizawl. He was first sent to the Primary School and at the age of 13, he passed the Middle English School (Class VIII) Examinations in 1929, and that was his last voyage on his normal systematic education and he never earned any degree during his lifetime.

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However, to pass Class eight standard was not a joke because he was quite fit to do the needful at that time. So he joined the Welsh Mission Bookroom at Aizawl as a *Salesman* to earn his livelihood and also worked as a *Drawing Master* in the Aizawl Middle English School because he had the talent of an artist right from his early days. When the Second World War broke out, he joined the Lushai Labour Corps in the year 1940 as Assistant Commander. After that, because of his technical knowhow, he shifted to Royal Indian Air Force on the advice of some officers.

Although he was very happy there as a member of the Royal Air force, perhaps due to some pressures, he came back to Mizoram after the war was over and worked at the department of Agriculture as Demonstrator so that he could be more help to his family. Having a good number of contributions in the society where he was involved as a writer-activist, to the surprise of his friends and close relatives, on 28th September 1950, he passed away while he was travelling in Cachar District, at Monachera Tea Estate, Cachar, Assam. That was the unfortunate end of his journey on earth. A few friends and relatives bade goodbye to the departed soul and to locate his funeral site at the moment has been a difficult task. So was the end of this great creative writer.

Now, coming to his literary works, L. Zuithanga was a genius as well as extraordinary man among the Mizos because he was a gifted artist with so many talents. He was a Poet-Playwright-Essayist-Novelist and Dramatist par excellence. Here I may add his role and association in the development of Mizo drama in the late nineteen thirties.

It is appropriate to mention here that the Rev. Samuel Davies, who came to Mizoram as Missionary from Wales in 1937 happened to be a Diploma Certificate holder of the London School of Drama. He took active part in dramatic society. His coming was a blessing

for the theatrical performers of the land. He introduced various techniques like, disguise, lighting system, background music, scenery, and encouraged decorations and systematic presentations.

In order to improve Mizo drama and theatrical performance, Samuel Davies organised a drama competition called Zosiami Cup in 1940. This Cup was named after his first daughter Zosiami. Three dramatic parties joined this first drama competition on the 3rd October 1940. The final result was -

First Prize : Mission Veng Y.L.A. (Young Lushai Association) and the title of their drama - *Princess Pacahontas*.

Second Prize : Kulikawn Y.L.A. title - *The Black Corner of Aijal in 1999*.

Third Prize : Wolf Club, title - *One Good Turn Deserves Another*.

The entry fees were collected for War fund of the British Empire, and the total amount reached Rupees Seventy (Rs70/). The Cup was a running trophy and those who could win twice consecutively would take the Cup permanently. But due to the Second World War, the competition was never organised again in the following years.

The prize winning drama, *Princess Pocahontas* (1940) was credited to Chawngzika. The story is adapted from the lives of some Red Indians, which the author had heard from some missionaries. This story depicts the personal life of a princess, who systematically rescued a white captive, *Sap tlangval* (English gentleman) from her fellow red Indian warriors just before the white man was sacrificed to their gods and goddesses. The play ends with the marriage of the Princess and the *Sap tlangval*, who in fact developed love at first sight. The Superintendent of the Lushai Hills,

who watched that comedy expressed his views on the play: “It was marvellous; the English actors are no better than them.”

Mr. Chawngzika adapted a few Biblical stories into plays. *The Royal Robes* (1948), *Rabboni* (1948), *Christmas Spirit* (1949), *The Star of Christmas* (1950), and *Naamana* (1950) were some of his plays staged under his own supervision. He translated and dramatized some stories from other literature and he even published some articles on drama in a local monthly journal.

Besides these, Mr. Chawngzika and Samuel Davies jointly dramatized and acted some four to six plays. All these plays were meant to portray certain moral meanings besides its amusing elements. Samuel Davies, a missionary in the land, inspired the Mizo dramatists of the time. His contribution to the development of Mizo drama is noteworthy.

The next important dramatist was Mr. Lalzuithanga (1916-1950). He was both a writer and an actor. His first play, *The Black corner of Aijal in 1999* achieved success, winning second prize in the first drama competition of *Zosiami Cup*, held in 1940. The prize was donated by Samuel Davies and his wife. It was a prophetic play forecasting what could happen in Aizawl by the year 1999, like the English novelist George Orwell’s *1984*.

‘*The Black Corner of Aijal in 1999*’ is a detective story about one youngster, who frequents a hotel with a bar, and later sentenced to death for robbery and murder. It was a well played drama and the missionaries remarked that “there is no difference with the English drama.” The author (L. Zuithanga) himself acted the hero part in the show.

Mr. L. Zuithanga was, again, both a musician and a comedian. On October 17, 1941, he organised The Cosmopolitan Variety Entertainment at Assam Rifles drill shed. Among the variety

items, *Lushai Fantasy* and *Hawaiian Fantasy* were staged with musical arrangement. One interesting note was written at the bottom of the programme sheet, which is

NB: *Mi hrisel tha lo tak leh naupang lutuk chu*
Horrible chhuah dawn hian pawna chhuah theih a ni.

Meaning - Those who are very unhealthy and children may go out when Horrible is to be shown.

‘*The Horrible*’ is a tragedy. However, the protagonist of the play was hanged to death at the very outset, then his ghost reappeared while the Doctor had been operating post-mortem. The strange transformation in the process was really horrifying.

During thirty years of its development, the Mizo drama improved in various techniques. Interesting dramatists like Pasena, Lalkailuia, Chawngzika and Lalzuithanga made names for themselves. Meanwhile, their contributions to the development of Mizo drama and their roles as actors were highly appreciated. I have, therefore, considered them as the ‘four torch-bearers’ of the Mizo drama. Samuel Davies’s inspiration for the improvement of their geniuses and skilful adaptation of capabilities helped the Mizo dramatists greatly. He is still today considered as a ‘leader of Mizo dramatics.’

Following Rev. Samuel Davies at his heel, L. Zuithanga was encouraged to write and act on the stage as mentioned earlier. His contributions to the development and enrichment of Mizo drama has to be noted with high esteem. Then, apart from his role as a playwright and dramatist, his contribution in the field of poetry has also to be noted with appreciation. Till now, we can recover 20 poems of his, namely-

1. *Moonlight in Kulikawn*
2. *En Chim Loh Tuailiani*
3. *Kum Sang Sawm Pawh Vei Mah Se*
4. *Ka Ngam Ve Lo A Ni*
5. *Lunglên Min Hnêmtu A Ni*
6. *Ka nun parte min dawnpui la*
7. *Nghilh Loh Par*
8. *Ka Thinlai Hnêmtu*
9. *Lenna tlang mah dangin*
10. *Ka Nu, Ka Tahlai Mi Thlem Lo La*
11. *Zawlkhawpui Thingsiri zar hnuaiah*
12. *Thingsiri Zar Hnuaiah*
13. *Tinkim Dâwn*
14. *Tawnmang mawlah Parte nang tawn chu*
15. *Lungrukah Duh thu*
16. *Ka Pianna Ram*
17. *Zo Hnam Hla (Tawngtaina)*
18. *Kan Ram Mawina*
19. *Kum Thar Hla*
20. *Kumsul vei khua a lo thalin*

The last one being a very beautiful and popular Christmas hymn that has been included in the main Christian Hymn Book published by the churches. Every year, church goers would appreciate and sing this hymn with heart and soul in order to praise God especially at the time of Christmas.

As a creative writer, his literary greatness may be brightest in the field of fiction /novel / short stories. Among his many fictions we have recovered around twenty manuscripts, some of which are listed below - *(just the titles)*

1. *Aukhawk Lasi* (published Short Story)
Dedication : To my dear sister Nuchhungi Midwife
2. *Khawmu Chawi* (published Short Story),
3. *Sual Man* (published Short Story),
4. *Khawfing chat* (Dedication : To my dear cousin
Kimi & Niece Chhumi)
5. *Eng dan nge?* (Dedication : In memory of my dear
Auntie Tuahthangi-Mrs Zotuawnga)
6. *Rina loha ui buk sa* (published Short Story),
7. *Thurûk* (published Short Story),
8. *Tu thiam loh nge?*
9. *Bui chhia Thubuai* (published Criminal Short Story),
10. *Min hriat reng nan* (published Short Story),
11. *Kohna Hmasa Ber* (published Short Story),
12. *Tu mahin a hriat loh tur* (Dedication : To my dear
sisters- Thangi & Puii)
13. *Chawngi*,
14. *Phira leh Ngurthanpari* (published Novel),
15. *Thlahrang* (published Novel)
16. *Kawla Tlan Zel Rawh* (unpublished)
17. *Eng nge pawl* (Dedication : To my dear friend R.
Dotawna)

It seems from above that Mr. L. Zuithanga was very particular in giving dedication note when he was writing his short stories. The detail of some stories may be seen now in the book *Thang-zui* (A souvenir of the Birth Centenary of Lalzuithanga) which was released on 16th November 2016 at the Vanapa Hall by the Director of Art & Culture, Mizoram.

It is sad to note that the strict Church Elder who could not accept love story of any kind as creative work of art had mercilessly destroyed so many of Zuithanga's manuscripts, fearing that those fictitious love relation account may disturb the minds of early

Christians in the land. That was an unfortunate and thoughtless act of a strict disciplinarian, but the destroyer was the father of the writer himself.

Whatever may be the case, the life and works of L. Zuithanga (1916-1950) as a forerunner and torch-bearer in the field of Mizo creative writings must be recorded with deep appreciation. When the proceedings of the Two-day National Seminar is published in book form, enthusiastic readers will know the distinguished contribution made by L. Zuithanga as one of the leading creative writers amongst Mizos of Mizoram. Let us remember him as a rare contributor to the development of Mizo language and literature. Long live Lalzuithanga.

Source :

1. Various Unpublished Manuscripts of L. Zuithanga
2. ***Thang-Zui*** (A Souvenir of the Birth Centenary Celebration of L. Zuithanga) released on Nov. 16, 2016 at Vanapa Hall.
3. ***A Brief History of Mizo Drama & Theatre*** (Mizo Drama Centenary 1912-2012 Commemoration) by Laltluangliana Khiangte, Aizawl : 2012.
4. ***Mizo Drama*** (Origin and major themes) by Laltluangliana Khiangte, Cosmo Publications, New Delhi : 1993
5. ***Thuhlaril***, College Text Book Editorial Board Publications (CTBEB), Aizawl : 1995
6. ***Manuscripts of L. T. L. Library & Archives***, B-43, Mission Veng, Aizawl
.....ltlk.....05-12-2016.....ltlk.....

An Analysis of Man's Destiny in Mizo Traditional Belief

Dr. Vanlalmawia *

ABSTRACT

It is an attempt in an analysis of the concept of man, and his relation to the world and God in the Mizo traditional belief system. It deals with the creation of the world, the first appearance of mankind thereon and other natural phenomena. It studies the future of a man in the next world which depend on the efforts of a man during his life time. Man is the maker of his own destiny, there is hardly need for God to interfere.

The state of affairs which could be termed for preserving and enhancing man's nature have been differently viewed by different traditions. This demands a vision of man's future, his relationship to the world and beyond. On the basis of oral literature as well as a few books written by British officers and missionaries, most Mizo authors have attempted to analyse man and his relationship to God in the Mizo traditional belief.

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It is common parlance among Mizo authors that the traditional Mizos believed in the existence of *Pathian* or God. They believed that *Pathian* was a Supreme Being dwelling exclusively in the sky as well as on the earth; and is omnipotent, omniscient and omnipresent. It was believed that *Pathian* was a beneficent Being, though He had little concern with human beings. It is not easy to say implicitly what role *Pathian* played in the life of human beings. However, He was regarded as man's protector who saved them from any danger, looked after them and provided them whatever they needed.

“*Pathian* was more or less an on-looker from heaven. It was to Him men prayed when they were placed in extremely difficult situations. They used to say, ‘*Pathian* above is looking down on us’, or ‘*Pathian* is good’, meaning that He would ultimately come to help them. When all else failed, it was to Him they turned for help”¹

Some recent Mizo writers have said that in the Mizo traditional life there was no doubt that human destiny was determined by *Pathian* as He was the director of human destiny. As the supreme goal for man was determined by achievement during one's life time, this assertion had been doubted. *Pathian* was regarded as a God who even ordained the ones who would marry. Such couples were known as ‘*Pathian samsuih*’ which means God-appointed partners in wedlock.

Such couples loved each other more than the ordinary partners, and were always successful in life. The reverse condition is expected in the life of couples whose marriage was not ordained by *Pathian*. Again, it was that man's success in life also depended largely upon Him. So, to gain His blessings they offered animals sacrifices. *Sadawt* or priest as mediator offered preferred animals to *Pathian* with a chant which runs as follows :

“God, the god who is above,
And the God who is in the sky,
God who is in between the dark and the grey sky,
Accept and answer my young pig offering and solitude.”²

That it was Pathian to whom the Mizos turned to pray and seek blessings for fertility and all success in life is revealed by J. Shakespear’s translation of Mizo old chants or invocations like the following:

*“Ah-h. Arise from the village, Aw-w,
And accept our sacrifice.
Ah-h. Arise from the open spaces in the village, Aw-w,
And accept our sacrifice.
Ah-h. Arise from your dwelling places, Aw-w,
(...)
Bless with sons, bless with daughters,
Bless while in bed, bless us round the hearth,
(...)
Guard us from our enemies, guard us from death.
Favour us with flesh (May we have success in the chase).
Favour us with the product of the jungle.
For ten, for a hundred years bless us.
Bless us in killing men, bless us in killing animals.
Bless us in cultivating our jhums.”*³

Therefore, when they had success in their life, they would say: 'My *Pathian* is gracious', and when things went wrong with them, they would say: 'My *Pathian* is bad'. From the light of this statement we can realise that whatever happened in their life was mostly attributed to the will of *Pathian*.

They believed in the existence of spirits other than *Pathian*. *Pathian* lived in the sky with a family of relations like (i) *Pu Vana* which literally means 'Grandfather Heaven'. The Mizos treated *Pu Vana* as a doctor who would heal the sick or those in pain. Hence when children hurt themselves or have some pain, it was common practice of parents to rub the child saying, 'Be healed, be healed, let it (the hurt portion) go to sky where *Pu Vana* would heal it'. (ii) *Khuanu* though popularly conceived as female is in reality another term for *Pathian* who is responsible for welfare, marriage, crops and domestic animals. (iii) *Van chung nula*, literally means 'maiden in heaven above'. She is responsible for rain. The Mizos often speak of rainfall as being supplied by her. The traditional Mizo had almost a doctrine of trinity as exemplified in the *Pathian* family-Grandfather, wife and daughter.⁴

There is also talk of the existence of *Ramhuai* or evil spirits to whose malignant influence was ascribed the diseases and sufferings which affect mankind. They thought that hills, the rocks, streams and trees were inhabited by them. When they were angry with men they could cause suffering; sometimes they caught the spirit of a man, tormented it and caused the person's death. Because of these the Mizos were in constant fear of them, and in return, tried to appease them by offering them various kinds of domestic animals for sacrifices.

Here let me refer to the Mizo legend, '*The Calling of the Spirit*'. Sometimes a man returning from hunting experienced a sudden feeling of fear near a spring, and on reaching his house fell

ill and out of sorts. He then realised that he had lost one of his souls, in the jungle. So he called in the *Puithiam** and requested him to call back the wanderer. The Puithiam then hung an iron hoe on the shaft of a spear and went down to the water-point chanting a charm and calling on the spirit to return. As he went the iron hoe jingled against the the spear and the spirit heard the noise and listend. The Puithiam returned from the spring to the house still chanting and calling, and the spirit followed him. Should the Puithiam laugh or look back the spirit was afraid and flew back to the jungle.

As far as I know, no author had given any idea that the traditional Mizos asked for help from Pathian even while suffering from a malicious evil spirit. They expected Pathian just to keep them safe from enemies and to give them blessings, but never asked to heal their sickness or any suffering caused by evil spirits.

The belief in the existence of the soul not only in man but also in other living beings was common in the olden Mizo society. J.M. Lloyd, a Welsh missionary who wrote on ancient Mizo concept of human soul, said, "The Lushais also had certain beliefs about the soul. They held that a man had three. One was wise, the other was foolish and the third belongs to the hearth. They also believed in the future life."⁵ J. Shakespear gives a different view of the Mizos. He says, "Each person is said to have two souls, one is wise while the other is foolish, and it is a struggle between these two that makes men so unreliable. If a man hits his foot against a stone, he attributes it to a temporary victory of the foolish spirit."⁶

Further, the Mizos believed in life after death. When a man dies, his spirit leaves the body through a crack on the skull and lingers for about three months around the house of a dead person, and then leaves the world for the spirit world. There are two spirit-worlds. One is called '*Pialral*' where only those who earned the '*Thangchhual*' title could go. Man enjoys bliss in Pialral, there is

plenty to eat without hard work. The other is called '*Mitthi khua*'. All the spirits of the dead except those who are entitled to Pialral, would go to Mitthi khua where life is dull and colourless.

One method for earning the title of Thangchhuah is by giving certain numbers of public ceremonies or feast in a prescribed order. The ceremonies that a person must perform are five, namely (i) *Chawnfang*, (ii) *Sedawi chhun*, (iii) *Zankhuang*, (iv) *Mitthirawp lam*, and (v) *Khuangchawi*. Although it was a sacrifice performed by one individual, the whole village was involved. Just one ceremony also lasted for three or four days involving the entire villagers in drinking and feasting at the expense of the seeker. Hence all these ceremonies involved large quantities of rice beer, food, meat and so on. Only after performing the last ceremony, the performer was qualified to possess the Thangchhuah status.

The second method for earning the *Thangchhuah* title is achieved by killing prescribed wild animals, and after killing each animal a ceremony had to be performed which required the killing of a domestic animal. For a person to earn this title, he was required to kill animals like (i) barking deer, (ii) bear, (iii) wild gayal, (iv) stag, (v) wild boar, and also eagle, viper and a flying lemur. Strangely enough, some fierce animals like tiger and elephant were not included in the list, although the hunting of these was highly cherished. This was due to the reason that the tiger was consecrated from religious taboos.

When a man killed all these prescribed animals and performed ceremonies with feasts, he could possess the highly regarded Thangchhuah title. Interestingly, the souls of the animals and man killed during his life time would accompany his spirit on its way to Pialral and served him in Pialral.

Taking the Mizo world view on the whole, their concept of Pathian as the director of human destiny has very little relation-

ship or interference with the spirit of man in Pialral and Mitthi Khua. Some Mizo authors like Saiaithanga thinks that Pathian had very little importance in man's attempt to go to Pialral. According to him, "Truth and goodness in worldly life had no consequences in order to get comfortable place and position in the next world, but greatness during one's life time was reflected."⁷

At the same time, some other authors claimed that Pathian as a director of human destiny is the God on whom the prosperities of human beings depended. Pathian was responsible for the richness of a person, riches without which no one could perform Thangchhuah ceremony; and He one who could bless a man with luck to kill animals necessary for the possession of one or other type of Thangchhuah.

The Mizos usually performed two kinds of ceremonies for requesting blessings from Pathian. One sacrifice was connected with hunting and killing of animals called '**Kawngpui siam**'. The ceremony was supposed to lead to successful hunting. The offering was generally a small pig or hen. As a result of this sacrifice, the way from which the animals would come to meet the hunter became easy so that the latter would have a chance to kill the animal. The priest or **Sadawt**** sang this magic chant :

"Animals come, animals of the Rih lake come,
Animals of Champhai come, animals from the village come,
Animals from Aizawl come. You with the white tusks,
You with the standing manes (bears),
You with the branching horns come."⁸

This ceremony was performed by the Sadawt or Priest for the whole villagers, and there was restriction on the villagers not to

move out of the village.

Another type of ceremony is called '**Fanodawi**'. This was performed to have flourishing and satisfactory harvesting. The **Sadawt** (Priest) sacrificed a cock to Pathian. The Priest, while performing, requests Pathian to bless them with plenty of food grains, they would become rich and may find a chance to get the title of Thangchhuah.

Another powerful agency present in the traditional Mizo belief system is '**Lasi**' said to exercise complete control over fauna. When a man fell in love with Lasi, he was called '**Lasi zawl**'. Lasi being pleased with him blessed him to shoot any kind of animal he likes. Hence, **Lasi zawl** could more easily gain the title of the Thangchhuah.

Most intellectuals refer to strange beliefs in the tradition that no woman could go to Pialral. For instance, J.D. Baveja says, "I have come across no reference to any woman going to Paradise. These ceremonies were meant for men and men alone."⁹ Mizo traditional Pialral too appears to open but for men alone. However, some others believed that the wife of Thangchhuah could also enjoy the citizenship of Pialral as she was part of her husband.

The various sacrifices and ceremonies which involved the giving of feasts leading to the title Thangchhuah were performed with the idea of pleasing God who resided in the sky. Zairema is of the opinion that the giving of feasts was an important means to distribute the possessions of the Thangchhuah to the poor. When wild animals were killed, all those who were willing to help carry the meat by going to the spot would have equal share of the meat, only the head and legs were reserved for the hunter and his company. The poor could also share in the feast that the hunter prepared in the celebration ceremony. Rather than depending on Pathian for achieving ends, the ancient Mizos depended more on

their own ability to perform deeds.

A man must endure the fruits of his deeds whether they are good or bad, whether he liked it or not. He could not avoid them, he could not shirk them away, and he could not inherit them from another. He earned and experienced. There was no transfer and no termination. Man became the central concept in this scheme. The traditional Mizos did not accept the doctrine of re-birth which allows repeated opportunities for the man who has not been able to fully recognize himself in one birth and to work again and again for self development. But in some respects, they believed in line with the law of *karma* which ensures that even a little achievement in this life is not wasted. The future of a person depends on the efforts of a person during his life time. That is why, there was hardly a need for Pathian to interfere. Accordingly, man is the maker of his own destiny, he can mend or mar the present solely upon which the future depends.

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Notes:

*Puithiam- A priest who performs ceremony offering domestic animals for sacrifices to evil spirits.

**Sadawt- A priest who performs ceremony offering domestic animals for sacrifices to Pathian.

Information System in Mizoram: Past and Present

Mary Lalngaihawmi *

Abstract

The term ‘information’ is derived from the Latin words formation and forma which means to form a pattern or to give shape. In simple words, to inform means to tell or to make aware. It is often emphasized that information is the oxygen of democracy. Information is very important as it empowers a person. This study traces how information was imparted to the people by those who held it in the erstwhile Lushai Hills, and how the same system has evolved even to these days though in a much modernized manner. It discusses how the Official Secrets Act introduced by the British changed the scenario from an open culture of information to a culture of secrecy. The study also describes the events leading to the evolution of the Right to Information Act of 2005 and the duties of the information providers.

Key Words:

Chieftainship, Village Crier, Zawlbuk, British Rule, Information, , Secrecy, Right to Information Act of 2005.

Introduction: Mizoram, formerly the Lushai Hills, stretching across 21,081 in square kilometers is a small State in the North

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Eastern part of India. It is placed at 22°19' North latitude and 92°16' and 93°26' East longitude. It is a Scheduled Tribal area. Its neighbouring countries are Bangladesh in the West and Myanmar in the South. Mizoram existed as a part of Assam Government as a hill District of Assam. On 20th April 1959, the Lushai Hills District was changed to Mizo District. Mizoram was accorded Union Territory status in 1972. Fifteen years later on 20th Feb 1987, it was granted statehood and became the 23rd State of India.

Information system during the Chieftainship period:

Mizoram, previously known as Lushai Hills, was under the rule of Chiefs. Life in the village was simple. There were neither schools nor churches and people were all illiterate. They were very backward, isolated and ignorant. "All information was passed on to the succeeding generation by word of mouth, since oral tradition was the only source of knowledge and practice of the people."¹ In spite of simplicity of life and warring nature, the people of the Lushai Hills developed practices like a sound information system, a bachelors dormitory called *Zawlbuk*, open trials, village meetings etc.

Though the people of this area (then Lushai hills) were backward and illiterate, the existence of the chieftainship system culminated in a system of information by providing for the post of a village crier. In fact, it was a custom to have a crier in every village since the chieftainship period. Thus the main reason behind the appointment of the village crier was illiteracy. Nobody could read nor write and information had to be passed on orally. As such, in the early days of the Lushai Hills, announcement/proclamation of orders etc was an activity very familiar to the Mizo way of life. Orders, instructions etc of the Chief were all announced by the Village crier.

The post of village crier was not an exalted one but his job was to disseminate information to the village folks. He would usually

shout out the information running from one corner of the village to the other. At this time, the village being the only unit of administration, the information also related mostly to the Chief's orders. The orders of the Chief varied, depending upon the nature of the decisions of the Chief and his council like announcement of distribution of lands, protection and preservation of their customs and village property, plans to construct a house, plans to raid another village etc. Though the crier received remuneration from the villagers and was a member of the Chief's Council, he did not enjoy the respectable position enjoyed by the other members. However, in early mizo society he was one of the chief sources of information. Thus, the announcement/proclamation of information was a popular practice among the Mizo during the Chieftainship period. It is still in practice today though in a modernized form.

The system of *Zawlbuk* also provided for a centre of information. *Zawlbuk*, made of thatched roof was a large house situated in the centre of a Mizo village. Initially, before the establishment of the institution of *Zawlbuk*, there was a practice of setting up camp and sleeping outside the Chief's house to render themselves ready for combat and defence of the village. This was mostly due to the warring nature of the different tribes of the Lushai Hills who subjugated one another to make themselves strong. A strong village warranted a strong Chief. After sometime, the idea to build a community house in the form of *Zawlbuk* near the Chief's house took shape. The security of the village was uppermost since there were often inter village feuds and clashes. So the establishment of *Zawlbuk* was initially meant as a kind of watchguard in case of emergencies. In course of time, it became a place of learning, discipline as well as center of administration and information. *Zawlbuk* was a place where the menfolks discussed everything that affected their village life from trivial things to vital matters. There were many instances where decisions affecting the village were taken within the walls of *Zawlbuk*. Great story tellers were also

held in awe as stories of valor, hunting skill, sexual exploitations, among others were told and exaggerated inside *Zawlbuk*. This gave the menfolks a chance to confer among themselves on vital matters. Hence, *Zawlbuk* occupied an important place as a centre of information.

Thus though life was simple, the mizo people were informed about village life in matters directly affecting them. Dissemination of information was a part and parcel of their life and thus, on the whole, they were enlightened and informed about things that affected them and their lives. As such, during the Chief's rule, information was given to the public without being asked for that. And information was shared between the Chief and the people by way of confidence building measure.

The system of justice rendered by the Chief and his Council also was unique and provided a forum for information. When it came to disputes, the Chief and his Council administered justice in an open and transparent manner by sitting on a platform referred to as "Bahzar" behind the chief's house. "Such hearing of cases in the chief's house was open in character and members of the public were allowed to hear what was being said by the parties."² A convention which arose out of this practice was the habit of listening to the proceedings of the Chiefs court either from a nearby house or peering from a crack in a nearby house. It is held that the Chief and his council were fully aware of these eavesdropping and this is only to reiterate the fact that no secrecy could be maintained for long during this time.

Such practices enabled the people to be informed of matters concerning them as well as village administration.

Information system during the British Period:

While mainland India was launching movements for independence (1885-1905), Lushai Hills was in the process of

being annexed by the British. The British annexed the Lushai Hills and took over its administration from 1890 AD. It became a part of Assam District. At the Central level, British India introduced a number of acts like the Official Secrets Act in 1923. In the meanwhile, in the Lushai Hills, chieftainship continued to flourish as the Britishers found it efficient as well as economical. The only vast differences made were the vesting of ownership of lands from the chief to the Government and the vesting of major crimes in the hands of the District Superintendent. In the Pre British period the chiefs combined executive, legislative and judicial power. The chief's word was law. He was assisted by the council of elders and he conveyed orders made by him and his council to be proclaimed to all. Justice was also rendered by them. For a long time since British District in 1959 and in 1972, it was elevated to the status of Union Territory. The first Government was formed by the first political party, Mizo Union headed by Ch. Chhunga. The pivot of administration changed from village level to District level and as a territory of the Union and finally as a State from 1986. Where as previously village was the centre of administration and the chiefs ruled to the best of their ability like an open book, the system of administration became more obscure and secretive as the range of administration became bigger and wider. The Official Secrets Act introduced by the British Government set the stage for the new Government which came into power in 1972.

Information system during the Post independence period: the Right to Information in Mizoram

Not only in India but in Mizoram, the culture of secrecy handed down by the British in the form of the Official Secrets Act has had its repercussions. The administration also went from being secretive to corruptive, inefficient and irresponsible etc. In Mizoram too, corruption, bribery, delays, secrecy, inefficiency etc are common indicators of the system of governance. Though the State

boasts of an 'open society' where men and women mingle and interact freely, the same cannot be said of the Government in its relation to the public. There are lots of apprehensions on the part of the common citizens to approach the Government departments. Inefficiency, red-tapism, delays, unresponsiveness, not to mention corruption, are some of the dilemmas facing Public Administration in Mizoram. The discontentment of the public towards the Government has manifested itself in many forms. Civil society including the Church has often raised their voices but to no avail.

The Right to Information is a tool to bring forth transparency, and render public officials accountable for their actions. It may be recalled here that the Freedom of Information Law had been passed by the Central Government in 2002 which was obsolete. When the Right to Information Act was passed in 2005, in Mizoram, despite promises in the 2003 Assembly Election Manifesto, the response from the Mizo National Front ruling Government was minimal.

In the meanwhile, a certain section of the society had become aware of this right. As such a few enlightened citizens had expressed their desire for the adoption of this right in Mizoram. These expressions took shape in local newspapers and a few talk shows were held in order to spread the awareness highlighting the utility of the Act. A few academicians had also expressed the importance of the Right to Information and these found their way in local newspapers. The content of such articles mainly dwelled on the usefulness of the Act and how it would affect governance in a positive manner. It would not be wrong to say that these expressions were spurred on by the rampant and vehement corruption which had afflicted the system of governance at various levels. While the activities for the adoption of a new Right to Information Act was taking place, in Mizoram, the biggest and most effective reaction came from the civil society players like the

student organization called the Mizo Zirlai Pawl, Society for Social Action (SOSA), Mizo Upa Pawl (MUP) etc.

The Mizo Students Association commonly known as Mizo Zirlai Pawl was one of the first organizations to take an initiative relating to the adoption of the Right to Information. The Student group does not cater strictly to student interests but it has made interventions in many other areas of development and administration. In its General headquarters Executive meeting, on 25th June 2003, the Mizo Zirlai Pawl had realized that the Right to Information Act could be a powerful tool to combat corruption. It decided to include an agenda to promote the adoption of RTI in its Special Assembly. Accordingly, in its General Headquarters Executive Meeting held on 11th July 2003, it was proposed that a Sub Committee on RTI Act be set up headed by the Mizo Zirlai Pawl President. This Committee further proposed that a Debate cum Talk Show would be conducted by the MZP where the Chief Ministerial candidates of all parties would participate. One of the questions asked in this Debate was what their party was planning to do with the RTI Act if they came to power. All party candidates or their representatives reiterated the adoption of the RTI Act if they secured majority vote.⁷ On 21st March 2005, the MZP once again in its General Headquarters Meeting passed a resolution for action to be taken for the smooth passage of RTI Act in the Mizoram Legislative Assembly.⁸⁸ MZP Executive Committee Meeting Minute Book from 21-05-2003-24-06-2005.

It may be mentioned here that interests and initiatives regarding the Right to Information started in the year 2003 in Mizoram. In the 2004 election, candidates to political offices pledged themselves to more openness in administration. At the same time, there were also other organizations pushing for the adoption of the Act like the Mizo Upa Pawl, Society for Social Action, etc. When the Right to Information was passed in 2005, the period from 2005-2006

was declared as “Anti Corruption Year” by the Mizo Upa Pawl. They formed a committee consisting of 28 members including the chairman and secretary of M.U.P. In their 2nd Sub Committee, it was decided to establish a Vigilance Cell in the headquarters, sub headquarters, area and unit level and in this same meeting decided to press the Government for the adoption of the RTI Act in Mizoram. SOSA also had a big hand in this direction. In coordination with other NGOs, they drafted a Right to Information Rules to be submitted to the Government. As such, as a result of pressures from various sectors, the Right to Information Act was adopted by the Government of Mizoram under heavy pressure from the public particularly the civil society. The Right to Information Rules 2006 was finally notified *vide* Government Notification No f.13011/4/2005-IPR Dated 21st June 2006. However, the Right to Information Rules 2006 was repealed and another rule, the Right to Information Rules of 2010 was adopted. “For effective implementation of the Act, the Mizoram Right to Information Rules 2006 was made and notified under No.F.13011/4/2005-IPR dated 21-06-2006. However, for want of certain provisions for incorporation, fresh rules, such as, the Mizoram Right to Information Rules 2010 was notified under No.F.13011/4/2008-IPR dated 20-09-2010 which was published on the official gazette on 24.11.2010.”⁹

State Public Information Officers have been designated to cater to information needs of the public. The duty of the Public Information Officer is to deal with information requests from citizens. According to Section 5(1) every public authority shall, within one hundred days of the enactment of this Act, designate as many officers as the Central Public Information Officers or State Public Information Officers, as the case may be, in all administrative units or offices under it as may be necessary to provide information to persons requesting for the information under this Act.

Appeals are handled by the Departmental Appellate Authorities who must be persons of higher rank than the Public Information Officers. It is an internal review.

The Right to Information Act of 2005 presupposes two duties on the part of public authorities, firstly, duty to designate Public Information Officers and secondly, duty to publicize information as per Section 4 of the Act. Every Public Authority must appoint a Public Information Officer to deal with information requests as well as a Departmental Appellate Authority to deal with appeals. Thus Section 4 is a requirement on the part of public authorities to prepare proactive disclosure of information and provide basic information about their departments. This is necessary to have readily made available information relating to the administrative structure, functions of officers, lists of names of employees and their functions, the salaries, rules and procedure of decision making etc for all to see. In accordance with the Rules, the State Information Commission was established on 29th June 2006. The second appeal is thus handled by an independent body called Central or State Information Commission (as the case may be) which is the final Court of Appeal. It is an external review body. The Mizoram Information Commission undertakes oversight of the Act implementation.

Conclusion: The adoption of the Right to Information Act of 2005 is an important landmark in the history of Mizoram. Freedom of Information in the past meant freedom for the media only. Some people view the law as a law to paralyze the Government. At the same time, it is called an innovative law because there is great scope for review of its functioning as experience is gained. The Right to Information Act enacted back in 2005 marks a paradigm shift in administrative culture. A change from secrecy to that of openness has been visualized by the introduction of the Right to Information Act. The Right to Information Act is a “path breaking

legislation which signals the march from darkness of secrecy to dawn of transparency.”¹⁰ It is still in the transitional stage from secrecy to transparency. “A cultural change of this kind is achieved not only by introducing an effective law”¹¹ but also change in the attitude of public officials as well as informed public including the civil society is of utmost importance. The Right to Information has a corresponding duty. It is the right of the people to ask for any kind of information; it is also their duty to ask reasonable questions. It is also the duty of the public authority to disclose such information except those which are exempted from disclosure. The success of the Right to Information Act depends on whether the citizens take the time to utilize such a law. “If the provisions of the Act are sincerely implemented, ‘Glasnost’ or openness of government shall become a reality, and this would facilitate good governance by preventing corruption and nepotism in government dealings.”¹²

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Zawlbuk, a traditional Bachelor's quarters, similar to a military barrack, placed right in the centre of the village, it used to house males above 15 years.

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Utilitarianism in Lalzuithanga's Fiction

F. Lalzuithanga*

Key theory:

Epicureanism: *This school of philosophy taught that the supreme good in human life is happiness or pleasure.*

Hedonism: *The pursuit and enjoyment of pleasure is life's main goal.*

Utilitarianism: *Social actions are valid if they promote the greatest good for the greatest number. Consequences are therefore more significant than motive.*

1. Utilitarianism:

The word '**utilitarian**' came from the Latin word '*utilis*', meaning 'useful'. Utilitarianism is an ethical and moral theory, with origin in classical philosophy and propagated and advanced in the 18th and 19th century by English philosopher Jeremy Bentham (1748-1832) and John Stuart Mill (1806-1873), that answers all questions of what to do, what to admire, how to live, in terms of maximizing utility or happiness. As a moral theory, Utilitarianism is a view that '*an action is right only if it conforms to the principles of utility*' (Electronic sources).

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J.S Mill defines Utilitarianism as a theory based on the principle that “actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness” (Oxford Dictionary of Philosophy, 375). Mill argues that man’s achievement of goals and ends, such as virtuous living should be counted as part of their happiness and thus, happiness is the sole basis of morality and that people never desire anything but happiness. The common slogan for Utilitarianism is that ‘The greatest good for the greatest number’.

According to the Utilitarian, it is possible for the right thing to be done from a bad motive because the guiding principle of Utilitarianism is ‘*the end justified the means*’. Therefore, the standard of intrinsic value that the two prominent utilitarians have value as means to an end are- *Pleasure* (by Jeremy Bentham) and *Happiness* (by JS Mill).

2. Utilitarianism & Consequentialism:

Utilitarianism is a form of Consequentialism . which states that the consequences of any action are the only standard of right and wrong. So, the rightness or wrongness of an act are determined by its consequences.

Consequentialism is ‘the view that the value of an action derives entirely from the value of its consequences. Consequentialism needs to identify some kinds of consequences whose value is not derivatives from the actions, but resides, for example, in states of pleasure or happiness, thought of as ends towards which actions are means’ (Oxford Dictionary of Philosophy, 74).

3. Two Types of Utilitarianism:

We can simply said that there are two types of utilitarianism -**Direct Utilitarianism** and **Indirect Utilitarianism**.

‘The doctrine that applies utilitarianism to actions directly, so that an individual action is right if it increases happiness more than any alternative, is known as **Direct or Act Utilitarianism**; the contrast is with **Indirect or Rule Utilitarianism**’ (Oxford Dictionary of Philosophy, 375).

Therefore, according to Act Utilitarianism, each individual action is to be evaluated directly in terms of utility principle, or maintain that action is right if it maximizes utility; and on the other hand, Rule Utilitarianism maintains that an action is right if it conforms to a rule that maximizes utility or evaluated by rules that would lead to the greatest good for the greatest number

4. Utilitarianism in Lalzuithanga’s Fiction:

The *Poet-Essayist-Novelist-Playwright-Dramatist-Artist* Lalzuithanga (1916-1950) was one of the Four Wheels of Mizo Fiction. He had a great contribution for the development of Mizo Literature and one of the pioneer in the field of Mizo Literature. Still now, we can recovered that his 20 poems, 12 Fictions, 1 Drama and a good number of his paintings.

Anyway, in this paper, to trace out the used of utilitarianism for the core idea of his fiction is our main goal. So, let’s go through Lalzuithanga’s selected fiction from Utilitarian point of view.

1) **‘Thlahrang’**: One of his famous Novellete ‘Thlahrang’, a very interereng story, having horror and haunting elements in it; is about protagonist Tawia and his haunted persona. The most important scene in this story is that when Bawrhsap considered the condition of Tawia, he who captured by Police due to murder case, the Bawrhsap knew that even though Tawia was a good man and that man Tawia murdered him was worthy of death, to aware the people and to instruct the masses, this is an ideal time for the country that no offence and big crime like murder and conspiracy would not be happened again in future, Tawia would be sent to jail in prison for 10 years at Syhlet (p.49). Why the Bawhsap did not remit Tawia even though he can set free, because the end is to instruct the masses not to commit crime like murder, the means he used was sentenced to jail in prison.

When Tawia’s father heard about the judgment of Bawrhsap through Kawla, he accepted the judgment over Tawia without complaining because, for the betterment of the country, his son Tawia become a victim. He said that ‘it is a good thing that if the crime commit reduce in this country due to Tawia’ (50).

Kawla, the real murderer, try to help Tawia but he failed. He think that the only last thing he can do for Tawia was to commit a suicide and proclaimed all the truth as a means to bring happiness for Tawia and his family. And so, he leave a letter and commit suicide (63-64). The Means justified the End.

2) In the story of **‘Phira leh Ngurthanpari’** we can clearly seen the element of Utilitarianism from the judgement of Chief Lalhuapa to the guilty of Buati and her son.

Buati and her son set free Hrangchina, the most wanted and enemy of Lalhuapa's village. So, they commit a 'death sin' in terms of '*Teeth for teeth and eye for eye*'. But, Chief Lalhuapa made a judgement from the utilitarian point of view in terms of consequence like that- If the death of Buati and her son would bring happiness to the mourning family members, who had lost their fathers in the hands of Hrangchina, and the death of Buati and her son would not in vain. But, if it not like that, why the dead of Buati and her son is so good? Too much pain should bring more happiness. But, death should not bring happiness or condolence to the mourn people. Just like that, the death of Buati and her son would not bring no one's happiness' (p.78-82).

Therefore, Chief Lalhuapa took the means (forgiveness) to justified Buati and her son's guilty.

3) '**Sual Man**' is another interesting and touching story to highlight the element of Utilitarianism. The protagonist Sawithangi married Hama because of his wealth. Unfortunately, money does not matter to became a happy couple. Day by days, their married life became complicated more and more. At last, Sawithangi and Kapliana made a secret plan for the divorce of Sawithangi and Hama and their plan goes successfully as their wish and Sawithangi was divorced by Hama in the name of 'Adultery'.

But Sawithangi and Kapliana's remaining story goes like that in the end- '*It is seem like that they commit every sin in their way, their life is full of happy; full of love and joy; even though they made a mistake and commit adultery with conscious, it is a search for their happy life*'.

No need to comment, it is clear that the end (happy life) justified the means (adultery).

4) **‘Thuruk’** is one of the most peculiar and amazing story of Lalzuithanga in theme and in plot construction. In this story, the protagonist Lali is her husband Lalmangaiha’s biological mother! As we had seen in ‘King Oedipus’, nature does not permit biological mother and her son were married and that is why, famine had occurred in Thebes, and finally, death of Jakosta (mother of Oedipus) and blindness of Oedipus followed in the end.

But in this story ‘Thuruk’, things are not like ‘King Oedipus’. After Lali and Lalmangaiha got married, Lali find out that her beloved husband Lalmangaiha was her biological son accidentally during their conversation. But, she could not looked as his son nor his blood, when she looked at him she only see that her beloved husband. Therefore, she decided to keep the secret for her-selves until her death due to the happiness of her family.

“I look at him with enthusiastically the way he prepared to sleep. How he would behaves if he knows that I am his biological mother!. But, luckily he knows that I am Lali, a 23 years old! .. He kissed our son and lie down beside me while he called me ‘Rini Nu’ with happily. How happy he is! How happy we are!”

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The Role and Function of English in a Global World

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This paper attempts to describe the role and function of English in a global world. In almost all the schools English is a medium of instruction and it is one of the official languages in India. Even for Mizos English as our 'Window on the world' cannot be overlooked as it is a language of modern Science and technology. English is the language not only of England but of the extensive dominions and colonies once associated in the British Empire.

English is the mother tongue of more than 200,000,000 people, and it is spoken and read by many millions of Europeans, Africans, Chinese, Indians, Japanese and Latin Americans as a second language. The flow of new pupils never stop; not counting British and American children, about 20,000,000 boys and girls begin learning English every year.

English has assumed a significant role in the developing multilingual nations. An adequate understanding of the nature and

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scope of English is essential for a balanced language policy conducive to the development of indigenous linguistic resources in complex multilingual society.

Why English language is needed

English language functions as a link language in the present day global village, not necessarily for reasons of quality or superiority but for political, economic and historical reasons (as Latin in England or Sanskrit in India had been the universal language once). Today English has been a dominating language, the language of power, utility and international communication. Not only has the number of English speakers doubled in the past three decades, it has invariably been the first choice for second language learners in many countries.

Now more than 750 million people around the world use it either as a first or second language. The growing significance of English as a second language was inextricably enmeshed with the economic and political interests of both Britain and the United States. Both nations considered English as an integral component in their foreign policies and essential for cultivation of cultural, educational and technical cooperation between their countries and the developing nations including India.

It was from these perspectives that both Britain and the United States perceived the language problems of the developing world. They not only considered English indispensable for the development and modernizing needs of the developing countries but also viewed the development of indigenous language and nationalism as a threat to stability and planning. Both Britain and the U.S. have made concerted efforts in the expansion of English language teaching (ELT) at home as well as abroad.

In our present day world English has become an indis-

pensable means of communication, and the teaching and learning of English language should be seen as an opportunity to explore and understand. The role of English in administration, banking, commerce and industry, and higher education leads to increasing demand for English education. Besides, English is associated with social prestige and power.

Students of English today have realized that English is necessary if they are to talk about their identity, their languages, their literature, their science and technology, their society, economy and polity, their values and culture so that the world outside will know who and what they are. Our students have realized that English not only gives us 'information advantage' but also provides information in every conceivable branch of knowledge, and 'the power to change the world that changes us'. In other words, English is the language, not of westernization, but of modernization (N. Krishna Swamy and T. Sriraman. *English Teaching in India: past, present and future*) Thus, we need English to project and interpret ourselves to the rest of the world.

The aims of English language teaching, thus, will have to be evaluated in the light of national goals. The primary aims and objectives of English language teaching has essentially to be the production of learners who can use English to accelerate the process of national development. As English is an official language and the main medium of instruction in all the institutions, and most of the scientific and technical information is exchanged through the medium of English, we have to prepare the learners to perform different tasks or to play their communicative roles effectively. The main objective of learning a foreign language is to have direct access to the speakers of these languages and their cultures.. it enables the learners to participate in a foreign society in certain roles and certain situations.

With regards to the importance of English language it is necessary to improve the four basic language skills – listening, speaking, reading and writing. In order to have an effective teaching and learning of English language, a systematic approach/method should be adopted. Recently a distinguished Swedish philologist, the late R.E.Zachrisson, Professor of English in the University of Uppsala, made a proposal that has much to recommend it.

Believing that the many advantages that would result from having a generally accepted international language are universally admitted and that no artificial language will ever suffice for such a purpose, he declared by himself in favour of English: “Among National Language” he says, “English has the strongest claim.” It is spoken regularly by several hundreds of millions in four continents, and it is the official governing language of many more. It is taught as a compulsory subject in most of the higher Schools in Europe and in numerous Schools in Asia.

The probable extension of English in the future, thus indicated, leads many people to wonder whether English will some day become the language of all the world, or at least its civilized portions. In fact, the importance of English language will be more and more as we people of the world are maintaining international relationship, and linking with each other through business, trade and commerce, internet works, science and technology, conference, seminar, workshop etc.

Today, even in the remotest area, English is introduced as a medium of instruction as well as communication. The fact is that, English language is necessary in order to keep ourselves standardized and civilized. For all these reasons the teaching and learning of English is indispensable everywhere. As a result, special ELT programme has to be designed which will include special courses, textbooks, readers etc. This ELT programme will necessitate a

combination of Structural, Situational, Communicative, Interactive, Audio-lingual, Grammar Translation and Direct approaches that have to be introduced.

Moreover, Interactive Computer-Assisted Language Learning approach has also to be introduced for affective teaching learning of language. It is suggested that language experts should encourage and establish language learning institutes in a proper and suitable place all over the world so that people who do not understand, read, speak and write English will try to learn English in order to have access to international communication. Knowing the importance of English, the non-speakers of English will also realize the importance of learning English in this present day. Even in our country English is the language used by the large industrial, commercial and business establishments and in professions.

It is a fact that the teaching and learning of English is indispensable today for worldwide communication. English is spoken and written today much more than 30 years ago. But it does not mean that everybody would speak English solely and uniquely and abandon all others. It is not just a matter of convenience that English should be used universally. English exists for many utilitarian reasons in many non-native forms. And it is a fact that socially English continues to be a prestigious language and a widely preferred medium for all transactions. It is now an integral part of the country's linguistic ecology and perceived as a language of power and opportunity, utility and international communication today, playing a vital functional role in educational, administrative and socio-cultural contexts. It is through the medium of English that different people from the west to the east, from the north to the southern part of the world are coming closer and exchange their ideas and views, and work together by communicating among themselves through English language.

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[The original article has to be surgically edited so as to meet the required limitation of this Journal. Ed.]

Challenges of translating oral literature

R.Thangvunga *

Someone has said that the true folktale is like a dream which speaks straight from the unconscious.¹ The original author of oral folklore is the community. The presence of oral literature in every community, and the intriguing duplicity of some of the stories in communities having no connection, sometimes too far apart to have any contact any time in their history, strongly suggests the presence of an organic unity of the human species, possessing identical need for emotional, intellectual, and moral consciousness, not only for amicable co-existence, but a deep-seated hunger for spiritual satisfaction. For life then and now, in cave or steely mansion, for king or tramp, priest or punk, does never consist solely of eating, sleeping and mating. A community comes alive with its tales, gossips and rumours that relieve the burden of the work-a-day world. Well before Moses received the Ten Commandments, countless communities had been organizing their lives with the moral dictates of oral fables and proverbs.

We may assume the teller of stories in any community to be old men and women whose wizened looks and practical wisdom stopped the mouth of the sceptic and earned them the credulity of the listeners. We may also assume that many such tellers of

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tales lived contemporaneously in every home and it is most likely that each teller of the same story did not tell it parrot-like the same way. In that case, originality does not and cannot consist in the verbal content, but in the idea – the imaginative content.

It is presumable that myriad untold embellishments had adhered to any oral text without causing harmful deviation from the original imaginative content. And such local and individual embellishments are not likely to attach themselves to the next telling, in which case fresh inspirations could well have substituted the earlier ones. And so the pilgrim oral literature had come to the door of the first scribe who rendered in indelible ink the kaleidoscopic imagination of oral literature – and the fluidity and freedom of the imaginative narrator is frozen forever in a petrified image after the scribe's limited range of imagination. Various recorded versions of the same story in the same language or other languages around the world could then vie for originality. This is only the tip of the iceberg.

R.A.Scott-James² points out a possible error of judging a work of art when the critic is ignorant of the artist's essential background – how a pre-historic cave-painting might pass for the work of a modern painter! The first and primary challenge of translating / transcreating oral literature begins then with the first impression of the translator / transcreator of the story. It is obligatory on the renderer or translator to be adequately imaginative of the actual background of the composition of the story far back in the pre-historic mist. The idea or concept of Hanuman as a monkey-god possessing superhuman powers is inimical to a reader whose concept of the monkey is no higher than a mischievous ape. And what is so comic and hilarious about Chhura's immoral conduct would turn smile into a grimace of disapproval in a prudish reader who has forgotten that primitive society was much less vulnerable to verbal innuendos. And since 'words' in any language change meaning too fast for two generations to agree, how miserable the lot of

the translator / transcreator is to ever attempt a universally acceptable rendering of the original, even if there were such!

The second challenge rises from ignorance of the sensibility of the ancient primitive people. Granted primitive society was highly superstitious and possessed of very much higher moral sensibility than we are, to drive home intelligibly the inherent moral overtones of oral literature to a modern reader is no mean challenge. Pre-historic society lived within well defined cultural and mythical embryonic capsule, their entire lives bound inextricably with their beliefs and knowledge about their immediate universe. The sky was not a mere blue expanse, nor the earth an insensible glob of mud. The entire Nature was alive to them, watching, peeping, listening, and waiting for an opportunity to butt in. Nemesis, though the Greeks named it, was universal, and a *live* force, watching, feeling, judging and acting with impeccable exactness. No false move was overlooked; and no virtue too little for reward. Even wild beasts had to obey the moral law of Nature. Trees had eyes and ears. The very air conveyed news about the actions of men and women – the tale of King Midas is an example. To render oral literature into writing or into another language the transcreator or translator must realize the seriousness of the issue. Just as a fraction of miscalculation or a nanosecond of mistiming could send a spaceship to limbo, a misinterpretation of primitive consciousness embedded in oral literature can result in irredeemable misunderstanding of culture and people and leave their true identity behind iron curtains for eternity.

It is not difficult to come out with a version just sufficient to provide entertainment to while away leisure, or to make a child sleep with a badly told story. No intelligent child can be lullubied to sleep with just one story. A good story asks for repetition or another. The sustained interest a child evinces indicates an invisible and unconscious communication of a secret message in the story –

an indecipherable code transmitting a primordial subconscious having the effect of calming and harmonizing the turbulence of surface life.

The third challenge is in the absence of concrete images or visual concepts with reference to characters, places, objects and practices no longer seen or learnt. Most primitive society lived with a vague and undefined awareness to the presence of forces and sub-human entities. These defy proper definitions as the society itself is not sufficiently informed about their true nature. The common term 'evil spirit' evokes similar response and imagination in no two communities, let alone between two persons. Certain objectification of these subjects in pre-historic art is an advanced but merely idiosyncratic rendering. Of the *Phung*, *Ṭaunu*, *Lasi*, *Huar*³, etc. of Mizo folklore our ancestors have left us no graphic concepts, and to do so now will be to create endless controversy because we do not possess the essential sensibility to feel their presence. Very few, if any, child today will blanch at the name of *Inthumkar*⁴—but they might imagine a giant squid or an alien! The challenge becomes grimmer when one realizes that, in Mizo folk legends for example, traditional concept of the spirit-world is often substituted by a more tangible heaven inhabited by mortals and where living people can go at will to pay court to the maid-of-the-sky (*vanchungnula*), or visit deceased persons, as in the tales of *Lasiri leh Lasari*, *Tlumtea*, and *Sichangneii*.

The fourth challenge comes from the very non-contemporaneity of oral literature. Though most of the setting of oral literature is difficult to trace, certain references and allusions to people and places often lend credit to them. Allusions to persons, places and events were drawn from the repository of contemporary knowledge, thereby giving unanimity and unity of feeling. Parallel and identical tales or plots of the tales among the various tribes of the north-east suggest similar origin and identical myth. Suffi-

cient research in culture and mythology is the key to appropriate understanding and satisfactory rendering of such oral literature.

The fifth, though minor, challenge is in carrying over names in translation. When a story is allegorical, and names are personifications of attributes, effective equivalents are demanded. Some names have lexical meanings which reflect character or nature of birth, or prognostic apprehensions and forebodings. [Eg. *Sarthanga*⁵, named so because he was destined to be killed by a tiger.] The imperative to coin an equivalent name in the translation is likely not just to pose a challenge but also to render such names unrealistic and unnatural. Eg. *Palova* (Fatherless), *Tlumtea* (Youngest one). Some names are onomatopoeic: *Hmuichukchuriduninu* (witch-like woman with big beak), *Sazaltepa* (undefined weasel-like creature), *Bakvawmtepu* (bat/bear-like creature), *Chemtatrawta* (man-who-grinds *dao* jarringly). In such case the challenge of creating equivalent names is well nigh insurmountable.

The sixth and - for the scope of this paper - the last challenge is the hardest. It is the challenge of *impersonality*. The more one understands a tale does one feel ever more strongly the urge to interpret, or present a moral. That is how – imaginarily - a great poet like Blake could have murdered a sweet tale of innocence designedly:

‘And we are put on earth a little space,
That we may learn to bear the beams of love,
And these black bodies and this sun-burnt face
Is but a cloud, and like a shady grove

For *when* our souls have learned the heat to bear,
 The cloud will vanish, we shall hear his voice,
 Saying: "Come out from the grove, my love and care,
 And round my golden tent like lambs rejoice".'

Thus did my mother say, and kissed me;
 And thus I say to little English boy:
When I from black and he from white cloud free,
 And round the tent of god like lambs we joy,

... ..

And then I'll stand and stroke his silver hair,
 And be like him and he will then love me.

[The Little Black Boy]

And the Angel told Tom, *if* he'd be a good boy,
 He'd have God for his father, and never want joy.

And so Tom awoke; and we rose in the dark,
 And got with our bags and our brushes to work.
 Tho' the morning was cold, Tom was happy and warm;
So if all do their duty they need not fear harm.

[The Chimney Sweeper]

The Little Black Boy built an aerie heavenly castle on scraps of his mother's meager moral sentiments, and lighted his world with dreamy hopes which the poet ironically punctured with the Chimney Sweeper's worthless innocence. Pretending Blake's poems above to be translation / transcreation of oral literature, it is impossible to miss the ironic moral overtones spat out of the poet's feeling of indignation at traditional Christian morality. Had they been tales, we were given a strong desire to know the tales in their pristine oral simplicity free of sentimental debris. Or is it impossible with oral literature to come by an original version when each teller must, if ever so slightly, modify the tale consciously or unconsciously, voluntarily or involuntarily? Such is the challenge this paper has presumed to anticipate in the art of rendering oral literature to writing, by way of translation or transcreating.

Finally, the challenge of translating oral literature deserves a fair trial. The effervescing process of compounding mutual differences among nations, politically, economically, culturally and scientifically, calls for fresh interest in mutual discovery of the roots and psychology of people who had so far thought it a virtue to stress differences in diversity. It is perhaps, only in taking up the challenge of crossing the communication barrier that the so-called 'unity in diversity' may be achieved; and it was, and is, primarily, the '*shibboleth*' that has divided brothers for so long.

Endnotes -

¹ Robert Nye, Introduction to *Classic Tales from around the World* 1996, Leopard, Random House, London.

² Scot-James, R.A. *The Making of Literature*, Secker & Warburg, London, 1970, p. 21.

³ Phung – (phoong): uncivilized inhabitant of forest;

Taunu - (she-demon);

Lasi – (spirits with human attributes who rule over animal kingdom);

Huai – (evil spirits inhabiting grottos, springs, rocks etc. causing illness to humans; insubstantial and never incarnate).

⁴ Giant spectre who strides over three houses.

⁵ Character in *Zialung Khawchhan Hrangkhupa*.

MIZO SECTION
(Mizo Huang)

THANG ZUI TLAK LALZUITHANGA

*A thang zui zêl dawn e hril nin loh Lalzuithanga,
A sakruang luan-thu hlawm tur awm mah suh se,
A thiamthai thu-hla khawm theih thur kual zawkin,
A thang zau zel dawn e Zoram khuavel tuam zelin.*

Kan Khuallian zahawm tak leh mi thiam tak tak te, L. Zuithanga vua leh vang leh thuhlaril khawvela ziakfung chawi laichin unau duhtakte u, a hmasa berin inlawmna Chibai i han inbuk hmasa phawt mai teh ang u.

Lalzuithanga kha tlangval naran ni se keini-ho hian a hminga kan sawi nawn chhen kher awm lo ve. A fiamthu thiam leh mi a chawhhlaim thiamna ngawt chu ni se amah ang mi dang tam tak an awm. Mahse ziaka thil chhinchhiah mi, a lem nen lama ziake thiam, a suangtuahna khawvela thil inlungte ziakfung hmanga lo chhinchhiah khiautu a nih avangin, vawiin thleng hian a hmiang kan lam chhuak a, kan la lam nawn fo dawn a ni.

Engvangin nge Mizoram University hnuaia Mizo Department-in Lalzuithanga chu chuti taka a khûkpui tak ruai tih hi mi

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thenkhat ngaihtuahna kil khatah a sir tluk tlan awm e. Mahse chu chu thil mak a ni lo. Thu leh hla thiam, ziaak lama sulhnu nei tha, awmhawp thuziak thawh chhuah kawnga mi huaisente hi a tua pawh keini chuan kan ngaisang a. An kutchhuak zirzau thama ngaia kan hotuten an lo thur chhuah tawh hote pheii hi chu thleibik nei hauh lova khawi par reng kan duh a ni. 'Huaisen' tih te, 'khawi par' tihte hi eng vanga hmang nge kan nih le?

Mi tam takin an rilru an phawrh ngam lo. Titi fuh changa han phul liam ve tate pawh hian ziaak meuha han chhawp chhuah chu an ngam lo fo. Hmangaihna vanga kur kuai bawksawp thaw hle hle tawh hnu pawh hian pheik var thai hang tlar thap tur chuan thahrui an chhuah hlei thei lo. Chuvang chuan mahni inpuang ngamte hi an lo huaisen zawh mah a. Inpuang ngam thlawt lo, mualpho hlauh vanga ip laklawh ho hian san an pe zui thei mang lo. Sual puan, inpuan, inphawrh, intihlan ngam te hi har deuh asin! Mahse, 'keia tih awm a ni dawn emaw ni le' tia inngaitlawm, an inngaitlawm luat avanga tlawm hlen ta hi mi tam tak kan hria.

'Khawi par' tih chu engtia ngaih tur nge? Pangpar kan khawi a, kan khawi tha leh thin a, a mawi theih dan zawngin kan thlar tha fo. In a timawi a, hmun a tihlu a, hawi a tinuam a, 'par' chu duat taka enkawlin a langsar laiah kan dah chhuak awl lo ringawt mai a nih hi! A changin han hung sawn mah ila, hun chhuah hun a lo awm leh mai a, kilkhawr deuh chan chang nei mah se a hmatawnga hun chhuah hun pawh a lo thleng leh mai thin. Chu chu ziaak mite, thu leh hla thiamte kan pho chhuah duh dan chu a ni. Ram tana an hlutna hi hmuh thiam an har thin avangin, a khat tawka an kutchhuak her lum hi chu kan tih makmawh niin kan hria.

Chuvangin, Mizo Department chuan kumin hian Lalzuithanga pian champha kum za-na (Zazubili) kan lawm a. La dam zel se a kum za-na tur a ni a, mahse a thihna chu a rei hle tawh si. Tichuan, nakkum (2017) chu Rev. Zairema te, Pu R. Zuala te, Upa C. Rokhuma te kum za tlin champha phak a ni ang a, chutih

hunah chuan kan ngawi reng lo vang. A kumleh 2018 chu Mizo Novelist hmasa ber L. Biakliana (1918-1941) pian champpha kum za-na a lo ni ve leh ang a. Chutih hunah pawh chuan kan ngawi reng hauh lo vang. Thu leh hla kutpui hlimawm tak huaihawt chhoh zel tum a ni a, chuta tan chuan thu leh hla lama tuimite zawng zawng chu an phur at reng turah kan ngai. Mizo hnam puipate an ni a, ram tan pangpar mawi nih an tling a, hûn chhuah hun an awm a ngai fo dawn. Pangpar khawi uar deuh deuh Zonu hote tih dan ang chiah hian kan thu leh hla thiamte pawh hi a hunlai mil zela vantlang hmaa kan hun chhuah thiam hi a òul a ni. Khawi dan thlak zeuha mawi zawka pho chhuah leh dan pawh òhangtharten an thiam zel turah kan ngai a ni.

Tichuan, tun òtum hi chu amah L. Zuithanga pual a ni e. Kulikawn tlangval damrei tur Lalzuithanga (1916-1950), Mizo tlangval zinga kutchhuak nei òha, mit ngeia hmutute thukhawchângin bul han òan òla a òha awm e. Kan hriat òheuh angin kum 1950 daiha thi tawh kha a nih avangin a chanchin ngaihnawm tham han sawi thei hi an tam lo hle mai. Mahse, amah mit ngeia hmute leh lo titipui tawhte leh, ral khat aòanga lo hmu tawhte kamchhuak ka lo dawn khawm òhenkhat chauh hetah hian i han bun chhuak ve reng reng teh ang.

Kum 1987-1991 chhung khan Mizoram dung leh vanga mi thiam an tih leh thil hlui hre òha deuh te ka kawm kual tam hle a. Chu chu lemchan leh a kaih hnawih thil zirbinga hun ka hman vanglai a ni a. Kum 80 chunglam, thil hre deuh, thu hlui phawrh thiam deuh hote chu kawm kual zel a. Kum 1992 aòangin Kohhran lam hawi thil chi hrang hrang atan mite ka kawm kual belh zel a. *Gospel Centenary* lam hawi deuh vek a ni ta thung. Kum 1995 hnu lamah kha chuan lehkhabu ziaak tur zawng hlira mi hluite kawm chhunzawmin hun ka'n hmang leh a. Chutianga mi bik kawm reng renga hun kan hman ve chhung chu kum 30 chuang a lo ni ve ta der mai.

Tuna kan sawi tur Lalzuithanga pianpui unau leh chenpuite hi bulfuk takin mi pathum lai (Pi Thangpuii, Pu Laldinga & Upa

Pachhunga) ka kawm hman a. Tuna han thlirlê chuan ka lo tifu hle-in a lang, mual an liam vek tawh si a. Pi Thangpuii phei chuan sawi tur a ngah em em a. A titi sawi siam reng a, a sawi ngaihnaawm phian zel si a, hawsan mai pawh hi a uiawm thin hle a ni. Khatih lai khan Pu Laldinga kha a damsam lo va; mahse, tawng nuam tawka tluzal mai kha a ni a, rei tak tak kan inkawm a. Mahni pianpuite han fak chiam chu an duh lem lo a ni mai a. Amah Upa Pachhunga ngat phei kha chuan Kohhran upa tih dan pangngaiin inthlahrung tak chungin a u chanchin kha a sawi a ni ber mai. Uar lutuk hlau reng renga tawng kha a ni a, a ki han sanpui pawh a har hle thin. A ki hniam sa tawng zaipui ang deuh a ni a, a u chanchin uar zawka sawi tura han bawlpawn chiam chu a har khawm mai.

A enga pawh chu ni se, amah Lalzuithanga leh an chhungkaw chanchin min hrilh zawng zawngte chu he lehkhahu tê reuh teah hi chuan ka phawrh kim seng hauh lo vang. Anmahni leh Kulikawn mihlun hote kamchhuak atanga kan thil hmuh leh hriat, awmze neia kan duan chhuah tawhte chu *Thuhlaril (History of Mizo Literature)* bu lamah khan a chuang ta hlawm a. Mizo thawnthu leh lemchan hmasawn chhoh dan ziaktute hian an hmang tangkai ta em em vek a, hla phuah hote erawh chu tun tum hi tam tham deuhva kan inhlui hmasakna a ni thei mai awm e. A tihzia hle.

Duh tak chawl ta, P.S. Chawngthu (1922-2005) khan Lalzuithanga chanchin sawi tur chu a hre ber mai. Kan kawmchhak pa a ni a, kan inkawm zing bawk a, a titi atang chuan thil ngaihtuah chhunzawm tam tak ka nei a. Lalzuithanga chanchin a sawite chu hmun hrang hrangah kan lo sawi chhawng tawh hlawm reng a ni. Lem a chan thiamzia, mi tih dan a zir thiamzia leh a hlim theihziate a sawi thin a. Amah ngei chuan Zuithanga tih dan a la hriat rengte chu a'n zir leh lawk bawk thin a. Fiamthu duh tak e ti lo chuan a tawng tam hle lo thung niin a sawi bawk. Thil sawi chhawng reng chi chu a ni lo a ni awm e.

Kumin Khuangchawi thla ni 7 khan Kulikawn lamah nilengin hun ka hmang a. Chutah chuan Pi Thangliani ka kawm a. Ani chuan Lalzuithanga chanchin sawi tur a lo ngah viau a. Amah aia hre tam awma a ngaihte pawh min hrilh ta zel a. Kan titi deuh reng a. Chung aṭanga lo lang chiang em em chu : Lalzuithanga ngaihatawmzia a ni. An kawm pha lo hle na a, a chanchin chu an ngaihven hle a. Khatih lai khan mi thiam hmasa a ni bawk a, mi hriat pawh a hlawh a. Lemchan thiam a ni a, a dai zau bawk nen, a thiltih reng reng khan mi chhinchhiah a hlawh hle tihna a ni. An hre reng hlawm mai a. Khawtlangah khan a tlangtla hle tih a hriat a ni.

Mission veng paho zingah chuan Upa L.N. Tluanga (p.1933) chuan Lalzuithanga a hmuh thu leh amah a hriat thu a sawi thei a. Pu Vanṭhuama (p.1933) pawhin a lo hre hle tih min hrilh bawk. Pu Bawlliana (p.1924) chuan a naupan laia Kulikawna a awm ve avanga a hriat chian thu leh a chanchin eng eng emaw sawi theih a nei a. Mi hrang hrang dang ka zawh hote zingah chuan, Oct. 11, 2016-a ka kawm, a kum za-na hmang ṭan mek (July 20, 1917-a piang) Upa C. Rokhuma'n a sawi hnaivai thiam ber mai.

‘Ka pu, Lalzuithanga kha i hre ve em?’ ka'n ti dek dek a. ‘Hria e, ka mikhual ṭhin alawm,’ a ti mai a. ‘Khawiah maw?’ tia ka zawhna chu min chhangin, ‘Kum 1935 khan West Phailenga zirtirtu hna ka thawh lai khan an lo zin ṭhin a. Ka inah an rawn thleng ṭhin a. Ka lo mikhual reng reng alawm,’ a ti mai a.

‘Eng nge an rawn tih a?’ tih zawhna chu, ‘A, saingho an zawng ṭhin a, eng ang takin nge an hlawhtlin chu ka hre lo va; mahse, an buaipui viau a ni. Pu Vankhama nau Vanbuka nen khan an lo zin ṭhin,’ a ti a. A lo hre chiang nasa mai a. A titi-te pawh a lo hre viau mai a, a tihzia hle.

Chutia kan inkawm ṭuma a sawi zelnaah chuan Pu Rokhuma chuan, ‘*Khatih lai pawh khan sai kah chu khap a ni tawh a, mahse an kap ru reng tho va. Sai sa pawh kan ti ngam lo va,*

Zukpui sa kan ti mai a, kan chan luai luai mai thin a. Kei pawh vawi hnih-vawi thum chu sai sa channaah chuan ka tel ve a. In 30 khua chauh kan ni a, a khawnawtin kan thawk chhuak a, zan thum kan riah chilh a, kan rep tlar tiar tuar mai a, kan ur tluk tluk mai a, kan rep zang a ni ber mai, a nuam thin teh asin. Sai sa rep chu inzat vekin kan insem a, mahni chan chan kan phur hawng a, bellam chhungah kan dah a, kan ring ta ngar ngar mai thin a. Sa tel lovin bai kan chhuang ngai lo ni, a ti bawh. Sai saa tihhan bai chu tui pawh tui tak chu a ni reng e.

Lemziak a thiamzia a sawina mawlh hian dawn chu a tisei a ni. Lalzuithanga khan thil lem ziak hi a lo thiam nangiing a ni ang. Vawi khat chu an awmna phai khawlum hrehawmzia a lemin a ziak a. Suarhliapa an awm lai, thosi leh thaksep kara an khawsa lai a ni a. An hotupa, an lal Pu Vaia, Forester ni bawh chuan a duh lo khawp mai a. Chuti taka hrehawma Suarhliapa an hna thawhna hmun han ziak vel chu a ngaithei lo va, a ziaktu Lalzuithanga chu a hrem phah hial nghe nghe a ni awm e. Lemziak thiam avanga hrem tawh ta an vang viau awm e.

Hetia mi hrang hrangte thu leh hla kan khawn khawm atang leh, tun tlai khawhnu thlenga amah Lalzuithanga kutchhuak kan hmuh theih leh hriat theih ang ang la awm atangte hian Lalzuithanga hi tu nge a nih a, eng nge a tiha eng ang thiamna nge a neih tih chu inzawh loh theih a ni ta lo. Thu leh Hlaah hian engtiang taka mi ropui, hriat reng tlak leh thangthar chhuan awm zel tur thlenga THANG ZUI zel tur nge a nih tihte hai chhuah kan tum a ni a.

Chutiang atana bul kan tan nan he a kum Zazubili (Century) puala hun kan hman leh heng a thuziak kan thur chhuah hote hmang hian mi thiam hrang hrang thlirzauna hmuh thuai kan inbeisei ang a. A thu leh hlate zirchian chhoh zel hi kan tihmakmawh a ni ta. Chumi atan chuan he lehkhabu hi tangkai taka kan hman chhoh a nih ngei pawh kan beisei.

Chuvangin, tun tuma a hlawma kan khung khawm theih, a kutchhuak thu leh hla hrang hrangte hi chik zawk leh uluk zawkin, zau zawk leh awmze neiin zir chhunzawm zel ila, chung mi thiamte zirchianna hmang chuan Lalzuithanga hi Thu leh Hla Khawvelah hian THANG ZUI tlak a ni em tih chu a lo lang chiang dawn a ni. He leia a dam kumte chhiar tam hle lo mah se, a kutchhuak hlutna bûk erawh hi chu a khin tha hle dawna ngaih theih a ni a. Mi thiamten zirchianna an neih a, sahal khai thiamin mit siaia an khai vang vang a, bûk lung dika taka tehchhuah leh enfiah a nih hnu-ah Lalzuithanga hlutna hi thangtharten an la hre chiang dawn chauh a ni.

A tawp berah chuan, lehkhabu thar THANG-ZUI tih nghilh-loh-bu anga hman tur chi, chipchiar zawka Lalzuithanga leh a kutchhuakte kan hmuh theihna tur buatsaih a ni a. Chu chu Khuallian (Chief Guest) Pu R. Hmingthanzuala, Director, Art & Culture Department, GoM tlangzarh tura ruahman a ni a. Mizo hnam thil, thil hlui leh hlu zualte vawnhim leh venthat kawnga hotu pawimawhin a han pho chhuak tan tur pawh hi a inhme hle mai. Hnam thil roh tur thliar leh thlei dan kawnga mi hmangchang hria, hnam daingul nih tling hote hi kan hriatchian tawlh tawlh a ngai hle a ni. He lehkhabu chhungah hian Lalzuithanga hlate 20 lai a chuang a, a thawnthu tawi thenkhat a chuang a, ama chanchin leh a kaihnnawih thilte phuah khawm a ni baw e. A hmu apiangin an chhiar chak hle a rinawm a ni.

Lalzuithanga thang zui zel rawh se.

Animism and Superstition in Lalzuithanga's Fictions

Gospel Lalramzauhvi *

Khawvela hnam chi hrang hrangte hian thlarau lam thil rinna leh hlauhna engemaw hi kan nei vek mai a. Chu rinna chu kan hnam suk thlek a zir zelin a danglam a tih theih. Chutianga thlarau lam thil rinna kan neih ang zul zui zelin puithuna kan lo nei ta thin a ni. Awlsam taka kan sawi fiah dawn chuan *Animism* chu khuarel thil engpawh, heng-ramsa, thing leh mau, lung, lei leh vanthengreng thleng hian rau(thlarau) nei veka rinna hi a ni ber awm e¹. Chutianga rau neia rinna chuan engemaw hlauhna a keng tel nghal a, chu hlauhna chuan puithuna² ah hruai lutin sakhuana a rawn siam chhuak thin.

1. Rau Rinna (Animism)-in Mizote nuna hmun a khuar dan:

Mizote hi puithuna serh leh sang, hlauh leh tihkhai ngah ber pawl hnam kan ni hial awm a sin! Rev. Zairema sawi dan chuan pi pute chuan khawvel hi hmun hnihah an then phawk a- thlarau khawvel leh hring khawvelah. Hring khawvelah hian mihring, rannung chi tinreng nunna nei ho kan cheng a, 'thla' kan nei theuh

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a. Hring khawvel hi thlarau khawvel mite siam a ni a, ran kan vulh ang hian hring khawvela chengte hi min siam a, min enkawl a. Thlarau khawvel mite hi vanah te, lei hnuaiah te, tlang, puk leh siha te an cheng a. Anni chuan min hmu thei vek a, keini erawh chuan kan hmu ve thei lo³.

Mizo pi leh pute khan thlarau leh ramhuai chi hrang hrang sawi dan pawh an ngah nanging mai. Ramhuai leh a kaihnawih hmun tihkhai hrang hrang sawina hi chi sawmthum vel lai a awm. An hriat dan leh a hmutute'n an sawi dan mil zelin a hming pawh an vuah ni maiin a lang. Hmun engemaw bik te hian thlarau neiin an ngai a, chu chu *huai* an ti mai a. A awmna hmun mil zelin hming an neih tir a, lung a mi chu *lung huai* an ti a, sih a mi chu *sih huai* an ti a, kham a mi chu *kham huai* an ti a, *phung* an tih pawh hi an hmuh dan mil zelin *phungkurtih* te, *inthumkarti* tein chutiang zel chuan hming an vuah thin. Chu'ng ramhuai leh thlaraute chu an hriat dan leh nia an rin dan mil zelin hlauh bik leh pawisak vak loh te an nei hlawm a. Sih huai leh tlang lal te an hlauh em em laiin maimi te chu an hlau miah lo thung a. Lasi leh pheichham an tih te phei chu an hlau lo mai ni lovin vanneihna leh malsawmna riakah an ngai thung si. Tin, *Khuavang* an tih te phei chu an dah sangin anmahni enkawltu leh vengtu, an chung a roreltu ni berin an ngai a. Pialral an kai theihna tura thang an chhuahna kawnga an sakhaw kawng kalah pawh *khuach* an biak pawimawh tak a ni. Chutiang a nih a vang chuan pi pute nuna ramhuai leh thlarau lam chi te hi thlarau tha leh thlarau chimawm ti te pawhin ziaktu thenkhatte chuan an then bawk a. Supernatural beings thenkhatte hi chu rau tha han tih dawn a mihringte tana malsawmna an nihna hriat ni si lo, thlarau chimawm han tih dawn a an hlauhawmna sawi tur awm si lo te pawh a awm bawk. Chutiang chuan Mizo pi leh pute khan ramhuai leh thlarau lam chi hi chi hrang hrang, maksak tak tak leh hlauhawm tak tak atanga ho tak tak thlengin sawi tur an ngah em em thin.

2. Mizote leh Puithuna(Superstition):

Then hmasaa kan sawi tak ang khian Mizo pi pute khan thlarau lam chi awma rinna an nei nghet em em mai a. Chu an rinna chuan hlauhna-ah hruai lutin thlarau lam chi tihlungawi tumna a siamsak a, an duh loh zawng tih palh hlauvin chu chuan puithuna-ah a hruai lut a tih theih awm e. Serh leh sang an ngah em em a, serh leh sanga khatin an hun an hmang a ni ber a. An che hleka thianga leh thianga lo an hmu thuai thuai thin. *Thianga* an tih chu behbawm tha lo ken tel nei lo, chu'ng thil tha lo zawng zawng laka fihlim sawina chu niin a lang. *Thianga lo* an tih erawh chu behbawm eng emaw thil tha lo ken tel nei an sawina a ni⁴. An insak danah te, an thlawhhma lak danah te, ram chhuah thu hla-ah te an puithu em em a. An eizawna ber thlawhhma lak chung changah pawh hmun hlauh leh neih ngam loh an nei dem dum a. Mumang ringawt pawhin awmze thui tak neiin an ngai a, mang tha leh tha lo te thlengin an ngai thu tak hle. 'Puithu hi thlahte thlenga vanneihna' tih hi an changvawn a ni deuh tlut mai a ni. Ramhuai leh thlarau lam chite chu anmahni aia thiltihtheihna nasa tak neiah an ngai a, an pawisawi hlau leh tlawn lungawi tum reng rengin an khawsa a, an nat pawhin a tinatu nia an rin hnenah an inthawi vat vat thin.

Chutianga serh leh sang ngah leh hlauh ngah em em Mizo nun chu Kristian sakhua-in a rawn her danglam a. An inthawina zawng zawngte chu an bansan ta a, ramhuai leh thlahrang lam chi chu thil awm tak tak lo, belhchian dawl lo leh finfiah loh vanga sawi hlauhawm chawp mai mai nia inzirtir a lo ni ta a. Tin, hmun tihbaiaawm leh lo a tana an neih ngam loh ram te thlengin nei lui tura inzirtir a lo ni ta zel a. Chuti chuan pi pute huna an inthawina leh an tihkhai tam tak chu a lo reh ta a ni. Amah erawh chu, rau rinna leh puithuna zawng zawng chu a reh vek hauh lova. Pi pute'n *thiango* an tih tam tak chu tun hunah *thiango* lo ti tawh mah se, cham bang eng emaw zat a la awm fan a. Pangen ram nei lui ngat ai chuan heltu an la tam zawk a, thla serh a inneih ai chuan pumpelh hram an la duh

zawka, rampalailenga rammi thawm hria sawi tur a la awm reng a, thlahrang chanchin phei chu mi tam tak titi tui ber a la ni tho si a ni. Heng puithuna leh rau rinna zawng zawngte hi tam tak chu ngaihthah ni tawh mah se, Mizo culture a bet tlat a nih a vangin culture inher danglamin a her liamsan vek lem lova, Mizote nunah hmun pawimawh tak a la chang zel a ni.

3. Laizuithanga thawnthua Rau Rinna leh Puithuna rawn lan dan:

Rau lam thil rinna leh hlauhna te, chumiin a ken tel puithunate'n chutiang taka hnam tin nuna bu a khuar a vang chuan literature-ah pawh a serh zinga a mei an sawi ang maiin puithuna thil eng eng emaw chu a lo bet tel zel a, literary piece tha leh a neitute nunze darthlaling tha tak a lo siam chhuak a, thu leh hla a lo hlut zual phah thin a ni. Mizo thu leh hla-ah pawh hian hmun laili a chang reng a, thawnthu bikah phei chuan heng puithuna thilte hi vawi duai lo a lang hlawm. Lalzuithanga thawnthu-ah pawh hian kan hmu nual mai a. A thawnthu pathum heng- *Phira leh Ngurthanpari*, *Aukhawk Lasi* leh *Thlahrang* bu-ah te hian eng ang takin nge a lo lan a, engtianga tangkaiin nge a ziaktu hian a rawn hman tih i lo thlir ho dawn teh ang.

3.1 Mizote'n ramhuai leh thlarau an hriat dan a tarlang:

Mizote hian ramhuai hi anmahni aia chungnung leh thiltithe, chak tak leh lian tak anga an ngaih chu Lalzuithanga hian a thawnthu-ah hian a rawn tarlang Chiang hle. *Phira leh Ngurthanpari* thawnthu-ah chuan Lalbuta khaw pasaltha pakhat Bawiha ruang chu a thattu-in kawng atanga a paihna a thui em a vangin mihring tih theih niin an ring lova, mihring aia chak ramhuai thil tih ni ngeiin mi zawng zawngin an ngai nghet bur mai a, chutiang bawkin *Thlahrang* thawnthu-ah pawh Parmawii mantu chu a chak em a vangin mihring nilovin ramhuai ni ngeiin an ring baw. Tin, *Thlahrang* thawnthua damdawiin hnathawk Ringi leh Thanchhunga nu thil hmuh rapthlak

tak mai, nat phah hial nana an hman thil hlauhawm pawh hi Mizo pi pute'n *Phung* tia an vuah pian hmang ang tak maiin, palian dum ren run, mihring pangngai aia sang fe-in Lalzuithanga hian a rawn din chhuak a. Chu *Phung* vek Sairang kawnga hmu vetu Thawnga sawi chhuahna atangin *thla-ai* leh *thla rum* hlauhawmzia min hriattir baw.

Mizote ramhuai hriat dan pakhat, *Tulum* an tih hi a chet dan a rapthlak em em mai a. Mitthi tawh kaw chhungah lutin mitthi taksa hmang chuan rapthlak tak takin a inlar thin a ni an ti⁵. He ramhuai inlar duh dan niawm tak hi Lalzuithanga hian chiang takin a rawn hmang chhuak a. Pasa⁶tha Bawiha thla chu nasa taka hran tirin rapawm tak takin a inlan tir a. Zawlbuka vaw ril a sam dan te, tuikhur kawnga lu bungin lei chhuah chung a nu tui chawi a tih thaih dan te hian Mizo pi pute *Tulum* sawi thin chu a rapawm dan tur min hmuh chiantir a. Tin, Bawiha thla dai vela a hran dan leh thawm a neih dante, thla rum leh thla ai ri an han sawite hian pi pute thil hlauh min suangtuah thiamtir uar uar mai.

Aukhawk Lasi-a kan ramhuai hmuh ve thung hi chu ramhuai thami, pi pute'n lasi an tih thin pianze pu-in a rawn din chhuak a. Ramhuaite chu mihring aia hmeltha zawk, hriatna nei tha zawk leh mihring rilru pawh hre thei nia rinna chu a rawn tarlang a. "Lo kal ve rawh, nuam deuh a sin Thuama, nichin atang khan I lo kal dawn tih ka hria a, ka lo nghak reng che a. . ." tiin Rautinchhingi chuan amah la hre ve ngai miah lo tlangval chu a chanchin engkim a lo hriat lawksak vek thei tih kan hmu a. Tin, lasi te chu ramsa chung a thuneitu tia Mizote rinna tilang chiang turin Rautinchhingi khan lamlianah sakei lian em em awlsam takin a ko chhuak baw.

3.2 Mizote puithu dan a tarlang:

Lalzuithanga hian Mizote puithuna thil hrang hrang hi awmze nei takin a hmang thiam a. Puithuna atthlak tia an sawi thin leh an awih loh, mahse ngaihzawn tur tinga thil awm te chen hian a tarlang thiam

hle a ni. Mizo upate chuan rukruk an duh lo em em a. Rukruk rau rau-ah pawh tuthlawh te, hreipuite, puante hi ruk thianga a ni lo. Tuthlawh leh hrei an ruk chuan thlan laihna tur an ti a, puan an ruk chuan ruang tuamna tur an ti thin⁶. Lalzuithanga thawnthu-ah pawh hian chu puithuna chu a thleng dik hle mai a. Hrangchina'n Ngurthanpari puan tam tak a tute tana a ruk chhuah chu a pek hman ama ruang tuam nan ngei hman a ni zawk ta si a nih kha. Tin, Pi pute chuan tualthah hi Pathian huat zawng tak niin an hria a, mihring chung a kut len ching an awm chuan an chhuan a mang duh an ti. Ralthat an chawimawi a, chhawn te an tawn a an ngai ropui hle. Mahse ral laka kut hmui mi chu fanau lamah an hmuilingil lova, an nun a tawi duh bawh tih hi sawi lang duh chiah lova an ngaihdan ruk a ni⁷. Phira leh Hrangchina pawh kha ral that thei em em ve ve an ni a, thlah nei miah lovin an thi a. Phira, tlangval chak leh ral beih thiam si kha a cho loh puk huai thiltihtheihna lakah chuan a indang zo lo a ni ang, awlsam te-in puk chimin a delh hlum ta mai a nih kha.

Tin, Mizote puithuna chi hrang hrangte hi eng hunlai atang emaw a lo intan, ngaihbel tura thil engemaw a thlen a vanga puithu-pui ta nghal mai hi a ni deuh hlawm a. Lalzuithanga hian chu chu thiam takin *Phira leh Ngurthanpari* thawnthuah hian a rawn hmang a.

Lalnu tihngaihna hre lo chuan, "Sawi loh loh kan sawi atin ni. Bawiha thlahrang hlir kan sawi a, a thin a rim ang a, a rawn inhrosa duh a ni phawt ang. . . . A chanchin sawi hi a duh lo a ni phawt mai. Chuvangin tun hnuah pawh fimkhura Bawiha thlahrang hi sawi tawh lohah ti hial i la, zah a ngai ang a thawm a rawn nei lo mahna," rilru inthiam lo takin a han ti a. Mipui zingah chuan Lalnu thusawi chu a darh thuai a. "Bawiha thlahrang sawi chuan a inlar ngei ngei thin a ni" tiin.⁸

Mizote puithuna hrang hrang lo intan dan rin zawn theih tak maiin thu hnutchhiah a nei a, Mizote tawngkauchheh pakhat 'Khual thu thang leh ar pan chuk' an tih pawh a rawn tarlang Chiang hle.

3.3 A thawnthu tanpuitu a ni:

Thu leh hla huangah chuan kan ngaih pawimawh ber tur ni a lang chu a ziaktu-in eng ang chakkhai pawh hmang se la, a chak lak chuan a thu ziahah eng angin nge nghawng a neih a, a thawnthu eng angin nge a tih phuisui emaw, a thu mawina leh ngaihnawmna a belh chhah em tih hi a ni awm e. Heng puithuna leh rau rinna hrang hrangte hi Lalzuithanga hian awmze nei leh tangkai takin a thawnthu-ah hian a hmang vek mai a. A thawnthu a tingaihnawm a, a plot-ah ipikna leh thawk lakna a hun taka siamtu a ni. Mizo upate chuan mumang te hi an ngai thu tak hle mai a, mang tha leh tha lo te awmah an ngai a, an mumang te hi an nitin nun nen inzawm em emin an ngai thin. *Thlahrang* thawnthu-ah chuan Chawii leh Piangi mumang, mang ngaih ti tha lo tak hmangin hlauhthawnnana min siamsak a. Chu mumang chu awmze nei taka rawn hmangin a changtupa, Tawia chu tih tur hmabak neiin a siam a, a thawnthu ril zawk ruangam siam nan a hmang a, chhiartute rilru-ah dilchhutna rawn chawh thovin chhiar zawm lo thei lovin min siam ta a ni. *Phira leh Ngurthanpari* thawnthu-ah pawh hian Laiveta mumang duhawm loh zet mai hi hi tangkai takin a rawn hmang bawh. Mizo upain 'Kel chal mang man' an tih ang deuhvin an khaw pasal thate rammu rawn vanduai haw tur chu mumang lamah a lo hmu lawk a, an ngaih a ti tha lo takzet tih kan hmu bawh. Tin, *Aukhawk Lasiah* pawh hian a thawnthu khawvela duh tawh min champui tawh hnu-ah, "Ka han hriat leh chuan kan veng zawlbuk, ka mutnaah chuan ka lo mu a" tiin a mumang a nih thu-in min kai harh a, a tawpna min siamsak nan mumang bawh hi a hmang a ni.

Phira leh Ngurthanpari thawnthu-ah hian Bawiha thlahrang hian a thawnthu nasa takin a pui a, he thlahrang tel lo hian a thawnthu a kal thei lo a ni. *Phira leh Ngurthanpari*, vawi khat inhmuhnaa inhmangaih nghal, an inhmangaihna pawh lan chhuah tirna hun nei lova hluahawm hlirin a hual vel te chu thlahrang hmangin inhmuhna hun a siamsak a. A changtute inhmangaihna thawnthu a

kal zel theih nan inhmuh tir a tul a, an inhmuhna kawng awm chhun rekin Bawiha thla a hran thu mi zawng zawng titi a nihtir phawt a. Chu thlahrang chu a changtupa Phira chuan hmanrua-ah hmangin Ngurthanpari nen an inhmuh theih phah ta a ni. Chutiang bawkin *Thlahrang* thawnthu-ah pawh misual chu thlahrang hlauhawm tak angin Lalzuithanga hian a lantir a. Chu chuan a thawnthu ruangam pui ber a chelh tlat a, a thawnthu pumpui-ah thaw ipikna a siam a, a kar lakah thawk lakna tur pawh siam lovin a tawpkhawkah min chhuah zalen ta a ni ber.

Hetiang hian Lalzuithanga hian Mizote rau rinna leh an puithuna chu hmanraw tangkai takah a hmang a. Pi pute thlarau leh ramhuai hriat dan hrang hrangte chu heng thawnthu pathum, *Phira leh Ngurthanpari*, *Aukhawk Lasi* leh *Thlahrang* bu hmangte hian min hmuh fiahtir a. Chu'ng hlauhna leh puithuna chi hrang hrang Mizote nuna bet tlat chu thu leh hla tihhausak nan leh cheimawi nan rem hre takin a rawn hmang a ni.

(Footnotes)

¹ Cambridge English Dictionary

² superstition

³ Zairema, Rev, *Pi Pute Biak Hi* (1)

⁴ Zairema, Rev. *ibid.* (141)

⁵ Dokhuma, James. *Hmanlai Mizo Kalphung* (52)

⁶ Zairema, Rev. *op.cit.* (150)

⁷ *Ibid* (142)

⁸ Lalzuithanga. *Phira leh Ngurthanpari* (93-94)

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Confessionalism in L.Biakliana's Poetry (Biakliana au-râwl)

H. Laldinmawia *

Confessionalism emaw Confessional Poetry emaw chu *'mahni chanchin leh nihna, harsatna leh manganna, zep leh sùmkar nei lova chiang taka puanchhuahna hla'* (Baldick, 67) tiin a sawifiah theih awm e. Confessional poetry hi American-ho hla phuah dan kalhmang niin, hla phuahuin ama thiltawn chungchang a puanchhuahna a ni (Lalhlimpuii, 13). Confessionalism tih thumal hi United States-ah chuan kum 1950-1960 chho vel khan hman lar tan a ni a (Baldick, 67), American hla phuah thiam Robert Lowell chuan *'Life Studies'* (1959) a zia kah chuan taksa leh rilru lama a thil tawn dik tak chu hla hmangin a puangchhuak a (Abrams, 56), ani bakah hian WD Snodgrass leh Sylvia Plath te chuan kum zabi 20-na tawp lamah an rawn chawi lar ta hle a ni (Lalhlimpuii, 13).

Wikipedia-in a tarlan dan chuan, confesional poetry chuan mihring nun lairil ber thlenga phawrh chhuakin, hla phuahu mimal nun leh nihna chu kimchang takin a puang chhuak a, rilru natna thûk tak a neih te, mipat hmeichhiatna kawnga harsatna te, a lungngaihna nasa tak te chu a chham chhuak thin. Confessional

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poetry hi a tlangpui thuin tisa leh khawvel thil (secular) taka inpuan chhuahna a ni a, sakhaw lam thila mahni thil tawn leh thlarau chan puanchhuahna (spiritual autobiography) nen a in ang chiah lo. Romantic period vela an hla phuah dan leh William Wordsworth-a ten tawnhriat (experiences) leh thinlunga vei (feelings) hmanga mahni inpuanchhuahna an tih te nen pawh khan a thuhmun chiah hek lo.

Mahni nihna tak tak ni lo, in nihtir leh inchantir chawpna bakah suangtuahna leh ngaihruatna (imagery) hmanga inpuanchhuahna hi '*confessional poetry*'hian a huam lo niin a lang a. Mahni tawn leh tawrhna ngei hmanga inleihbuakna, chutah pawh harsatna leh manganna hmanga inpuanchhuahna a kawh a ni.

Biakliana confessionalism:

Sùm kar nei lova tisa leh rilru lama mahni harsatna leh manganna, thil tawn leh daihriatte, hla mawi tak hmanga puangchhuaktu '*confessional poet*'kan neih tlemte zingah Biakliana hi hmaih chi niin a lang lo. Hetiang hlaphuahtute hian midang mitmei veng òt òt lova anmahni nihna an puanchhuah ngam avang hian ngaihhlut an hlawh a, an hlain mi a khawih dan pawh a ril bik fo. Amaherawhchu, a sakechek nazawng tan hetiang hla hi phuah ngawt mi a ni lova, hla phuah thiam inti nazah zawng tan phuah theih a ni hek lo. Nunkawng bumboh leh biboh tinreng zawh a, harsatna leh manganna tawpkhawk daibua a, chungpikna chitin rengin a tlakbuak hnuah chauh hetiang hla phuaktu nihna hi neih theih a nih avangin thil awhawm a ni hran lo.

Tawrhna in a nghawng chhuah :

Natna in patling a tlakbuak hian hlim hmel put a har a, natna tihtam theihlohin a chenchilh tan ngat phei chuan òahna bak hi òhian dang an awm kher lovang. Natna hi a huatthlala a, tihtam theihloh natna lek phei chu a òihbaiawm a ni. Mahse, chu natna òihbaiawm ber, a hun laia tihtamna reng reng awm lo TB natna chu Biakliana hian a vei tlat mai. Chu natna chuan amah pawh a

nghawng na thawkhat a ni ang, a dam lai ngeiin amah pawh a in sîn a ni ber e,

T.B. vanga ka fam tur chu,

Ka ngai mang e, chun zua lenrual,

Tawn leh ni awm ta dawn si lo,

Dam takin aw, ka fam ta'ng e.

Mitin tih leh thinhrik natna vei an nih miao avangin a thianpa Kaphleia nen Durtlang damdawiina anmahni puala an sak *'Inte thawveng'* ah chuan an cheng dun a. A hunlaia mi hawizau leh chinchang hre phak an nih miao avangin an natna tawrhin a nghawng tur chu an thllir pha vek mai. Biakliana pawh hian he khawvelah hun a hmang rei dawn tawh lo tih chu a rinna mit mai ni lo, a taksa awmdan a tang chuan a hre thiam ngeiin a rinawm. Chutah chuan a chhiartute thinlunga chiang tak tur ni si, tawngkam pehhel angreng takin a dinhmun nia a ngaih chu a auchhuahpui a -

Hmarah topui a hnîm reng a,

A rawn chhova kan rûn te hi,

Thangvan siruk a lak rualin,

Lak ve a tum ta kan rûn hi' .

He hla chang lungkuai tak, tlar li (quartain) lek hmanga a nihna a tarlang thiam hi a ropui danglam hle. Hla tha leh ropui tam tak hi romei ang riaia chiang lo, sawifiah dan (interpretation) tam tak awm thei ni chung a chhiartuten anmahni ngaihdan theuha fiah leh chiang taka an hriat theih te a ni tlat thin. He hla ngei pawh hian a chhiartute thinlunga thu a sawi dan a in ang lo thei viau ang. He hla châng a *'symbol'* (aiawh) a hman thiamzia te hi zir tham a awm. *'Topui'* te, *'siruk'* te, *'rûn'* te khi eng a tihna nge ni ang tih ngaihtuah tham a ni a, natna tihbaiawm (topui) chu englai pawha thawk thut thei tura insawm khawmin, midang nunna (siruk) a lak rualin ama nunna (rûn) ngei pawh chu a la la ve ngei dawn nia a hriat thu tarlanna ni theiin a lang.

Ziaktu thenkhatin Kaphleia hla nia an sawi, mi thenkhatin Biaklana hla nia an ngaih (Laltluanglana 48), thenkhatin an phuah dun nia an sawi '*Rûn khawhar*' tih-ah pawh hian an dinhmun chhiatzia leh hniamzia a auchhuah pui a, '*Inte thawvenga*' khung hran an nih bakah tûma tlawh pawh zen zen ngam loh an nih mai piah lamah, chumi chhunga chengte ngei pawh khuahkhrihna khauh tak hnuaia cheng niin, luahtu awm ngei In pawh chu '*luahloh rûn*' ang maia ram a nih thu a sawi a,

Hawikawm lenrual an kai ngam lo,
A luahtute tawng an phal lo;
Rihsang liamsan rûn ram iangin,
A reh, a hrang, hmar tlangpui tih.

Thawnthu hla '*ballad stanza*' dik tak hmanga a hla phuah, '*abab*' rhyme thlapa a remchhuah '*Sumdawngpa vanduaia*' hi poetry ropui tia chhâl loh phal chi a ni lo. He hlaah hian sumdawng pakhat chu a thiante nen ramhnuaia bukthlâm pakhatah, thla arkai den zana an riah thu sawiin, a thiante tui taka an muthilh bawrh bawrh hnua pawh chu sumdawngpa chu a nupui fanaute ngaihtuaha a muthilh ve theihloh thu a phuahna a ni. He hlaa '*sumdawngpa*' hi Biaklana character chher chawp a ni a, a taka hmuh tur awm lo a ni. Mahse, a hla hi ngun taka chhiar chuan, a phuhtupa hi a ruhin a inphum tel tlatin a lang a, ama chanchin leh thil tawn a puan chhuahna '*autobiographical poem*'/'*confessional poetry*' a ni thei tlat nia.

Natna tihdam theihloh in a tihbuaia ve loh a thian tha te chu hlim leh him takin, an duh leh nuam tihzawng zawng lamah ke an pen a, rilru hahna leh manganna reng nei lovin an mu bawrh bawrh mai. Chutih laiin chu sumdawngpa (Biaklana?) chuan a thil tawn leh tawrh chu na a ti a, zan thla eng hnuaiah (mitinin engto nei lova hun hlimawm an hman laiin) tui taka mut har a ti thin,

'A lenrualte chham ang an zal
Tawnmang laitual an leng;

Ani erawh chu nghalrang chal

Iangin a chhing lo reng, 'a ti hial a ni. He ngaihbelna hmang hian he ballad hi han chhiar leh mah teh, hringnun mawina leh duhawmna phena tu emaw rilru hah leh rilru na i hmu thei ang.

Thil tawnin a nghawng chhuah :

Mi tam tak chuan an nunah vanneihna te, hausakna te, lalna te leh thuneihna te an tawng nawlh nawlh thin. Mihring nuna tawn chakawmloh ber zinga mi chu, naupang kum 5 mi vel chauh nih laia, nu ten an thihsan nun hi a ni. Chu nun awhawm lo tak chu Biakliana chungah hian a thleng tlat si. Mahse he nun khawhar, lainatawm tak hian rah duhawm tak a chhuah a, a nu ngaia a tahna au thawm chu '*hla ropui*' tak pianchhuahna a lo ni.

'*Ka nu thlàn*' (my mother's grave) leh '*Chun nu*' tih hla hmanga a hun tawng rapthlâk tak mai leh rilru na taka a awm dan a puanchhuahna hi '*confessional poetry*' ropui a tling. A nu thlàn chu atan inhnemna, a nu thlàn chu a pangchanna, a nu thlàn chu a zualkona hmun leh a nu thlàn chu a tahna a nih thu thiam taka sawiin,

'Ka chûn khartung, ka chûn run rem,

Laikhum ka chun riang zalna, chung lungrem,

Zaleng zawng ten nghilh mah sela,

Chatuan thlengin nau ang tah lai min hnem, a ti a.

Midangte tana lung phun pakhat ve mai mai chu, a fapa tan chuan inhnemna leh lungawina siamsaktu a ni ve tlat thung a ni.

'*Chûn-nu*' tih hla hmanga naupang chumchiapin, a nu thi a hriat thiam lohzia leh a baihvai si zia a tarlang hian hnuk a ti ulh a, mittui a ko chhuak thei hial. Hetiang hla phuah chhuak tur hian a tawna tawn a ngai a, mi tam ber chuan hetiang hla lungrun, mawi leh tha phuah chuah ai chuan tawn loh an duh ngei ang. Mahse, Biakliana chuan a duh reng vang ni lovin chu chu a tawng miao si. Thihna hi a na satliah mai a ni lova, hringnun tawpna a ni. Chuvangin mitthi kohkir leh chu thil theihloh a ni a, '*lungtat par hun*' nen a tehkhin hial,

I lo haw hun tur ni ka zawh chang chuan,
'Lungtat par-ah' an ti, chu chuan min muan.

Zing nichhuak chhiarin kan lungtat kha,
Beiseina bo lovin ka thlir fova.
Aw, lungtat, par thuai la ka chûn riangte,
Ka rûn lo lawi leh la lawmna thleng se.

Lungtat chuan par a chhuah ngai lo, chutiang chiah chuan a
nu pawh he khawvelah mitthi a nih tawh avangin, damlaite kianga
awm turin a rawn kir dawn tawh lo tih a Chiang, a beiseina zawng
zawng chu beidawnnaah a chang ta,

'Lungtat a par ngai lo 'ng chatuan thlengin,
Chûnnu a haw hek lo 'ng khuavelah hian,'
a ti thlawt mai.

He hlaa hla tlar tawp ri inmil 'end rhyme' a hman te hi a
mawiin a inchawih hlawm ngawt mai, a bikin he hla tlar-

'Khaw nge, ka chun lungduh,' tiin ka tap,
'Bawihle lungngai suh,' tiin min khap, han tih a, 'tap'
leh 'khap' ri in zul te hi a mawi chungchuang hle a ni.

Confessionalism lehlam:

Biakliana'n a a thil tawn leh tawrh hmang tangaia
'confessionalism' a hman te hi zirchian tham a tling. Mahni nihna
zahpui lo leh a rilrua thil awm zep nei lova a puang chhuak hi a
mihringpuite tana inhnemna, infuihna leh chona a tling. Hetih rual
hian Biakliana hi rilru na tak, harsatna tinrengin a tlakbuak avanga
nun ipik leh beidawng tak erawh chu a ni lo. Chu chu a hla hmangin
a puangchhuak si a ni.

Thlung tawh r'u kan lawng vakvai hi,
He vaukam hmun mawiah hian.
Tuipui chu fawn vel mah sela;
Vau kam ni eng a mawi e, 'tih hian hringnun lawng vakvai

chu thlungin a hneh tih a chiang a. Lungngaihna chhumpui karah
pawh lawmna kaw! eng chu a hmu tlat a,

Chhaktiang kaw! ramah khian

Chung turni a lo chhuak,

A iangin lawmna a lo chhuak,

Thinlai kaw!rawnah hian, a ti thei hial zawk a ni.

Biakliana hian hla 30 chuang chu a phuah ngei niin a lang a (Laltluangliana, 33), hmuhchhuah theih chin, a irawm chhuak erawh 24 vel chauh a ni (Lalrinfela, 189). Heng a hlate hi thlirna tarmit hrang hrang hmanga enfiah dawl an ni a, tun tumah hian thlir dan chikhat chauhkan kan han thlir a, kawng danga zirchianna tur hi la tam viauin a rinawm a, a ropuina leh rilna zirchiang tur hian a kawr kan la kheh chauh a ni a, a tak khehchhuah tur hi a la tam hlein a rinawm.

Engpawhnise, Biakliana hian hla ropui leh tha tak tak, Pathian Biakina sak chi (KHB No 158 leh 580) te leh hla dang engemawzat phuahin letling bawmahse, amah tinungtu leh amah kan hriatrengna chu a *'confessional poetry'* te hi a ni lo thei lo a ni.

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Lalremsanga Hnamte Hlate

Vanlalchanchinṭhahrilmawia *

Lalremsanga Hnamte hian kum 22 mi a nih kum 1968 aṭangin hla a phuah tan a, a hla phuah hmasa ber chu ‘Ka ngai mang e’ tih hla a ni. Lung in rip chhung hi khawvel literature history-ah chuan thu leh hla ropui tak tak lo pian chhuahna a ni fo mai. *The Pilgrim’s Progress* hi Bedford lung in thim chhunga John Bunyan-a kutchhuak a ni a. James Dokhuma kutchhuak Rinawmin, Khawharin leh Thla Hleinga Zan te hi lung in aṭanga chhuak a ni.

A hla hmasa ber pawh hi Nowgong Special Jail aṭanga lo piang a ni a. Lung in aṭanga chhuah chak em em leh a bialnu ngai tak a awm lai chuan a bialnuin pasal a neih thu a hre ta. A tuar em em a, a thinlunga thu awm chu hlain a puang chhuak ta:

*Aw ka ngai mang e,
Nang nen lung kan rual lai;
Then loh thu di kha zawn,
Kan tiam kumtluang atan;
Tunah erawh thlangkhuan dimin,
Lengdang run sang i kai leh si;
Suihlung len reng hi,
Mahten tuar ka zuam lo.
Tah ruai ruai hi a awl mang e,
Hlim lai ni zawn kha aw;*

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*Nghilh hian ka mawi si lo,
Sulhnu mahten ka tah pui tang e.*

A hla hmasa ber hian tlar sawm leh pahnih a nei a, a chang rem dan leh a tlar zat han en hian a thinlunga khatliam lo luang chhuak a nih zia a lan tir a, Mizo hlapuah dan tlangpui pawh ngaihtuah lova a phuah a ni a. He hla hi Greek hoin ‘Muse’ an tihin a pek hla a nih ngei pawh a rinawm hial a ni.

He hla hi lungleng em emin a sa thin a, a tanpui thiante chuan an duhpui hle, hla dang phuah leh zel turin an fuih a. Lung in a tan chung hian – Thapui Chhawrthlapui, I Hlimthla, Em mai, Lenna tlang a dang, Zel ang aw tih hlate hi a phuah leh ta a ni.

‘Lalremsanga Hnamte chanchin leh a hlate’ tih Mizo Zaimi Insuihkhawm, Sub-Headquarters, Serchhipin an chhuahah chuan hla 50 vel a phuahin an zia a, a hla 38 an tarlang baw a. Heta a hla an tarlan atangte hian a hlate hi kan zir dawn a ni. A hla phuah te, a phuah kum leh a phuahna hmunte lo tarlang ila:

1. Ka ngai em mai (1968) – Nowgong Special Jail
2. Thapui Chhawrthlapui (1968) – Nowgong Special Jail
3. I hlimthla (1968) – Nowgong Special Jail
4. Em mai (1968) – Nowgong Special Jail
5. Lenna tlang a dang (1968) – Nowgong Special Jail
6. Zel ang aw (1968) – Nowgong Special Jail
7. Tawi si thin (1970) – Shillong
8. Dawn thar Dy (1971) – Serchhip

9. I dawn ve em? (1971) – Serchhip
10. Vangkhuamawii (1971) – Serchhip
14. Fam Lalzova (1971) – Hnahthial
15. Di-te-i then ni (1971) – Hnahthial
16. Chhingkhual Dy (1971) – Serchhip
17. Saitlang Dy (1971) – Serchhip
18. Lai ni te (1971) – Serchhip
19. Dam takin aw Mangtha (1971) – Serchhip
20. Khawtlang Lunglen (1972) – Serchhip
21. Min thlamuan rawh (1972) – Serchhip
22. Mawl ve si a (1972) – Serchhip
23. Te lek lek (1973) – Serchhip
24. Dy lenmawii (1972) – Serchhip
25. Thalbawm Romei (1972) – Serchhip
26. Vang a ni (1973) – Serchhip
27. Lo zawh hla (1973) – Serchhip
28. Mate (1974) – Serchhip
29. Mangtha Mangtha (1974) – Serchhip
30. Hlim ni (1974) – Serchhip
31. Nunhlui dam takin (1975) – Serchhip
32. Nang vang (1975) – Serchhip

33. Govt. M/S Serchhip (1975) – Serchhip
34. Dingdi Cinema (1978) – Serchhip
35. Serchhip kan vangkhua – Serchhip
36. Ka thai leh Valtea (1982) – Serchhip
37. Kumtluangin (1983) – Serchhip
38. Zoram sum hnar (1982) – Serchhip

A hla 38 te hi chi hrang 5-ah a then theih a, hetiang hian:

- | | | | |
|----|------------------|---|----|
| 1. | Lengzem hla | : | 23 |
| 2. | Hla lenglawng | : | 12 |
| 3. | Sunna hla | : | 1 |
| 4. | Pathian hla | : | 1 |
| 5. | Ram leh Hnam hla | : | 1 |

A hla phuah hun lai hi kum 1968-1983 inkar, kum 15 chhung a ni a, a tlangval hunchhungin lengzem hla a phuah a, a nupui neih hnuin hla dang a phuah tih theih turin a hlate hi a inthen a ni. Serchhipah hla 29 a phuah a: lunginah hla 6, Hnahthial ah hla 2. A hla phuachte hian Zoram a deng chhuak a, a lar zual deuh lo tar lang ila:

1. Tawi si thin – Lalsangzuali Sailo – AIR
2. Dawn thar dy – Remsanpuui - AIR
3. Fam Lalzova – Lalsangzuali Sailo – AIR
4. Di-te-i then ni – Lalsangzuali Sailo – AIR

5. Khawtlang Lunglen – Lalsangzuali Sailo & H. Lalchawimawii – AIR
6. Nunhlui dam tak in – Vanlalmangaihi – AIR
7. Vang a ni – Lalsangzuali Sailo – AIR
8. Mate – K.L. Rintluangi – AIR
9. Mangtha Mangtha – Lalsangzuali – AIR
10. Hlim ni – Vanlalruati – AIR
11. Lo zoh hla – Vanlalruati – AIR

Lalremsanga Hnamte hlate hi a rilru puangchhuak a, amah ngei a tel vena hla (subjective) a ni a, chu a rilru kaithotu ber chu a lunglenna a ni; he a lunglenna hi thu leh hla pianna atana lei tha chu a ni a. A hla tam ber hi lengzem hla (inhmangaihna hla) a ni , chu a lunglenna chuan inhmangaihna thilte chu hmanruaah a hmang ta a ni.

Mizote hi pipute hla kalhmang atanga kan talchhuah atang kha chuan chang khata tlar 4 awm, a thu nawn nei , chang zat bi tuk awm lo hi kan hla phuah dan tlang lawn ber a ni a. Chutihlai erawh chuan Lalremsanga Hnamte hian hman rim bik a nei a, chang 3, chang tina tlar 4 awm leh a thunawn neia phuah hi a ni a. A hla 38 a 30 te chu chang 3 leh a thu nawn neiin a phuah a. Mizo hlaphuahtu dangte ang bawkin tlar khatah lam 4-11 a hmang ber. Rhyme scheme fel tak neiin hla a phuah lo nang a, a hla phuah te hi sak ti nuam tur in hla tlar tawpah hian vowel a dah thin a, a thluk mawina tur zawk leh loh theihlohah-ng, n, l, k, m, h a hmang leh zauh thin.

Hla tlar hmasa ber, hla thupui (Hla hming)a vuah hi hla phuah tu tam tak tih dan a ni a. Lalremsanga Hnamte erawh hi chuan a hla 38- a hla 4 chiaha hla tlar hmasa ber hla thupui a hmang a . A hla 34- te chuan anmahni chhung theuh atangin a hla nen a

inmil leh inrem takin hming an nei a ni. Hla tlar khat, amaha thu kim ni nghal (End stop line)- ang chiin hla a phuah thin a. A hla chang inrem dan hi thingah kan lawn a a kak hrang hrang kan rap chho thin ang hian a hlate hi a inla lawn tha hle.

'Hmana piputen an sawi Lalzova,

Suihlung lengin a fam an ti;

Kei ang em hian a leng bik in ka ring lo,

Fam dairial ka chanpui hial awm e. '

(Fam Lazova)

Hla ti hlatu pawimawh tak 'Simile'- thil pahnih inang lote inanna lai puangzartu, tehkhin nana thu hman ni baw'k 'ang' tih hi vawi 24 a hmang a, 'iang' tih hi vawi 16 a hmang leh baw'k :

'Thinlai zochhum ang a zing,

I zuna uai ka riang em mai;

Riakmaw sirva iang hian maw,

Thlawkin tlangtin thlir ila. '

(Em mai)

Hei mai a ni lo, hmehbel tehkhinna (metaphor) leh allusion a hman kawp thiam zia hi:

Khuanu rautsa hei ang ram lailiah,

Nile lui chu Aigupta nunna hnar a ni;

A iang ve e, zuangleng, Mat phai kuam hian,

Zoram eibar hmuhna a tling ngei ang.

Thu uarna tawngkam (hyperbole) leh thilsawi tum tichiang leh zual tura thusawi ngai sawi nawn (palilogia) ang chiahte hian duai lo tak a ni:

Lalnunmawi i mawi chuang e,

Lalnunmawi Chawnpui par iang;

Lalnunmawi i tha chuang kim,

Khua thal lailente iang nunmawi.

(Lalnunmawi)

I chen ang, i chen ang he hlimni ropui hi,

Hlim leh lawm leh zai leh lamin i chen ang u.

(Hlim Ni)

Hawrawp inang emaw, lam rik inang emaw a thu tlar khata thu hman (alliteration) ang chiahte hian hnuhma a lo la nei leh zel a:

I hlim ang aw, i zai ang aw i lam ang,

I hlim ang, i lawm ang;

Ka ngai em, ka ngai zual.

Lalremsanga Hnamte hlate hian thluk kal hmang chi hnih an nei a. Hla thluk muang, dul leh kal dam raihin hla a phuah nual a, tang leh tho vah, mihringte thinglung ti phur thei tur in hla a phuah leh bawk. kan hriatfiah thiam dan tur chuan ‘Khawtlang lunglen’ tih hla hi chu vuak 6 a ni a. ‘Hlimni’ tih hi chu vuak 4 a ni chung in vuak 2 a thleh turin a siam a. Hei tak hi a ni Zorimawi khawvela bungthar Lalremsanga Hnamte hlain a kai takna chu.

A hla thu hman hi, hmun engemawzatah chuan hlathu (poetical words) pangngai hmang bawk mah se, hla thu harsa leh

kherkhiap tak a hmang ngai lo va; tawng tluangtlam tha tak, a awm ze hriat mai theih a hmang a, a thu hrefiah chung a sak nghal mai theih a nih avangin sak a nuamin chu chuan a ti lar ni pawhin a hriat a ni. Thutluang pangai pawh hi no hnapih, inchawih leh in rem takin a hmang thiam che u:

Tah ruai ruai hi a awl mang e,

Hlim lai ni zawng kha aw;

Nghilh hian ka mawi si lo,

Sulhnu mahten ka tah pui ta nge.

(Ka ngai mang e)

Hla phuahtu thenkhat chuan mi hla thluk awmsa hmangin hla an siam thin a. Mahni hla thluk siamsa ringa hla dang siam leh hi chu a vang phian awm e. Lalremsanga Hnamte erawh hi chuan 'Vang a ni' tih a siam thluk chiahin 'Lo zawh hla' a phuah leh a.

Ka ngai em, ka ngai zual,

Hlimte a lenlai ni;

(Vang a ni)

I hlim ang, i lawm ang,

Hei ang hlimni tur hi;

(Lo zawh hla)

Hla pakhat ni si, mipa leh hmeichhe sak tur bik siam hran hla hi a vang khawp mai a. Lalremsanga Hnamte hi chuan 'Kumtluangin' tih hlaah chuan mipa sak tur chang leh hmeichhe sak tur changte a siam hrang thlap mai zu ni a! Hlaah hi chuan pawltu thlarau a nei bik a niang han tih tur zawng a lo ni e.

Lalremsanga Hnamte hlaah hian thu ingeuh leh lam hahtlak, ri inkawlkah a awm lo a. A hlathu luang hi a damin a kal zaih mai a, chhiar leh sak a nuam a, sak thiam loh pawh hi han chhiar han chhiar ila thinlung lawmna min hlui leh hnawk zel:

Thapui chhawrthlapui lo eng thin hian,

Min ngaihzuai tir thin lungual lai ni;

Nemten tuar a har i zun leng ngaih hi,

Hrilh ka nuam ngei che ka lunglen hi.

(Thapui chhawrthlapui)

Lalremsanga Hnamte hlate hian hnamtin a huapzo (universal)-in hun inher zel turah pawh hlut rengna (permanent) nei tur hla kan ti thei ang. A lengzem hlate hi kum 40 liam ta vel a chhuak tawh ni mah sela, a hlutna a chuai lova, a vul zel zawk a ni. Kum 1980 hma lama lengzem chhuakte kha chuan lairil hi a fan a, thu mawi tak taka chei a ni a. tunlai lengzem hla chhuak tharte erawh hi chu hlathu mawia chei ni tawh lovin a thluk chauha cheimawi a ni ta ber a. Chuvangte pawh chu a ni ta ve ang, thangthar zaithiam tam takte pawh hian hla hlui an khawn a, an sak a, an lo lar pui tak thin ni.

Hla tha chu a tangrual a ni an tih angin a hlate hi a tangrual tha hle a. Chang khat atanga chang tawp ber thleng hian a inkahpup chaw chho zat zel a, a tawngkam a dik hle bawk. A thluk leh a thu a inhmeh thei hle thin bawk si.

Zanin ka lunglen reng hi,

Ka dawn vel eng vang nge ni;

Chhawrthlapui en vang em ni,

A ni lo nunhlui liam hnu ngaih vang a ni.

(Vang a ni)

He hla hi i han sawi belh law law teh ang. Tu pawimah a sawi lo nimai loin hringnun a tarlang Chiang hle a, lungleng lo mihring chu an vang khawp ang... Engvangin nge kan lung a len thin? Nunhlui liam hnu kan ngaih vang a ni. He hla hian thuril thuk tak a pai a, mi zawng zawngin kan intawm tlan theih leh kan thinlung kuai vek tur hla a ni.

Kan sawi hmaih hawhlo tur a hla atanga kan hmuh dang leh chu a hla kan chhiar leh sak rual hian mitthla tur leh suangtuah tur min hlui nghal a. —Lo zawh hla ————— ngat phei hi chuan mitthla tur leh suangtuah tur min pek mai bakah Zonun min hriattirin, lo neiha ei zawngte dinhmun fiah takin min hmuh tir a. Sawifiah pawh ngailoin a hla han chhiar hian Thingtlang nun a lang nghal a ni:

Vawin turnipui eng hi,

Keini lawm lungrual te hian;

Lo zawh nan hmang ngei ang u,

I hlim ang aw i zai ang aw, i lam ang.

Keini lawm lungrual te hian,

Kawltu chawia sir sawnin;

Eng dang kan ngai bik love,

I hlim ang aw, i zai ang aw, i lam ang.

Khaunu leng maltin sawmtu,

Kan hlan che kan sawmfang hmun;

Hawpkhawp tal kan neih ve nan,

Zuva tinreng lakah venghim zel ang che.

Mihringte hi inpawlkhawm nuam ti mi leh inpawlkhawmna buatsaih thin kan ni a. Inpawlkhawmna siam tawh chuan zaiho emaw malzai emaw a awmlah chuan ho deuh hulh a ngai thin kan ni , chutiang hunah leh Zirna ina sak tur hla huapzo, sakhaw hrang hrang betute tan pawha rilrem zawng tak leh mi chi hrang hrang pawhin an tuipei theih tur hla hi kan mamawh a; Lalremsanga Hnamte chuan chutiang huna inhmeh tur hla a lo phuah leh ta zel a:

*Damlai lungngaih mangan leh tahna karah hian,
Hun leh kum leh nite an lo thar zel a;
A lo her chhuak leh ta e, hlim ni kan lawm nan,
Suihlung rual ten hlim zai i vawr za ang u.
Lenrual duh zawngte u, hlim takin zai ang u,
Hei ang hlim leh lawmna ni awm chuang love;
A liam leh mai dawn si ,he hlim ni tawi te hi,
Kan aw neih zawng nen zaiin i awi ang u.
Kan lenlai hun tawi te liam leh mai tur dawnin,
Hlim ni hmang thiam te chu an vannei chuang e,
Zamual liam mai lo hian , cham rih la aw hlim ni,
Kan aw neih zawng nen zaiin kan awi ang che.*

(Hlim ni)

Mizote hi lengzem hlaah leh Pathian fakna hlaah hi chuan hausa viau mah ila , nu leh pa te Ën fate an hmangaihna (Parental love) hlaah erawh hi chuan hla kan nei tam lo hle. Lalremsanga Hnamte hla “Mate” tih hi a fanu Malsawmzuali tana a phuah mah ni se, mitin te a huapzo a; nu leh pain an fate an hmangaih leh duat zia lan tirma hla a nih rualin , fate zilhna hla a ni tel nghal a, fate tan lah nu leh pate hmangaihna va hmuhsak theihna a la ni ta leh zel , zofate tan he hla hi lungghlu duhawm tak a va ni em:

Mate ka hmangaih ber mai che,

I tan ka inpumpek ta e;

Ka tan i hlu ber si.

Mate, Mate, Mate, Mate,

Ka hmangaih ber mai che;

Mate ka tan i thlum ber mai,

Khuanu leng malsawmna zarah;

Dam takin seilian ang che.

Mate hei hi hrereng ang che,

I chun leh zua thu zawm fo la;

Tichuan i dam rei ang.

Thu leh hla thiam tam tak an boral tawh a. Lalzova (1924 – 1945) hlapuah thiam hmingthang kha Prof.Darchhawna'n " Father of the Mizo love songs " tia koh hial tlak a lo ni e " a ti hial chauh lo kha chu " FAM " nihna pek leh fam tia sawi an awm ngai lova. Lalzova erawh kha chu Fam Lalzova ti hlira sawi a ni ta. A chhan chu kum 1971 khan Lalremsanga Hnamte chuan FAM LALZOVA tih thupui hmangin hla a phuah a. A hla a lo lar hnu khan mizo ziaktu langsar leh hlapuah thiam ten FAM LALZOVA tiin an zia/sawi ta zel a; thu leh hla mualah chuan Fam Lalzova a ni ta zel a ni.

Lalremsanga Hnamte hlapuah hnu leh lar hnu a piang hi chuan a hla hlutna leh thatnate ka hmuh hmai teuh dawn a ni tih ka Chiang a. Ka sawi tak te kha mithiam leh rual u te chochhuahna turah ngai ila; a hlate hi a tam a, a mal mal pawh a chai fe tham a nih

tehlul nen, vawi lekhkata han zirchian rual zawng a ni si lo, Thang leh thar zelten a hla hlutna hi an rawn haichhuak zel dawn a ni. A tawp berah chuan Lalremsanga Hnamte taksa chuan he lei hi chhuahsan tawh mah se, a hlaphuahte avangin Zofate zingah a nung reng tawh dawn a ni.

Thu laknate:

1. *Lalremsanga Hnamte chanchin leh a hlate*, Mizo Zaimi Insuihkhawm. Sub-Headquarters, Serchhip.
2. T. Lalhmingthanga, *Lung tileng*
3. Vanlalchanchinthahrilmawia, *Thu leh hlaa sulhnu neite*.
4. Lungduhsanga, *Tribute to Lalremsanga Hnamte*.
5. Pu Lalrinthanga Manager, MIZOFED leh a ziaktu inkawmna, dated 13th October, 2012.

Mizo Hla Hlui leh Hla Thar
(Ziarang leh an danglamna)

Lalsangpuii *

Mizo hla hlui leh sakhaw tharin a hrin chhuah hlate hi an danglamna a nasa hle a. A hre ngai lo leh ngaithla ngai lo tan pawh vawi khat hriatna atangin hriat hran nghal mai theih a ni. An danglamna tlangpui kan sawi dawn a ni. An danglamna tichiang turin kan hla hlui ziarang sawi hmasa ila :

Kan hla hluite kha tlar hnih (couplet) leh tlar thum (triplet) zai deuh vek a ni a. A thluk a nemin sak pawh a hahdam hle. Musical note sang tak tak an hmang ngai lo va, Octave khat chhunga khung theih vek an ni. Major chord pangngaia kalin accidentals note pawh kan hmu ngai meuh lo. A sang, a hniam, (Sub-dominant leh Dominant) a kalin a thluk an siam deuh ber a. Minor Chord hriat tur a awm ve leh zauh thin a. Sawi tham erawh a awm lo.

A thlukin awmzia a nei thui hle a, hla nihna kengtu ber pakhat a ni. Hla kan thliar hranna ber pawh a ni a. A phuah dan form leh thu ken lam ai mahin a thluk chuan hlaaah pawimawhna a nei zawk a. A thluk chu hla thliar hrangtu ber a ni pakhat a nih chu.

* Asst Professor, Lunglei Govt College, Lunglei.

Heng kan hla hrang hrang Hlado, Chai Hla, Bawhhla, Chawngzen Zai, Dar Hla ang chi te pawh hi a hla nihna kengtu ber pakhat chu a thluk a ni a. A thu leh phuahtu chu tu pawh ni se a danglam phah lutuk lo.

Hla hlui ziarang lang sar tak pakhat chu hmanlai pi leh pute nitin nun khawsak dana innghat hla a nihna hi a ni. Tlar hnih lek pawhin thawnthu sei tak a keng a, Mizo History-a thil thleng mi mal nun, khua leh khua indo dan te leh chhungkaw nuna thlil thleng a tarlang tam ber a. Kan hla hluite hi a phuahtu leh siamtu tak aiin a thluk lo nei hmasatu, hming putu an langsar zawk vek a. An hla thluk mila mi dangin an siam ve pawhin an langsar vak tawh lo a ni.

Kan hla hlui ziarang pawimawh deuh pakhat chu sak hun bik nei a hi a ni. Hla thenkhat chu duh hun huna sak a rem ve lo va, sak hun bik nei te an ni. Tin, hla thenkhat chu lam nena inkawp tlat a awm a. Ni satliah leh hman remchan hun apianga sak chhuah rem lo te an ni. Chung zingah chuan Hlado, Bawhhla, Chawngchen Zai, Chai Hla te hi a lar zual deuh chu a ni.

Kan hla hlui zia rang dang leh chu mi mal hming chawia hla phuah tamtak a awm hi a ni. An nuna thleng, an hun tawn mila phuah a nih thin avangin mi mal hming chawi hla tam tak kan hmu baw a, **Lalvunga zai, Laltheri Zai, Lera Zai, Neihlaia zai** tiin chai hlaah kan hmu a. Mihring ngaihtuahna leh suangtuahna lanna hla hmuh tur a awm meuh lo va, an hun tawn hlaa puan chhuahna hla a ni deuh ber.

Heng hi kan hla hlui nihphung tlangpui a ni a, sakhaw tharin a hrin chuah hla erawh a danglam hle a, an inpersan nasa hle.

Sakhaw tharin a hrin chhuah hla chu a phuah dan form a danglam nghal a. Chang bithliah fel taka awmin thunawn nei pawh a tam hle. Nei chiah lo pawh a awm nuala mah se thu lam inzat phuah dan kalhmang fel tak nei an ni.

Sakhaw tharin a hrin chhuah hlate hi Western Music-in nasa takin a nghawng tih a hriat a. Kan hla phuahtute'n Mizo hla thluk nem tak chu kalsanin ulh deuh zawk leh khawng deuh zawkin a thluk an siam ta a. Kan Zosapte avang pawh a ni thei ang a; tin, tunlai hmasawn zelna leh thiamna sang zelin a hrin pawh a ni ang.

Music-a kan hmasawwna hian hla phuah dan kalphung nasa takin a thlak danglam a, hmasawwna pakhat chu a ni ngei e. Chord kal dan pawh a danglam nasa hle a. A thluk atang ngawt chuan Mizo kutchhuak atana mawi lo, ril tak leh zahpuiawm lo tak tak te an ni. Hla thenkhat phei chu a thu aiin a thluk kan ngai pawimawh zawk a. Hla hlutna pawh nasa takin a hniam thei ang.

Kan lengkhawm hla neih, Mizo hla hlui thluk mil thei tur ang bera kan phuah pawh sak dan leh kan tuipui dan pawh a lo danglam ta a. Kum 2000 hnu lamah phei chuan kan sak dan a rangin kan hla hlui sak dan ang kha kan kalsan ta hle a, hei hi kohhran huang chhungah a ni deuh ber. Tuna kan lengkhawm hla sak dan chu tunlai mila her rem a ni a. **Contemporary Mizo Lengkhawm Zai** ti ila kan tisual thui lutuk lo vang. Khawng deuh zawk leh musical instrument nena rem mil zawkin kan sa thin. A rangin thalai rilrem zawng taka sak a ni deuh ber.

Hmanlai Mizo nuna bet tlat chu lo siam/ neih te, indo leh inrun te, ram chhuaha sa pel te a ni a. An kumkhaw hna ber pawh a ni. Heng hi kan thu leh hlaah pawh a lang hnem hle a, kum 1894-a chanchin tha kan lo hriat khan kan ngaihven zawng leh ni tin nun a lo danglam zo ta a, thingbul lung bul bel, hlauva inthawina hlan thin khan Kavari lam kan hawi a. Chatuan nun chhe thei lo thlirin Kraws leh Kalvari tlang chu kan nuna hmun pawimawh ber luahtu a lo ni ta.

Zu hmun sa hmuna awm thin te'n chatuan nun hlutzia an hre thar a, lei hi hrehawm tiin van lam a thlir a. Pialrala faisa rin tum Mizote chu thawhlehma nun tawmpuitu kan lo ni a. Kan beisei ber

pawh vanram a lo ni ta a ni. He hun danglam tak hian kan thu leh hla pawh a her danglam nasa hle a. A bik takin kan hlaah danglamna kan hmu nasa hle.

Kan hla tharte chuan nun hlui ngai tawh lovin chatuan lalram lo thleng tur an thlir a. An beisei leh an suangtuahna te chuan an hawi lam a thlak ta. Kan hla tharah hmuh tur a tam em em a, a ziarang pawimawh tak pawh niin a lang. Mizo Poetical words tha tak tak chu kalsanin, hman ve thianga lo ang maiah kan ngai a. Khawvel lam hla chauha hman tur niin kan ngai a ni ber awm e. Tawngkam tluang pangngai zulin kan hla thar chu an phuah ta ber a. **Pathian Fakna** hla kalhmang langsar tak a ni.

A chang bithliah pawh kan hla hlui ai chuan a felfai zawk a. Thunawn nei tepawh kan hre ta nual a, heti ang hi kan hla hluih kan hmu ngai meuh lo. Tin, chang tamtak nei hla kan hmu tam em em bawka, chang tina tlar tin thu lam inzat, rik dan in ang te kan lo hre ta. A thu thatna lam pawh ngaihtuah chang lova a inrem mawi dan chauh ngaihtuahna hla tepawh a awm a. Kan hla hluih chuan hmuh tur a awm ve meuh lo.

Mi'n a rilrua awm a duhzawng leh vei zawng hla hmangin a puang chhuak a. A nuna thleng kher lo pawh a tarlang mai thin. Khawtlang nun a ni emaw mi mal nun pawh nise a duh danin hla siamtu'n a siam mai zel a. Thlarau khawvel suangtuahna leh khawvel lo la awm tur suangtuahna thlengin an tarlang bawka thin. Sakhaw tharin a hrin chhhuah niin a lang.

A thlukin a phuar vek loh hla pawh a tam hle a. Sak tura ruahman miah loh hla tamtak kan hmu bawka. Khawtlang nuna tha lo lai siam thatna lam hawi leh hla uang chenin kan lo hmu a. Hmanlai angin a thluk siamtu, nei hmasatu'n a hming a chawi vek hran lo va. Kan zalen ta hle a ni.

Heng kan sawi tak hrang hrang a tang hian Mizo hla hlui

leh sakhaw tharin a hrin chhuah hlate an danglamna chiang takin kan hre thei ang. Mizo hla hlui chuan Mizo nihna, hnam nun leh history te chiang takin a tarlang a. Sakhaw tharin a hrin chhuah hla chuan nasa takin a kalsan a. Rilrua vei leh suangtuah te a puang chhuak ta ber a. Khawvel zau zawk thlirin hring nun thuk takin min thlirpui thung a ni.

Kan hla hlui, hnam nun chhawm nunga kan nihna tinung rengtu, vawiin thlenga kan nihna tichiangtu, min phuarkhawma kan hla tamtak lo chhuahna ni bawh hi he sakhaw thar hla hian nasa takin a nekchep a. Khaw eng hmu zo lo khawpin a hlah zo vang tih a hlauhawm hle.

Heng kan sawi tak hrang hrang atang hian hian kan hla hlui leh sakhawtharin a hrin chhuah hla danglamna awlsam taka kan hriat theihna chu a thluk a ni tih kan hre thei ang a. A thluk hi Mizo hla nihtirtu leh kan hla nihna kengtu ber a nih avangin Kan hla thar nen chuan a kal hrang hle a ni tih pawh kan hre thei ang.

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Quality Education
(With reference to Mizoram Higher Secondary School)

Lalramliana *

Quality Education tih hi kan sawi fo va, mi hrang hrangin kan hriatthiam dan leh kan pawm dan a thuhmun kher awm lo ve. Chutiang bawkin kan tehfung pawh a inchen lo zung ang. Mizote hi zirna uar tak hnam kan ni a, lekhathiam lah kan tam narawh. India ram huapa kan literary percentage pawh 91.58% a ni a, India ramah pathumna kan hauh mek a ni. A chhuanawm khawp mai.

Chutiang tak chu kan dinhmun a nih mek laiin, Central Service tura competitive exam-a inziak tling kan tlahniam tial tial thung a, State danga kan *Scheduled Tribes* puite aiin kan education quality hi a hniam ta deuh nge; thalai lekhathiam, kum tina graduate leh a chunglam kan chhuah hnem dan ngaihtuahin, kan level puite kan phak lo niin a ngaih theih a, tan lak a tulzia leh hmasawn a tulzia ngaihtuah tham a ni ta! Rual u zawkte lu tihaitu leh an rualawhna pawh a ni. Chuvangin, thalaite hi rual el nachang kan hriat leh zual a pawimawh hle mai. Thiamna tak tak nei tura kan tui hal pawh a hun ta mang e.

Rual el nachang kan hriatna tura kan inchher hriamna hmun kan sikul hian Quality Education kan tih a pawchhuak zo em tih leh Quality Education kaikuang ber kan ngaihtuah thiam theih nan

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Mizorama Higher Secondary School zirna (education) kalphung leh pawl sawm pahnih MBSE result hi ngaihtuahna kan sen zui thiam theih nan bih thuak ta ila.

Kum 2013-ah Master of Education (M.Ed.) ka zir a. Dissertation thupui atan, *“An analytical Study of Deficit School System in Mizoram”* ka hmang a, Deficit School chungchang chu ka hre chiang viau mai. Tin, ka objective paruknaah (6) Deficit leh Government School result dinhmun ka telh a, a tifi ah leh zual turin Private school dinhmun ka zep tel bawh a, chu chuan kan thupui hi thui tak a hrih a ni. Objective pathumna (3) ‘To find out infrastructural and other facilities available in Deficit School’ ka buaipui a, hmanrua (tools) atan Questionnaire leh Interview a ni. Hemi tum hian, questionnaire ka sem pahin zirtirtu remchang apiang Quality Education chungchanga an ngaihdan ka zawt pah zel a, an ngaihdan a hrang nual mai. An chhanna tam tak chu hetiang hian a khai khawm theih a ni - “Result atangin, Sawrkar hna hmu tawh zat atangin, khawtlang tana an tangkai zui zel dan atangin tih leh sap tawng an thiam leh thiam loh atangin...” He’ng tehfung hrang hrang atanga ngaihdan rualkhai ber, zirtirtu za-a zain (100%) an chhanna, RESULT chu lo thlur bing ta ila.

RESULTS: Mizoram bika Quality Education kan tehfung lian ber, zirtirtu leh nu leh pa thleng pawha kan ngaihdan rualkhai ber leh kan pawmtlan chu Mizoram Board of School Education (MBSE)-in kum tina a tihchhuah Result hi a ni. School tha tehfung ber pawh a ni bawh. School result nei tha chu kan bawh huam huam zel reng a. Kum tawpa naupangin an thawh rah an seng hian school hlawhtling (Passed) tamna school chu, school hlawhchham (Failed) tamna ai chuan thlan nahawm tak a ni reng a ni.

Amaherawh chu, matric first division-a passed-in pawl sawmpakhat an chhunzawm hian *‘engtin nge matric hi a inhlankai theih zawk le?’* tih tur naupang an thahnem thin ngei mai! Sap sikul chhuak, sap tawnga biak mumal tlak miah loh, Mizo subject-

a letter (80% leh a chunglam) hmu phak ngat, inbiakpawhna bak thiam chuang der lo hi an tam lutuk. Chu chu a taka tawngtu ka ni. Chuvangin, kan zirna kalphung hi en nawn hlek chu kan ngaiin ka hria. Pawl sawm pahnih results atang hian zir chiang dawn teh ang.

Table No. 1. (Government & Private School Results)

PAWL 12 RESULT 2011 - 2015							
Year		2011	2012	2013	2014	2015	
Pass Percentage		79.13	76.90	75	87.72	89.44	
Private School	Passed	Voc	12	22	8	5	5
		Com	189	156	141	183	184
		Sc	481	605	586	776	702
		Arts	914	1384	1428	2043	1691
		Total	1596	2167	2163	3007	2582
	Appeared	Voc	17	30	8	7	5
		Com	211	200	161	209	200
		Sc	600	847	813	898	744
		Arts	1189	1741	1902	2314	1938
		Total	2017	2818	2884	3428	2887
Pass Percentage		72.55	75.99	72.30	82.10	82.85	
Govt. School	Passed	Voc	171	201	118	112	141
		Com	138	181	168	207	196
		Sc	561	573	561	670	668
		Arts	2101	2377	1956	2681	2600
		Total	2971	3332	2803	3670	3605
	Appeared	Voc	231	213	163	178	258
		Com	194	260	219	249	229
		Sc	720	712	705	777	750
		Arts	2950	3200	2790	3266	3114
		Total	4095	4385	3877	4470	4351

(Source: Result book, published by MBSE - 2012-2016)

A chung a table kan hmuh hi kum 2011-2015 chhunga MBSE result, sawrkar enkawl school (Government School) leh mimal enkawl school (Private School) khaikhinna a ni. Mak ve angreng tak mai chu, Quality Education tehfung pawimawh leh rualkhai ber Results hmanga kan enin, mimal enkawl school hi sawrkar enkawl school aia a sang zawk tlat mai hi a ni! A chhan chu sawrkar enkawl school chu zirtirtu hlawh a tam zawk daih a, infrastructure leh school building pawh a tha zawk hle a. Chu mai bakah, zirtirtu pawh naupang zirtir dan thiam hle tur leh an rilru sukhlek (Psychology) pawh hre tura buatsaih (professionally trained teacher) an ni. Mimal enkawl school-ah thung chuan, 27.41% chauh hi *trained teacher* an ni a, a dang 86.53% zawng hi *untrained teacher* an ni thung. Chuvangin, sawrkar enkawl school hi tha zawk hle (*Quality*) tura ngaihna a lian duh hle a, mahse a ni hauh si lo. Tuna result kum nga chhung chauh kan tarlanah pawh chu chu a chiang reng a ni. A tichiang turin Statistic hmangin lo finfiah leh ta ila.

Table No. 2. (t-test hmanga finfiahna)

	No of years	Mean	Difference between means	Standard Deviation	Pooled Standard Deviation	SE _D	Degree of freedom	t-value
Private Schools	5	81.638	4.48	91.51	88.997	56.28689	16	0.08
Govt Schools	5	77.158		86.41				

A chung a table hi Private Higher Secondary Schools leh Government Higher Secondary Schools results, kum nga chhung (2011-2015) data dikzia finfiahna a ni. Statistic formula hmanga chhut a ni. A pawimawh zual chauh leh hriat ngei ngai chauh hrialfiah ta mai ila. Mean hi a formula chu- $\bar{O}x/N$ emaw $\bar{O}f \div N$ emaw a ni a, Standard Deviation (SD) $\sqrt{\bar{O}x^2/N}$ a ni. Statistic dana an hman tlanglawn ber pawl, **t-test** hmanga kan finfiahna dawn avangin a awmzia sawi a ngai a. Critical Value hi Table awmsa a ni a, (0.05 $\sqrt{2.12}$ leh 0.01 $\sqrt{2.92}$). Table 2-a kan hmuh ang hian, Calculated Value kan neih chu 0.08 a ni. A chung a table-a kan finfiah theih chu, **t-value** 0.08 hi Critical Value 0.05 level leh 0.01 level aia a hniam zawk ve ve avangin, kan thil hmuh chhuah, Private Higher Secondary Schools chu Government Higher Secondary Schools aiin result an nei tha zawk tih hi pawmtlak (accepted) a ni tih a finfiah baw a ni.

Results bakah hian, quality education tehfung hrang hrang-zirlaite chu an thiamna phu taw hna an hmu em? Mahni ram leh hnam tan emaw, vantlang tan emaw chhawz zui tlak an ni em? tih te, naupang enrolment te, co-curricular activities te pawh a pawimawh vek mai a, tehfung atana tling a ni vek. Tun tumah erawh chipchiarin kan tarlang seng lo a ni.

Mizoram zirna kalphung hi a mak angreng khawp mai. Pawl riat (Class-VIII) leh a hnuai lam zawng hi kum 2010 atangin, Continuous and Comprehensive Evaluation (CCE) kalpui a ni a, chutah chuan naupangin school nuam ti tak leh zalen taka hun an hman theih nan leh exam hlauh vanga rilru tawt (pressure) tihbo nan te, Summative Evaluation hman a ni baw a.

CCE kalphung hi Quality Education kalpui (drive) nan chuan a that hmel khawp mai. Kum khat chhung session khat kha entry hniah then a ni a, entry khatah unit test vawi ruk aia tlem lo test tur

a ni a. Chumi chhungah tho chuan assignment, oral skills, application, ldt. engkim tihpui vek bawk tur a ni. Entry hnihna-ah pawh, entry khatna ang tho kha kalpui leh vek bawk tur a ni. He kalphung hi kan hmanthiam tak tak hunah chuan kan thatpui ngei tur a ni. Amaherawhchu, pawl kua leh a chung lam University thlengin Formative Evaluation kalpui a ni thung a, kan la thlak mai hmel si loh. Chutah chuan Exam a pawimawh hle a, a tha zawk tur hriatthiam a har khawp mai. Quality Education chu khawi atanga teh tur nge tih leh; eng tiang taka tuh tur nge tih chu zawhna a la ni ta reng a ni.

Quality Education chungchanga Mizoram Chief Minister Pu Lalthanhawla'n Mizoram Education Reform Commission-in an lo zir chian tura Vana-pa Hall-ah, June 8, 2009-a; a thusawi thenkhat chauh tarlang ila-

“School naupang thiam tak tak, exam-ah pawh tiṭha chungchuan tak an awm ṭhin a. Amaherawhchu, Mizoram zirna hi World Class a nih loh avangin hmasawna tur kan la ngah hle a ni. Ṭhalai lehkhathiam, University thleng zir chhuak parh, mahse hna hmu si lo kan ngah hle a, heng ṭhalaite hi sawrkar hna an hmu vek lo a nih pawhin, Private Sector-ah emaw, Mahnia eizawna dap thei emaw tal tura an thiamna hman chhuak thiam tura beisei an ni. Tin, zirlaite hi examna-ah chuan an inziak tling mai a, mahse sap ṭawng, hindi leh mahni ṭawng; Mizo ṭawng ngei pawh thiam Chiang lo an nih avangin, an hma zawn an su kaw ngam lo va, mahni hma zawn su ngam tur leh khawvel hial pawh hmachhawn ngam tura zirtir an ngai a ni.”

Quality Education chungchangah hian, zir chian tur kan la ngah hle mai. Engpawh ni se, zirlaite hian kan zirlai kan zir laiin, thiamna tak tak pawchhuak tura ṭan lak leh kawng engkima

belhfakawm tura thapui kan thawh a ngai tih a chiang reng mai. Chumi tihlawhtling tur chuan, Taimakna leh Tumruhna nghet tak kan neiha, dingkhawchhuak tura kan tuihal a ngai a ni. Chuta tang chuan Quality Education chuan parfung a rawn chawi mai dawn a ni. Kan theih tawp kan chhuah ang a, a bak zawng chu chunglam kut a ni e.

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R.L. Kamlala Mihrinna

Lalzarzova *

R.L. Kamlala hi Mizo hla phuahtute zingah chuan khawvel buan nasa ber pawl a ni awm e. Kum 1932-ah harh tharna mak tak mai a chang a, a hla phuahte kan en chuan ‘Mihrinna hla’ a nei hrang tih kan hria ang a, he harhna a chan hian hla ze thar ‘Ka hla chuam’ tia amah pawhin a koh mihrin hla an tih bawk chu a hring a tih theih ang. “A Chhandamna Hla Saphote phuahtirtu Pathian bawk kha Mizote phuahtirtu pawh hi a ni,” (Chuaṭṭhuama xxxiii) ti meuha Pathian hla ngai urhsun leh tuipuia phuah ṭhintu khan hla dang phuahin, “Lalpa chawimawina lam hlate a nih ve tak loh avangin ‘Kristian Hla’ ka vuah thei lo va, keima’n a mawh chu inbelin ‘Ka Hla’ ka vuah ta mai a ni,” (97) tiin heng a mihrin hlate hi tihdanglama a awm avanga a phuah a tih theih a ni.

R.L. Kamlala hian a naupan lai aṭangin Pathian thuawih a tumin a ṭhianta pawh Pathian thu awih turin a sawm niin R.L. Kamlala Kutchhuak tih bu-ah kan hmu (Chuaṭṭhuama xxx). Kum 1919 harhna lo thlen aṭang phei chuan a nunah danglamna tak tak nei ṭanin Kristian-ah a inpe a, Baptisma pawh a chang nghal a nih a rinawm, a chhan leh vang chu eng nge a hriat tawh lo va, mahse he mi kum hian a sam a tan vek bawk a ni (Vanngbaka, *Literature Zungzam* 113). Matthew Arnold-a chuan Poetry chu mihring nun bihchianna (*Criticism of life*) niin a ngai a, mihring nunin a tawn leh

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a paltlang thilte chu hla phuahtu hla phuahtirtuah ngaiin, hla phuahtu ropuina pawh nun a thlirna atanga teh tur niin a ngai a ni (B.B. Jain 49). R.L. Kamlala pawh hian mihring nun, a bik takin Kristian nun a thlirna atangin hla a phuah a, a hla tam takah chuan khawvel hi thlaler leh hmun hrehawm tak angin a tarlang nghe nghe. A hla tam ber chu Pathian hla a ni a, 57 lai a tling (Vannghaka 115). A mihrinna hla hi a vaiin pakua a ni a, heng a hlate hian Kristian khawvel ringawt lo deuh a tarlang a tih theih ang. A mihrinna hla pakaw zingah hian Zawlvabuk leh Ram hmangaihna hla tih loh hi chu subjective poetry tih theih tur chi an ni.

Heng a mihrinna hlate atanga lo lang thil pakhat chu a phuahtu dinhmun a ni awm e. Mihring hian chantawka lungawi a ngai ni a kan inhriat viau hi chuan kan dinhmun a chhe zawk hlek tihna a ni fo thin a; R.L. Kamlala pawh hi a hlate han en hian ‘Ka vui ngai lo Lalkhumpa’ tih te, ‘Ai khaw tlang leh Dur tlang khi a lang, Lallur-pa tual len a rem lo’ an ti, Ka lung zur lo ang e’ han tih te, “Hmanah khawzo siahthing ka bun, Tunah thiamthang ngunkual hi, Lal bawrhsappa pisa tuala’n, Lenpuia’n ka chhuang ber mai” han tih te hi a dinhmun tha si lo chung a vui lohna thu a ni. A pa nau Saitulera hi Kawnpui khaw lal a ni a, R.L. Kamlala hi a aiawha lal atan a duh avangin Kristian atang chuan bang se a duh hle ni awm a ni. A ban theih nan theihtawp a chhuah ta a, K.C. Vannghaka chuan heti hian an tih dan a sawi;

Tlangval pathum ruaiin Kros-ah an phuar bet a, a hmaiah chil te chhakin, ‘a Lalpa thih angina thi rawh se’ an ti a. An beng a, ni sen sa hnuaiah an sawisa a, thisen chhuak hial khawpin an vaw nek a, silaia kahhlum tum angin an awm a; an vau bawka. Lal Isua a la phat duh loh avangin in chhungah thingkaw an buntir a. A fapa Lalthumhima chuan, “Thing lianpui, barel tiat dawn lai hi an kher a, chu tah chuan a ke an rawlh lut a, thing an hlamtir bawka. A zun leh ek chhuah apianga a inthiarna turin chhuat an tipawp a; chutiang chuan thla thum lai an muttir a ni (*Literature Zungzam* 114).

Hetiang taka hrehawm tuar nasa hi a nih avangin a hla thenkhat pheih hi chu a inpuanna (*confession*) a tih theih hial awm e. Mahse hetiang taka an bei nasa chung pawh hian Lal Isua chu a phatsan duh chuang lo va, hla hmangin a la fak zui zel zawk a ni. Pathian a hmuh dan hi a hmu chian ve hlein a lang. Heng vang pawh hi a ni mai thei a hla tam ber chu Pathian hla, khawvel hrehawm tihna leh Vanram ngaihna an ni.

R.L. Kamlala hian ‘Ka hla chuam’ a tih kher lohah hian Pathian hla ni kher lo ‘Tinkim han dawn ila’ tih te, ‘Endi chim loh kan tuai’ tih te, ‘Ngaih zawng an liam zo ve’ tih te pawh a phuah a, zawhna pakhat awm thei ta chu enga ti nge heng hla bik chauh hi ‘Ka hla’ ‘Ka hla chuam’ a tih bik tih hi a ni.

Amah hi lehkhathiam han tih ve theih a ni a, sap tawng pawh a thiam ve viau a ni. Poetry pawh a hre turah a ngaih theih ang, a hla ‘Suanglung Rûn’ tih te hi syllable mumal takin a rem a, 8 7 8 7 7 in a rem tluan chhuak vek a, Zawlvank pawh hi 11-9-11-9-in a rem vek a, ‘Tinkim han dawn ila’ tih pawh hi 6-6-8-6-in a rem vek baw.

T.S. Eliot-an, “Interpretation awmzia chu sawi fiah ringawt hi a ni lo va, a chhiartute hmuh hmaih tur zawn chhuah a, kawh hmuh hi a ni zawk,” (Nagarajan 111) a lo tih kha han chang chawi ta ila, R.L. Kamlala hian ‘Ka hla chuam’ ‘Ka hla’ a tih hi Poetry a sawi na a ni zawk mai lo maw? Kristian hla a phuah tam ber a, Kristian hla ti a a koh theih loh heng a hla chuam bikte hi Poetry a sawifahna a lo ni reng zawkin a lang a ni.

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Last Train

-Lalhlimpuii

Beside the last train, there stood the two young lovers,
Filled their eyes with tears,
Hardest for them was to say *Goodbye*,
No road to escape was but before them,
Cruel is the man who could watch them blithely.

The young man, wiping his beloved's tears,
Solemnly, looking at her and said,
*"This may be our last time together,
But, love, we made a promise not to forget,
So long as we commit ourselves to this word,
Closer and closer we'll be in hearts each step.*

*"My body may leave you now,
But not my heart,
Always, inside the core of you,
All of it will be there."*

Still in dim and sorrow, tears was all hers,
Too much downhearted she was to have a word;

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Her one and only lover pulled her
Close to him and held her tight, he then said,

*“Love, I have no regret for being your loved,
And for having such a gleeful moments,
There, look, the best time is still ahead of us,
So let us make a further promise,
A promise to have **faith** in ourselves and in each other,
So that we can endure this melancholy.”*

Time could not wait a little more, so cruel!
And separated them,
The last train started running forward;
Unwillingly and slowly, taking off their hands,
And waving with brimful eyes.

-R. Lalngaihawma

Sikni hmuaktu leng vel i ni,
Paw chii chiaiin i zam chiaia,
Tlang leh ruama'n i cham del e.

Turni hrang vung thlangtiang kawla liamin,
I tan piallei kawng a hawng a;
Sakruang var thianghlama thuamin,
Piallei chung'a'n i inlâ a.
Zantiang piallei a thim chhungin,
Chhin rel lo ten ṭuan i ṭul a.

Ruam tin hrûtin mual tinte tuam velin,
Tuk loh ram dai nungcha chawm a;
Thing tin, mau tin, hnuhchhawl zawngin,
Sakruang i bual hun an nghak a.
Kawltu chawi ramṭuan rel laiin,
Kumtluan thawhrim mal i sawm a.

Zing dai chawitu ṭiauchhum ngawichawi i ni,
Piallei dawh cham i cham chhungin;
Anka biak theih i chang lo nge?
Vawi khat te mah ka chhawn lohin;
Dan rual lohin i her liam a.
Bia i la min chhang tak ang maw?

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Thilsiam zawnge daifim hlantu i ni,
Tlang tin mual tinte len khumin;
Van rang kârah i zam ral nge?,
Turni hrang vung van zawl kaiin,
Tawn loh sakawl a lo chang a,
Chhun ni khawiah tuan ang che maw?

-R. Lalngaihawma

Thlaler ramro,
 Vai vut thli tleh kârah chuan,
 Tuihna awmna lampanin kakal a,
Chung turnipui hrâng chuan min bein,
 Ka taksa chu chauvin a rumtir a.

Ngai teh,
 Khawpui alo ri dur dur a,
 kawl phe zawr zawr kârah chuan,
Hriat ngai loh aw alo chhuak a.

“Tho rawh, beidawng lovin \umkawng zawh la,
Turni do daiin hmar thlipui tâwn tlang rawh,
 Lungngai a,
 Beidawngai tluk mai chuan,
 Khawvel hian,
Tu ngei nih ahrengai lo'ng che.”

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Regular Feature:

**Tell me your Story:
MAURUANGI**

Once upon a time, there lived a lovely little girl in a certain village. Her name was Mauruangi. She was an only child, happily living with her parents.

But her father had fallen in love with their neighbour. One day, Mauruangi's parents went to another village in search of grain.

On their way back, they had to cross a very big river by a weak bridge. When they reached the middle of the bridge, Mauruangi's father pushed Mauruangi's mother into the river and she drowned.

Mauruangi was waiting for her parents anxiously at the outskirts of their village. She saw only her father coming. She enquired about her mother but her father did not tell her the truth.

One day, during the absence of Mauruangi and her father, the woman in love with Mauruangi's father extinguished the fire in the hearth of their house. Later, Mauruangi was sent to the house of the woman to fetch fire. The woman said to her, "If your father does not marry me, I shall not give you my fire."

Dumbfounded, she came back home and reported it to her father. As already planned earlier, Mauruangi's father readily agreed to marry her as insisted and they got married accordingly. The woman also brought her own daughter called Bingtaai or

Chhubingtautuki to live with them. For some time, all was well.

Slowly, however, the stepmother began to reveal her true nature. She began to ill-treat Mauruangi and gave her food fit only for pigs. She gave her dirty, tattered and shabby clothes. As a result, she grew thinner and thinner and looked sick. In sheer despair, Mauruangi wandered from place to place.

One day, she happened to pass by the river where her mother had drowned. Unexpectedly, there, her mother had turned into a Dolphin. When she saw her daughter, she was surprised at her emaciated looks,

“Why do you look so thin and pale?” she asked.

Mauruangi was very surprised to see her mother in that river, and she told her in detail her pathetic, sad story. Her mother was deeply moved. She asked Mauruangi to come to the river every day for food. She caught fish and crabs and prepared nice dishes and offered these to her daughter everyday.

As a result, Mauruangi was growing in stature and in beauty. Her step-mother was suspicious of her changed looks and detailed Bingtaii to follow her. Her going to the river every day for food was detected by Bingtaii and she reported whatever she had seen to her mother.

In order to kill the dolphin the step-mother invited all the villagers for fishing in the river with poisonous plants. The dry season had come and water was receding. It was the right season for fishing.

All the adults carried poisonous plants on their backs. Mauruangi was worried for her mother. She went ahead and warned her mother of the impending danger.

"I will give you the danger signal. When I sing, "Mother, down the river, you must swim up the river," and when I sing, "Mother, up the river, you must swim down the river." The mother nodded. The villagers arrived and pounded the poisonous plants on the bank of the river and dipped them into the water. The water turned brownish and was foaming. Small fish swam helter skelter. The poison spreaded and began to take its toll.

Then, Mauruangi started singing, "Mother, up the river, mother down the river." Her mother swam up and down to escape the danger. "As long as this girl is here, we will not be able to catch this big dolphin," said they.

So, they dragged her away and caught the dolphin. They divided the flesh among themselves and Mauruangi collected the bones. She buried them on the river bank.

From that day onward Mauruangi began suffering from malnutrition. She grew pale and thin again. In sheer despair, she visited the river bank and to her surprise, saw the bones sprouting into a beautiful *Phunchawng* plant. Soon it was blooming. She visited the tree every day and enjoyed its nectar.

Gradually she became normal and her looks changed almost every day. Her step-mother was worried again at her changed appearance. So she detailed Bingtaii to trail her again.

At last, it was found that she visited the tree daily and enjoyed its nectar. Once again the step-mother invited the villagers to fell that tree. The villagers cut the tree with axe. As they were cutting, Mauruangi cried, "Mother, don't give way. Mother, don't give way."

So long as she cried like this it could not fall down. "As long as this girl is with us, we will not be able to fell this tree," they said.

So they dragged her away and the tree fell down with a loud thud.

Mauruangi's father had two separate jhums, one for Mauruangi and the other for Bingtaii. The stepmother gave all the good seeds to her daughter and all the bad seeds to Mauruangi.

However, Mauruangi's seeds sprouted nicely and she weeded the jhum properly. Bingtaii's seeds did not sprout nicely and she didn't weed the jhum properly. Monsoon came and the jhum looked overgrown with weeds.

In Mauruangi's jhum, all kinds of vegetables such as cucumber, watermelon, maize etc. had grown abundantly. An inter-village path passed through Mauruangi's jhum.

One day, as she was weeding the jhum alone, a group of strangers entered her thatched jhum-hut and took rest. Mauruangi offered them cucumber, melon and maize which relished them very much. They were rather surprised at her hospitality to strangers.

At last, their leader told her the purpose of their visit, saying,

"We are visiting this village in search of a suitable match for our master Vailalpa. . . We are satisfied with you... We shall take you to be our master's wife, if you agree."

"I have no objection, but I have a stepmother, she also has a daughter and may favour her more than me," she replied modestly. They all put their heads together as to what to do about it.

At last, the leader gave a proposal, "Alright, we shall go to your house with our marriage proposal and if she favours her own daughter, we shall make no objection. We shall carry her by a palanquin and you also should accompany us up to the forest. Then we shall throw her out and carry you in her place."

They all agreed to the proposal. They reached the village and entered the house with the marriage proposal.

Her step-mother favoured Bingtaii and talked of her modesty, industry and all her feminine qualities.

So they agreed to take Bingtaii. They paid the bride-price as demanded by the parents.

The mother's joy knew no bounds. They carried Bingtaii by a palanquin and Mauruangi followed them pretending to see off her half-sister. When they reached a forest, they threw Bingtaii out and carried Mauruangi instead. Bingtaii cried and returned home in shame. Her mother's wrath defied all description.

When Vailalpa (literally it means Chief of Non-Mizos) saw Mauruangi, he admired her beauty and loved her very much. He brought her cotton thread, spinning wheel and weaving materials. She was an expert in weaving loin-looms of various designs. In the meantime the step-mother was thinking seriously as to how she would take revenge. She sent a warm message to Vailalpa expressing her joy at their happy conjugal life and her desire to see them.

At the same time she reminded him that it was time either for the bridegroom or the bride to visit the bride's parents some months after marriage.

Unaware of the danger waiting for her, Mauruangi had to oblige to her stepmother's words.

Unfortunately, her husband could not accompany her for domestic reasons. She reached home and was received by her step-mother openly and warmly hiding her real feelings.

One day she said, "My daughter, Mauruangi, you have been away for some months. There may be lice on your head. I'll check your hair."

So saying she parted Mauruangi's long hair from behind on the elevated open porch. She sat just behind Mauruangi and started her feigned search for lice. She purposely dropped her comb through a hole and said,

"O! No! I dropped my comb," and asked Mauruangi to go down and pick it up.

Unaware of her step-mother's motive, Mauruangi went down to pick up the comb. As she was bending to take the comb, her step-mother poured a big potful of boiling water on her. She collapsed unconscious and was thrown away presumed to be dead. Months passed after months. Mauruangi did not return to her husband.

At last, Vailalpa sent a group of his men to bring her home. When they reached home, Bingtaii was presented to them saying that she was Mauruangi. Vailalpa's men did not know how to argue because Mauruangi was no more to be seen in the house.

"This is the real Mauruangi, your rightful mistress" insisted the mother. However, in spite of their honest doubts, they had to carry Bingtaii.

As they were passing through the forest, a bird on the way side chirped, "Whom you're carrying is not Vailalpa's wife, but Chhubingtaituki." As long as they were carrying her, the bird kept chirping like that. Bingtaii was so angry to hear such noise.

So they arrived home safely. When Vailalpa looked at her, she was a different woman. "Why is your mistress very different?" he enquired. They also expressed their doubts. "Let us test her," one of them suggested.

So, they asked her to weave the unfinished loin-loom left by Mauruangi. She sat on it, but didn't know how to handle it. A

bird perching on the branch of a nearby tree instructed her. “Turn the one end upside down and the other downside up.” “You silly bird, what are you saying? Be quiet” she shouted at the bird.

In the meantime some of Vailalpa’s men were out hunting in the thick forest. In the silence of the forest where the sound of the running brook alone was heard, a woman’s voice sang out :

In the days gone by,

Vailalpa’s wife was I,

But now am I,

Tending Sazaltepa’s baby

Sleep my baby, sleep my dear boy....

Mauruangi was lulling a baby to sleep on the huge branch of a tree. Hearing such a lullaby, they turned their ears. “Unbelievable,” said they one to another.

One of them crawled steadily and had a clear look and, to his surprise, she was none other than his old mistress.

They took courage and approached her. She narrated her pathetic story from the beginning, how she was thrown away presumed to be dead and that Sazaltepa chanced upon her and healed her with medicinal herbs and made her a servant. They persuaded her to accompany them right away.

But she couldn’t leave Sazaltepa’s house without his permission as she owed her life to him.

So they waited till he returned from the jhum. When he came, they told him everything. They gave him two bunches of bananas and took their mistress home.

When they reached home, Vailalpa was very very happy to see his long parted rightful wife. They thought of a plan to do away with Bingtaii.

They told Mauruangi of their plan. They prepared two swords, one was genuine and was very sharp and the other made from wood which looked sharp outwardly because it was painted white. They were to fight a duel. Bingtaii was to choose the sword first.

Obviously she chose the wooden sword as it looked better and sharper. Mauruangi asked her to strike her first. Bingtaii struck her in the shoulder but to no effect. When Mauruangi's turn came, she cut her in two.

Then Mauruangi cut her in pieces. The servants of Vailalpa made '*Sathau & Erfu*' out of her flesh. They sent word to Mauruangi's stepmother that they had killed their pig and made much '*Sathau*' for her.

When she reached home, she shared it with her neighbours telling them that Bingtaii had given her all these things. Her neighbour widow was also given one gourd full of it.

When she poured it out, she found to her utter surprise, bones of human beings. She also found a scar that had been of Bingtaii's face. "Ah, this scar looks like that of Bingtaii's!" she expressed in surprise.

After that she looked at the bones and found that they resembled those of Bingtaii's. She ran to Bingtaii's mother and expressed her doubts.

But Bingtaii's mother rebuked her, "What the hell are you talking about? How do you say that it is my daughter's flesh? I'm a hundred percent sure that it's pork." However, she had a lurking doubt about it.

So, secretly she examined the flesh and at last confirmed that it was the flesh of her own daughter. She prepared to take revenge and proceeded to the Vailalpa's village.

Soon the servants of Vailalpa saw Bingtaii's mother coming towards them. As she came nearer, she shouted at them,

"You, scoundrel! You have cheated on me."

With a sharp sword in her hand, she ran amock.

At this, the servants of Vailalpa threw their spears at her and killed her. From that time onward, Mauruangi lived with her husband happily and peacefully ever after.

(***Extracted from *Hundred Mizo Traditional Tales*, Unpublished manuscripts, collected by Dr. Laltluangliana Kiangte)

LITERARY NEWS & REPORTS

1. **National Seminar on Creative Writings** : The National Seminar on Creative Writings was organized to commemorate the Birth Centenary of Lalzuithanga, a dramatist, a novelist and a poet whose works still occupy the vast place in Mizo Literature. It was organized during the 16th & 17th of November, 2016 by the Department of Mizo, Mizoram University as propounded by Prof. LaltluanglianaKhangte, Head of the Department. The first day of the Seminar was held at Vanapa Hall which was divided into three sessions; first session was Inaugural Function followed by Paper Presentation session, then, the last session of the day was, as named Third Special Session, specially organized for Conference of MILLTA.

The first session was chaired by Prof. L. Khangte, Coordinator of the National Seminar, and Miss Lalhlimpuii compered the same. Once the function started, Kulikawn YMA Choir sang two beautiful songs for opening of the function. After this, the compere invited Chairman of the first session to deliver welcome speech and keynote address to the gathering audiences of hundred folds. In this session, two books were released; a solo performed by C. Lalnunsanga of Ist Semester of Mizo Department, a drama performed pretty well by Drama Club of III Semester of the same and Mizo Department Choir. It would be very appropri-

ate to perform a play written by Lalzuithanga, but due to some inconveniences, the students performed Khiangte's play that highlights the life of Lazuthanga. The session was closed with a vote of thanks delivered by Dr. Ruth Lalremruati, Asst. Professor, Mizo Department, MZU.

The second session, presentation of papers was moderated by Prof. R. Thangvunga. In this session, four reputed persons- Prof. C.E. Jeeni, President, IILL, New Delhi; Dr. Lalzama, Asso. Prof., Pachhunga University College and Dr. H. Dengkimi, Principal, Mizoram Hindi Training College presented their papers. F. Lalremsiami, Ist Semester, Mizo Department, Mizoram University gave a beautiful song to entertain the audiences. The session was closed with winding up by the moderator.

In the final special session, there was a special meeting of MILLTA under the chairmanship of Prof. Laltluangliana Khiangte. Two reports were delivered from Mr. Lalrammawia Ngente, Secretary of MILLTA and Dr. K.C. Vannghaka, Treasurer of the same. It was winded up by the Chairman with a vote of thanks from the chair. With these benefitting three sessions, the first day was over.

The second day was held at Dean's Conference Hall, School of Education & Humanities, Mizoram University in Parallel Presentations- Mizo Section and English Section, both of which were divided into two sessions moderated by four persons- Prof. R.L. Thanmawia and Mr. Lalsangzuala for Mizo section, and Dr. Ruth Lalremruati and Prof. Lalhmasai Chuaungo for English Section; followed by the Closing function of the Seminar.

The Seminar was quite a success with more than twenty papers presented by experts from different parts of India. It was attended by all the students, research scholars and faculty of Mizo Department of Mizoram University and of Pachhunga University

College, all the participants of Refresher Course across the country, which was a simultaneous programme organized by the Department, and a good number of students of from Higher Secondary Schools.

2. Drama Prizes for Champion Group : Students of third Semester, Department of Mizo made wonderful achievement by getting two first prizes in the stage drama competitions held in the Campus. The first one was organized in the Cultural programme competition in the Management Fest-2016 where actors of Mizo Theatrical Guild from the Department had shown on stage the Tiger's Head dance scripted by Dr. Laltluangliana Khiangte. In this competition, Mizo Department received a Citation and Rs. 10,000/- (Ten thousand rupees only as cash incentive) where eight groups participated in the fray on 28th. October 2016. The second was organized on 18th. November on the theme, ***Silent Scream*** by the MZU Drama & Theatre Club where the winner has to get a Certificate and a cash award of Rs. 30,000/- (thirty thousand) only. As stage performance is becoming more and more unpopular these days, the Department of Mizo made fresh debut in the stage to popularise dramatic art and to encourage theatre goers to enjoy plays written by modern playwrights. Therefore, students of Mizo Department are moving on to the appreciation of all the faculties to earn more laurel in the field of theatre and drama.

3. UGC Sponsored Refresher Course : With the initiative of HRDC-MZU, a 21 days Course Refresher Course on Languages was organised under the Coordinatorship of Prof. Laltluangliana Khiangte with effect from 1st. November till 21st. November 2016. The inaugural function was held at the Conference Hall of Dean, School of Education & Humanities, MZU and Prof. Lalhmasai Chuaungo as its Chief Guest who inaugurated the Course. There were thirty one participants from different parts of North East India where teachers of English and Mizo language and literature had

a wonderful time of refreshing themselves during the course. The closing function was chaired by the Director of HRDC, Prof. Lalnundanga and the Vice Chancellor of Mizoram University Prof. R. Lalthantluanga acted as the Chief Guest and gave away participation certificates. The entire course was adorned by eminent resource persons and native scholars drawn from different parts of India. Linguists from New Delhi and Kolkata made the programme more successful. That was the seventh time for the Department of Mizo to organize UGC Sponsored Refresher Courses in the premises of the Department.

4. Book Release : Two interesting books were released on 16th. November 2016 at the Vanapa Hall in the inaugural programme of the National Seminar on Creative Writings. The first released book entitled *Thangzui*, published by the Head of Mizo Department and released by the Chief Guest, Mr. R. Hmingthanzuala, Director, Art & Culture, Mizoram. This book, *Thangzui* is a collection of poems, short stories and related drama/play of L. Zuithanga and his works. The second one entitled *Orality: The Quest for Meaning*, compiled by Miss Zothanchhingi, Head of the Department of English, Bodoland University was released by one of the contributors, Prof. Laltluangliana Khiangte, the official participant of International Seminar held at the Bodoland University, Kokrajar, Assam.

5. ICFAI University Convocation & Vice Chancellor's Report : On November 10, 2016, the 5th. Convocation of the University was held at the main hall of ICFAI University having His Excellency Lt. Gen. Nirbhay Sharma, the Governor of Mizoram as Chief Guest and one Member of Board of Governors, Prof. Laltluangliana Khiangte was assigned to offer opening prayer. It was a good and memorable function with an welcome news for lovers of Mizo language and literature, that the Vice Chancellor of ICFAI, Prof. J.P. Ramappa has, in his report, announced that the

Department of Mizo will be included in the ICFAI University study programmes for Master degree from the next academic year, that is 2017-2018. This was decided in line with the humble suggestion made by the head of Mizo Department, MZU three months ago and it will be the next and new Post Graduate Department of Mizo. Actual preparation will be activated soon for the introduction of the said course of studies. It is to be noted that ICFAI was established in compliance with Section 44 of the Institute of Chartered Financial Analysts of India University (Mizoram) Act, 2006.

6. Language Seminar-2016 : The Mizo Academy of Letters, in collaboration with the Department of Art & Culture, Mizoram, organised a One Day Seminar on Mizo Language at the Auditorium of Information & Public Relations, Govt. of Mizoram on 9th. November 2016. The honourable Minister of Art & Culture, Mr. R. Romawia happened to be the Chief Guest of the inaugural function, chaired by the President of MAL, Mr. Lalthangfala Sailo, who was the former Guest teacher of Mizo Department, NEHU (MC), Aizawl. More than ten papers were presented in the Seminar by experts including the Head of Mizo Department, MZU.

7. Academy Award -2016 : A Professor from the Department of Mizo, who is now the present Controller of Examinations, Prof. R.L. Thanmawia has been awarded the prestigious Academy Award (A citation and cash award of Rs. 10,000/-) by the Mizo Academy of Letters on 10th. December 2016 at the Auditorium of I & PR, Aizawl at the 51st. Annual Meeting of the Academy. Born on June 20, 1954 Prof. Thanmawia received his Ph.D from North Eastern Hill University in 1989. He started his first academic profession as Lecturer at Aizawl College in 1981, and subsequently joined Pachhunga University College in 1983, and Mizoram University in 2004. He became Professor in 2008 and Controller of Examinations in 2011.

Prof. Thanmawia is a notable writer. He has written more than 400 essays and articles; 50 poems; 5 plays; and collected 6 volumes of Mizo folktales including two volumes in Hindi version. He published 25 volumes of his own authorship, 10 edited volumes and 22 volumes as a co-writership.

In recognition of his outstanding contributions, the Government of India awarded him Padma Shri in Literature and Education in 2012. His latest book *Zanlai Thlifim* is released on the day of his receiving Academy Award and that beautifies the coveted Award all the more. The Department of Mizo has deeply appreciated his laudable achievements especially in the field of language and literature.

M.PHIL (MASTER OF PHILOSOPHY) AWARDED
BY MZU DURING September to November 2016

1. **Ramnundanga, Department of Commerce,**
Financial Management of Micro Enterprises in Bairabi Bamboo Cluster in North East India.
Supervisor : Dr. Rama Ramswamy
2. **Lalramchuani, Department of Economics,**
Production and Marketing of Arecanut in Mizoram: A Case Study of Bilkhawthlir Cluster.
Supervisor : Prof. Vanlalchhawna
3. **Lalmawipuii Chawngthu, Department of Education,**
An Evaluative Study of English Textbooks prescribed for Class-X by Mizoram Board of School Education.
Supervisor : Prof. Lalhmasai Chuaungo
4. **C. Lalnunmawia, Department of Economics,**
A Study of State's Own Tax Revenue in Mizoram.
Supervisor : Prof. Lianzela
5. **Gloria Lalchhanhimi, Department of Education,**
ICT in Elementary Teacher Education Programmes : Case Studies of DIETs in Aizawl and Lunglei.
Supervisor : Prof. R.P. Vadhera
6. **Marlyn Lalnunmawii Sailo, Department of Education,**
Re-presenting the Past: A study of Selected Novels of Julian Barnes.
Supervisor : Prof. Sarangadhar Baral
7. **R. Lalengmawia, Department of Library and Information Science,**
Research Output of Science and Technology Faculty Mem-

Supervisor : Akhandanand Shukla

- 8. Lalnunmawii Ralte, Department of Commerce,**
Religiosity and Attire: A Study on Buying Behaviour among the Mizo.

Supervisor : Dr. Laldinliana

- 9. C. Lalrinzuala, Department of English,**
The Liminal Experience: A Study of Selected Works of Aarons and Lee.

Supervisor : Dr. K.C. Lalthalmuani

- 10. Vanlalhruaii Sailo, Department of Library and Information Science,**
Choice Based Credit System in Library & Information Science in Mizoram University: A Case Study.

Supervisor : Dr. Lalngaizuali

- 11. Mr. Hosana Lalenvela Khiangte, Department of History and Ethnography,**
Resistance in Southern Mizoram During the Colonial Period.

Supervisor : Dr. Lalngurliana Sailo

- 12. Ms. L.V. Lalsangkimi, Department of History and Ethnography,**
Patriarchy in Colonial Mizoram.

Supervisor : Dr. Hmingthanzuali

- 13. Mr. Immanuel Lalruatsanga, Department of Education,**
Participation of Secondary School Teacher in School Management with Reference to their Gender, Teaching Experience and Types of Management in Aizawl City.

Supervisor : Dr. H. Malsawmi

- 14. Ms. Laldinkimi Khiangte, Department of Commerce,**
Entrepreneurial Traits of Ginger Growers in Mizoram: A Case Study of Khanpui Village.
Supervisor : Dr. Rama Ramswamy
- 15. Mr. Lalengkima, Department of Economics,**
Economics of Grape Cultivation in Mizoram: A Case Study of Champhai Cluster.
Supervisor : Dr. Lalrinthanga
- 16. Ms. Angela Lallawmkimi, Department of Hindi,**
Krishna Sobati Ke Upanyas 'Samay Sargam' Ka Aalochanatmak Adhyayan.
Supervisor : Dr. Priti Rai

Ph. D. DEGREE AWARDED BY MZU DURING
September - November 2016

1. **Mary Ann Lalhmingliani Halliday, Department of Psychology,**
Internalized HIV-Stigma, Mental Health, Coping and Perceived Social Support: A Study of People Living with HIV/AIDS in Aizawl District.
Supervisor: Dr. Zoengpari
2. **R. Anuradha, Department of Management,**
Women Empowerment through Micro-finance: A Study of SHG Members' Financial Management Skills in Perambalur District in Tamil Nadu.
Supervisor: Prof. E. Nixon Singh
3. **Fuzal Ahmed, Department of Geology,**
Geomorphometry and Morphotectonics of Tuirini Watershed in Mizoram.
Supervisor: Dr. K. S. Rao
4. **Magdal Vanlalvuani, Department of Environmental Science,**
Comparative Study of Litter Decomposition and Carbon-mineralization in Jhum land and Natural Forest in Tanhril area of Mizoram.
Supervisor: Dr. A. S. Devi
5. **Kshetrimayum Mirabai Devi, Department of Botany,**
Bioactivity and Secondary Metabolites of some Freshwater Microalgae.
Supervisor: Prof. S. K. Mehta

6. **K. Lalzuimawia, Department of History & Ethnography,**
John Shakespear in the Lushai Hills (1888-1905).
Supervisor: **Dr. Lalngurliana Sailo**
7. **Alice Lalchhandami Fanai, Department of Psychology,**
Intelligence, Creativity and Self-Concept as Predictors of Academic performance amongst Mizo Children (6 to 8 years).
Supervisor: **Prof. C. Lalfamkima Varte**
8. **R. Lalhmangaihi, Department of Botany,**
DNA Barcoding of Honey Associated with Polliniferous Plants Diversity.
Supervisor: **Prof. Ramachandra Laha**
9. **J. Daizova, Department of Management,**
Financing of Micro Enterprises in Mizoram: An Analytical Study on Government Schemes.
Supervisor: **Prof. L. S. Sharma**
10. **Souvik Ghatak, Department of Biotechnology.**
Analysis of Mutations
Supervisor: **Prof. N. Senthil Kumar**
11. **Lalrammuanpuia Hnamte, Department of Forestry,**
Comparative Study of Growth and Productivity of Maize (Zea mays L.) under Different Jhum Cycles in Mizoram.
Supervisor: **Prof. B. Gopichand**
12. **S. Beihrosa, Department of Environmental Science,**
Diversity and distribution of Cypriniformes in Koldi river basin of Mizoram, India.
Supervisor: **Prof. Lalnuntluanga / Dr. Lalramliana**

13. **Ajit Kumar Passari, Department of Biotechnology,**
*DNA Fingerprinting of Endophytic Actinomycetes and
Screening for their Antimicrobial Activities.*
Supervisor: Dr. Bhim Pratap Singh
14. **Lalbiakdiki Royte, Department of Environmental Science,**
Comparative Study of Decomposition and Carbon-mineralization of Bamboo, Amomum and Zea mays L. Litter in Degraded Lands of Mizoram.
Supervisor: Dr. A. S. Devi
15. **Surajit De Mandal, Department of Biotechnology,**
Studies on Bacterial Diversity in the Natural Forest and Jhum Soils of Mizoram: A Metagenomic Approach.
Supervisor: Prof. N. Senthil Kumar
16. **Surajit De Mandal, Department of Biotechnology,**
Studies on Bacterial Diversity in the Natural Forest and Jhum Soils of Mizoram: A Metagenomic Approach.
Supervisor: Prof. N. Senthil Kumar