

Vol. IX No. 3

July - September 2020

MIZO STUDIES

(A Quarterly Refereed Journal)

Editor

Dr Ruth Lalremruati

Editorial Board Members

Prof. Laltluangliana Khiangte

Prof. R.L. Thanmawia

Mr. Lalsangzuala

Mr. K. Lalnunhlina

Mr. Lalzarzova



PUBLISHED BY

DEPARTMENT OF MIZO, MIZORAM UNIVERSITY, AIZAWL.

MIZO STUDIES

Vol. IX No. 3

(A Quarterly Refereed Journal)

July - September 2020

© Dept. of Mizo, Mizoram University

No part of any article published in this Journal may be reproduced in print or electronic form without the permission of the publishers.

The views and opinions expressed in this Journal are the intellectual property of the contributors who are solely responsible for the effects they may have. The Editorial Board and publisher of the Journal do not entertain legal responsibility.

ISSN 2319-6041

UGC Journal No. 47167

Published by Prof R.L.Thanmawia, on behalf of the
Department of Mizo, Mizoram University, Aizawl, and printed at
the Gilzom Offset, Electric Veng, Aizawl.

CONTENTS

Editorial

Mizo Section

- | | |
|---|-----|
| 1. <i>Remlalthlamuanpuia</i> | 286 |
| An Eco-critical analysis of
Laltluangliana Khiangte Selected Poems -
“Hnam-ro-par”, “Zo than siamtu YMA” and
“Tlawm mai lovin” | |
| 2. <i>Lalrotluanga</i> | 300 |
| Reflection of Human Misery and Pain in
Biakliana’s Poetry | |
| 3. <i>Lalzarzova</i> | 309 |
| Theme of Death in Hrawva’s Poetry | |
| 4. <i>R. Lalhnehzovi</i> | |
| <i>F. Lalzuithanga</i> | 322 |
| Tragic Flaw of Darlalpuui | |
| 5. <i>H.C. Lalnunthara</i> | 330 |
| Zikpuui pa Sikni Eng | |

English Section

- | | |
|---|-----|
| 6. <i>Lalrammuana Sailo</i> | 340 |
| A critical study of Thlahrang in
Lalzuithanga’s Novel <i>Thlahrang</i> | |
| 7. <i>Lalropuia</i> | 351 |
| Emergence and Development of
Rambuai Fiction in Mizo Literature | |

	<i>Mizo Studies July- September 2020</i>	283
8.	<i>V. Ratnamala</i> <i>Catherine Lalnunmawii</i> Oral History of Early Radio in Mizoram	366
9.	<i>Dr R. Zothanliana</i> Teaching of Mizo: Issues and Challenges	379
10.	<i>Dr Vanlalremruata Tonson</i> <i>Lalmalsawma Khiangte</i> Changing Significance of ‘Hnam’ and ‘Saphun’ System in Mizo Society	391
Hlahril		
12.	<i>Lalsangzuala</i> Tukverh	410
13.	<i>Lalzarzova</i> Beiseina?	412

Editorial

Mizo Studies *journal* chhuah a lo hun leh ta reng mai, kumin atan *issue* thumna tur a ni leh ta. Hun harsa karah tluang takin sukuk awm lova kan chhuah theih zel avangin a lawmawm hle a ni. *Issue* hmasa lama kan sawi tawh ang khan hripui min chimtu a la zual zel avangin khawla chhu chhuak lovin *online* chauha tihchhuah leh tur a ni.

Thuziak tha tak takrawn thawhtute chungah kan lawm hle a, *research article* thahnem tak kan dawng a, *issue* khatah kan chhuah sen vek loh avangin heng *article* sawm (10)-te hi tun tum *issue* atan kan thlang ta a ni. Tun tuma kan chhuahte hi *research work* tha tak tak, bengvarthlâk leh hriatna tizau thei turte an ni hlawm. Chhiartuten in hlawkpui ngei kan beisei. Thuziak mi leh *researcher*-ten tan la zel ula, inkharkhip leh nunphung khaihhlak tak kârah pawh fimkhur tak chungin thu leh hla hmasawna atan kan thiamnate i hmang zel ang u.

MIZO SECTION

An Eco-critical analysis of Laltluangliana Kiangte Selected Poems - “Hnam-ro-par”, “Zo than siamtu YMA” and “Tlawm mai lovin”

Remlalthlamuanpuia*

Abstract:

An Eco-critical analysis of Laltluangliana Kiangte Selected Poems - Ecocriticism chungchang sawia bul tan a ni a, kum zabi 20-na hnu lama khuarel leh mihring nena inkungkaihna lam chik taka zirna thar lo chhuak ta a nih dan te, a nih phung leh a than zel dante sawi a ni baw. Mizo hla hlui atanga thangtharte hla thlenga Ecocriticism hnu hma lo langte thlir thuak thuak a ni baw. “Hnam-ro-par” “Zo than siamtu YMA” and “Tlawm mai lovin” tihah hian Laltluangliana Kiangte hian khuarel chawi kanna leh dah san tul a tihzia a sawi a, hmeichhiate leh khuarel mawina tura tan la turin Mizo hmeichhiate chu a fuih baw. He zirchianna atang hian khuarel a hmuh dan leh khuarel hla phuahtu a nih dan te, khuarel dinhmun a tar lan dan leh khuarel chawi san kawnga mihringte mawhphurhna nia a sawite a hriat theih baw.

* Research Scholar, Dept. of Mizo, MZU

Introduction to Eco-criticism :

Ecocriticism hi zir chikna (Criticism) zingah chuan a tharlam ber pawla mi nia sawi a ni a. Kum zabi 20-na chho bawr vela ziaktu hmasa *Aldo Leopold*, *John Muir* leh *Rachel Carson* te khan literature leh min hual veltu thil inkungkaih dan an lo zirin an lo ziak tawh a, khang an thuziakte kha *ecocriticism* bul manna pawimawh tak a ni. Mahse zir chikna thar anga a lo irh chhuhahna zawk tak chu khawvel changkanna avanga min hual veltu thing leh maute bakah, boruak thlenga tibawlhhlawhtu lo pung zel avanga mi thiamte thubuai siamna amangin a ni thung.

Ecocriticism hi *Green Romanticism* tia sawi a ni bawk a (Carmen Casaliggi and Porscha Fermanis, 16). *Romantic period* hun laia ziaktu hovin ram hruaituten khawvel changkanna avanga thing leh mau leh min hual veltu thil chi hrang hrangte an mhiat a, boruak an tihbawlhhlawh zel an do letna a ni a. Heng ziaktuho hian an thu leh hlaah khuarel (*nature*) thil humhallhna mai bakah mihring nena an inzawm dan te chu an ziak nasa hle a. Chu 'ng an thu leh hla amang chuan zir chikna thar a lo piang tiin a sawi theih a, chu zir chikna thar lo piang chu '*Ecocriticism*' hi a ni.

Ecocriticism hi thumal pahnih '*Criticism*' leh '*Ecology*' kaih kawpa puah a ni a (A Glossary of Literary Terms, 98). Ecology tih hi Grik thumal pahnih 'oikos' - 'In (house)' leh 'logos' - 'thu zirna (word study)' tih amanga lak a ni bawk. "lawngkam danga sawi chuan thil siam zinga nunna neite leh nunna nei lote inlaichin dan zirna hi 'Ecology' chu a ni," (Dictionary of Theological Terms, 133)

He thumal 'Eco-criticism' tih hman hmasa bertu chu *William Rueckert* a ni a, a *essay* ziah "*Literature and ecology: An experiment in Ecocriticism*" tihah hian *ecocriticism* chungchang hi a lo ziak tawh a ni. Mahse *ecocriticism* hi zir dan hrang hranga zir theih, thlirna hrang hrang amanga thlir theih a nih avangin zir chikna (*theory*) angin hman nghal a ni lo a. Kum 1989-a *Western Literature*

Associationmhut khawmnaah Cheryll Glotfleychuan *Ecocriticism* tia hman a rawt a, chuta mang chuan zir chikna pakhat anga hman man a ni ta a ni.

“*Ecocriticism chu mihring leh khuarel thil (nature) leh ram leilung (landscape) inkungkaihna chik taka zirna a ni ber a*” (Nayer, 242). “*Mihring leh thil siam dang inkungkaihna chungchang thuziak, uluk taka zirna*” (Literature Zungzam, 207) tiin K.C. Vanngbaka chuan a sawi bawk. Cheryll Glotfeltychuan, “*ecocriticism is the study of the relationship between literature and the physical environment* (ecocriticism chu thu leh hla leh min hual veltute inlaichinna zirna a ni) ” tiin a hrilhfhah bawk.

Ecocritics-te chuan thu leh hla leh mihring inkungkaihna te, in laichinna te, an inzawm dan te, inmamawh tawn an nih dan te an zir Chiang a. Mihringin an nun leh an khawsakna atana khuarel thil an mamawhzia te, khawtlang inrelbawlna mha te an tuipei bakah, a bul berah chuan mihringten an thu leh hlaa khuarel thil an tar lan dan, an inmamawh tawn dan leh mihringte tana khuarel thil pawimawhna mai bakah an inkungkaihna hi an zir Chian nasat leh an tuipei ber ni hialin a sawi theih a ni.

Characteristics and Development of Ecocriticism :

Ecocriticism hian nihphung leh zia a nei niin sawi a ni mhin a, mahse *literature*-ah chuan thu dik, hei hi a ni tia sawi fak theih a awm mawh hle a. Chutiang bawk chuan *ecocriticism* nihphung sawi danah pawh hian kan sawite chauh hi a ni tia kan sawi chuan kan sawi sual pawh a ni ang. Chuvangin a nawlpuiina kan pawm leh kan hriat dan, a zia leh nihphung nia langte han tar lang dawn ila :-

Ecocriticism chuan hnam nunphung leh khuarel inzawm dan bakah inkungkaih dan a zir Chiang a. Eng angin nge mihringte nunphung leh an hnam nun danah hian khuarel thil hian pawimawhna a lo neih a, a mangkai tih hi an thu leh hla amangin an zir mhin.

Ecocriticism chuan thil engkim hi mihringte tan chauha duan a ni tih ngaih dan a hnawl a. Khawvela thil awm zawng zawng hi

inmamawh tawn vek kan ni a, pakhat chauh pawh a awm loh chuan kan buai mhin a ni tih ngaihndan an chawi lar a. Mihringte chauh hi he khawvela thuneitu kan ni lo a, engkim mai hian pawimawhna kan nei mheuh ang hian thu kan nei ve vek a ni tih an rawn tuipui hle bawk.

Mihringte hian he khawvela thil siam dangte tichhe tur leh khawih chhe tur hian dikna leh chungnunna kan nei lo a, tuna kan tihchhiat dan phei chu a hleihluak hle a ni tih an rawn tlangaupui bawk a. Tun dinhmuna khuarelte chan hi a lungchhiatthlak takzet niin an sawi a, ven him an ngaihzia an tar lang nasa hle a, thil siamte humhalh leh ven him hi an tum pakhat chu a ni.

Thu leh hlaa hmun (*places*)pawimawhna zir chianna lam an tuipui bawk a. Eng angin nge khang hmun chi hrang hrangte khan thu leh hla lo pianchhuah nan pawimawhna a neih tih an zir chiang mhin a ni.

Thu leh hla mai bakah eizawwna leh mihringte khawsak phunga khuarel thil tar lan a nih dan an chhui chiang a, eng ang taka pawimawh nge a nih te, hnam chi hrang hrangte nuna khuarel dinhmun a danglam dante zir chianna a ni bawk.

Thil siam mawina leh duhawmna, ropuina leh mangkaina tar lan hi a tum pakhat a ni bawk a. Heng thu leh hla amang te hian khuarel mawina leh ropuina te, a duhawmna leh a mangkaina tam tak kan hre thei a ni.

Khuarel lak amanga mihringten zir tur kan neihte tar lanna thu leh hla zir chianna a ni bawk.

Heng a chungka kan tar lante bakah hian *ecocriticism* hian nihphung leh zia dang a la nei ngei ang. Eng pawh ni se zir chikna (*theory*) tharlam tak, la mhang zel tur leh mitena an la tuipui tur chauh a nih avang hian a zia leh nihphung pawh a mhangin a danglam zel a rinawm bawk a ni.

Ecocriticism hi zir chikna tharlam tak tiin sawi fo mah ila, tun kum rei lo te chhung pawh hian a hawi zawng ringawt pawh hi a danglam nasa hle a, literature chu thil nung a ni a, a mhang zel a, a danglam chang pawh a awm tih tichiangtu tak pawh a ni hial awm e. Chu'ng *ecocriticism* hawi zawng lo danglam dan chu lo tar lang dawn ila :-

i) A hawi zawng hmasa ber (1970-1990) : He hunah hian *ecocriticism* chuan mihring leh mihringte ngaih dan inan lohna, inkalhna (*opposed*) a sawi nasa a. He zir chikna thar lo pian chhuah chhan, ram hmasawna avanga khuarel thil tihchereu nasat lai a ni bawk nen, khuarel humhalh duhna lam chu a nasa viau mai a. An thu leh hlaah pawh khuarel humhalhna lam hliir an ziak niin a sawi theih a ni.

ii) A pahnihna (1990-2000) ah chuan khuarel leh mihring intlukna lam an tuipui hle a. A hma angin mihring leh mihring inkalhna lam hawi a tam tawh lo a, khuarel leh mihring inlaichinna, an inmamawh tawn dan lam an tuipui tawh zawk a ni.

iii) A pathumna (2000-) -ah chuan khuarel hi an dah sang ta hle a, mihringte ai mahin an dah sang tawh zawk hial niin a ngaih theih a, khuarelah an lungleng a, an rilru puthmang chu khuarel bulah an hrihl a, an inpuang chhuak a, mihringte ai mahin an kawm nasa zawk emaw tih hial tur a ni.

He hawi zawng pathumna hian *Ecocriticism* chu hlawn hrang hrangah a rawn mhen leh a, chu'ngte chu :-

- a) *Eco-Feminism*
- b) *Eco-marxism*
- c) *Eco (post) colonialism*
- d) *Eco-cinema*
- e) *Ecopedagogy*
- f) *Deep ecology*

tihte a ni a, heng mhen hrang hrang hmang hian zir chikna hi an

kalpui mhin a ni.

Ecocriticism in selected Mizo Poetry :

Mizote pawh hian kan thu leh hlaah hian *ecocriticism* ziarang pu kan phuah ve nasa hle a, hnam dangte thu leh hla nena khaikhin ralah pawh a zahpuiawm loh hle a ni. Mahse *Ecocriticism* hi kan hriatna a la rei lo em em a, *romanticism* ziarang nen inanna a lo nei bawk nen, *ecocriticism* hmanga zir chianna hi a la tam lo hle a ni. Eng pawh chu ni se kan Mizo hlaah eng ang takin nge *ecocriticism* hi tar lan a nih tih hi kan hla tlem azawng hmangin tar lan kan tum dawn a ni.

Mihring nun leh khuarel hi inzawm chiat a ni a, an inmamawh tawn a, hnam lungleng apiang chuan khuarel thil hi an hlaah an phuah nasa a, hun inher danglam zelin a rawn her chhuahpui khuarel mawina avanga lungleng an tam a, chutiang chu hnam tin thu leh hlaah hian hmuh tur a awm a. Albert Einstein chuan, “Khuarel hi ngun takin en la, engkim chiang zawkin i hriain i hmu thei ang (*Look deep into nature, and then you will understand everything better*)” tiin a lo sawi a. Chutiang chiah chuan he khuarel mawina hre thiam apiang chuan hringnun hi an hmu thiam a, mihringte nun hi an thlir thiam bik mhin a ni.

Mizo hla hluih hian khuarel humhalh duhna lam hla a lang nual a, chu’ng zinga a langsar berte zing ami chu Saikuti’n keifang zar thlak an tum a ui thu a phuahna,

*Tu lawr suh u, lungdi lenna khawtlang a hliah nem maw,
Kan chhuahtlang thing lenbuangpui hi lelthang di ngai a
mahna.*

(Mizo Hla Hlui, 250)

tia ‘Keifang Kung’ tih hming pua a phuah hi a ni awm e. He hlaah hian Saikuti hian keifang zar thlak an tum chu a phal lo a, tu khaw hawina mah a dip lo va, lelte pawhin fuk nan a hmang a, chu keifang kung amang ngei chuan a kiu ral ral mhin niin a sawi a. Hetiang

deuh hian khuarel hi kan hmang mangkai a ni tih kan chawngchen zaia 'Buangkhaw Zai' amang hian kan hre thei bawk.

*Fiara tui hman Chunkilin a chawi,
Lamsial kawt daiah luang chhuak e.*

(Mizo Hla Hlui, 160)

Heng bakah hian mihring nun leh khuarel chu inzawm chiat a ni tih hmuh theihna tur hla pawh a awm nual a, khuarel nena inkawm an chakzia pawh he hla

*Lelte kiu kiu lo la bang mai rawh
Kei anga di ngai i nih ve chuanin
Zuangin lo mum la, i hril dun ang*

(Mizo Hla Hlui, 9)

tih amang hian kan hre thei. Mihring nun a lo danglam zel a, khawvel changkanna chuan kan hla phuah dan hawi zawng pawh a thlak danglam hret hret a. Kan hla hluia khuarel hla an chawi dan lo deuhin Rokunga te chuan an rawn chawi a,

*Fiara tui thiang te luang del del
Lengi nena luia lengngaha kan danna
I sirah thing leh maurua an zing ri ai e
Luang dem dem rawh piallei a ral hma loh chuan*

(lhalai Hlabu 111)

tiin khuarel mawina mai bakah, khuarel hi mamawh lak nan te an hman thu a rawn tar lang a. Khuarel mawina chuan a tihlim thu a hlaah hian kan hmu bawk.

*Aw lei mawina thin lai tihlimtu,
Zantiang chhawrthla leh si-ar eng mawi;
Aw zing eng mawi leh tlai tla eng mawi,
Dam lai khuavel nunkhua tinuam a'n lo vul rawh.*

(lhalai Hlabu, 70)

ti tein a phuah a. Rokunga hi Mizo zinga khuarel lam hla phuah nasa berte zinga mi a ni ngei ang. Ani bakah hian Zikpui Pa te, Liandala te, Damhauhva te, Vankhama te, Lalsangzuali Sailo leh mi dang dangten an phuah kur ngiai nguai a. Vankhama pheichuan khuarel hi mihring aia sangah a dah em maw tih turin a phuah mhian a, mhian ang maia biak chu duh tawk lovin khuarel chu thiltihtheihna neiah a ngai emaw tih turin,

Thlang tlai zamual a liam dawn maw

Mualpui, nuar lang kal lai kham rawh

(Vankhama Hlate, 258)

tiin a ngen hial a ni. Heng kan tar lante bakah hian khuarel mawina lam hla hi kan hlaah hian hmuh tur a tam em em a, Mizote hi khuarel thil nena inchen chillh tlat kan nih avang hian kan hla tam tak lo chhuahna chu khuarel mawina hi a ni ti ila kan sawi sual tam lo ang.

An eco-critical analysis of Laltluangliana Khiangte selected poems :

Laltluangliana Khiangte hian a hla - '*Hnam-ro-par*', '*Zo than siamtu YMA*', tih leh '*Tlawm mai lovin*', tihahthe hian khuarel hi chi hrang hrangin a rawn tar lang a. Chu'ng a hlaa khuarel a tar lan dan chi hrang hrangte chu sawi kan tum dawn a ni.

Eco-criticism peng zinga pakhat *Deep ecology* hi khuarel humhalhna thupui theh darhna lar berte zing ami a ni a. A tir lamah mihring dah pawimawhna lam thlur bing deuh mah se hun lo kal zelah chuan, "...*chenna leilung mha leh him zawk nei thei tura thilsiam (nature) humhalh leh inkungkaihna dah pawimawh 'eco-criticism' or 'biocentric' vawrh lar an duh ta zawk a ni*". (Literature Lamtluang, 291). Mihringte hian thilsiamte hlutna leh nihphung tihnepsak theihna dan kan nei lo va, siam thara ven him hi kan tih tur a ni a. Chu chuan hmanlai hnam nunphung leh chin dan ven him leh tihhmasawn hi mihringte mawhphurhna a ni tih thurin chu a keng tel nghal bawk a ni. Laltluangliana Khiangte chuan a hla '*Hnam-ro-par*' tihah chuan thilsiamte chungah mihringte mawhphurhna lam

hawi a rawn ziak a. ‘Hnam-ro-par’ tih hla chang khatnaah chuan,
Zaiin ka sawm vel e mhang leh thar zawngte,
Zo hnam mi-hrang nun mawi, dik, mha sin turin,
Tlawmngai rinawma dan mha tin zawm zelin,
Zo than i siam ang aw, khuavel ram zauvah,
Chutin pi pu ro-thu a par chhuak ngei ang. (1-5)
 (Hnam-ro-par)

tiin a sawi a. Mizoram chu hmun (*place*) anga rawn sawiin, chu hmun leh hnamina a lo chin mhan tawh nun dan mawi te, nun dan dik leh nun dan mha te, tlawmngaihna leh rinawmna te hi a ral zel loh nan mhangthar (mihringte) te chu an pawimawh a. Chu’ng kan pi leh pute ro-thu chu kalsan thei kan ni lo va, hnualsuat thei kan ni hek lo. Chutih ahnekin chawi kana, ven him hi kan tih tur a nih avangin, “*Zo than i siam ang aw, khuavel ram zauvah,*” tiin mhangtharte chu a rawn sawm hial a ni.

Arne Naess chuan *deep ecology* nihpung hi pariat a sawi a, chu’ng zinga a sawi pakhat chu, “*Tuna mihringten thilsiam dang enkawl na kalphung (policy) a neih mek hi thlak danglam a ngai,*” (ibid, 292) tih a ni a. Laltluangliana Kiangte pawh hian tunlai miten Mizoram (nature) leh Mizo nunphung an kalpui mek dan hi a duh khawp lo hle a, chuvangin Mizoram hi ram dang miten an lo hriat a, mi dangte hmuha a lo mawi theih nan mhangthar zawngte chu an nun dan siam mha turin a ngen lawm lawm a. Chutianga a ngen chhan chu mihringte mawina tur ni lovin khuarel (Mizoram) lo mawina tur zawk niin a sawi.

Laltluangliana Kiangte hian khuarel (Mizoram) chu a dah pawimawh em em a, mihringte thil tih sual avanga a chhiat mai a hlau em em a, mihringte lah chuan kan enkawl thiam lo em em niin a hre bawk a. Chuvangin, khuarel (Mizoram) chhiat lohna tur hian sualna chi hrang hrang do va, theihtawp chhuah hi mihringte tih tur a ni tih a rawn tar lang a, a hla ‘Zo than siamtu (YMA)’ tihah

chuan,

*Sual zei tin dova mang mar zelin,
 Kan ram leh hnam tan lu zuar zel la,
 Thlei bik, duhsak bik reng nei lovin,
 Zo nun mawi vawngtu ni zel ang che. (17-20)*
 (Zo than siamtu YMA)

tiin khuarel (Mizoram) himna tur chuan سوالنا chi hrang hrang dova theihtawp chhuah hi a enkawltu mihringte mawhphurhna niin a ngai a, chumi tur chuan mihringte chu a sawm a. Hnam tih dan phung leh ziarang a bo loh nana vawngtu ni turin mhangtharte chu a ngen nghal bawk a ni.

Laltluangliana Khiangte hian khuarel enkawl hi mihringte tih tur a ni tih a sawi bakah hian khuarel leh hmeichhiate chu mipate rorelna hnuaiyah chuan an hniam zawk zel a, chawi san an ngai a ni (*eco-feminism*) tih lam hawiin a hla, ‘Tlawm mai lovin’ tih hi a phuah bawk a. He hla a phuah chhan, ‘*Hmeichhe thuam chak (Women Empowerment) hi a lar ta hle a. lul pawh a mul a ni. Mizo hmeichhiate hian hma an sawn zel thei a ni tih hi a chiang. Hma pawh an sawn chak narawh. An la sawn zel ang, entawn tur pawh an nei mha, zam hauh suh se,*’ tia a sawi hian hmeichhiate leh khuarel dinhmun chu mipa rorelna (*patriarchal society*)-ah chuan a hniam a, awp beh an ni zel a. Chu’ng awp behna leh nek chepna amang chuan chhanchhuah an ngai a ni tih a tichiang hle a ni.

Eco-feminism tih mawngkam hmu chhuaktu ‘*Francois d’Eaubonne*’-in a tum ber chu, ‘*mipa leh hmeichhe intluk tlanna (gender equality) leh leilung thil (environment) humhalh a, hnuai chhiahna leh awp behna amanga tal chhuah a ni*’ (ibid, 293) tiin a sawi a. Hetiang deuh bawk hian Laltluangliana Khiangte pawh hian a hla ‘Tlawm mai lovin’ tihah chuan,

*Zonu tha fuan ngei kha hmanga puntir zelin,
 Bih puan sawi marin - ze hlu partir zel ang aw,*

*Vanglai hun hlu duhawm hmang mangkai ber a,
Thang mawi zual zel tur chu keimahni. (5-8)*

(Tlawm mai lovin)

tiin a sawi a. Hmeichhiate dinhmun chawi kang a, dinhmun sanga dah theitu chu hmeichhiate vek an ni tiin a sawi a. Chu bakah chuan ‘bilh puan mawi’ (thil siam dang) hlutna tisang a, mawi taka dah theitu chu hmeichhiate bawk an nih avangin theihtawp chhuaha mang turin hmeichhiate chu a fuih a.

*Zai khat vawra zaleng ram din thar hma zawngin,
Nuthai-lanu rual hian chawlh zai i rel lo ’ng aw,
Zonu-zopa suihlung a rual kim thleng a,
lang fan fan reng tur chu - KEIMAHNI! (9-12)*

(Tlawm mai lovin)

tiin a sawi leh bawk a. Mizo nu leh pate rilru thuhmuna awmtir theitu chu hmeichhiate an ni a, chuvangin hmeichhiate hian theihtawp chhuah i la, Ropuiliani te, Darpawngi te, Laltheri te ang khan hmeichhiate dinhmun a san zel theih nan leh thil siam dangten hma an sawn a, humhalh leh ven him an nih theih nan theihtawp chhuah zel ang aw tiin Mizo hmeichhiate a sawm leh nghal bawk a ni.

Heng kan sawite bakah hian thilsiam dangte tehkhin nana hman te, aiawh atana hman te hi eco-criticism ziarang pawimawh takte zing ami a ni. Mahse chu tehkhinnaah chuan thil siam dangte leh mihringte an tehkhin dan te, khuarel leh thil dang an tehkhin dante hi a inang vek lo va. Vankhama chuan tlaizawng par (khuarel) chu, “*Tleitir sakhmel ianga tlaizawng par*”, tiin khuarel leh mihringte chu intluk ang maiin a sawi a. Zikpuui pa erawh chuan sikni eng (khuarel) chu, “*tleitir sakhmelin a cho lo che*,” tiin khuarel mawina hi mihringte hmelmhat lai ber ai pawhin a mawi zawk niin a sawi a ni.

Laltluangliana Khiangte pawh hian a hlaah hian thilsiam dangte leh mihringte chu a khaikhin ve fo va, chutah chuan khuarel

mawina leh mihringte maawina chu a intluk a ni tiin a hla ‘Zo than siamtu (YMA)’-ah chuan a sawi a,

*Tuam hlawm ngaite puibawmtu hnai reng,
Lungngai mangangte chhawmdawl vartu,
Rethei chhumchhia tana mhian mha ber,
Zoram tan Lungmawi in lo ni e. (13-16)*
(Zo than siamtu YMA)

Mihringin a mihringpuite a mamawhna zawna manpui aliama mawi leh duhawm hi a awm kher lo ang. Chutianga mihringten an mihringpuite an manpui mhin hi mawi a ti a, mi rethei leh chhumchhiate tana mhian mha ber ‘YMA’ chu ‘lungmawi (nature) ang mai niin a hmu a. Hei hian khuarel a dah pawimawhzia a rawn tar lang Chiang hle a ni.

Laltluangliana Khiangte hian khuarel chu khuarel vek nen a tehkhin a, khawvel changkanna avanga ram rorelna inher danglam zel chuan, “*Chhumpui zing kara hnawm thli iangin,*” tiin thliin chhum a chhem leng but but ang mai hian khawvel changkanna chuan thli ang maiin min chhem a, min nuai vel vek niin a sawi a. Chu khawvel changkannain a ken tel thiamna chi hrang hrang nei tur chuan mihringten mamawh kan ngah thu a sawi leh bawk a ni.

Conclusion :

Laltluangliana Khiangte hian khuarel humhalhna te, mihringte tana a mangkaizia te, khuarel mawina lam te hi a hlaah phuah tam lo mah se khuarel chawi kanna leh dah san mul a tihzia chu a hlaah hian a rawn sawi a. Chu’ng khuarel chawi kang theitu chu mihringte kan nih avangin theihtawp chhuah hi kan tih tur a ni tiin a sawi a, chu mai chu duh tawk lovin khuarel chawi kanna kawnga theihtawp chhuah turin a mihringpuite chu a sawm nghal bawk a ni.

Heng bakah hian Laltluangliana Khiangte hian mipate rorelna (patriarchal society)-ah chuan hmeichhiate leh khuarel chu rah beh an ni mhin tih a sawi a. Chuvangin, hmeichhiate chu an

theihtawp chhuah a, hma lam pan turin a chah a. Ram nuam leh duhawm siam theitu chu hmeichhiate an nih avangin theihtawp chhuah a, hmeichhiate leh khuarel mawina tura man la turin Mizo hmeichhiate chu a fuih bawk.

Vankhama ang bawk hian Laltluangliana Kiangte hian khuarel mawina leh mihringte mawi lai ber chu intluk tawk hlein a hmu a. Mihringten an theih ang tawka an mihringpuite an manpui a, an tana theihtawp an chhuah mai bakah, an mhian mha ber an ni tel zel hi fakawm a ti a. Lungmawi (khuarel) ang maia mawi leh duhawm angin a sawi a ni.

Heng kan sawi takte amang hian Laltluangliana Kiangtein khuarel a hmuh dan leh khuarel hla phuahtu a nih dan te, khuarel dinhmun a tar lan dan leh khuarel chawi san kawnga mihringte mawhphurhna nia a sawi te kan hre thei awm e.

Works Cited :

Primary Sources :

Khiangte Laltruangliana. *Mizo Hla leh Chhamhlate (Hla leh Chhamhla thlir dan thar)*. L.T.L. Publications. Felfim Computer, Aizawl. 2009.

Secondary Sources :

Abrams, M.H. & Geoffrey Galt Harpham. *A Glossary of Literary Terms*. (Eleventh Edition). Delhi: Cengage Learning India Pvt Ltd. rp. 2015.

Fermanis, Porscha and Casaliggi Carmen. *Romanticism A Literary and Cultural History*. Routledge. Sunrise Setting Ltd, Paignton, UK. 2016.

Laldinmawia, H. *Literature Lamtluang : Classical to contemporary literary theory and criticism : An introduction*. CreatiVentures. KL Offset Printers, Aizawl. Revised and Enlarged Edition. 2018.

Nayer, Pramod K. *Contemporary Literary and Cultural Theory (From Structuralism to Ecocriticism)*. Dorling Kindersley, India. New Delhi. 2010.

Renthlei, Darchuailova. *Vankhama Hlate (A critical study)*. Renthlei Brothers. LC Press, Aizawl. 1992.

Rokunga. Ihalai Hlabu (Tonic Solfa nen). Vanlalsiama. Gilzom Offset, Aizawl. 5th Edition. 2012.

Thanmawia, R.L. *Mizo Hla Hlui*. Din Din Heaven, Aizawl. 2012.

Vanlalhlani, T. Prof, et. al. ed. *Dictionary of Theological Terms*. Aizawl. Aizawl Theological College, rev. and endl. 2017.

Vannghaka, K.C. Dr. *Literature Zungzam*. Vanhlupuii. Lois Bet Print and Publication Aizawl. 2014.

Reflection of Human Misery and Pain in
Biakliana's Poetry

Lalrotlunga*

Abstract : Reflection of Misery and Pain in Biakliana's Poetry kan tih hian Biakliana kut chhuakte zirchianna piah lamah a thu leh hlaa a hlimthla lo lang zir chianna a ni ber mai. Biakliana hlate hi a mal mal pawhin zir dawn ila chai tham fe tling tur an ni hlawm. TB avanga Durtlang damdawiina a awm lai pawhin Nurse te tan hla a phuah thei zel a ni. Harsatna leh manganna tam tak a hringnun kumchhiarah tawk mahse, Pathianah a innghat tlat a, vui thawm leh lungawi lohna thangva reng hriat tur a awm lo. Nimahsela, a kut chhuakah erawh a hringnun harsatna leh tawrhna chu a tar lang Chiang em em thung. Chung hunah chuan Pathian rinchhhan mi a nihzia kan hmu tel zel a ni.

Kum 1941 October 17 a boral Mizo novel ziaktu hmasa ber L. Biakliana hi a chanchin leh a kutchhuak lehkhabu ro tling *Biakliana Robawm* tih chu Lalrotlungliana Khiantge chuan kum 1996 khan chhut khatna, chhut zat *Copy 2000*-in a chhuah a, "Khawvel ro hlu rangkachak te hi nikhua a lo rein a rala a hlutna a bo mai thin, thu leh hla ziaka vawn that tlat erawh chu a rei tulh tulh a, a hlutna a pung tulh tulh zawk thin" (*Mizo Lehkhabu Zempui*, 371). Hemi hnu lamah pawh hian wawi eng emaw zat chhut nawn leh a ni

* Research Scholar, Dept. of Mizo, MZU

bawk, hei hian L. Biakliana kutchhuak hlutna leh ro hlu a nih dan chu a tilang mai awm e. L. Biakliana chanchin leh a kutchuakte a kim thei ang bera dah khawmna lehkhabu a ni. He lehkhabuah hian L. Biakliana irawm chhuak hla tha tak tak dah khawm a ni a. *Poetry* kan ti dawn nge ‘hla’ tih ringawtin kan dah dawn tih hi ngaihtuahna awm thei a ni. Mizote hian *poetry* hrilhfiahna mumal tak kan nei ngai lo va, hemi thuah hian he lama tui mite pawh wawi duai lo thu inchuhna a thleng tawh a, a thleng mek zel dawn ni pawhin a lang.

Chutih rual chuan thenkhat chuan *Poetry* chu ‘hlahril’ emaw ‘chham hla’ tiin emaw sawi an awm bawk a. Thutlukna mumal tak siana sahal khai turin tun dinhmunah chuan a hmawr bawk theih a la ni tlat lo. Lalawmpuia Vanchiau chuan, “Zotawng hla hi sap tawnga *poetry/poem* nen hian thuhmun a ni e tiin kan hawi kir leh lam a ni lovin, hla leh *poetry* hi thliar hran a lo har dawn hle mai, tih hi min ngaihtuah chhuah thartir chu a ni” (*Tapchhak Theory*, 97) tiin a sawi a. Amah vek hian Zikpui Pa kamchhuak, “Tawng zawng zawng anpui kan nei lo hi tlawm chia lak tur a ni lo va, khawvel zawng a khum theih loh va, mi hmuh chhuah sa duh duha kan hman theih tho hi hmang ila, kan *creativity*-in hma a sawn chak zawk a rinawm” (*Zikpui Pa Hnuhma*) tih chu “Ka pawm khawp mai” tiin *comment* a pe bawk.

F. Lalzuithanga chuan *poetry* leh hla, chham hla leh hlahril, hla chhuanvawr chungchanga ngaih dan phir awm chu, “*Poetry* hi hla tiin sawi mai ila, a fuh ber zawk lo maw, nge *poetry* chu *poetry* ni mai rawh se kan ti tlang dawn?” (*Kawlawm Dawthei*, 46) tia zawhna a siam chu, “*Poetry* sawi nan hian HLA tih mai hian a huam zau lutuk e, kan tih pawhin khuareiah a la inthen fel dawn tho tho avang hian tuna ka dinhmun leh thlen chin atang hian HLA tih mai hi a la tawk viau zawk lawm ni tiin kan lo sawi thin dan ‘ngai’ kha ka han tharthawh leh duh mai a ni” (47) tiin inthlahrung ang reng takin a duh dan a rawn tar lang a. Eng ber chuan nge thutlukna kan han siam anga kan thupui ngeiah pawh ‘Biakliana *poetry*’ tih a ni si a, Zikpui pa chuan *poetry* leh hla chu hman pawlhin, “Hla chu

mihring suangtuahna thuk, thu kam nem leh mawia chei, mi dangte tana ngaihthlak nuam zawng leh a pawmawm zawnga chhham chhuah reng reng hi, sak theih a ni emaw a ni lo emaw hla a lo ni thei dawn a lo ni. Chu chu Poetry awmzia a lo ni” (*Zozam Par*, 3) tiin a ngaih dan a sawi thung.

Eng vangin nge L. Biakliana hi *poet* a ni tia kan sawi, H.Lalrinfela chuan “*Father of Mizo Poetry* tangkapui hi *English literature* a Geoffrey Chaucer hmun luah ang chiah Mizo Literature a luahtu Pi Hmuaki hnenah kan hlan dawn lo a nih rau rau chuan L.Biakliana aia han dawng awm dang tunah chuan ka hre mai hauh lo mai (*Chawlhna Tuikam*, 192) tia a lo sawi hial chu Siamkima khan Hrawva kha “Father of Mizo poetry” nihna a lo pe tawh si a, dimdawi takin “Siamkima khan L.Biakliana *poetry* hi a dam lai khan han hmu ve hman ngat se zawng ka tanna hi a tanfung ve tho tur a nih ka ringhlel lo va ni” (192) tiin L.Biakliana kutchhuak chungchangah *poetry* leh hla, chham hla leh hlahril inkarah chuan Siamkima chu Hrawva chungchanga a buai lo ang bawkin H.Lalrinfela pawh hi a hmin thlap niin a lang. *Poetry* huangah Zikpuii pa’n “Mi hmuh chhuah sa duh duha kan hman theih tho hi hmang ila” a tih zulzuiin, “Hrawva khan Mizo *poetry* ram thar pawhna turin kawng eng emaw chen a lo bawh eng tawh a ni thei. Mahse a hmunhma va pawh hmasa bertu leh khaw thar min kaipuitu tak tak chu Biakliana a ni lo thei lo vang. (190) tia a sawi ang hian Biakliana chu *poet* tha leh Mizo *poetry* huangah bul tantu a nih thu a pawm tih kan hmu thei thung.

Poetry chungchang kan sawina chhan chu L. Biakliana themthiamna leh mi bik a nihzia tar lan chu thil pawimawh tak a nih avangin, a kutchhuak *poetry* hlutna tak zir chhuak tur chuan Mizoten *poetry* leh hla, hlahril, chham hla chungchanga kan rilrua daidanna bang chu chhut chhiata rem that a pawimawh vang a ni. H.Laldinmawia chuan

Hlahril (Chham hla leh hla chham mi sawina a ni bawk)
leh hla hi sak theih leh theih loh a nihnaah a inngat ber

lo va, a phuah dan kalhmang leh a thu kenah a inngat zawk a ni. Chutih rual erawh chuan hlahril tam zawk hi chu a saka sak chi a ni lem lo tih erawh kan hriat a tha awm e. Mizote ngaih dan atang chuan hla hian a huam zau hle a, hlahril pawh hi hla huang zinga mi a ni a, mahse hla tha chungchuan a ni. Hlahril zawng zawng hi hla tiin a chhal theih ang a, hla zawng zawng erawh hlahril *poetry* a chhal theih a ni kher lo thung ang. Awsam tea sawi fiah dawn chuan hlahril *poetry* chu *poetic quality* nei hi a ni ti ila a dik mai ang. Mahse, he hrihfhahna hre fiah tur chuan *poetic quality* erawh hriat a tul thung (*Literature Lamluang*, 32)

tia a sawi ang hian *poetic quality* atanga kan teh hi tun dinhmunah chuan a kawng ber tur a ni mai awm rih e.

Dr. Laltingliana Khiangte chuan, “Chham hla phuahtu chauh *poet* anga kan sawi chuan kan lungtual ang em? tih tur a lo ni leh ta si” (*Mizo hla leh Chham Hlate*, 36) tia a sawi hian ngaihtuah a tithui hle a, “Chham hla chu hla phuahtu (*poet*) in a rilru chhungri la awm kalhmang neia a au chhuahpui hi a ni ber mai a (17) tia a tar lan ang hian a phuah dan kalhmang leh a thu kenah inngat ber ta mai se la a pawm a nuam za ber rih dawn a ni. Chu’ng chu buklung atana kan hman chuan L. Biakliana chu chawimawina nopui dawn thei turin dawhkan kan siamsak a ni ang a, a kutchhuakte Mizo tana a hlutna leh a themthiamna chu kan la zir chhuak dawn chauh tihna a ni.

“*Psychology* thiam i hmuh chuan mi mize hriat theihna kawng tha ber eng nge ni tiin zawt teh, chhannna tha zawk i hmuh theih takin, kei chuan, ‘Vanduaina hi mize hriat theihna kawng tha a ni’ ka ti mai” (*Ainawn Bu Thar*, 32) tiin J. Malsawma chuan a essay-ah mihring dinhmun harsatna leh vanduaina a lo thlena hmachhawn dan pawimawhzia ‘Harsatna’ tih essay-ah chuan a sawi a. L. Biakliana ngei pawh hi a chanchin kan hmuh hian a nunah harsatna tam takin a tlakbuak tih kan hmu. “Kum 5 awrh mi, chinchang hria leh nu ngaih tina rual tak a nih ve tawh lain a nu

Ngurchhuani chuan a boralsan thut mai a” (*Biakliana Robawm*, 43). Mihringte hian hmangaihnaah chuan nu hmangaihna hi kan dah chungnung hle a, naupang te a ni chung a nuin a boralsan an awm chuan kan lainat thin. L. Biakliana hian a naupan lai atang rengin tawrhna leh lungngaihna (*pain and human misery*) hi a tawk tih kan hmu thei a. *Ka Nu Thlan* leh *Chun Nu* tih hla a phuah pheih hi chu a thukin, Mizoten kan mitthla theih tura lunglenna tawp a lantir a tih loh theih loh.

Vangkhaw chhuahtlang, dawnlung zawl hi,
Zaleng lawm nghak nau ang nuihna a ni,
Rairah kei ka tawn erawh a’ n,
Thlana kawmnu iang tahzai sakna a ni (1-4)

A hun lai Mizo nun kha han thlir ila, naupang dangten kawtchhuahah an nu te feh hawng an lo hmuak a, hlim tak leh lawm taka an han inlawm vel tur suangtuahna mitthlaah a lo lang a, chu’ ng hunah chuan L. Biakliana erawh chuan nu nghah chhuaht tur a nei ve si lo. Naupang mai tawrh atan chuan a va na dawn rua em. A dinhmun anga ding ve Hrawva khan *Rairahtea*, *Baichi Khaw Hlui Fan Thu*, *Khuanuleng Chawitih* hla te chu thiam takin a lo phuah tawh a. L. Biakliana hian *rhyme scheme* a hman thiamzia pawh hi chai tham a nih vei nen, a hla thu ken ngawt pawh hi rilru no deuh tan chuan chhiar zawh hma hauha kiupui vawng vawng tham a tling a ni. Pablo Neruda *poetry* phuah *Only Death* tih hla te aia nep chuang hauh lovin thlan chungchang chu a tar lang a,

There are cemeteries that are lonely, †
Graves full of bones that do not make sound,
The heart moving through a tunnel,
In it darkness, darkness, darkness (1-4)
Ka chun khartung, ka chun run rem
Laikhum ka chun riang zalna, chun lungrem,
Zaleng zawngten nghilh mah sela,

Chatuan thlengin nau ang tah lai min hnem (17-20)

Harsatna leh vanduaiana kan chung a lo thlen hian mihringte hian hnemtu kan zawng fo thin, kan zawng dan a dang ang bawkin min hnemtu pawh a danglam thin. Mizo kristian dana thlan khura inphum thin kan ni. Kan chhungte hriat reng nan ‘thlan Lung’ ka phun thin, hlimna kan tawh emaw kan chung lungngaihna leh harsatna a lo thlen emaw hian kan hmangaih kal tate chu kan ngai zual thin. Siamkima’n, “Tah hi mihring zepui pakhat, kan paih theih hauh loh leh, kan bansan theih loh a ni. Mihring nun hi tahnain kan hmang tan a, kan nun tawpna pawh tah hun bawka ni” (*Zalenna Ram*, 90) a tih ang mai hian L. Biakliana nunah hian *human misery* hrehawmna lungngaihna leh manganna hi a thleng hma chuang bik emaw tih mai tur a ni.

Khawng ka chun lungduh tiin ka tap

Bawihte lungngai suh tiin min khap (11-12)

“A nu lo hawn ve hun tur chu hlain a han zawt a, ‘Lungtat par hunah’ tih chu a chhanna dawn chu a ni mai si. Lungtat par hun tur chu nghakhlel takin a thlir ve reng thin a, a par har a ti em em a” (*Biakliana Robawm*, 44) tiin Laltuangliana Khiantge chuan L. Biakliana dinhmun tur chu a han dawnsak a, Edger Allan poe a’n *Annabel Lee* sunna hla *poetry*-a, Annabel Lee-i he khawvela lo kir leh ngai tawh lo tur chu, *And the stars never rise, but I feel the bright eyes Of the beautiful Annable Leetia* lungkuai tak maia thihna a tawrh dan a tar lang ang mai khan Biakliana chuan a nu chu, hla hmangin rilru chhungril natna (*pain*) nen hla hmangin a lo hmuak a,

Lungtat par hun ka dawn fo thin,

Chunnu lo haw hun tur ka thlir fo thin (19-20)

Biakliana hian thu leh hlaa a sa ngawizawnpui Kaphleia nen a hun laia tihdam theih loh T.B natna an vei ve ve a, Durtlang damdawi inah September 17, 1937 khan an lut a. “Biakliana leh Kaphleia chu Durtlang damdawi in tawntirh, tun hmaa luhka ber chhak deuhah chuan in te tak te an saksak a. Chu chu a hmingah

INTE-THAWVENG an vuah a” (28). T.B natna tihdam theih loh chu veiin thih hun nghakin awm mah se la a thianpa Kaphleia nen hian an dam lai hun chu mi dangte tan a hlawk thei ang bera nun hman chu an duh dan a ni. Chanchinbu te pawh an chhuah dun a, “CHHURA CHANCHINBU an tih mai, kutziak ngata an siam chu tum 20 emaw lai an chhuah a” (30). L. Biakliana hian T.B natna runthlak tak mai a tuar chu hrehawm pawh a ti ve hle ni tur a ni. A thianpa Kaphleia nena chu natna tihbaiawm tak an tawrh dan hla kan hmun chu,

T.B vanga ka fam tur chu,

Ka ngai mang e, ka chun leh zua lenrual

Tawn leh ni awm ta dawn si lo,

Dam takin aw, ka fam ta ’ng e (1-4)

L. Biakliana hian a natna leh tawrhna chu a tuar na hle ang tih chu a hriat theih a, ni mah se la, natnain a tlakbuak hnu pawh hian a kut chhuakah Pathian laka vuina emaw mimal tak pawha lungawi lohna a neih hmuh tur a awm hauh lo. A kutchhuak thenkhat *Durtlang Nurse Hla*, tih te *Tlangsama* phuahna te, *Chatuan Lili*, *Vulmawi Chhawkhle Par*, *Himna Puanzar Kan Thleng Ta*, *Jerusalem Ka In Ropui*, heng hlate kan thlir pheih chuan lungngaihna leh tawrhna hun harsa leh khirh pawh pal tlang thei tura chakna a neih dan kan hmu chiang hle a, a hla mal mal pawh hian zir tham leh chai tham tling vek khawpa hla tha a ni hlawm. A nunah khan mi dangte dah pawimawhna kha a lian em em a, a hun hman dan ngei pawhin a lantir a, *Saitual Boys Scouts* kum 1938 kuma a din dan te sawi tur tam tak a awm ang. A hla thuah pawh kan hmu tel zel a, *Durtlang Nurse-Ho Thlir Teh Uti* ang te *Leng Zawng Hian Zai Kan Lo Remtih* te *Lawm A Kim Lo Rual Hlui Then Tak Vangin* tih ang chi hla thu tha tak tak mi dang tel vena hmuh tur a hlaah hian thahnem fe a zep tel zel a ni.

L. Biakliana hian a hringnunah harsatna lungngaihna leh manganna tam tak tawh mah se Pathian chu inngahna banah a

hmang tlat a, a hlaah pawh hmun pawimawh tak a chantir a. Siamtu Pathian chu a theihngilh ngai lo. A hringtu a pa ngei chungah pawh natna khirh tak a tawh lai pawhin pangchang hmel a lantir ngai lo, “Pastor Liangkhaia chu Shillong-ah a zuk kal a. A fapa duh tak, a rawngbawl hna chhonzawm tura a buatsaih mek chu a zuk kan hmasa ber a. A pa chu hlim takin a lo bia a, En teh ka pa ka cher tawh asin tiin a ban a lo hlim a, a nuihpui hawk hawk a” (77). Mi dang tana phurrit siamtu ni lova kawng engkima malsawmna nih tum zawk thin, sapin *gentlemen* an tih ang dik tak hi L. Biakliana nihna chu a ni.

Works Cited

- Khiangte Laltruangliana Dr, (ed). *Ainawn Bu Thar*. Felfim Computer, B – 43, Fakrun Mission Veng Aizawl. 2016.
- . Mizo Lekhkhabu Zempui. The Gilzom Offset, Electric Veng Aizawl. 2005.
- . *Mizo Hla leh Chham Hlate*. Felfim Computer, B – 43, Fakrun Mission Veng Aizawl. 2009.
- . *Biakliana Robawm*. Felfim Computer, B – 43, Fakrun Mission Veng Aizawl. 2009.
- Lalzuithanga, F. *Kawlawm Dawthei*. Mizoram Publication Board. 2016.
- Lalrinfela, H. *Chawlhna Tuikam*. Aizawl. Zorin Compugraphics. 1997.
- Khawhling, Siamkima. *Zalenna Ram*. Aizawl: M.C.Lalrinthanga. Third Edition. 2002.
- Laldinmawia, H. *Literature Lamtluang: Introduction to The Study of Literary Theory and Criticism*. Pune: Creativentures, India. 2015.
- Vanchiau, Lalawmpuia C. *Tapchhak Theory*, Essay and Criticism. Aizawl. Zorin Compugraphics. 2011.
- Zikpuii Pa. *Zozam Par*. MCL Publications, Khatla Aizawl. 1999.

Theme of Death in Hrawva's Poetry

Lalzarzova*

Abstract : He paper hian Mizo hla phuahtute zinga hming langsar tak Hrawva hlain thihna chungchang a sawi dan a chhui a. Hrawva hi harsatna leh thihnain a nun an bawh nasat em em mihring a ni a. Thihna hi a tan hian a mikhual lo hle a ni. A nu tel lova sei lian, fahrah em em, a u belá thlamuanna mamawh em em mihring a ni. Rabindranath Tagore-a pawh khan thihna hi a lo hmu chiang viau a, chu mi chungchang pawh chu he thuziakah hian tar lan a ni.

Keywords : Thihna, Hrawva, poetry, Rabindranath Tagore

Thihna hian Mizo hla, hmun eng emaw zatah bu a khuar a, Mizo hla hlui, 'Thuthmun Zai' atanga vawiina Mizote lungkuai ber ber hla thleng hian thihna hian bu a khuar a tih theih ang. Thihna hi mihring nunah hian a serh zinga mei ang maia tel ve a nih miao avangin Mizo hla phuahtute pawhin chu chu an kal kân thei lo va, hla thu mawi leh lungkuai tak tak hmangin, thihna lui ral a thenin min thlir pui a, Mizo hlaa thihna lo lang hrang hrangah hian thih hnu piah lam beiseina hmuh tur a awm deuh zel a ni.

* Research Scholar, Dept. of Mizo, MZU

Thihna hi kan tuar a, mahse mihring a thih hian eng tin chiah nge a awm tih lam hi kan chhût thui lem lo khawpin a lang. Rihdil zinkawng leh a chhehvel hi thawnthu angin kan nei a, kan pawm hlu hlu a, Kristian kan han nih hnu hian Vanram kan mitthla leh nghal tawp a! Thihna hi thawnthu ang maia kan neih Rihdil zinkawng bâk hi chu tu mah hian chhût zuiin kan suangtuah lo, kan suangtuah a nih pawhin keimahni, mimal theuhah a thamral a ni ang! Ramhuai hre hle siin kan chungte boral kha thlarauin kan zingah a rawn let leh thei ang em tih kan ngaihtuah ngai em? Mihring hi thihna nena an intawh hian eng tin nge a awm? Mi thi tawh tuin emaw, mumanga thil an rawn sawi chuan an sawi dik tihte kan pawm leh hle bawk a! Mitthi chu biak emaw, va pawh dan emaw kan ngaihtuah leh chuang lem hlei lo va! Carl Jung chuan, “Mihring hi a hmaa mihring thin (amah) tho kha a thih pawhin a la ni reng a, a nihna thar tur pawh chu a lo nih tawh sa tho kha a ni,” (qtd. in *Death and Dying* 109) a timauh mai! Kristian thurin kan vawn avangin heng hi kan hnawl tawp mai dawn em ni? Kan Kristianna hian kan thûk tur angin thûkna kawngah min ti pawnlang zo a ni thei em? Kristian ni lo ta ila, eng tin nge thihna chungchangah hian thu kan vuak thlak ang? Hrawva pawh hi eng vanga hla phuah thin nge a nih tih sawi dawn ila mi tam ber chuan a retheihna vang tiin ‘Rairahtea’ hla hi an kaw deuh fur maithei. Mahse, ngun leh zuala kan zu en chîk chuan chu a retheihna chu thihna avanga lo thleng a ni a, Hrawva hla phuah tirtu chu thihna hi a ni tih sawi kan tum dawn a ni!

Hrawva hian hla hi sawmparuk phuahin, lehlin pali a nei niin R. Thangvunga chuan a sawi a (Mizo Hla leh a Phuahute 296), Siamkima chuan C.Z. Huala lak khawm sa ringin hla hi 13 a phuah niin a ngai a, *Hrawva leh a Hlatetih* lehkhabu buatsaihtu Lalramliana chuan Hrawva hlate hi a lehlinte nen a vaiin 25 a tar lang thung (Lalramliana 42-96). Hrawva hian hla a phuah tam lo hle a, a lehlin ni ngeia hriat paruk chhiar tel lovin hla hi sawmpakua a phuah a tih theih awm e. Siamkima chuan heti hian Hrawva hla phuah tlem chungchang leh a hlut dan a sawi:

Khawvelah hian thil tam takah a tam lam (quantity) aia kan ngaihtuah fo zawk tur chu awmze neia a thatna leh hlutna lam (quality) a ni. Literature ngaihtuhtute pawhin hei hi kan hriat reng thin a ni. Chuvang chu a ni, Hrawva pawh hian, a hla tlemte avang hian, kan Mizo literature-ah hmun pawimawh bik a luahna chhan chu (Zalenna Ram 188). Siamkima hian, “Hla tling kan tihte hi mihring rilru leh nun huapzo, a dikna leh a thuchah ken pawh ni leh thla leh kum ten an tih hlui theih lohte hi a ni thin,” (71) tiin Rokunga hla chungchang a ziahnaah a lo sawi a, “Hrawva hlate hi rin thu emaw, duhthusamna emaw mai ni lovin a tak taka pal tlang tawh nun puan chhuahna hla (poetry of experience) a ni,” tiin a sawi bawk (180). Hrawva hian hla hi a phuah tlem kan ti a nih pawhin phuah tlem leh tam hi a hlutna kan teh dan azirin a inang lo thei ang, “A hlate reng reng hi phuah fiam emaw phuah chhin emaw an nih hmel loh; mihring ngêng chhun tak vek an nih bakah a phuahtu thinlung kal tlang lo an awmin a lang lo,” (Mizo Hla leh a Phuahtute 298) tiin R. Thangvunga’n Hrawva hla phuahte hi tlemin lang mah se mihring nun tar lanna hla tha an nih thu leh thu tak a tlin thu a sawi bawk.

Hrawva chu kum 1893, March thlaa piang a ni a (Hrawva leh a Hlate 12), kum thum mi emaw chauh a la nihin a nu a boral a, thla li vel chauh a liam tihin a pa Thanthulha’n a boral san ve leh bawk a (14). Thihna hian a nunah ro a relsak hma hle a ni. Hrawva hlaa thihna chungchang kan hmuhna hmasa ber chu a nu leh pa thih thu leh thihna avanga tawrhna a ni. A nu leh pa thihna hian Hrawva nun hi hla phuah lo thei loin a siam a, chuvang chuan hla hi a phuah ta a ni a tih theih ang. Sawi lan tawh angin a hlate hi a thil tawn ngei a puan chhuahna a ni a, chu a thil tawn chu thihna a ni! A retheih hmaa a thil tawn thihna kha Hrawva siamtu a ni tlat. Chu thihna avang chuan Hrawva chu he khawvelah hian rethei chung a retheih leh chhawnnain a hmuak a ni ta reng mai, chu fahrah nun chuan Hrawva hi a kalsan ta lo emaw tih mai turin hringnun hi a tan a lo khirh zo ta:

Rairah riang tê, khuarei ar ang a vaih nan,
 Dan rual loh kawla awmlaiin;
 A chûn banah a kai e (lines 16-18).

Hrawva hian thihna chu mihringte tana dan theih loh leh dan rual loh a nihzia a hmu Chiang hle a, chu thihna chuan a nu a laksak ta a ni tih kan hmu. Chu a nu thihna chu a tawpna a la ni mai lo va, naupang kum 3 mi tan chuan thihna chu vanduai mangkhawng a ni!

Tinkim dawn lo angin ka biak lai a lian e,
 A pawî mang e, rairah riang te'n;
 Belh lai zua a ðhen tur chu.

Tu'n nge hnem ang rairah chûn ngai tlei lo chu,
 Kian rel lo kawla awmlaiin;
 A zua tui ang a la e (lines 61-66)

Thihna chu ðahna a ni a, tute mahin kan nu leh pa emaw, kan chhungte boral hi kan duh lo ang. Hrawva tan hian a nu leh pa boralin a nuna lunglenna leh baihvaina a thlen hi mittui ko chhuak, ðahna pawhin a ðahpui hial tur a ni awm e. *An Elegy Written in a Country Church Yard* phuahtu Thomas Gray pawh kha an unau sawmpahnih zinga dam chhuak awm chhun a ni a, thihna hi a tan a mikhual lo! A pa lah pa thinchhia leh kut thawh ching, a nu ni se nu buaithlak ve tak a ni bawk a, a pa hi kalsanin a nu bulah a awm nghe nghe a ni awm e. A ðhian hnai tak Richard West chu a boral a, a nî Mary Antrobus a boral phei chu an chhungkuain an sùn hle a ni. A ðhianpa Horace Walpole chu mi sualin an beia a thi ðep mai bawk a, hengte hi he *elegy* ropui tak lo pianna niin sawi a ni a (Britannica), thihna hian hla phuahtu thinlung a vit a, an laina leh an lungduh a laksak a, chu chuan an nunah nghawng neii an suangtuahna thlengin a luhchilh a ni tih hai rual a ni lo. An hringnunah thihna hi lo thlengin an chhung khat hnaite sùn lo ni ta se hla ropui tak kan tihte hi a lo piang lo thei a ni tih kan hriat a ðha ang.

Hrawva hian a tar lan chu thihna, naupangin a hmachhawn dan a ni. Naupang kum thum mi chuan thihna chu a nihna tak a hrethiam lo va, mitthi chu awm bo hlen tur a nih a ngaihtuah chhuak pha lo va, a nu leh pa pawh chu lo haw leh mai tura ngaihna a nei a ni. Chu naupang khawvel, nun thianghlim tak chu thiam takin Hrawva hian a lo tawn tawh a nih vang pawh a ni ang, chiang leh fiah em emin min hmuh tir a:

A dawn thiam lo, a chûn rih tlang liam tur chu,
Lenrual chhai lai karah rairah;
Hlim ten tual a leng liai e (lines 24-26)

A zua zatlang mual liam lai a thlir lo ve,
Senlai lungmawl rairah riang te,
Lal lai tualah a kai e (lines 69-71).

Hrawva hlaa thihna chungchang lo langah hian a nu leh pa boral hi ‘Zing zin’ ‘tui ang la’ ‘zamual liam’ ‘rih tlang liam’ ‘awmlaiin banah kai’ ‘thlafam dairial chang’ tihte a hmang a, hla thu a hmang daihzai thiam viau. Thil pakhat lo lang chu, a nu leh pa boral tawhte, thih hnu khawvela an awm dan tur chungchang lam aiin an kalsan tak mipa naupang khawvela a lang tam fal hle a ni. A nu chungchang hi a pa aiin a sawi zing zawk bawkin a lang a, Rairah tea tihah ngawt pawh hian vawi 30 chuang a nu hi a lam chhuak a ni! A nu hian a fapa chu a ngai ve ngeiin a ring a, heti hian a han chham chhuak a:

Kei zawng ka pi, thinlai reng a dam lo ve,
Lungloh tui ralah ka chunnu’n;
“Bawihthe ka ngai” a ti ang.

Hrawva hian a nu leh pa boral chungchang a sawinaah hian mahni inkhawngaihna a nei ve niin a hmuh theih a, a thil tawnte ngaihtuahin chu chu thil awm lo pawh a ni chuang lovin a lang. Chuvang pawh chu a ni ang e, pialrala a nu leh pa awm dan tur lam a sawina hi a nuin “Bawihthe ka ngai” a tih tur thu bak hi thu tling hmuh tur a awm

meuh lo. Hrawva hian hla hi a puitlin hnua a phuah a nih avangin a nu leh pa boral tate chungchanga a hnua a nuna thil thleng a tar lan duh vang pawh a ni maithei, thih hnu khawvel lam aiin an kalsan tak khawvela an fapa hringnun min hrilh tam zawk a ni. Thihna hi a nain tawrh a har a, a nu leh pa boral hma lutuk avanga a hrehawm tawrhna hi hla hmangin a rawn puang chhuak a, hnuk a tiulh thei hial a ni:

Choui lêngkel mah pawn in hliaptiang zàrah,
Rairah riang tê rûnin hnuaiah;
Vawk lêng chûn ang a bèl e.

Mi thiamte chuan, “Hmeichhiate hian thihna hi an ngai thupui hle a, ngaihtuahna pawh an seng nasa a, mahse mipate pawh thil thlengah chuan an cham reng a, an chhungrilah an pai thung a ni,” (Encyclopaedia of Death and Dying 54) an ti. Hrawva erawh hi chuan a tawrhna a nasat em avangin hla hmangin chu thihnain a nuna a nghawngte chu a puang chhuak a tih theih ang. A hnua chuan hla pawh a phuah theih tak loh hial danah hian a chhungrila pai reng a duh tawh zawk a ni thei ang. A fate pahnih Lalsangliani, kum 1837-a piang chu thla riat mi a nihin a boral a, a fapa Lalruma, kum 1839-a piang chu kum hnih mi a nihin a boral leh bawk a (32), a nu leh pa thihna avanga retheih lutuk vanga hla phuah thin tih theih Hrawva chuan a fate thihna chu hlaa chawi leh a han tum a, mahse a pam ùl ta thak a! Kawng lehlama sawi chuan Hrawva hla phuah tirtu hi thihna vang a ni a, a hla phuah theih tak lohna chhan pawh thihna vang tho a ni! “A hrehawm em mai, ka ti thei hlawl lo; ka òp nasa lutuk dawn,” (qtd. in Zalenna Ram 188) a tihial niin hla a phuah theih tak loh dan hi Siamkima chuan a sawi a ni. Saimkima’n Khamuin tawk a tihsak ta a ni ang a tih vang lam ni lovin a chhungrilah pai a, vawn reng a duh tawh zawk a nih a rinawm.

Hrawva hlate hi han chhiar uluk chuan Rairahthea tih chauh loah pawh hian riang a inti a, khawvel hi khawharthlak a tihle zel a ni. ‘Baichi Khaw Hlui Tlawh Thu’ tihah pawh hian eng dang mah a

sawi lo, a nu leh pa bawk a ni a sawi ni! Zua chawi loh mi chawi lai kârah ka vai e/ Sappui mi ril lal lai kârah/ Rairah riang ka sei lian e, a han ti te te a, Kâwla virthli ka sawm vel lo leng rawh se/ Hnam tin leng awi bawâr zai nen/ Ka zua an au tho thei maw, a tinghal thuai mai a ni. Hrawva hian a nu leh pa hi he khawvelah an lo let tawh dawn lo a ni tih chu a hre tho dawn tih hai rual a ni lo va, mahse a nu leh pa chu lo let leh thei se a duh hle a, chu a rilru chu mihring rilru a ni. Chuvangin, chhanna awm lo zawhna kan ti dawn nge, *rhetorical question* a hlaah hian a zep leh thin.

Lo hrilh ang che ka zua hrai ngai i tawn chuan,

“I hrai zua ngain a lo vai,

Mual a liam leh ta,” tiin (lines 39 – 41).

Thihna hi a hrethiam a, a pawm pawh a pawm a, a pawm avang tak chuan a nu leh pa boral tawhte hi a ngai zual a ni a tih theih awm e. Khawi hmunah pawh awmin, khawiah pawh kal mah se a nu leh pa hi a theihngihl ngai miah lo tih a hla aṭang hian a hmuh theih bawk.

R.L. Kamlala chuan he khawvel hi hmun hrehawm leh riang taka a vahvaihna niin a ngai a, a hla pakhatat chuan Leiah riangin hmun nei lovin/ Thlaler hrehawm hrût vel ila/ Ka chawl ngei ang luipui kamah/ Lalpan ka tan a buatsaih e, a tichhuak a. R.L. Kamlala hla dangte pawh ena zir chian chuan he khawvel hrehawm a tihna leh riang a intihna chhan hi eng dang ni lovin he khawvel leh vanram a khaikhin zel vang a ni. Hrawva hlaah hian ‘riang’ tih leh ‘rairah riang’ tih hi vawi 48 leh ‘rairah’ tih vawi 32 kan hmu a (Zalenna Ram 184). Engati nge Hrawva hi riang a intih, a hunlaia lehkhathiam leh Aizawl lal hial ni thei a ni. Lehkha zira phaia a awm laia a hla phuahah te pawh riang tih thu hi a hmang zel a, mite ngaiha dinhmun tha zawka a awm hnu pawhin rairah riang a la inti tho niin a lang. Hei hi R.L. Kamlala ten Vanrama chawlh an nghahhlelh avanga he khawvela riang an inti nen khan a inang lo va, Hrawva riang intih chhan hi eng dang ni lovin thihna, a nu leh pa boral san, nu leh pa

nei lova a hringnun a chhiarna kha a ni. Chawlhna a zawn vanga riang inti ni ve lovin nu leh pa nei lo a nih avanga he khawvel hi hrehawm ti leh riang inti a ni tih hi chiang takin a hmuh theih a ni.

Rabindranath Tagore kha tum khat chu darkar 60 lai mai engmah ti thei lo leh che thei lovin (*coma*) a damlo a, *telephone* a la awm loh avangin *Doctoran* rawn thleng thei lawk lo va, chu chu September 10, 1937 a ni. September 15-ah chuan a lo tho harh leh thei ta a, a thil lam hmasak ber chu pen (brush) leh lehkhataui a ni. Tichuan, September 25 a lo thleng a, thihna leh thih hnu piah lam khawvel chungchang *poetrya* ziah sawmpariat zinga a hmasa ber chu a ziak ta a ni (Death and Dying 93). A hla pakhatat chuan thihna chu heti hian a chaih a:

Thihna, Aw ka thihna! Engati nge ka bengah hian zawitea i phun sep sep ni?

Pangparte chu tlaia an lo chul a, rante pawh an tlatna hmun atanga

An ina an rawn hawn lehin, nang chu thawm dim taka ka bula lo kalin

Ka hriatthiam loh thu min rawn hriih thin.

Hetianga min hel a, Opium zun ang maia min phuar chungta Zawitea min awih mut a, i hmui vawt taka min fawha

Hnehna min puan khum tur hi em ni ka nih, Thihna, Aw ka thihna?

Kan inneihna ni-ah chuan inkhawmna ropui tak a awm dawn lovem ni?

I sam uk buang, kir chiatte kha pangpar thin i chei dawn lovem ni?

I hmaah i puanzar kengtu tur an awm lovem ni?

Zan chu i khawnvar hmeh-en sen khan a kap alh dawn lovem ni?

Thihna, Aw ka thihna?

I tawtawrawt ri thawp tak nen chuan lo kal la,
Muthilhna thlarauin min rauhsan zanah hian lo kal ta che.
Kawrfual sen dukin min silh la, ka kut vuanin min kai ta
che.

I sakawr tawlailir chu inring rengin kawngkaah awm tir la,
I sakawrte pawhin hmanhmawhna ri chhuah rawh se.
Tichuan, ka diar khim hi hawng la, zahna chibai min hlan
ang che.

Thihna, Aw ka thihna (lines 1-11)

Tagore-an thihna a hriatthiamna hi a thûk khawp mai a,
mihring ang maia chanin a be thei a ni. Hrawva pawh hian thihna hi
a hrethiam tih ‘Khuanu Leng Chawi’ hlaah hian a rawn lang a ni.
Sheksipiara khuanu leng chawi an ti a/ Kei lo liama khuanu lêng
chawi/ Chûn chawi loh val tlei lian hi, tiin a chham chhuak a. Pathian
a belhna chhan leh Khuanu enkawla seiliana a inngaihna chhan hi
thihna a hriatthiam vang a ni. Hre thiam lo chu ni se, Hrawva BA
kan hmu lo maithei, heng a hla kan zir mêkte phuahtu pawh hi a
awm lo thei ang, hetiang a puitlin hma hian thamralna tur a hmu
tam em mai! Mahse thamral lovin, Ami Chûnnu’n lung duh hraileng
an awi e/ Kei ka chûnnu khuanu lengin/ Awmhar riang tê min awi
e, a ti thei a ni. Hrawva hian thihna chu tuarna hle mah se a hre
thiam a ni.

Hrawva hlaa thihna lo lan dan pakhat chu thihna hian a duh
duh a la boin duh a thing ta mai em ni aw tih theih turin ‘Thirhrui
Hmuh Thu’ hlaah, Duh tin par ang lawr nau ang kan tahna/ Cho
ngam leng sat daitu kan vai/ Van Lal thang sakhming lo chu, tih kan
hmu. Thihna hian thlei bik a nei lo tih chu khawvel pawm dan a ni
mai awm e, mahse Hrawva tan chuan thihna chu a duh duh ti thei,
a duh duh nunna latu, mihringte dinhmun rêng ngaihtuah lo angin a
inlâr a ni.

Hrawva hne mtu awm chhun chu “Biak lai chung Pathian”
 chauh a nih rualin Pathian pawh hian a dâwn chiang lo nge, a lung a
 awi lo tih theih turin hmun hnihah ‘Rairah tea’ hlaah tihian kan hmu:

A pawl mang e, kan biak lai khua nuar angin,
 Chûn nu chaw iin rairah riang te;
 A len khua a rei lo ve (lines 13-15)

Tinkim dawn lo angin ka biak lai a lian e,
 A pawl mang e, rairah riang te’n;
 Belh lai a zua a then tur chu (lines 61-63)

Kristiante thlirna a tang chuan Pathian chuan engmah a rel
 sual ngai lo a, mihringte thatna tur zawk vekin ro a rel a ni. Hrawva
 tan hian he thihna chungchang hi Pathian hian a dâwn chiang lo em
 ni ang? ‘Kan Dam Chhan’ tih hla phuahtu chuan heti hian a lo
 chham chhuak ve bawk:

Eng dâwn ang maw hmana Khuana hian,
 Hringnun hi a duan lai khan;
 Hrai leng awm hlei dung a thul em ni,
 Hringnun hi a lo duan le (lines 1-4)

He lui kam a tang hian a then pawh kan hre thei meuh si lo va,
 mihring suangtuahna a tang chuan Pathian hian a dâwn kim lo em
 ni? Thlei bik a nei em ni tih mai hi a awl thin reng a ni. Hrawva
 bikah hi chuan a hnua a hlawhtlinna leh Mizote zinga lekhathiam
 hmasa, Aizawl lal hial a nih tak dante ngaihtuah chuan he zawhna
 chhanna hi a amah kha a ni nghal tho ti ila a dikna chen a awm ang.

Rabindranath Tagore-a tho hian he khawvel chhuahsan hi
 khawvel kan hmangaih theihna tluk zeta thil tak tak a nih chuan
 hringnuna intawna leh inthena-te hian awmzia a nei ang. Thihna a
 lo thlen hian hmangaihna hi bumna thanga awk ang mai a lo nih
 chuan chu bumna pân chuan engkim hi a ei ang a, arsate pawh khi

chuaian thimah an lo chang ang a tibawk (qtd.in Death and Dying 96). Hrawva tan pawh hian thihna hi suangtuahna mai a nih loh miau avangin a tan awmzia a nei a, awmzia a nei satliah mai ni lovin a retheihna, vawk nena an riah dunna chhan, a u hnena thlabâr taka a tlanna chhan, khawhar leh mal inti a, rairah riang a intihna chhan a ni. A nu leh pa chu eng tin emaw tala hmuh leh dan a awm lo'm ni tiin a rilru pawh hi a kal ve fo tih a lang a, he khawvela an thih tawh hnua a nu leh pa hmuh inbeiseina a nei hi thih hnu piah lam khawvel a suangtuahnaa kan ngaihsak chuan Hrawva hi philosopher ang maia thil chhût mi, khawvelin an pawm dan piah lama ngaihtuahna seng thîn mihring a ni ang:

Chan ka nuam e, chung leng murva têah e,
 Rianga te'n lungduh tlang tin thlirin;
 Chûn leh zua ka tawng mahna (lines 15-18)

Thlafam lenkaw l khuman ka ring lo ve,
 Ka zawng leh dawn Leitlang daiah,
 Ka chûn khuarei min hne mtu (lines 11-12)

Hrawva hla phuahte kalhmang hi chi hnihin a sawi theih awm e. A retheihna khawvel chungchang leh thil dang a phuahna tiin. A hla phuah dang kan tih huangah hian Pathian hla bakah mihring nun chungchang a sawi a. Heng a hla phuah dangah pawh hian Pathian hla tih lohah hi chuan amah Hrawva, mi khawhar, rairah riang tho kha a lo lang leh thîn a ni. Khuana leng chawi a intih chhan pawh kha eng dang a ni lo va, nu leh pa nei lo a nih avanga Pathianin a enkawl seiliana a inngaihna a ni. 'Pianna Lam Thu Ka Chhui Lo' tihah hian a khawvel thlir dan chiang takin a tar lang a, he a thil thlir dan siamsaktu hi eng dang ni lovin a bul chu nu leh pa tel lova sei lian, retheihna nena unau an nihna tho kha a phenah chuan a awmin a lang. Pu Thangluaia, SDC a phuahnaah pawh hian anmahniah

inchan-in an hlimna leh an lawmna chu nu leh paah tho a kai pui a ni.

Hrawva hlaa Vanram lo lang leh chu mi hmun thlen a châkna chhan ber hi “Hmana tuarna lungchhiat mittui” Pathianin a hruk faisak tawh dawn vang leh “Dam chhung harsatna” leh “He khawvel nun ngam zo” a nih tawh dawn vang a ni. Thil mak angreng tak chu, a hla phuah tam zawkah a nu leh pa a lam chamchi a, Vanram chungchang a sawinaah hian a nu leh a pa han hmuh a châk thu emaw, a nu leh pa nena Vanrama intawh leh tur thu lam reng reng a lang lo! A retheihna khawvel aṅanga a hla phuahna aṅang khan heng hla hi a phuah lo emaw tih mai a awl hle. Thihna a sawi dan leh a hnua Vanram chungchang a sawi dan hi a inkalh tih theih chu a ni lo ang a, mahse a phuahtu a inthlak ta emaw tih mai tur a ni.

Thihna thihnaah an ngai lo,
Lalpa hmangaihte chuan;
An van kawngkhar a ni,
An Pa hmel an hmuhna.

Tunah ṭapin ṭhen mah ila,
Lawmin kan tawk leh ang;
Chatuan hmun nuam reh lohnaah chuan,
Lungngaih tuar tawh lovin (lines 13-20)

He hla hi ‘Kan Lungduh Ber Kan Lawmna Ber’ tih a ni a, Pu Vaia (Ranger) in a fa a sîn a, a ngenna avanga Hrawva hian a phuahsak a ni (Mizo Hla leh A Phuahtute 307). ‘Vanram’ tih hlaah chuan a kal ve thuai dawn thu kan hmu bawk:

Rei lotea’ n ka kai ve ang,
Chu hmun ram nuamah chuan;
Dam chhung harsatnate ka pel ang,
Lungngaih hnutiang chhawmin (lines 9-12)

Hrawva nuna vanram a lo lan dan hian rilru a tibuai deuh. A lunglenna ber leh a hla tam bera a chham chhuah ziah a nu leh pate kha an lang ve ta lo va, amah a inngaihtuah ve tawh pawh a ni mahna! A hla kungpuia thih hnu piah lam sawi ngai mang lo khan Vanrama a kal dawn thuin a tlang a kawm ta tlat a, ‘Khuanu’ ti thin khan ‘Lal ropui’ a ti ta a, ‘Khuanu lêng chawi’ ti thin khan ‘Pathian’ a ti ta bawk! R.L. Kamlala’n ‘Mihrin Hla’ a nei ang deuh khan Hrawvaah pawh hian mi pahnih kan hmu a ni. Amah hla phuah tirtu a nu leh pa thihna chu Isua Krista thihnain a chhunzawm a, a tawp pawh chu chuan a khar ta niin a lang!

Works Cited:

Editors. “An Elegy Written in a Country Church Yard Poem by Gray.” *Britannica*. Accessed on 26 March 2020.

www.britannica.com/topic/An-Elegy-Written-in-a-Country-Church-Yard.

Hrangbana College. *Mizo Hla leh A Phuatute*. Aizawl, 1999.

Kakar, Sudhir, Editor. *Death and Dying*. Penguin Random House, India, 2014.

Khawlhiring, Siamkima. *Zalenna Ram*. Gilzom Offset, Electric Veng, Aizawl, 3rd Ed., 2002.

Lalramliana, Khiangte, Lalrinfeli. *Hrawva (Father of Mizo Poetry)* leh A Hlate. TM Offset Printing Press, Aizawl 2019.

Robert Kastenbaum, Editor. *Macmillan Encyclopedia of Death and Dying*. Macmillan Reference USA, 2013.

Tragic Flaw of Darlalpuii

R. Lalhnehzovi*

F. Lalzuithanga**

Abstract : Mizo chanchina lal nun rawng ber anga sawi thin Sibuta'n a farnu Darlalpuii sial ang mai a chhun thu hi vawiin thlengin nunrawwna thiltih huatthlala tak a nihzia leh engti kawng mahin Sibuta hi tan leh a thlavang han hauhsak tlak a nih lohzia chu kan hre theuh va. Chuvangin, he paper hian Sibuta thlavang hauh a tum hran lo va; nimahsela, he nula khawngaihthlak, chhantu nei lo, lam tang pawh nei lo Darlalpuii hi a chung a chhiatna leh vanduin lungchhiatthlak tak thlengah hian, Sibuta nunrawwna thiltih lam ai mahin ama tawngka chhuak rah ngei a seng nia a lan thu leh leh a hun taka thutlukna dik tak a siam loh avanga a chung a khawrel chhiatna hi lo thleng ta nia a lan thu zalen taka thu leh hla tarmit atanga thlirna a ni a. Darlalpuii demna emaw Sibuta thlavang hauhsakna emaw hi a tum ber a ni lo. Thlirna tlang dang atanga thlira a land an dang zir zauna a ni e.

* Asst. Professor, Govt. T. Romana College

** Asst. Professor, Govt. Aizawl North College

“Sakhan tlang khi lam ang ka en,
Ka tuai Darngovi sial ang a tlukna.

Darlal, ka vapual, ka sechal,
Sibutan sial ang a chhun che maw?”

Lal Sibuta

Mizo lalte zinga thawm na hmingthang, chanchin maksak leh dangdai ngah, lal Sibuta hi a hmingthanna ber chu a nunrawwna thil tih vang kha a ni a; chutih laiin lal ropui tak a nihzia pawh khua leh tui tam tak a neih khan a tichiang! A chanchin hi a bulthum lam hriat tam a ni lo a; sawi dan phir leh rin dan hrang a tam mai a. A chanchin ler lamah erawh a arh Æha viau thung. Chu chu a ropui danglamna tak pawh a ni. Æobul chiang tak leh bulfuk taka chhui tur nei si lo, ropui taka a lo ding chhuak hi a ropui hranpa riau! Vawiin thlenga a dam lai Lungphun, Tachhip daia mi pawh tlawh theiha la a ding reng hian lal satliah mai a ni lo tih zawng a tar lang chiang viau awm e.

A chanchin ziak chiang bertu Rev. Z.T. Sangkhuma chhut danin, kum 1765-1840 (75yrs) chhung hi Sibuta dam lai hun a nih hmel a. Tripura-a Darlong hnam, an khawpui Darchawia awnten an lalte hi Æhangur hnam, Sibuta thlah kal zel an intih avangin Sibuta hi Æhangur hnama ngaih a ni. Palian hnam anga sawi pawh an awm tho! (*Mizo Lal Ropuite 57*)

A dam laia a thil tih pahnih lek avang chauh pawha vawiin thlenga a chanchin hriat reng a la nih chhan chu, mi pali ngawt nunna hmanga ‘dam lai lung’ a phun leh, sial ang maia Sakhan siali, Darlalpuui a khuangchawinaah a chhun vang hi a ni. Nunrawwna thil tih, phuba lakna rapthlak ni mah se a hmingthan phah a, lal nunrawng leh tawrawt anga hriat reng a nih phah ta bawk.

Darlalpuui

Lal Sibutan Darlalpuui a chhun thu behchhan hian Lalchungnungan lemchan ngaihnaawm tak *DARLALPUUI* a ziak a.

He *Darlalpuii* lemchan hi Chan 3-ah hen a ni a; lemchan chhungah hian Lan 14 (Chan 1-naah Lan v; Chan 2-naah Lan iii; Chan 3-naah Lan vi) a awm bawk.

Chan 1-na hi Darlalpuii chungchanga innghat vek tih theih a ni a. Chan 2-na erawh Sibuta fanu Lalpuui-a innghat a ni thung a. Lalpuui leh a ni Darlalpuii hi inhmangaih, Lalpuui hian a nu leh pa aiin ngai zawk mah se; a hmangaih leh thlakhlelh em em a ni Darlalpuii thihna tura remchang siamsaktu mai a ni thung si! Sibutan Darlalpuii chung a phuba lakna remchang a hmuh theih nan Lapuui hi a awm ta hlah zawk a ni.

Chan 3-na hi chu lemchan vawrtawp (climax), a chawchah ber Darlalpuii sial anga chhun leh a hnu leh thil thleng, sawtna awm tawh lo thil, inhnemna awm chuang tawh lo leh siamhat theih tawh loh thil thleng chungchang a ni.

He lemchan hi chik taka han belh chian a, han chhiar nawn leh hian, Darlalpuii hi khawngaih thla la hle mah se, ‘a awngka rah chhuak a seng a ni lo’ m ni,’ tih theih a ni a. A chhan pawh he lemchan leh chanchin ziaakna hmun dang danga a awngka chhuak hrang hrang han chhiar nawn leh hian, Darlalpuii hi ngaihzawnawm lo tulh tulh maiin a hriat a! Nula duhawm leh hmel tha tak, suai nei lem lo, mahni tawngka rah chhuak senga tuar ta ni mai hian a hriat ta deuh a ni. Mihring meuh sial anga chhun chu a nunrawnthlak em avangin sawi mawi chi ziazang ni lo mah se, ngun taka han chhiar nawn leh hian, Darlalpuii hi a panawm bik ngawih ngawih hran chuang lo va; Sibuta hi dem em em tur pawh niin a lang lo. A chhan chu, Darlalpuii hian ‘ama awngka rah chhuak’ ngei chu a seng nia a lan vang hian a ni.

Mizo thufingin, “tawngkam hain sial a man” an lo tih letling chiahin, ‘tawngkam ha lovin mihring nunna a man’ thu hi *Darlalpuii* lemchana Darlalpuii nun atang hian a Chiang tawk viauin a hriat!

Thufingte bung 12:14-ah chuan, “Miin a awngkam chhuak rah a seng ang,” tih a awm a. Chang 18-ah pheih chuan, “Khandaih

chhun anga na taka mi chhun thu sawi an awm,” thu min hrilh leh bawk. Kan ka aanga kan awngka chhuak hian a chhe lam leh a ha lamin nghawng a neih theih em avang hi ni maw, Thuthlung Thar zirtirna lamah phei chuan Jakobon, “In þawngka chhuak chu chia al, khawngaihna tel ni rawh se,” a lo tih hial reng ni.

Darlapuii pawh hian, Sibuta hi ‘chhungpui fa’ a nih loh avangin a naupan laiin a tiduhdahin a hrem nasa thei hle tih kan hria a. Sial anga a chhun lai pawhin Sibuta chuan, “Min tiduhdah lai khan zangkhu a la bungbu thei a nia ka tih reng kha. Chu bakah NANG pawhin, ‘zangkhu a bungbut chuan sial angin min chhun dawn nia’ i tih ngat kha i theihngihl ta em ni?” (*Mizo Lal Ropuite 47 & Lemchan Khawvel 1*, 130) tiin Darlapuii kha a chhuahchhal ngam tlat mai a.

Darlapuii pawh hian chu’ng a awngka chhuakte chu a pawm thlap a. ‘Lal ha leh ngilnei i nih beisei vang chauhva hrem þhin che ka ni,’ tiin thiam thu sawi tum mah se, a tlai lutuk tawh a ni.

Lalmama phei chuan, Darlapuii hian a hmusitin a tiduhdah em em a, a hmaiah sazuk zumte hian a chhunsak sawk sawk a. Sibutan, “Hetiang chuan min tiduhdah lutuk suh...i chung a thiltithei tak pawhin ka la awm ve maithei a nia...” a tih pawhin chil te chhakin a tiduhdah zual sauh niin a sawi (*Serkawn Lalmama 176*).

Sibuta hian Darlapuii pa leh a nuapa chu lo that pawh ni se, Darlapuii ‘sial anga a chhun’ chhan hi chu, amah Darlapuii ngeiin a awngka chhuak rah a sengna a ni tih hi phat thu a cheng lo ve.

Chuvang alawm, thufingah pawh, “Anchhia lawh suh; mahni chungah a tla duh,” tia upate pawhin awngkam chhuak duhtui tura an lo inzirtir hin reng ni. Kan awngka chhuak rah ngei hi a chhe lam a ha lamin keimahni ngei hian kan seng leh þhin avangin.

Chuvangin, “Thu pha lo reng reng in kaah chhuak suh se: a pulzia ang zela siam ha turin thu ha apiang chhuak zawk rawh se”.

Lemchana Changtute Tluk Chhiatna (Tragic Flaw)

Tragic Flaw tih awngkam hi Aristotle-a'n *Poetics* bua Grik *Tragedy* lemchan chungchang a zir chiannaah arawn hman hmasa ber a. Vawiiin thlengin *tragedy* lemchan chungchang chuan sawi lan fo a ni ta a. A awmzia tluangtlam taka sawi chuan, 'thutlukna siam soal' (error of judgement) tihna a ni. Grik awng chuan 'hamartia' (tum helh) tih a ni a; a changtu berin ama tluk chhiatna tura a lu chungang meiling a chhek khawm chungchang sawina hi a ni ber. *Hamartia* chu 'thelh, tvisual, tling lo, 'nih tur ni pha lo' sawi nana hman a ni a; tum reng vang ni lova mihring chungang chhiatna lo thleng chu hremna ni lovin, mihringin a tawng buak a ni zawk (*Theory of Literature, 128*).

Grik classical lemchan 'Oedipus Rex' a changtupa (hero character) Oedipus dinhmun leh tlakchhiat dan hi "tragic flaw" entirna chiang leh fiah ber pakhat a ni a. A soal vang leh tum reng vang ni hauh loin, a duh thu reng ni lovin, hriat lohna avang zawka a thil tih- a pa ngei a that te, a hringtu nu ngei nupua a nei te, an rama chhiatna thlent bulpui leh a mawhphurto ber, thil tisuatu ber, a kaikuang chu amah tih inhre lova hremna thu a lo puan laite khan ama lu chungang meiling a chhek khawm tih reng a inhre lo va; a tawpah chu'ng thil hriat chhuah a niha hai lana a awm khan, beisei loh deuhva thil lo inher chhuak 'reversal of fortune' (peripeteia) a nunah lo thlengin, a tlakchhiatpui ta reng a nih kha. Chu chu a ni lal ber Oedipus- a tlak chhiatna 'tragic flaw' chu ni!

Dr. Faustus chuan hriatna famkim neih tuma a beihna kha a chhiat pah a; a tragic flaw a ni. Tum sang tak nei mi, mi thiam chungchung ni mah se Pathian phal bak thleng rawka hriatna leh thiamna, thiltihtheihna leh ropuina neih duha a umna chuan chhiatna kawngah a hruai a; a thlarau thlenga a hralh ta mai kha a tawpa hremhmun thlenga hnuk luttu chu a ni ta. A chhiatna bul inanna chu a tum sanna, hriat belh zel duha engkim hriat a duhna kha a lo ni!

Denmark ram lal fapa, Hamleta 'tragic flow' erawh thutlukna siama chet lak hun dik a hre thei lo kha a ni ve thung!

‘Thih nge dam?’ (to be, or not to be- that is the question) tia a rilru a insual lain chet lakna hun remchang a pumpelhel zel a. A tawpah a tum hlen turin thihchilh a ngaih phah ta. A thih phah ta nge nge a ni!

Romeo leh Juliet lemchanah pawh, fimkhur lo taka Romeo-a’n a duhna puitlin tura a pal bawrh bawrh mai leh thuhnu dawn lo leka a duhna (hmangaihna) a kalpui pawp pawp mai kha an pahnhit tan chhiatna a ni a; hmangaihna thawnthu lungchhiatthlak taka chantirtu a ni.

Macbeth-a chhiatna thlentu (tragic flaw) erawh Dr. Faustus ang bawkh, a tum sanna, a chakna leh ropuina, tling tawka inngaia lal nih hial chhâknain a hruai sual tak avang khan a tawpah sipai lal huaisen leh rorum tak pawh chu mualpho takin a lo thi ta!

“Othello hmangaihna chu thukin zau eng ang mah se, finna a tlakchham avangin bumin a awm a, a vanram a chhân phah ta a ni,” (*Theory of Literature, 129*).

Pasalha Khuangchera pawh huaisen hmingthang, hlahu nei lo, ui kawlh pawhin a hlahu, sakei hliam pawhin a ngam loh khawpin huaisen chungchurang mah se, amaha chapon, flawmlakna leh, ‘eng nge ni na vei’ tia luhlul a chhuah luih tlatna kha a chhiatna bul, a thih phah hial takna, a tragic flaw chu a ni bawkh!

Tragic Flaw of Darlalpuui

Sakhan Siali, Darlalpuui chung a tuarna rapthlak leh thihna hial lo thleng hi hre lova a tihsual ve vang a ni em?

A nih theih dan kawng thum a awm. Pakhatnaah chuan, Sibuta naupan laia ‘lal ha leh ngilnei a nih beisei vangin’ a hrem hin a. Mahse, a beisei ang lo takin lal sual leh nunrawngah a chhuah phah ta hlahu thung a. Sibuta chung a ha tur nia a hriat anga thutlukna siana hma a lo lak vena kha a tisual chhiava a; puitlin hnu thlengin Sibutan a rilruah a pai a; phuba lakna remchang a hmuh veleh phuba lak nan timna nei hauh lovin a chhun hlum phah ta a ni.

A pahnihnaah chuan, Darlalpuii kha rilru tluang leh ha tak niin a lang a; chu chu a naupang ngainat dan leh chhawnchhaih danah te, naupangin an ngainat dan aang tein (Lalpuii phei chuan a nu aiin a thlahlel zawk) a hriat. Mahse, chu a rilru hatna leh duhawmna, naupang pawhin an ngainatna taka chu a tan chuan thihna thlentu a ni bawk. Lalpuii thihna khan puithiam nunna mai a duh tawk lo va; Darlalpuii nunna thleng a lak phah! Mi pakhat thihnain mi pahnih nunna a la tel ve.

Othello ang deuh khan, a vahnu a hmangaihna chu thukin sang viau mah se, a vahnu thihna chuan a chhiatna thlensak ve ta si a.

Pathumnaah chuan, Hamleta ang deuhvin Darlalpuii hian chet lak hun a hre lo bawk. A pa thihna leh a nau thihnaa mawhpurto a nih a hriat khan engati nge a au chhuahpui ngam loh, a sarhu lai leh lamang a la neih lain. Sibuta thu hnuaia an la kun tak tak hma khan a سوالنا kha puangin, ‘ha aiah ha, mit aiah mit’ tiin a pa leh a nau phuba lak nachang hria ni se, a thawnthu hi a dang daih ngei ang le.

Chu’ng thil, lemchan thawnthua a changtu (hero/heroine) ber ten an ropuina leh chungchuanna, mi dang aia an theih falna piaha an nuna famkim tawk lohna (imperfection) an neih ve lai kha tak hi a ni, an tluk chhiatna (tragic flaw) awmtirtu chu lo ni hin!

Aristotle-a thu zam dungzuiin, mi ropui leh mi ha, vantlang chung lam (noble character) te a changtu bera hmanna lemchan, chu’ng mi ropuite tluk chhiatnain thlirtutea nghawng a neih theih ngei tur ni bawk; he Darlalpuii lemchanah pawh hian mi vantlang chung lama ngaih Sakhan lal nula Darlalpuii chu changtu berah hmangin, mi vantlang aia chungchuang leh lal fanu meuh ni mah se amaha tlin tawk lohna leh mi famkim a nih bik lohna tak chuan chhiatnaah hruai lutin, Sibutan rapthlak tak leh rawng takin sial ang maia chaihin a chhun hlum ta a. Chu chhiatna leh tawrhna rapthlak a changtu ber chung a thleng chuan thlirtuteah lainatna leh khawngaihna, hlauhna leh thlabarna ‘katharsis’ a awmtir ta bawk a ni.

Chuvangin, he lemchan hian Greek tragedy nihphung chu a phawk fuh viau zawk a lo ni!

Lalengzauvan awihawm tak a, “A tana hlauhawm leh insaseng hun pawh hre lo Darlalpuii, Sibutan se chhuna a chhun hlum hun kil khata lo sakuh ser nghaha lo nghak tlawk tlawk, nula fing var vak lo kha a ni e,’ tia sawi awm ta se, Darlalpuii character hi a chhawp chhuak ha hle ti zawngin a an luih vak theih ang,” a lo tih hian, kan thu chu a nemnghet tawk viauin a hriat!

Works Cited:

- CTBEB. *Theory of Literature (Bu Thar) Three Year Degree Course*. Aizawl: Department of Mizo, Mizoram University, rev. & enl. ed. 2017
- Khandelwal, K.N. *Marlowe Doctor Faustus*. Agra: Lakshmi Narain Agarwal, n.p.
- Khiangte, Laltluangliana. *Lemchan Khawvel 1 Lalnu Ropuiliani*. 4th edition. Aizawl: LTL Publications, 2004.
- . *William Shakespeare leh Hamlet (Mizo Tawngin)*. rev. & enl edition. Aizawl: LTL Publication, 2018.
- Lalengzauva. “Darlalpuii Lemchan Thlirna” (unpublished).
- Lalzuithanga, F. Lalhmingthanga Colney. *Serkawn Lalmama*. Aizawl: KL Offset Printer, 2018.
- Sen, Dr.S. *Aristotle’s Poetics: A Critical Evaluation*. New Delhi: Unique Publishers. 2017.
- TRI. *Mizo Lal Ropuite*. 2nd edition. Aizawl: Tribal Research Institute, Dept. of Art & Culture, Mizoram. 1996.

Zikpuii pa Sikni Eng

H.C. Lalnunthara*

Abstract : Zikpuii pa hian hla eng emaw zat a phuah a, a hla phuah zinga hla tha tak tak zingah 'Sikni Eng' hi tun tumah hian kan zir Chiang dawn a ni. Zikpuii pain he hla a phuah dan te, hla thu a hman thiamzia bakah he hla ropuina leh thatnate hi tehkhin thu hmanga sawi fiah atana huphurhawm tak a ni awm e. Nature mawina leh thukna a hmu Chiang hle tih he hla atang hian a lang thei a, he hla hi zir chian leh belh chian dawl tak a ni. He hla pakhat atang ringawt pawh hian Zikpuii pa hla phuah thiamzia Chiang takin a hmuh theih awm e.

“Aw, khawvel mâwina sikni êng,

Ka fak sêng lo che lungmawla'n” (*Zozam Par, 115*)

Zikpuii pa Sikni êng rawng hi a mâwi bik chungchuan hle mai; thlasik hun a rawn her chhuah tawh hi chuan keini mi rethei thawmhnaw lum tha nei zo ve lo tân chuan kan lo huphurh a, thlasik khaw vawt vin tû-k mai te chu tawrhhlhawm kan tih teh lul vei nen, khawvêl mâwina ti hiala a sawi pawh duh tâwk lo va, ka fak sêng lo che a han ti mauh mai hi i han bih Chiang dawn teh ang.

He hla hi Zikpuii pa'n ni 7 November 1950-a a phuah a ni a. Shillong-a lehkha zir paha Assam Regimental Centre-a Civilian

* Asst. Professor, Govt. Lawngtlai College

Clerk hna a thawh lain, tûk khat chu thlasik ni chhuak tirin Shillong peak tlâng a chhun tle sur mai a hmuh chuan a lung a tilêng hle mai a, a rilruin Zoramah a chêng veng veng mai ni awm a ni, ama sawi ngei hi i han ngaithla hmasa teh ang.

“Tûk khat chu ka harh hma hle a, khaw vawta ka thawh hreh chu ka mu meng reng a. Tukverh a tang chuan kan râl lehlam Shillong Peak tlâng pang te chu ka thlir a, zing ni chhuak tir chuan a chhun êng a, a ram pum pui mai chu a thar sur mai a. Sava leh rannung an hram lêm lo; mahse, ka lunglêng chuan Zoram min tingai a, ka mitthla chuan kan in bul chhim lam ramngaw dur khung mai, Aizawl Tuikhuah-tlâng chhuah lam ram chu ka hmu a; tah chuan vaiva te, tukkhumvilik te, chinráng te, a châng chuan vahui leh bullut te pawh an hrâm kul kul thin a, tûnlaia Republic vêng ropui tak hi a la awm lo. Shillong khaw mâwi leh ram mâwi ka en nin loh lai chuan, Aizawl reserve ngawpuia ‘nungcha râwl’ ri kalh nuk mai nen chuan ka hre kawp a nih loh pawhin ka hmu kawp tlat mai.” (116)

tiin Sikni êng a phuah chhuah dan boruak a sawi.

Hla phuahtuin ama chanchin emaw a ngaih dan emaw a zeh tel vena hla hi subjective poetry an ti a, subjective poetry huangah pawh hian hla chi hrang (genre) tam tak a la awm cheu a. Chu’ng zingah chuan ‘lyric’ hi Mizote hian kan tuipei ber a ni hial mai awm asin. ‘Sikni êng’ pawh hi Zofate’n lyric kan neih zinga mâwi leh duhawm, lungkuai ber pakhat chu a ni phawt mai. Lyrics awmze kimchang sawi vek hman lo mah ila, James Reeves-a chuan, hlahril tâwi, phuah dan kalhmang bithliah (form) bik nei hran chuang lo, mi mal thil vei leh rilru tar lanna niin a sawi. (Hringnun 35). Lyric chu hlawm thumah an then mai thin a. Hlawm khatnaah chuan hla phuahtuin a suangtuahna emaw a duhthusam emaw a tar lang thin. Hlawm hnihna chu hla phuahtu rilru kal ding tak, uluk taka a ngaihtuah chhuah, a chhiartute’n an lo tawmpui ve tur leh hmuh ve tur tar lanna a ni. Hlawm thumna hi chu a châng tawp ber a ni tlângpui a,

hetah hi chuan hla phuahtuin hlawm khatnaa a thil sawi chu fiah leh zualin a sawi nawn th̄in. (Literature lamtluang 64).

Zikpuii pa ‘Sikni êng’ kan en chuan lyric kalhmang dik taka a phuah a nihzia kan hmu thei a, ‘Sikni êng’ hi hlawm thumin a inrem thlap a, châng khatnaah hian Siamtu kutchhuak mâwina khuh botu zan thim hlipa van daifim leh t̄iauchhum te luahlan tura thlasik ni chhuak tirin khawvêl a han chhun êng sur mai mâwizia leh nungcha leh pangpâr chi tinrêngte’n anmahni ze dik tak theuha Siamtu an fak thu leh chu chu mihringte hian kan hre thiamin kan hmu thiam tawk lo hle-a a hriat thu a tar lang a.

Châng hnihnaah thung chuan, thlasik ni êng mâwi tak chu tleirâwl hmêl t̄ha tak leh parpâr mâwi tak te pawhin an tluk lohzia leh khawvêl hnam ropui engkim siam thiam nia kan ngaih sapho pawhin a anga thil mâwi an siam thiam loh thu te, thilsiamte mâwina chu a duh anga a fak thiam tâwk lohzia leh Lal Isua pawh khân chu lai hun nuam leh khawvêl mâwi lai ber chu lo kal nân a thlang hial nia a rin thu a tar lang.

Châng thumnaah chuan thlasik hun lo thlengin mihringte min nghawng dan sawi lehin, he hun a lo thlen hian mi tinin kan nun hlui te kan hre thar leh a, kan lung a len thar leh th̄in thu leh khawvêl buaina leh hrehawmna t̄lansana savate anga thlasik ni êng mâwi làwma len a ch̄ak thu a tar lang.

Mi tam zâwk hi chuan thilsiamte mâwina leh duhawmna hi kan ngaihsakin kan ngai hlu êm êm lo va, kan mit hmuha an lo awm ve a nih pawhin kan thlir liam vêl mai mai th̄in. Hla phuahtute erawh chuan an ngaihsakin an ngaihven êm êm reng a, an tarmit vuah hi a fiah chungchuang bik em ni chu aw tih mai tur hian mi tam takin kan en liam mai maiah hian thil ropui an hmu tlat th̄in. Zikpuii pa tarmit a tang pawh hian thlasik ni êng hi a mâwi chungchuang bik asin; thlasik ni chhuak tir mâwizia chu hetiang hian a han sawi a:

Zingt̄ian lenkâwl leh ramloh lêntu,

Thingsiri zâr tin an mâwi mang e!

Thlir ve u khawvêl mâwina hi!
Nungcha râwl leh pârl tin hian,
Siamtu fakín zia an târ,
Hringmi lêng hian dâwn thiam ve maw?
(Zozam Par 115)

Khawvêl hi a châng chuan hringnun ngei pawh hi a mâwi thin a; mahse, hetiang êm êm hi chuan khawvêl hi a mâwi dâwn em ni leh tih a va awl em! Mihring nature pakhat chu thil tih sual palh hi a ni. Ni e, Zikpuii pa meuh pawh hi a famkim bik lo a ni. Thlasikah hian mâwi tak taka pârl chhuang thin hi zawng an awm ngei a, mahse Zoramah hi chuan thing tam ber pârl hun chu nipui lai a ni zâwk. ‘Thingsiri zâr tin an mâwi mang e’ han tih em hi chu a lunglenna leh suangtuahna ramah a chêng thûk lutuk deuh a ni ang e. Tuahpui leh vau vul hun hre lo rual zawng a ni si lo, thil sawi sual ve thei a nihzia tar langtu niah i ngaihsak mai teh ang. ‘Thlir ve u khawvêl mâwina hi! Nungcha râwl leh par tin hian, Siamtu fakín zia an târ’ han tih erawh hi chu a va mâwi tehlul em, (115) *John Keats-ate, William Wordsworth-a* te kam chhuak chu ni ngat se zawng khawvêl a dêng chhuak ngei ang. Hetah hian a la duhtâwk lo cheu:

Tleitir sakhmêlin a cho lo che,
Par tin mâwina pawh i zâr an ni (115).

John Keats-a ’n, “*A thing of beauty is a joy forever*,” (Endymion, Book 1) a tih nen hian chhul khat chhuak ni mai awma mâwi a ni. Vankhama chuan, ‘Tleitir sakhmêl ianga tlaizawng par’ (Literature lamtuang 65) tiin tlaizawng pârl chu nula tleirâwl ang maia hmel tha leh duhawm niin a sawi a. Zikpuii pa erawh chuan, *John Keats-a ’n* ‘Thil mâwi tak chu chatuan lawmna a ni’ a ti thlawt ang hian, sikni êng chu mihringte duhawmna leh mâwina nena tehkhin rualah ngai lovin nula tleitir hmel leh pangpâr te chu a zâra mâwi ve mai chauh an ni e a ti a ni. He lai hi Profesor RL. Thanmâwia ’n, “He tehkhinna hi a mâwiin a sâng hle tawh a; mahse Zikpuii pa chuan pen khat a ’n

pen leh hram a,”(Chuailo 188) tiin Vankhama aia Zikpuii pa pen thui deuh thu hi a sawi a. Ni e, Vankhama hi hlaah chuan a ropui zâwk ngei ang, mahse, helaiah hi chuan a chungu chuangin Siamtu kutchhuak mâwina (nature) par zu thlum eltiang chu nopuiin a khiat khalh khalh a ni ber e.

Thlasik ni êng mâwizia leh Siamtu kutchhuak ropuizia kan thlêk lai hian mit men tinuam lo zet thil pakhat lo lang tel ve a awm tlat mai. Chu chu a sap ngaihsanna, ‘awp behna’ hnuhma hi a ni. British-ho khan an ram awp zawng zawngah anmahni inngaih santirna kha an lo tuh nghet hle hi a lo ni a. Zikpuii pa pawh hian sap hi a lo ngai sang hle, chu chu a thu ziak hrang hrangah kan hmu thei a, C.C. Coy. No.27 thawnthuah te, (Lungrualna tlâng 14) ‘A ruh no no chhuakah’ (Zikpuii pa hnuhma 45) ah te. He hla Sikni êng-ah ngei pawh hian:

Sappui thil tin tuah rem thiam pawh hian

Nang anga rawng mâwi an ban ngai lo

(Zozam Par 115).

Sap ti mai lova ‘Sappui’ a han ti kher hian a sap ngaihsanna a tilang a, tin, Sap-ho chu thil engkim siam thiam nia a sawi pawh hi a sap ngaihsanna lantirtu a ni tel bawk. Thlirna tlâng dang ațang erawh chuan he hla tlar hnih hian nature a dah sanzia a tar lang thung a. Engkim siam thiam nia a ngaih Sap-ho meuh pawhin Siamtu kutchhuak anga mâwi an siam thiam lohzia a tar lanna a ni thung. Sap ngaihsan hrim hrim hi a dik lo kan ti a ni hran lo; mahse, mahni hnam leh ram aia hnam dang ngaihsana dah chungnun zâwk tlatna thilung hi ‘awp beh’ rilru a ni e kan tihna mai a ni.

Thlasik ni êng mâwi tak chu a hun leh boruak a nawm em avangin Lal Isua meuh pawh khân khawvela a lo kal hun atan a rawn thlang chat niin a sawi a. Khawvel pum boruak sik leh sa inthlâk dan ngaihtuah chuan thlasik lai hi boruak nawm ber lai a ni kher lo ang. Sap ram khaw vawh êm êmna ram angah te chuan an hun nuam lai ber chu nipui lai te a ni zâwk a, *William Shakespeare-*

apawhin chu chu hriain, “Men are april when tey woo, December when they wed,” (Kaphleia leh C.Thuamluaia Hnuhma 207) tiin mipate ngainatawm lai ber, di chhaia an len lai chu nipui lai nena tehkhinin, inneih hnuah erawh december khaw vawt vin tuk ang maia tawrhhlelhawm niin a tehkhin thung a ni. Hei hian an chenna boruak thlasik lai hrehawmzia a tar lang a ni. Zoramah erawh kan sik leh sa hi extreme climate a nih loh avangin nipui laiin a lum lutuk lova thlasik lai pawhin a vawt lutuk bawk hek lo, chuvangin Zoramah chuan thlasik lai leh nipui lai hi kan hun nuam lai a ni. C. Thuamluaia phei chuan nipui lai chu Zoram nawm lai ber niin hetiang hian a sawi hial a, “Han hawi vel ila, thing hnah no lai chang a ni lo, pangpâr mâwi tak tak vul hun lai a lo ni a,... Hmingthang êm êmin, mak leh chapo lutukin, ka rei! Thlado lerah chawnpui a lo par ang a, tuar har ti lo nau rêng rêng he lei, van hnuaiah hian an awm ka ring lo” (129)tiin. Tin, thlasik a lo thlen pawhin thawmhnaw lum te kan han inbel chuan a vawh dan a nuam tâwk chauh a ni bawk a, kan ramngaw thing leh mau te chu fûr ruah tuiin hneh taka a lo chawm tawh avangin tlang tin mai chu a hring thar sur mai a, kum tawp lam a lo ni bawk nen, kan thinlungah Christmas a lo lang tel a, kan nun hlui kan thlir kira, lenrual hluite kan ngai a, nun hlui zamual liam hnute chhui kirin Mizopa chu kan lung a lêng êm êm tawh mai thin a ni.

Zikpuii pa hian thlasik ni êng hi Zopa tarmit ngei mai vuahin a thlir a. A va kal thui deuh a, thlasik ni êng mâwi chu Lal Isua’n a lo kal chhan ber a ni lo tih chu hre chiang mah se, Christmas boruakin a thinlung leh ngaituahna a bawh chiaï chiaï avangin ti hian a sawi ta mai a ni ang e. Mahse hei hi Mizopa rilru hian a amen thlap a ni.

Aw khawvel mâwina sikni êng,

Ka fak sêng lo che lungmawla’n

Nang hi i ni ve ang Remna

Lalpa pawh khan a rawn pan (Zozam Par 115).

Thlasik boruakin min han tham tawh hi chuan Mizopa lung

hi a lêng tlat ðhin alawm. Nun hlui kan thlir a, mitthlâah lenrual hlui te, lungduh zamual liam tawh hnu te, kan hlim lai ni leh lawm lai ni te nen a rawn lang thar leh uar uar thin a.

Lunglai a fan nunhlui mualliam hnu,
Thinlai darthlalênga'n a lo lang (115).

Mafaa'n, "He hla han chhiar zet hi chuan inrin hman hmam suangtuahna ramah kan lo kal thui hman viau zel a '*Kumsul liam hnu kan nun ngaih lai tho leh ðhin*, 'tia chhonzawm mai a chakawm rum rum ðhin" (Chawlhna tuikam 127) a ti. Ni e, a ri-a kan chhonzawm loh pawhin rilru talin kan chhonzawm ðhin ngei alawm.

Hla phuahtute hi hringnun buan nasa ber berte an ni awm e. Hringnun leh thilsiamte (nature) inkungkaihna hi a thûk êm êm mai a, a châng chuan hla phuahtute hian he mihring nun pangngai aţanga nature thlir chu duh khawp lovin, hringnun hi bikbosan a, thilsiaman chan an duh hial ðhin. Khawvêl hausakna, in leh lo, sum leh pai hausakna te, chhûng lam aia pawn lam lan dan mâwina te, lirthei leh incheina chenin chhûngril ðhatna leh duhawmna aia ngaih pawhmawh a hlawh zawkna, nawmsakna leh awlsamna ûm rêng rênga kan hmanhlelhna khawvel hi bikbosan a, dam chhûng khawsak buaina lungkham rêng rêng lova zalen taka len an thlahlel ðhin a ni. Kan hla phuahtute zingah pawh dam lai hringnun bikbosan duhtu an awm nual a, Zirsangzela'n:

Theih chang ve se len thiam a'n,
Ṱuangtuah par a vul lai ni,
Chhunrawlah va ring ila,
Hringnun sual hnutiang chhawmin
(Mizo studies Jan-March 2020 22 & 23).

tiin hringnun tlanchhiatsan a duh thu a sawi a, Lalsangzuali Sailo pawhin,

Van sâng mu ang khian thlawkin len thiam ila'
Hawi vel ka nuam mang e, mual tin tlang hrutin,

Nunhlui liam hnute kha kan va tawng dah lawm
maw,

Vanglai par mâwi leh lenrual fam hnu te kha (23).

tiin hun liam tawh hnu tawn leh duhna avangin hringnun hi bikbosan a duh hial a ni. Zikpuii pa pawh hian dam chhûng khawsak lungkham buaina chim phâk loh aṭanga sikni êng mâwina tem a châk a, he khawvel lawilo dawrpui ang maia mahni hmasialna leh duhamnaa khat, mahni ṭanghma haina kawngah chuan khaw êng en miah lova mipui kan zik hut hutna ata hi biboin mi dang elrelna leh huphurhna nei miah lova thlasik ni êng mâwi tak chu chuan vêl a châk a ni.

Sirva len thiam nun inthlêng i,

Khawvêl taksa lungkham pelin;

Chuan ka nuam ramloh lentu,

Zingṭian sikni êng mâwi lawmin (Zozampar 115).

Siamtu'n duhawmna chi tinrênga a thuam van Lal Fapa meuh pawhin khawvela lo kal hun atana a thlan, nungcha leh thilsiam dang rêng rêng pawhin anmahni ze mil ṭheuha Siamtu an fakna hun, khawvel mâwina leh duhawmna zawng zawng pawh ama zar vek nia a sawi 'Sikni êng mâwi' hi hripui lêng kârah pawh hian khel lovin a lo her chhuak leh ngei dawn e.

Works Cited:

- Laldinmâwia, H. Literature lamtluang, CreatiVentures :2015
- Lalrinfela, H. Chawlhna tuikam, Zorin Publications : 1997
- Lalthangliana, B. Kaphleia leh C. Thuamluaia hnuhma Mizoram
Publication Board, Second Edition: 2006.
- Mizo Studies Vol. IX No.I January-March: 2020
- Nununa Renthlei, Hringnun, K.L Offset & Printers, Second Edition:
2018.
- Thanmâwia R.L, Chuailo, Din Din Heaven, Ramhlun south, First
Edition :1997.
- Zikpuii Pa, Zozam Par, Mc.Lalrinthanga Khatla, Aizawl. First
Edition :1993.
- Zikpuii Pa, Lungrualna tlâng. MCL Publications. Second
Edition:1999.
- Zikpuii Pa Hnuhma (A collection of Zikpuii Pa Essays) MCL
Publications. Second Edition: 2000.

English Section

A critical study of Thlahrang in Lalzuithanga's Novel *Thlahrang*

Lalrammuana Sailo*

Abstract : Lalzuithanga is one of the outstanding writers amongst the Mizos. The Thlahrang novel is written during the British Colonial period. In this novel, the author portrays how the Colonizers oppressed and well fed the Mizo 'mind. During the time, the Mizos, the colonized people did not know that they were being colonized. This can be seen from the character of Kawla, who commit suicide at the end of the story. If we study the novel Thlahrang, it is certain from the beginning that the village chief and elders were not involved in an important situation that happened in the village. When unusual things happened the report was made to the British's official, the chiefs existed within a limited authority. It is very interesting novel.

The first political party in Mizoram was formed in 1946, their first General Assembly was held on 24th-26th September 1946 at Aizawl Boy's Middle English School. During that time, people

* Research Scholar, Dept. of Mizo, MZU

of Mizo community are separated into two; namely Lushai Commoners Union and the rest are Mizo Chiefs and their supporters. Lushai Commoners Union feels that the existing Mizo Chiefs are superfluous and the taxes paid to them are unnecessary and they demand the abolition of impressed labour, which they called 'kuli'. In this Assembly, some people asked Lalzuithanga to draw canvas that should be posted in the Assembly. Chaltuahkhuma highlights about the painting in his book: "A big man bows down on the floor with the buttock raised and is chained on his neck by a large rope. The rope is held by another big man standing nearby the captivated man, seems like he kick the bottom of the poor man. The painting is posted upon the lower part of School step post that is plainly visible" (Chaltuahkhuma 59).

After the painting was seen at night by Macdonald, the Superintendent of Lushai Hills (1943-1947), he is very frustrated, he remove the painting, torn it and he evicts R. Vanlawma, one of the leaders of Mizo Commoners Union from the night meeting. This painting might be the reason why Lalzuithanga was expelled from his job as Agricultural demonstrator after this meeting. C.Thangnghilhlova retold about Lalzuithanga's life story based on his father Pachhunga. The Government suspect him, and he was imprisoned for a while. He was suspended from his government job so he runs hotel business in Silchar for his life. While he was working there, he has a plan to visit Hachhek and Lakhipur, while he was in Kunchunpur, a disease takes his life (Thangvunga). Laurie Vickroy argued that, "Trauma texts are a kind of testimonial literary history, a means of recovering cultural memories and traditions of groups often neglected or suppressed by mainstream culture. Testimonial literature ("testimonio") has been particularly effective for politically or socially marginalized people who have not traditionally had access to public discourse" (Vickroy 172).

The *Thlahrang* novel is written during the British colonial period. In this story, the colonial hangover is found in the characters

of Kawla, who commit suicide at the end of the story. Tawia, who at first saw the potential *thlahrang* (ghost, supernatural being, unusual thing) that is threatening the lives of his community, trying to find out the *thlahrang*. Tawia was captured by the police for he shot the suspected *thlahrang*. Tawia tells the truth that he had shot the *thlahrang* instead of denying the truth for clarifying himself to the Bawrhsap. Tawia keeping Mizo tradition and identity throughout the story was at last released after he was convicted by the colonizer, while Kawla, who was hypnotized by colonial hangover commit suicide.

C. Lalawmpuia Vanchiau also notices the colonial hangover in this novel. He said,

Tawia represents our Mizo tradition of altruism, selflessness that was passing through generation to generation, but Kawla on the other hand is a symbol of modernity, Kawla is an uncalculatingly person who easily adapts to the changes in the developing world and lives life according to convenience. The relation of ‘Kawla Thlahrang’ and colonial-hangover in the novel is an interesting subject to study (Vanchiau75).

Paul Lalremruata also said,

If we examine the reason why he [Kawla] committed suicide it can be because he was terrified / scared with the Bawrhsap’s judgement not because he found himself guilty. A person who was well educated and well acquainted during their times such as Kawla and Tawia’s characters portray the supremacy of the British. ... They had the feeling that every order from the government must be followed without any complaint. Every Lushai tried their best to keep the British people happy and to be at their command (Lalremruata).

Thangvunga also reviews *Thlahrang* in his critical study

of “Approach to the study of selected stories, fiction and folklore.” He accepted that it is written for a purpose, but he also raises a question that the resembling propaganda is doubtful for murder case is not rife in the period. He said,

It is observed that ‘*Thlahrang*’ is written by having propaganda. And that is reveal from the internal evidences in the story. This propaganda is ‘For murder should be decrease in Mizoram...¹⁾. What is plainly visible is the plot, and the theme becomes the main objective towards the end of the story, and that conceal everything... ‘for there should be decreasing murder – is it true that Lalzuithanga wrote the novel for this reason? What kind of murdering is prevalent in the time, as it needs to be reduced? (Thangvunga 18).

Between the invasion of the British in Mizoram and the death of Lalzuithanga, a murder case was not commonly known. The only popular murder case happened in the year 1900 when Lamsuaka and Chala were given capital punishment as they robbed and killed one trader. For this is the situation in reality, the resemble propaganda ‘for murder should be diminished’ is just a concealer of colonial hangover behind the story. Vickroy highlights five major points of how colonizers oppressed the colonized as the followings:

- 1). The identity of the colonized is devalued (racially, culturally, etc.), it can become split or conflicted, whereby they may adopt the colonizer’s definitions of themselves or absorb colonizer’s identities... .
- 2). A devaluing of the culture of the conquered proceeds until it is virtually forgotten or replaced with that of the colonizer. ...
- 3). The colonized are reified or generalized into a collectivity rather than recognized as individuals by the dominant group.

...

4). They claim all positions of responsibility and usefulness in the infrastructures of the countries they inhabit. ... Thus they prevent the colonized from being significant actors in the social or political realm and consequently from the historical process... .

5). Colonizers deny the colonized social involvement by imposing on them strict rules of conduct, harsh treatment, employing violence and more severe application of the laws, minimizing their influences on their history or their communities.... (Vickroy 39).

If we study the novel *Thlahrang*, it is very certain from the beginning that the village chief and elders were not involved in an important situation that happened in the village. When there was an unusual thing, the report was made to the British's officials while the chief and his councillors were sidelined. During this period, the chiefs existed within a limited authority.

When Tawia saw a woman lying on the ground, he knows that the first important thing he should do is to report it to Lushai Clerk, the officials under the British, not to the Chief and elders of Mizo. After he gave a report, the Lushai Clerk sent Tawia to give a report to the Police. Tawia, then quickly ran on a bicycle. The colonizers remembered the Mizos only when there was a work to do and when human energy was needed, meanwhile authority came up but they did not listened the voice and treated them down.

Tawia invited Kawla to search around Sairang area, the corpse which had disappeared from the Hospital. For Tawia, he wanted to find out who did all these things; for this reason, he spent money from his own pocket. Tawia's character throughout the novel is flat; he remains a traditional man, who wants to sacrifice himself for the good of others. But his friend Kawla replied, "If we may have suspect there, the Police will not arrest our suspect for they are afraid we attain fame; we may let our self in nuisances"

(Lalzuithanga33).

Kawla knows of the colonizers and their officials' concept of superiority. From the above Kawla's words, it can be seen that how the British colonialists deprived authority and popularity from the land owners, and it can also be seen that how they overcame and concealed chances of good reputation for the native. However, to Tawia, he did not complaint what the Bawrhsap and Dahrawk did upon him, because he thinks that it is natural, and it is how things should be. Lalremruata also talked about how the idea of the colonizers was not catch up by the Mizos; he said, "The Mizos during this period were rather lucky that they were not aware of how they were being monopolised and controlled" (Lalremruata).

The *Dahrawk* wants Tawia's case to prove himself to the Bawrhsap that he is a hardworking and reliable person. So he is determined to have good evidence to prove that Tawia is a murderer. While on the other hand, he is sure that Tawia did nothing wrong and the one he shot is a "murderer, who kidnapped and frightened a woman, he deserved to receive punishment more than they punish a murderer, who was being hated by all the community members," (Lalzuithanga 62) told by the Dahrawk to Kawla. The Dahrawk is happy not because of he know that Tawia is not guilty, but because he has an opportunity to win the favour of the Bawrhsap. And this shows how humanity is overcome by the state of flattering of authorities in the British colonial area.

Tawia is charge of murder case for he had shot the kidnapper of Parmawii. Kawla have trying to convince the Dahrawk to prove that Tawia is not guilty. But after long conversation, he realised that he could not convince the Dahrawk to change his idea over Tawia. Later, the Dahrawk reviews his debate with Kawla about how 'Tawia is a murderer', he is happy that he could win the debate.

When human being face hardship, and do not know to how handle; they later know how to break through and

relief, he feels like being unshackle., the Dahrawk babu is lying down on his bed. He recalls the words by Kawla, “I have another question to ask you, but you contradict me very nicely I just do not ask you,”, and he is very happy.... Besides the confession of Tawia, his conversation with Kawla gives him confidence that he can explain to charge Tawia as a murderer. He is happy and he is eager to deliver the case to *Bawrhsap* (63).

Bawrhsap makes a verdict over Tawia’s case, and he decided to send Tawia into jail for a period of ten years.

I, the Bawrhsap of the land, considered carefully about Tawia’s case and I confirmed that he is the murderer. Otherwise, he is a good man, the one he had killed also deserve to die. In my highest authority, I know that Tawia deserve to be forgiven and must be forgiven in this case. But after a careful reconsideration of this case, this kind of murdering was not happened in this land. Although, murdering is totally evil, rejected by the government and this is the first opportunity to teach the people. From now onwards, to minimize murdering in this land, we should not waste this opportunity due to cares of punishing a good man. And this is the judgement of the Bawrhsap (66).

Bawrhsap decided that Tawia should be imprisoned for ten years, but the reason why he made that heavy punishment is totally exploitative and oppressive. He used Tawia to inform people that murdering is serious and it should be treated as the top crime. He did know that Tawia had done nothing wrong. But he treated Tawia as a material, teaching equipment for a ten long years.

In the verdict made by Bawrhsap, the reason why Tawia should be sent to jail is written, “For it will reduce murder rate in the land” (ibid). The Bawrhsap’s verdict upon Tawia had two objectives. Firstly, to the people of the land, the verdict should remind them of how powerful Bawrhsap is, and it should make them obey him. Secondly, his claimed reason of the cruel verdict “For it will reduce murder rate in the land” (ibid) pretends the

Bawrhsap as a merciful and kind-hearted person to the colonized Mizo people. This pretending also obfuscates the Bawrhsap's exploitation of Tawia. Tawia's father and Kawla also believe that the Bawrhsap is thinking about future benefit of their land. Kawla is amazed of the Bawrhsap's intellect, which had a nationalist mind, and it is difficult to find out. It seems that Kawla did not know whether the Bawrhsap really love the country or not.

Tawia's father also heard from Kawla about how the Bawrhsap made verdict upon his son, he thinks of how the Bawrhsap had so much care of the land's future; he also believed that why his son is sending to jail is to sacrifice for patriotic sake. For his patriotic feeling, he could accept the Bawrhsap's judgement. He said, "Now I am awake for this situation. Neither for doing evil thing, for it is a reason that it is better Tawia goes to jail is good for our country, if our boy Tawia's detaining can reduce murdering in our country, it is rather delightful" (68).

Kawla change his mind and he reveals himself. He confesses that he is the one who acted as thlahrang, and he defines how he did it. He also confesses that he is responsible for the kidnapped of Parmawii, and the stolen of corpse from Hospital. The Bawrhsap's speech and his judgement over Tawia, "For there should be no more murder in this land" (86) really impressed his emotion. He admires and respects the Bawrhsap. He thinks that Bawrhsap is thinking the benefits of Mizos. When he looks to himself, he decided a judgement for himself:

Why Kawla committed suicide? As he said, one reason why he committed suicide is he has a guilty feeling and he blames himself. And another reason is the fear of Bawrhsap, who made a verdict upon Tawia, for life imprisonment for ten years. Before he committed suicide, Kawla left a note, and in it is written, "The righteous person, not murderer – Tawia is going to Jail for ten years. In the court of Bawrhsap, for he has something he could not

clearly see, *Zawnga tuar ai ngauvin a tuar mai a ni,*” (the innocent suffers in place of the criminal) (86).

Tawia, who had done nothing wrong, deserved to be forgiven and should be forgiven is given punishment by the Bawrhsap for ten years in prison, Kawla, a conspirator, murderer, who made many people frightened and who did something terrible that had never happened in Mizoram, must be given capital punishment by the Bawrhsap. And this is the other reason why he chose to commit suicide instead of confessing himself; he chose to commit suicide rather than to die in the hands of Bawrhsap.

After Kawla had committed suicide by hanging himself, they realised that they had made a wrong verdict upon Tawia for imprisonment for ten years, Tawia is now found not guilty. But neither the *Bawrhsap*, who wrongly found Tawia guilty did not utter a word of apology nor asked for forgiveness; rather he said after he had heard that Kawla had committed suicide, “If Kawla had not decide to make his own judgement, he is someone who truly deserves forgiveness” (95). He declares that Kawla could have been forgiven, although he was reluctant to forgive Tawia, who he knew was innocent. This statement and self-clarification of *Bawrhsap* reveals how he pretends to be merciful and kind-hearted to the colonized Mizo people.

Tawia and his father did not lost their behaviour till the end of the story, they kept their traditional code of ethics, known as *tlawmngaihna*, a kind of altruism, selflessness, sacrifice and faithfulness.

It is believable that the author Lalzuithanga gives the title *Thlahrang* for a purpose to show that how common people could be driven away by the pre-existing ideas. As we see in the story, many people believed what they had seen and heard were the activities of *thlahrang*, they were living under fear, but besides these, most people did not use scientific method or rational thinking over their experiences. Ringi, Kawli and Thawnga all saw the

thlahrang in the same night and they believed that it was supernatural without any rational thinking. Ringi and Kawli became unconscious as soon as they saw the *thlahrang* and Thawnga ran away from the scene.

For the fear of *thlahrang* and its traumatic actions, Aizawl and nearby villages lived under unusual terror. Before proper investigation, they thought that every unusual incident was caused by the activities of *thlahrang* and they were afraid of it. During the colonizer oppressed the Mizos, the colonized people did not know that they were being colonized, because their outlook was clouded by the admiration and respect of the colonizer. Common people unintentionally and unknowingly accepted the superiority of the colonizer. It is believable that Lalzuithanga's knows the current situation of Mizoram and some people's attitudes of being colonized. He uses *thlahrang* to symbolize the colonizer and how people were afraid of the colonizer, as *thlahrang* was fearful for the Mizos.

As Beloved in Toni Morrison novel represents 'the forgotten sixty million and more who died in slavery' (Vickroy 187), Kawla represents a number of people who had been oppressed, who admired other races without realizing that was the cause of their oppression and hence walked towards their own ruin.

Works Cited:

- Chaltuahkhuma. *Political History of Mizoram*. Aizawl: Mizoram Publication Board, 2nd ed. 2001.
- Lalremruata, Paul. ‘*Colonialism Representing Cultural Imperialism*’: A Critical Study of Colonial Mizo Fictions With Special Reference to ‘Thlahrang’ and C.C. Coy. No. 27. Acc Date 26.03.2019. <https://mizoramimages.com/thlahrang-leh-c-c-coy-no-27-thawnthu-zirchianna-colonialism-paul-lalremruata/>
- Lalzuithanga. *Thlahrang*. Aizawl: Gilgal Press, 3rd ed. 1997.
- Thangvunga, R. *Approach to the Study of Selected Stories, Fiction, and Folklore*. 1983. TS.
- Vanchiau. C. Lalawmpuia. “Colonial Hangover: Tawia Thlahrang Nge Kawla Thlahrang?” *Tapchhak Theory*. Aizawl: Sabereka Khuangkaih Publication, 2011.
- Vickroy, Laurie. *Trauma and Survival in Contemporary Fiction*. University of Virginia Press, 2002.
- Zairema. *Pi Pute Biak Hi*. Aizawl: Zorun Community, 2009.

Emergence and Development of Rambuai Fiction
in Mizo Literature

Lalropuia*

Abstract : The Mizo insurgency during 1966-1986 also known as Rambuai is an important source of Mizo literature as it has been produced different writing in the form of poetry, drama, fiction and non-fiction. While Rambuai poetry and drama seem its development gradually diminished in Mizo literature, Rambuai become more interesting subject in the field of fiction as there are publication of Rambuai fiction appeared almost every year since the first Rambuai fiction was published. In this regard, the systematic study and classification of Rambuai fiction become important in Mizo literature, therefore, in this paper the emergence and development of Rambuai fiction is formulated according to the decades and circumstances of Rambuai in which Rambuai fiction were written.

The word *Rambuai* is very popular among the Mizos as the term has significant and poignant meaning in the heart of the Mizos. *Rambuai* means Mizoram *buai*, but the people used to say in one word taking *ram* from Mizoram and combined with *buai* thus coined new word *Rambuai*. *Buai* means disturbance, therefore, the literal meaning of *Rambuai* is Mizoram disturbance. David Truman,

* Research Scholar, Dept. of Mizo, MZU

in his *Disturbance Theory*, expresses the word disturbance as:

A political postulation that states that interest groups form primarily when there are changes in social environment that upsets the well beings some groups of people. An example could be scarcity in resources, a change in power/policy that some people object to, etc. In addition, interest group can form in opposition to other interest groups so as to counteract in their respective political domains.

As Truman states in his theory, one of the main reasons of *Rambuai* is an insufficient and negligence of the Government of India to support the needy people of Mizo District who suffered a great famine because of *Mautam* in 1959. *Mautam* means flowering bamboos and it is generally occurred in Mizoram after every 50 years which is certainly followed by a plague of rats which devour the rice crops and cause a famine. It is obvious that the next *Mautam* famine will certainly happen again in the year 1959 as the last *Mautam* occurred in Mizoram in 1911. Because of this certainty of *Mautam* famine in the near future, the anti-famine campaign organization was established and immediately held a campaign against the *Mautam* famine but it was not successful as both the Central Government and Government of Assam did not take the situation seriously. For this reason, frustration towards the Indian Government emerged in the heart of the Mizos and started to consider why they were so neglected and abandoned by the Government of Assam and the Central Government. Besides, Chawngsailova states “the feeling of separatism which had been nurtured so long in the mind of the people got erupted taking advantage primarily of the economics discontent” (44).

In his *Untold Atrocity*, C.Zama, writer of MNF movement history, says “So in 1960 a new organisation called Mizo National Famine Front (MNFF) was formed” (6) to counter effectively the *Mautam* famine in 1960. Consequently, after the end

of *Mautam* famine, the MNFF was converted into political party named Mizo National Front (MNF) on 22nd October 1961. The main objective of Mizo National Front party is “to struggle for Mizoram independence as a sovereign state and to unite all Mizo clans under one political umbrella.”(8) Therefore, taking advantage of the visit of Assam by Lal Bahadur Shastri, the then Prime Minister of India, the MNF Party High Command led by President Laldenga met the Prime Minister and submitted Memorandum on 30th October 1965 (Zama 10).

After the submission of memorandum to the Indian government, the MNF Party leaders met different Indian Government officials on the issue of the memorandum they had submitted. From what they had been experienced from their meetings and talks with political leaders and officials of the Indian Government, the leaders of MNF party came to realize that the Government of India had no intention to fulfil their demand, and will never let the Mizo independent from the Indian Union. Finally, the leaders of MNF decided to launch an armed struggle as the effort they gave for Mizoram independence by means of non-violence seems nothing as the Indian Government turned deaf ears to those of their attempts. Chawngsailova says, “Therefore, the MNF launched an armed struggle movement on 28th February, 1966 in order to free the Mizos against the oppression of the Indian Government” (41). Immediately, in response to the MNF armed revolt and to control the situation of Mizo District, and for the beginning of the dark period of twenty years (1966-1986) of *Rambuai* in Mizoram:

The Government of India sent military forces to counter the MNF movement in Mizo District. The whole district was declared a ‘Disturbed Area’ under Assam Disturbed Area Act of 1955. Besides, the Armed Forces (Assam and Manipur) Special Power Act of 1958 was also in force in the District. (53)

Rambuai plays an important role in the development of various branches of Mizo literature in various ways. In his article *The Other Side of Silence: Women's Narratives within Rambuai Literature* published in *Emergent Identities in Literature* Lalawmpuia Vanchiau says:

The Mizo National Front independence movement of 1966, commonly known as 'rambuai' (years of trouble, has generated a strong body of 'Rambuai Literature', covering both 'MNF narrative and 'non-MNF narratives in the form of fiction and non-fiction. (63)

Within the realm of Mizo literature, the influence of *Rambuai* in fiction is much larger than that of poetry and drama. While the influence of *Rambuai* seems gradually diminished in the realm of poetry and drama, but its influence in fiction have been increasing till date since the first *Rambuai* fiction was published in 1976. So much so that *Rambuai* fiction may be considered as a sub-genre in Mizo literature; and the way the emergence and development of *Rambuai* fiction in Mizo literature can be divided into two aspects: Fictions based on *Rambuai* that were written under *Rambuai* circumstance and fictions based on *Rambuai* that were written after the end of *Rambuai*.

Rambuai lasted for two decades. The first decade 1966-1986 had been one of the greatest coercion between the MNF and Indian Government. It can also be said that during those ten years the mental and physical suffering of the Mizos had reached its height. Because of this, it is very risky for Mizo writers to write about *Rambuai* based fiction for public reading. Nevertheless, *Ka Di Ve Kha* a *Rambuai* based novel written by Vanlalngena was published in cyclostyle and this novel can be regarded as the first novel based on *Rambuai*.

However, there has been different view point with regard to the first published *Rambuai* based fiction. In *Rambuai*

Literature Lalawmpuia Vanchiau, “Though there has been no book form of the so called first Rambuai fiction, *Ka Di Ve Kha* written by former Deputy speaker, Vanlalngena, the old copy has been search for publication” (87). R.Lalrawna also declared that this fiction was given out in cyclostyle for public reading (Interview). In a compilation of seminar paper, *Rambuai Literature*, organised by Govt. Hrangbana College, Lallianzuala says:

Prior to the year 1976, Mizo novels which had its basis in Rambuai may not be available in print. However, the composition was very much present. As we are announced as a disturbed area, the love stories that were published before Rambuai occasionally published. However, the first printed novel might be *Rinawmin* written by James Dokhuma which was published in two volumes by David Memorial Press, Thakthing Bazar, Aizawl (60).

Significantly, *Ka Di Ve Kha* was published one year before *Rinawmin*, but the copy of the former novel could not be found. Therefore, *Rinawmin* was the first published book that had its basis in *Rambuai*. Consequently, though a copy of *Ka Di Ve Kha* is no more, it can be regarded as the first *Rambuai* basis fiction and *Rinawmin* can be regarded as the first *Rambuai* based fiction which was properly transcribed in Printing Press.

In 1982 *Zoramthang : Daughter of the Hills*, written by Pramod Bathnagar was published by Vikrant Press in book form (Vanchiau 87). This novel was published five years after the publication of *Rinawmin*. *Zoramthangi : Daughter of the Hills* was *Rambuai* related fiction written in English. The author Pramod Bathnagar was a MA working in Mizoram after Mizo District become Union Territory. In 1985, C.Laizawna had published *Thuruk* which mildly talked about issues related *Rambuai*. In spite of the critical situation and sulken atmosphere during these

two decades of *Rambuai* it is definitely a great achievement that four *Rambuai* related fiction have been published.

Rambuai which lasted for two decades was indeed a critical and chaotic time for the Mizo. This chaotic time had greatly hindered the development of Mizo literature in many aspects. In *A Study of Mizo Novel* Vannghaka denotes “Insurgency in the then Mizo District left no scope for full-fledged novels during this decade, which may as well be called the ‘dark age of Mizo literature’ “ (19). The fact however cannot be denied that *Rambuai* had adversely affected the development of Mizo literature. Nevertheless, the literatures that are produced after *Rambuai* had greatly brought about development in Mizo fiction especially within the realm of *Rambuai* based fiction. Afterwards, the experiences of the affliction, agony, distress, torment and vice versa are poignantly reflected in *Rambuai* based fiction and thus become a disguised blessing for Mizo literature.

At the time of *Rambuai*, Mizo fiction writers could not freely express their feelings and viewpoint as they desired. It was a great risk to write about with the advancement or condemnation of the MNF movement. On account of this, majority of the Mizo writers might chose to be silent. M.C. Lalrinthanga said that “Warning was given to the journalists who had written against the MNF movement. The editor of local newspaper ‘Romei’ Mr. Robert Lalchhuana and Chhawrpial editor Mr. Z.A Kapmawia were given warning as they wrote against the MNF movement. After a while, Mr. Robert Lalchhuana was physically tortured by the MNF which resulted a fractured arm. The life of Z.A. Kapmawia was taken.” (Interview). In *The Mizo Uprising*, a historian J.V. Hlunaalso denoted “Pu Zadinga MLA and Pu Z.A. Kapmawia editor of Chhawrpial Daily Newspaper were also shot dead in the month of May, 1982” (322).

In 1986, after two decades of tumultuous turbulent and convulsive period, the MNF and Government of India finally signed

the Peace Accord which brought about peaceful and serene atmosphere among the Mizo community. After the Peace Accord was signed by the MNF and the Government of India, Mizo writers were gradually able to express their thoughts and feelings without any obstructions. In 1986, Laizawna published short story *Zalen Hma Chuan* which had its basis in MNF movement. In comparison with the former *Thuruk* which was published during *Rambuai*, in *Zalen Hma Chuan* Laizawna openly and vividly reflected his interest and secret hope in the MNF movement.

In *Rambuai Literature*, Lalawmpuia mentions that there had been fifty one *Rambuai* fictions and its related short story which were published between 1986 and 2013. He further states:

These novels are the ones which are all available in book form. That there must be at least seventy (70) *Rambuai* Fiction with the inclusion of the ones which could not be found anymore. Nevertheless, there are Mizo fiction writers who are writing about *Rambuai* fiction at present and as well as other writers who are attempting to write about it. (111)

Apart from the mentioned *Rambuai* Fiction by Lalawmpuia, there are other eight *Rambuai* and its related fiction namely-*Nghilh Ni I Awm Lo* written by Elis H. Pachuau, *Lungawina Kim* written by H. Lalngurliani, *Thinglubul* by Lalpekkima, *Thih Nge Dam* written by PC Lawmkunga, *Nunhlui Tahna* written by C. Zolianpari, *Keimi* and *Lawmlung Khaw Thangtea* written by Thankima, and *Kara Hla e Hnai Mahse* written by VL Rema (Rairahtea). These fictions were published before 2013, and were all published in book form. Amongst these fictions, Thankima's *Keimi* and *Lawmlung Khaw Thangtea* are written in the form of short story which were published in his compilation of short story *Pang Dai Lo*. After 2013, four *Rambuai* based fictions *Zorami* written by Malsawmi Jacob, *Hnam Sipai Chambangte* written by Zochhumpuii Pa, *When Black Birds*

Fly written by Hannah Lahlhanpuii, and *Falung* written by Lalengzauva were published.

The three *Rambuai* fictions namely *Zoramthangi: Daughter of the Hills*, *Zorami* and *When Black Birds Fly* were all written in English. Beside these, Dipak Kumar Barkakati had written *Diktawn* in Assamese language in 1998 (92). The author of *Zoramthangi: Daughter of the Hills* Pramod Bhatnagar and Dipak Kumar Barkakati, author of *Diktawn* were the only non-Mizo who had written about *Rambuai* related fiction.

Within the realm of Mizo fiction, the publication of *Rambuai* and its related fiction was more greater in number during the 21st century than the 20th century (during the year 1975 to 1999). During these 34 years, twenty fictions of *Rambuai* and its related fictions were published. Nevertheless, in the 21st century, during the year 2000-2019, there were publication of forty *Rambuai* and its related fictions. Therefore, between 1975 and 2019, all together there were 65 *Rambuai* and its related fictions. However, with all the other *Rambuai* fictions which were published out hard worked, there seemed to be eighty published *Rambuai* and its related fictions. Therefore, it can be summed up by stating that during the span of five decades (1975-2019), there had always been a publication of one or two *Rambuai* related fictions in a year.

Within the realm of Mizo fiction, it can be comprehended that the influence of *Rambuai* gradually increased and put down roots more and more. Subsequently, some Mizo writers had the opinion that it is time to classify the different shades of *Rambuai* depicted in Mizo fiction. Lalawmpuia opined that "All Mizo fiction related to *Rambuai* can be termed as *RambuaiFiction*"(81). He further noted that one aspect of creative writing *Rambuai* fiction will encapsulate all fictions that are written in relation to the insurgent period. The coverage of *Rambuai* fiction is thus very vast. However, as the nature and importance of *Rambuai* in Mizo fiction differs in myriad manner, it would be better to divide fiction written based

on *Rambuai* as *Rambuai* based fiction and *Rambuai* related fiction.

In *Rambuai* based fiction, the writer used *Rambuai* as the setting of the novel and *Rambuai* had a huge impact in the life of the characters. As the characters lived under the gloomy atmosphere of *Rambuai*, it certainly had a negative and positive impact. The ambiance of the narrative are usually black and gloomy. The setting and characters are usually taken from real life and historical fact is given importance. Fiction like *Zoramthangi: Daughter of the Hill* written by Pramod Bhatnagar, *Rinawmin*, *Silaimu Ngaihawm*, *Kham Kar Senhri* written by James Dokhuma, *Rinpuii leh Seizika* written by C. Chhuanvara, *Zalen Hma Chuan*, *Thuruk*, written by C. Laizawna, *Nunna Kawng Thuam Puiah* written by Zikpuii Pa, *Mizo Ngaihdan Dek Che Tham* written by K. Hawlla Sailo, *Mittui Kara Hmangaihna* written by Zothansangi Pa, *Nukawki Fanu* written by Lalhmingliana Saiawi, *Hmangaihtu Tuarna* by Lalremmawia Sailo, *Chhingkhual Nula Rinawm* by F. Biakngura, *Hringnun Hi* by V.L Rema, *Nghilh Har Kan Tuar* by Mafeli, *Zalenna Lungkham Val* by FLC Sanga, *Ram Zun Kara D Zun* by FLC Sanga, *Rose Par Vul Ve Ta Rih Lo Chu* by Capt. L.Z. Sailo, *Hmangaihna Par* by C. Ringzuala, *Rinpuii leh Seizika* by C. Chhuanvawra, *Hmangaihna Hmasa* by Lalthangliana Sailo *Hnam Sipai Chambangte* by Zochhumpuii Pa, *Pu Khuma* by Vanneihluanga, *Beiseina Mittui* by Samson Thanruma, *Falung* by Lalengzauva, *Zorami* by Malsawmi Jacob, *When Black Birds Fly* by Hannah Lalhlanpuii can be categorised as *Rambuai* based fiction.

In *Rambuai* related fiction, the author of the novel depicted some *Rambuai* atmosphere and its related aspects. In such fiction, some of *Rambuai* issues can be seen from the characters, it does not have a deep impact of *Rambuai*. The plot of the narrative utilizes *Rambuai* in order to make the story interesting. Thus, such fictions can be categorised as *Rambuai* related fiction. At present, there are seventeen *Rambuai* related fiction within the realm of Mizo

fiction namely *In Hrang*, *Omnus*, *Sulhnu* written by C. Laizawna, *Lungrang Hmangaihna*, *Keimah Unionliana* written by Lalhmingliana Saiawi, *Hmangaihna Zungzam* written by Lalhriata, *Nang Chauh Lo Chu* written by Khawlthangmawia Chenkual, *Naupang Bo Chu*, *Hnamdang Neih Chu* written by Lalremmawia Sailo, *Khaw Ram Fan* written by H. Lalnghaka, *Retheih Luat Vangin*, *Lungphun Mawi Ber* written by K.L. Ramthlenga, *Kha Mi Zan Khan* written by V.L. Rema, *Mizo Hmeichhe Rinawm* written by T. Vanlawmate, *Hun Inher Danglam Tuar Chhuah Zawh Ka Inring Lo* written by Devasy Lalmuanpuia, *Nunhlui Tahna* written by C. Zolianpari, and *Kaihranga* written by Lalnunthara Sailo.

Though majority of *Rambuai* related fiction writers did not get involved in the MNF movement. However, James Dokhuma, author of *Rinawmin*, *Silaimu Ngaihawm* and *Kham Kar Senhri*, C. Chhuanvawra, author of *Rinpuiileh Seizika*, K. Hawlla Sailo, author of *Mizo Ngaidan Dek Che Tham*, Zochhumpui Pa, author of *Hnam Sipai Chambangte* were personally involved in MNF movement. Among the three writers, James Dokhuma and K. Hawlla Sailo can be said as writer of *Rambuai* based fiction in MNF narrative.

There are also writers who have no involvement in the *Rambuai* movement but whose work could be considered written in *Rambuai* narrative regarding the theme and idea they imparted in their fiction. *Zalen Hma Chuan* and *Thuruk* written by C. Laizawna, *Zalenna Lungkham Val* and *Ram Zun Kara D Zun* written by FLC Sanga, *Hmangaihna Hmasa* written by Lalhangliana Sailo, and *Hmangaihna Par* written by C. Ringzuala were all written in the perspective of *Rambuai* narrative even though they have no involvement in insurgency movement in relation to underground or over ground movement. However, there were writers who intentionally wrote about the *Rambuai* narrative and also writers who had given priority to Mizo nationalism and their

love for Mizoram in their fiction though these writers did not involve themselves in the movement, their writings however reflect the movement and thus to be said *Rambuai* narrative. C. Laizawna says, “During *Rambuai*, for people like us, it was more of a fight between the people and the army than that of politics. This certainly had a deep influence and impart in my writings” (Interview).

Rambuai based fiction has been tackled by both prolific Mizo writers as well as Mizo writers who are not of commonly known by the public while some writer published only one *Rambuai* based fiction. Other writers published more than five fictions. Amongst these writers C. Laizawna had written the most in numbers with regards to *Rambuai* based fiction and *Rambuai* related fiction. His short stories like *Thuruk* (1985), *Zalen Hma Chuan* (1986), *Omnus* (1986) *In Hrang* (1987), *Sulhnu* (1987), *Ṭah a Tul leh Ṭhin* (1991), *Ka Phal Lo* (1996) were all *Rambuai* based fiction.

James Dokhuma had written three novels which are fully depend on *Rambuai* such as *Rinawmin* (1976), *Silaimu Ngaihawm* (1992) and *Kham Kar Senhri* (2005). The novels of Lalhmingliana Saiawi namely *Lungrang Hmangaihna* (1995), *Keimah Unionliana* (1997) and *Nukawki Fanu* (2010), all are depicted some incident of *Rambuai* which seem trivial but constitute the plot of each novels. Lalremmawia Sailo also wrote three novels based on *Rambuai* such as *Hmangaihtu Tuarna* (2001), *Naupang Bo Chu* (2002) and *Hnam Dang Neih Chu* (2002). V.L Rema also wrote three novels namely *Kha Mi Zan Khan* (2003), *Hringnun Hi* (2003) and *Kara Hla E Hnai Mahse* (?) F.L.C Sanga wrote two novels in MNF narrative such as *Zalenna Lungkham Val* (2004) and *Ram Zun Kara Di Zun* (2006). K.L. Ramthlenga also wrote two novels *Retheih Luat Vangin* (2002) and *Lungphun Mawi Ber* (2003).

Most of the *Rambuai* based and *Rambuai* related fiction in Mizo fiction have been worked upon by male writers. There has

been only four Rambuai based fiction written by women writers till date. Those are *Nunhlui Tahna* (2007) written by C. Zolianpari, *Nghilh Har Kan Tuar* (2010) written by Mafeli, *Zorami* (2015) written by Malsawmi Jacob, and *When Black Bird Fly* (2019) written by Hannah Lalhlanpuui.

The rise of *Rambuai* fiction can be attributed to four reasons. Firstly, *Rambuai* brought about great social upheavals. For some families it proved to be a road to perdition, while it proved to be a social ladder for some. These social changes were mentioned by most of the *Rambuai* fiction writers who juxtaposed their protagonists from opposing strata of society. These novels depict the influence that the insurgency had brought to different families: how families were stripped away, how they were dragged down to the depths of poverty yet were able to rise from the ashes, and how the abrupt changes in social status brought a change in the relationships between lovers. Ramthlenga's *Retheih Luat Vangin*, Lalhmingliana's *NukawkiFanu*, P.C.Lawmkunga's *Thih Nge Dam*, and Lalnunfela's *Luah Loh Lungdi* represented this type of fiction.

Rambuai also stirred the imagination of some writers who depicted that some volunteers had accidentally found some hidden treasures. One consequence of the conflict was that volunteers had to move about in parts of Pakistan, China, Burma and Bangladesh. This further widened the imaginary boundaries of the Mizo fiction writers and sowed the seeds of Mizo mystery fiction. Lalnunthara's *Kaihranga*, C.Laizawna's *Sulhnu, In Hrang, Omnus*, Lalengzauva's *Falung*, and Lalpekkima's *Thinglubul* can be categorised within this type of fiction.

The private suffering and social hardships endured by the people was what brought about the birth of *Rambuai* fiction. That the ensuing destitution was not of someone's choice, but due to a just cause, that the assault on personal rights, all the mental stress

may be pardoned was one of the intent for *Rambuai* fiction. What most writers have omitted in regards to Mizoram disturbance was how a majority of the Mizo had suffered. In his article *Revisiting Mizo National Front Movement and its Effect* Rosanga states:

Majority of Mizo writers, especially the ex-Mizo National Army (MNA) or MNF have offered narratives based on their successful campaigns in and outside the hills and propagated the atrocities committed by the Indian army. Although the main emphasis of such works is based on the account of eyewitnesses, they are however biased and they failed to address the suffering of the common man in the hands of both the Indian army and the MNA. . . The MNA narrative fails to acknowledge the hardships and sufferings of the common man. (47)

Most *Rambuai* fiction render the suffering of the Mizo people in general as well as the grief of individuals that were suffered at the hands of the Indian military, the underground volunteers and those that arose due to personal jealousy. Much time may have elapsed after these incidents, but the trauma still lingers for the victims and even their descendants. And that is one of the important reasons why they have emerged again through Mizo fiction. Fiction like James Dokhuma's *Rinawmin*, *Silaimu Ngaihawm*, Malsawmi Jacob's *Zorami*, Mafeli's *Nghilh Har Kan Tuar*, ZikpuiiPa's *Nunna Kawng Thuampuih*, Lalthangliana's *Hmangaihna Hmasa*, Vanneihthluanga's *Pu Khuma*, Lalremmawia Sailo's *Hmangaihtu Tuarna*, and Khawhthangmawia's *Nang Chauh Lo Chu* are expression of traumatic *Rambuai* experiences.

The rise of *Rambuai* fiction under Mizo fiction may be attributed to patriotic fervour and reunification of the various Mizo clans who had drifted apart and had lost their common roots because such kind of patriotic feelings had never been

mentioned in Mizo fiction before. The first *Rambuai* fiction, *Rinawmin* published in 1976 written by James Dokhuma was the first Mizo fiction which related about patriotism. However, while there was a sense of patriotism and much hope for Mizo independence from Indian governance, the MNF's about-face and consequent signing of the Peace Accord could not appease the minds of many. The end result was the blooming of *Rambuai* fiction in its different forms. So this sense of patriotism and could be the cause for *Rambuai* fiction, its continued growth and the constant nourishment. C.Laizawna's *Thuruk, Zalen Hma Chuan, In Hrang*, Capt. L.Z. Sailo's *Rose Par Vul Ve Ta Rih Lo Chu*, Dokhuma's *Rinawmin*, *Silaimu Ngaihawm*, K. Hawlla Sailo's *Mizo Ngaihdan Dek Che Tham*, Lalnunthara Sailo's *Kaihranga*, Mafeli's *Nghilh Har Kan Tuar*, Malsawmi Jacob's *Zorami*, V.L.Rem'a's *Kar a Hla e, Hnai Mahse*, Zikpuii Pa's *Nunna Kawngthuampuih* are *Rambuai* fiction which portrait the concept of patriotism in Mizo society.

The element of romance between young people mostly occupies a significant place in *Rambuai* fiction. In fact, It is one of the main factor responsible for the birth of this kind of fiction. However, the element of romance is highly significant in illustrating the life-changing aspects affecting the individual and the society, in highlighting clearly the struggles and hardships faced by the people, and expressing the concept of patriotism in the minds of the Mizo.

Works Cited:

Chawngsailova. *Mizoram During 20 Dark Years*. Guwahati: EBH Publication. 2012.

"Disturbance Theory" - BeneWiki http://www.kosmix.com/topic/david_truman. Accessed 8 July 2014.

Hluna, J.V & Rini Tochwawng. *The Mizo Uprising*. 1st ed.

Cambridge Scholars Publishing: 2012.

Khiangte, Laltluangliana. Ed. *A Study of Mizo Novel*. Delhi: Cambridge Press. 2014.

Laizawna, C. *Interview through telephone*. 22nd August 2019. 8:30 pm.

Lalnithanga, P. *Political Development In Mizoram*. 1st ed. Aizawl: Lengchhawn Press. 2006.

Lallianzuala, R. "Rambuaia Ingnghat Thawnthute" *Rambuai Literature*. Published by Literature & Archive Committee. Aizawl: Gilzom Offset. 2014.

Lalrawna, R. *Interview through telephone*. 2nd July 2018. 8:30 pm.

Lalthangliana, B. *Chawnpui*. 1st ed. Aizawl: The RTM Press. 2004.

---. *Mizo Literature*. 1st ed. Aizawl: The RTM Press. 1993.

Pa, Zikpuii. *Nunna Kawngthuampuih*. 3rd ed. Aizawl: RTM Press. 2004.

Rosanga, O. "Revisiting Mizo National Front Movement" *Revisiting Rambuai*. Ed. Lalhlimpuii Pachuau & Rosie Vanlalruati Ralte. 1st ed. Guwahati: LBS Publications. 2019.

Zama, C. *Untold Atrocity*. 1st ed. New Delhi: Power Printer. 2014.

Zama, Margaret Ch. *Emerging Literature from Northeast India: The Dynamics of Culture, Society and Identity*. New Delhi: Sage Pub., 2013.

Zama, Prof. Margaret Ch., C. Lalawmpuia Vanchiau. *After Decades of Silence: Voices From Mizoram*. New Delhi: C-NES. 2016.

Vanchiau, Lalawmpuia C. "The Other Side of Silence: Women's Narratives within Rambuai Literature" *Emergent Identities in Literature*. Ed. Margaret L. Pachuau, Thongam Dhanajit Singh. Noida: Headword. 2016.

---. *Rambuai Literature*. 1st ed. Aizawl: Lengchhawn Press. 2014.

Oral History of Early Radio in Mizoram

V. Ratnamala*

Catherine Lalnunmawii**

Abstract : Radio, the theatre of mind medium is called as Tribal drum by McLuhan. The task of radio as a means of transmitting the cultural, moral and social values of society and of a nation as a whole can never be overlooked, as it can reach many quickly in the shortest time. The purpose of this study is basically to understand the oral history of radio in Mizoram. For the purpose of documenting events from the people who had experience with radio during that time, historiography was chosen. The study is carried out using oral histories from the first-generation radio. The study also aimed at uncovering facts about the listenership facts of radio in the early times of its availability in Mizoram. The overall experience of conducting the interviews also enveloped some funny stories and facts that were shared by the interviewees relating to the radio when it was first introduced. Bewildered by the new technology and with the lack of sufficient scientific knowledge people took to beliefs that miniature people somehow resided in the small frame

* Associate Professor, Dept. of Mass Communication, MZU

** Programme Producer, DDK, Aizawl

of the radio and also cases were documented where people would expect the radio to talk whatever they asked it to and actually believed the radio was talking or singing to them like a human being.

“Radio is the theatre of the mind; television is the theatre of the Mindless” – Steve Allen

Introduction:

Radio is called the Theatre of Mind Medium because it allows the audience to visualize what’s going on. Radio is called a tribal drum by the Media Moghul McLuhan. According to him, “Radio affects most people intimately, person-to-person, offering a world of unspoken communication between writer-speaker and the listener. The subliminal depths of radio are charged with the resonating echoes of tribal horns and antique drums”. Radio’s ability to retribalise society is almost a sudden reversal of individualism into collectivism. Radio revitalized the ancient tradition of kinship networks with intense tribal participation” (McLuhan, 1964).

Radio emerged as a medium of international propaganda in the 1930s, developing from a machine of nation and empire building in its first decades into a weapon of ideological projection during and after the Second World War (Hilmes, 2013). One cannot forget how radio was used for Nazist propaganda in Germany by Hitler during the Second World War.

Radio was a popular medium in Mizoram and it was considered the king of the hills during 1960-1980. Radio broadcasting was started in India during November 1923 with the birth of Radio club of Bombay. Indian Broadcasting Company (IBC) was formed in 1926. Bombay station was started on July 23, 1927 and Calcutta station on August 26, 1927. In 1930, Indian broadcasting company handed over Bombay station to the government. It was renamed as ISBS (Indian State Broadcasting Service). On June 8, 1936, Indian State Broadcasting Service (ISBS) was renamed All India Radio. All India Radio Aizawl began

its service from July 31, 1966.

Objective of the study:

The purpose of this study is basically to understand the oral history of early radio in Mizoram as Radio is still a popular medium in the villages across the state.

The main aims and objectives of this study can be defined as:

- a) To document memories of people having first-hand experiences and to realize the problems and hardships.
- b) To trace back the early usage of radio in the past.

Research method:

This study deals with historiography. And therefore can be said to be a qualitative research in nature. Oral history is used as the primary method of data collection. Sample of 12 elder people who are above 50 years of age from different localities of Aizawl city were chosen for the study. People are interviewed using an in-depth interview method. The selection of the participants is random but also a result of a snow-ball effect where one participant recommended others. The interviewees are given full opportunity to speak on their early memories and experiences of radio. The interview method is a little informal in nature. The interviewees were given ample chance to recollect and share their early radio encounters.

Since qualitative methods of interview are based in an oral tradition, the researchers' objective is to gather data directly from the individual in the following areas as mentioned:

- Personal experiences
- Memories of events
- Attitudes, values, beliefs
- Opinions and perspectives (Patricia Leavy 2011)

This interview format involves a process of story-telling: the researcher guides the process where each participant is to

narrate his or her story. They could narrate their stories differently which mean that there was no definite or fixed way for a person to narrate their story (Hesse-Biber and Leavy, 2011). Anybody might be influenced by any factors with no limitations in terms of age, gender, religion, education, social status, and geographical areas etc.

Through oral histories selected questions were asked to senior people in whom the interviewer divided them into two groups: the haves and the have nots. The haves comprises the people who owned a radio while the have nots belong to those people who did not own a radio but listened to it in another place such as, their neighbor's house. But the interview was basically focused on one-on-one methods of interview. From them different interesting answers and personal experiences were found out.

Introduction of radio in Mizoram:

The researchers asked to tell their memories about how and when radio came to Mizoram, the interviewees were very enthusiastic to recall. According to C. Zoliana, "In Mizoram Radio was introduced in the late 50's in urban areas. By the mid 60's few were found in rural areas. The cost of the radio at the time was about Rs 450, a radio called Hi Fi, a Japanese made. During 1961 Portable type radio was very popular and in those days Mizo Program was broadcasted for half an hour (30 mins) at a time which consists of news and songs. Radio programme were between 6 to 7 in the morning and 7 to 8 in the evening. Besides Mizo programme, there was also English as well as Hindi. We enjoyed all the programs no matter the language due to the fact that the broadcasting period was very limited. We listened to the radio as and whenever we could.

As per Pi Lalbiakzami, "in our village Pu Lalzela was the first to own a radio. He was quite rich and travelled to many places and brought the radio home from one of his visits. Phillips company was the most popular and it used to cost somewhere around Rs.

150. My dad bought a big piece of land for Rs. 300. The value of money back then was far greater than what it is of today. Just listening to the sound waves was quite fascinating. Even while having meals if a program was being broadcasted we would rush to it from our dining table. Even those people who did not own a radio were also quite fascinated by the technology and surprised thinking of how people could fit inside this little box and talk? The owners sometimes would get annoyed with us. They closed the door and would not listen even from the outside. Sometimes they put it near the door so that we could listen to it from outside. To get a clear signal they used to change the positions of the radio all the time”.

According to Laldingliana “In the year 1963 we bought radio, Philips Company for a hefty sum of ` 450/- . We lived in a village at the time and during those days the price of one full grown buffalo was ` 200/- which in the present day is worth about ` 20,000/- which means the cost of a radio would have valued at around ` 50,000/- in today’s world. We listened to every program, be it Nagaland, Meghalaya, Myanmar and Philippines in which all the broadcasts were in English”.

The Mizos who worked in the Army were the predominant ones to introduce Radio in Mizoram. According to Liandawla, “In 1961 when I was only 12 years of age, we heard that Pu Dina (an Indian army man) had bought home a radio. As soon as we got the news we rushed towards their house to look at the rare instrument. We did not even go to listen to radio but only to see what the radio looks like. We were amazed that it could tell us about the news from far off places. Pu Tlanglawma (a fellow villager) was more stunned than the rest of us. He thought that it could be tuned in to anything he wanted and asked them to make the radio say ‘hallelujah’. We had a hearty laugh. Radio was not available for sale in Mizoram and therefore only those in the army could possess it. Even if we had enough money, we could not buy radio due to its unavailability in the market. Army personnel were very highly

thought of especially if they can possess a radio. They could impress any girl in the village they wanted”.

Types of radio programmes they acquainted:

According to C. Zoliana, “In those days radio was broadcasted from Guwahati Station. Artists could record their songs only in this station and therefore needed to travel a long and tedious journey. The Director during the 60’s was PuLalrengaSailo. Famous artists of the time were Jesse Lalroa, Laikunga, F Laltuaia, Chalhlira etc. among the male and the female artists were Thanluangi, Thanthuami and Vanhlupuii. There were also Choir like Zakamlova and group, Biala and group along with ‘A hmangaihna faktute’ were the most prominent. All kinds of songs- Gospel, love songs and sentimental were equally popular”.

Lalbiaksiami recalled her memories about the types of radio programs which she listened to as follows, “ If I recall correctly, it was around 6:00 am the Aizawl station started broadcasting signals, they also gave out programs during the day. The programme had duration of around half an hour and the news section was for 10mins and song requests would be sung by 2 to 3 artists. We got to know all the Hindi songs although we did not understand properly. The artists during that time were Thanthuami, Thanluangi and they would use traditional musical instruments like ‘Khuang’ and ‘Seki’. They were succeeded by Siampuii Sailo, Zaithangpuii and then Lalsangzuali Sailo, Thangkhuma Hrahsel, Ellis, Saidenga were very popular. Later when Television arrived artists such as Lalhunchhungi Pachauau, Zirsangzela, Zira Hnamte, Lalnunmawia (Valtea) were very popular. Before the Mizo program was to be broadcasted, they would play signature theme music and when we heard that we used to get very excited”.

Liansangvunga narrated his radio memories as follows, “We barely had time to listen to radio in the morning and afternoon. We were not aware of the broadcasts during the day time and only went to listen to the radio in the evening time. Mostly we listened

only to the songs from the radio station. Since we were only kids at that time I could not say whether or not news shows were aired, perhaps because we lacked knowledge on the topic of news in general, and could not distinguish or be aware of it. Some of the prominent members of their time were Laikunga Hmar, Thanthuami, Thantluangi, Siampui Sairo and Vanhlupui etc. Love songs (lengzem) was the most commonly aired. Choir and group songs in the classical genre were the most popular among the Gospel songs. The programs had duration of not more than 20 minutes. We listened to every program irrespective of languages and location”.

Borderless Radio in Mizoram

Mizoram is always known for its borderless media and they have also the history of listening to international radio even from its inception. B. Vanlalrawna told that “We also listened to the Rangoon station and a Mizo programme from the Manila station also which consisted of program by the 7th Day Adventists Church”.

As per Lianvunsanga, “From the Burmese station they broadcasted the program in Lai-zo language which was understandable too by most of us because of its similarity with the Mizo language”.

According to Pu Chhunkunga, “Broadcast from Manila station could be tuned in but all the programs were announced in English. Sentimental and love songs were the most popular whereas gospel songs were hardly broadcasted and the only existing gospel songs were very outdated”.

A. Laldingliana recalled that “We never listened to the radio during the day time and we are not sure whether there was any program because everyone was busy going to the paddy field. In the morning 7 to 7:30 was the programme timing and at 7:30 in the evening. The source of news was usually from ‘Voice of America’ and BBC. Even though literacy rate was very low during

those days every person was able to give the full form of BBC. Most of them were unable to differentiate the broadcasting stations”.

K.C. Liandawla narrated that “I listened only to Mizo program but army personnel often listened to Hindi news as well. It was often difficult to tune in to Guwahati station and it sometimes caught broadcasts from other stations which seemed like Philippines, Bangladesh, Myanmar etc, in their national languages which was not understandable”.

As per Rohmingliana, “In the evening, broadcast used to take place in between 7pm to 8pm most of the time. We listened to English broadcasts from Manila and Rangoon stations. In the evenings, Laizo language from the Burmese station was broadcasted. I don’t know whether anything specific was broadcasted during the afternoon, we just tuned the knobs of the radio and listened to anything that came. The Mizo programme used to be broadcasted for duration of 30 minutes daily, within which 15 minutes was assigned to news and after that we had just the time to listen to 2 to 3 Mizo songs”.

Community Radio listening in Mizoram

Pu Zosiana recalled that, “Rangoon and Manila used to broadcast English songs mainly by Jim Reeves at 12:30 in the noon time. During that time being the owner of a radio gave me a sense of gratification and privilege. People looked up to us and we used to be very surprised. Even though the static noise was audible more of the time than the songs people still turned up in numbers to listen to the radio. They used to bring along fire-wood as exchange in order to listen to radio. It could be one of a business”.

Zoliana said that, “Only about one family per village could afford to have a radio so usually there was a big crowd. The proud owner of a radio could only be a government employee since none others were able to afford the expensive gadget. Since the next

day's program was usually announced beforehand, quite a huge crowd would gather to listen when an interesting program was broadcasted. Either an egg or one cup of rice was often given in exchange for listening to the program”.

K.C. Liandawla recalled that, “Since us children were very mischievous they did not allow us near the radio. We sat next to the grown-ups from where we were able to get only a glimpse. Sometimes they made sitting arrangements for us. The owner Pu Dina, being a meticulous and tidy person, told us to be cleaner and never allowed a shabby kid to enter his house. So we usually tried to clean ourselves before going to his house. During those days we were very ignorant and hardly knew about cleanliness and hygiene. The owner's family were very tolerant and I never heard them complaining about their visitors. Our elders often helped in activities like carrying water for the owner in exchange for enjoying the program”.

Radio during insurgency:

When the researchers asked about the status of radio listening during the Rambuai, the interviewees shared some valuable memories. According to Pu Zosiama, “during the insurgency period, the Indian army used the radio to disseminate their propaganda. Spreading out the news regarding the disturbance was what the radio was used for and that is why MNF restricted its use”.

As per Liansangvunga, “during the insurgency period, the underground did not allow listening to radio because the Government used to air various propagandas and portray a bad image of the insurgents to the masses. The insurgents snatched away the belongings of the common people which also included radios. It was not that they wanted to take the radio sets from the villagers but for the purpose of listening because it was said that the insurgents sometimes felt lonely and depressed for which they

often listened to songs”.

As per Rohmingliana, “During the insurgency we did not listen much to radio. My father wrapped it in a cloth and buried the radio in the ground. Other families also used to hide their belongings such as money and sewing machines, radios etc. Having money worth ₹ 1,000/- was very rare at that time. During this period the communication system was very bad. The only source of news that we had was through the people who went to places along with the convoys and brought back information”.

Pi Vanlalnemi recalled that, “During the insurgency period I worked as a nurse so we had no time to listen to the radio. I had no information whether the underground allowed us to listen to radio or not. And besides the one who owned the radio shifted to Aizawl due to disturbance, so we had no medium to listen to radio”.

According to A. Laldingliana, “Radio played a vital role during these hard times especially in the rural areas. We were banned from listening to radio by the underground because they felt that Indian Government propagated them to be the villains warning the common citizens to keep away. Indian Army often gives out news from radio through amplifiers and it proved to be a very important political tool. The people were torn between faction i.e. Indian and the underground. It was liked being governed by a dual government”.

Findings and Conclusion:

1. A profound feeling of excitement was exhibited by the participants of the interview regarding the sharing of their stories and experiences with the researcher.
2. The overall experience of conducting the interviews also enveloped some funny stories and facts that were shared by the interviewees relating to the radio when it was first introduced. Bewildered by the new technology and with the lack of sufficient scientific knowledge people took to beliefs that miniature people

somehow resided in the small frame of the radio and also cases were documented where people would expect the radio to talk whatever they asked it to and actually believed the radio was talking or singing to them like a human being.

3. Based on the observations, we might conclude that most of the common men did not own the radio. The commodity was very scarce in nature initially; also the high pricing considering the time frame meant that only the well-to-do families and people with government jobs could have afforded it. Most of the interviews have given accounts on going to neighbours houses to listen to radio. Radio listening was mostly community listening in Mizoram. Mizo society is a very strong communitarian society which inculcates traditions and good practices such as sharing items and commodities, helping each other, working together on paddy fields, showing oneness etc. This can be verified based on the accounts of the interviewees where people would offer help and share commodities such as food, firewood, water with the people who owned the radio. These owners did not hesitate sharing the radio with fellow village folks.

4. The data confirmed the presence of borderless radio since its inception. The people of Mizoram were exposed to transnational broadcasting. Radio during those times also served as means of facilitating cross-border communication. The people of Mizoram used to listen to the radio stations from the Philippines, Myanmar, America and Britain. Radio Manila, Radio Rangoon, Voice of America and BBC were popular during those times.

5. During the crucial and important point in history, the insurgency period, when MNF revolted against the Indian Government we can infer from the data collected, how the radio was used and what significance surrounded it. The

underground sometimes banned the listening to radio as they believed that the AIR was Pro-Central Government and speculated that it would be used to instill fear of the underground into the hearts of the civilians and project a bad image of the revolutionaries and also manipulate the civilians to side with the Government.

7. From the account and memories documented, whenever the topic of radio as a means of listening to music was taken up, most of the participants mentioned the gramophone. This concludes to showing that gramophones also had immense popularity because that was the only instrument before the radio could actually facilitate listening to music. Thus the interviewees had vivid memories of this commodity in their minds and can be considered as a notable item in history before and alongside the radio.

8. The interviewees also referred to the radio as a music box and were instrumental in the development of the music industry and paved the way for modern pop music.

Works Cited:

- Baum, W. K. (1987). *Oral History for the Social Historical Society*. Rowman and Litterfield Publishers Inc.
- Hilmes, M. (2013). "The New Vehicle of Nationalism": Radio Goes to War. In Auerbach, J & Castronovo, R (Ed.), *The Oxford Handbook of Propaganda Studies*. Oxford.
- Leavy, P. (2011). *Oral History: Understanding Qualitative Research*. Oxford University Press.
- Mcluhan, M. (1964). *Understanding Media: The Extension of Man*. New York: MuGraw-Hill.
- Mcluhan, M. (1964). Radio: The Tribal Drum. *AV Communication Review*, 12, 133-145.
- <http://www.radiosharada.in>". (2017, March 12). Radio is the theater of the mind; television is the theater of the Mindless" –Steve Allen. <http://www.radiosharada.in/radio-is-the-theater-of-the-mind-television-is-the-theater-of-the-mindless-steve-allen/>

Teaching of Mizo: Issues and Challenges

Dr R. Zothanliana*

Abstract : This paper focusses generally on the teaching and learning of Mizo in schools in Mizoram and specifically at the secondary stages. It stresses the importance of framing appropriate objectives in the teaching and learning of languages and aims to enlighten Mizo subject teachers in schools to focus more on the pedagogy of languages to have a desired learning outcomes among students studying Mizo both as a first language and second language in Mizoram.

Foreward

This paper is written on a casual observation of situations and behaviour of students and teachers at secondary schools, student-teacher doing B.Ed and opting Mizo as Pedagogy-I at 3rd semester and by reading of the textbooks and supplementary reading materials prescribed for Classes IX and X by MBSE. It is not written from a formal research or an extensive study.

A. Introduction

Language is one important integral part of human life. Language, especially, the mother tongue, is acquired even without

* Asst. Professor, DIET, Aizawl

the learner being aware of the complexity of its nature or the structure. Language is a complex human specific means for communication. When we say it is human specific, it means that other creatures can also communicate but they are without language and the means of communication they have are fixed, rigid and limited. Such is not the case with language used by man because for man, language is not only a means for self-expression but also a tool for thinking. A human being is capable of producing and creating new sentences and words and even coin new words. Language is not genetically transmitted and a new born child has to learn to speak and use the language. Children acquire the language or languages spoken in the community in which they grow up. The existence of words is usually taken for granted by the speakers of a language. To speak and understand a language means - among many other things - knowing the words of that language. The average speaker knows thousands of words, and new words enter our minds and our language on a daily basis. Since language users are mostly unconscious of the learning process or the difficulty in learning the structures, they are unaware of the complexity in language development, how it is structured and how it is being used.

Speech and writing are the two modes of communication through a language and they have their own unique characteristics. Speech comes first and writing follows subsequently. While learning a language also, we can speak long before we can start writing. For communication, the medium of speech is used more frequently than writing. When we talk, we are making use of the phonetic elements and when we write, we use the graphic substance like the letters of the alphabet.

B. Background -

According to Khiangte, the pioneer Missionaries – J.H.Lorrain and F.W. Savidge- who reached Aizawl on 11th January, 1894, developed an alphabet for the language and finished

it by 1st April, 1894 and started teaching local chiefs reading and writing (104). Laltluangliana Khiangte describes in detail, the development of Mizo on how it was studied and taught at different levels. According to him,

Calcutta University included Lushai into its Matriculation course in 1930 as ‘Lushai’, and Guwahati University started Lushai vernacular in 1961-62 for Intermediate Arts. With the establishment of NEHU in 1973-74, Lushai was included as one paper under Modern Indian Languages and the name Lushai was changed to Mizo by 1972. By 1983, Mizo was a full paper to be taken as one among the electives and in 1993, Mizo Honours/Major was started at Pachhunga University College. Mizo was introduced at the Masters level under NEHU in 1997-98 session and the establishment of Mizoram University in 2001 saw the setting up of Mizo Department as one of the different departments under the newly established university. By July, 2011, the first batch of M.Phil and PhD course work students were admitted (3-4)

The textbooks for Secondary Classes of IX and X in Mizo are developed by a ‘Text Book Committee’ established by Mizoram Board of School Education. The Committee consisted of eminent scholars, writers, professors and school teachers. The collected resources to be included in the textbook are selected by the above said Committee.

Class IX Mizo textbook ‘Mizo Ṭawng Pawl Kaw Zirlai’ is prescribed by Mizoram Board of School Education, Aizawl, Mizoram, vide Notification No. MBSE/Acad. (P) 7/2009/10/41-43 (A) Dated Aizawl, the 11th November, 2016. It was published by The Secretary, Mizoram Board of School Education, Aizawl and printed at BERAW Offset & Paper Works. Dawrpui, Saron

Road. It was revised in 2017 and 12,000 copies were made. A supplementary reader ‘Irrawady Lui Kamah’ a short story written by James Dokhuma is prescribed for Class IX.

Class X Mizo textbook is also prescribed by Mizoram Board of School Education, Aizawl, Mizoram, vide Notification No. MBSE/Acad (P) 1/2013/17 /14/239 Dated Aizawl, the 16th November 2017. It was published by The Secretary, MBSE, Aizawl and printed at LV Art Chanmari, Aizawl. Revised Edition was made in 2018 with 8000 copies. ‘Khawnglung Run’ a short story based on historical events written by R. Lalrawna is used as a rapid reader text.

C. Learning outcomes and objectives

Language textbooks are usually prepared and developed keeping in view the main objectives of teaching a language. The general objectives of Teaching Mizo as stated in *High School Curriculum* prepared by MBSE are as follows:-

1. To understand different speech style
2. Use Mizo fluently in speaking
3. To read fluently with proper tone
4. To write correctly
5. To increase their vocabulary
6. To develop affection and love for Mizo and Mizoram
7. To develop an understanding for other languages and culture and accept diversity
8. To develop interest in literature and build up a reading culture
9. To help the students to be creative and have novel ideas
10. To nurture a feeling of integration and an understanding of fellow human beings (13)

Since learning a language involves the development of language skills, the following outcomes are stated to show the progress of students with regards to the four skills of listening, speaking, reading, writing and improvement of vocabulary and grammar.

1. Development of listening skills:

- To listen attentively and comprehend the general message of the speaker
- They will be able to differentiate the variety of tone and connotation of the speaker.
- They will be able to listen to talk or conversation and remember the important points raised
- When listening to poems being read, they will be able to know the meaning and the ideas conveyed by it
- They will understand signs and gestures

2. Development of speaking skill:

- The students will be able to use the language in speech correctly and fluently.
- They will also be able to share their ideas and feelings with others
- Able to select appropriate words and language based on the context in which it is spoken.
- The learners will be able to speak intelligibly using appropriate word, stress, sentence stress and intonation patterns.
- They will further be able to take part in group discussions, showing ability to express agreement or disagreement to summarize ideas, to elicit the views of others, and to present own ideas.
- The students will be able to narrate incidents and events, real or imaginary, in a logical sequence.

- Be able to speak in extempore
 - Be able to speak on behalf of others
 - Show emotions in speech
- 3. Development of reading skill:**
- The students will be able to read stories, essay, sentences, any kind of texts and poems correctly by reading aloud or silently
 - They will also be able to grasp the theme of the poem and appreciate the creative uses of language.
 - They will be able to read poems and prose with proper rhythm and intonation.
- 4. Development of writing skill:**
- The students will be able to construct meaningful sentences, having ability on essay and report writing by using correct grammar.
 - They will be able to express ideas in clear and grammatically correct, using appropriate vocabulary and punctuation marks.
 - Proper use of idioms and phrases
 - Write fitting report on incidents and events
 - Write letters and articles
 - Write autobiography
- 5. Vocabulary and Grammar:**
- The students will be able to understand and know appropriate vocabulary to be used and also be fluent in using phrases and idioms.
 - Grammar portion must have sufficient exercises for students to practice

To be able to frame good learning objectives is very important

for a teacher so as to do justice in obtaining good learning outcomes for students. If the teacher teaches with mistaken objectives, the students will not get the acceptable learning outcomes. For instance, there is a topic in Class IX, '*Sumdawwnna*' which talks about the art of business, how to be a successful businessman and the dos and don'ts of business. The writer of this paper has never seen any student-teacher framing an objective which could be regarded as 'language specific' when it comes to the teaching of this particular chapter. Almost all of the learning objectives framed for this chapter will focus towards business and business alone. Some of the objectives given by student-teachers will be like:

- a) To let the students understand the business world
- b) To make them aware of the need for hard work to survive
- c) To inculcate in them the important skills needed for business
- d) To help them become a successful businessman etc.

If we look at these objectives, we can say that they are more oriented towards subjects like commerce, business or economics and not towards language and the same can be said for other chapters too. This is not just for Mizo, but for English too but the issue of English will not be raised here. It can be concluded that if the teachers are not clear about the objectives of neither the whole textbook nor the chapters, the students will never have the desired learning outcomes. Most of the student-teacher are concerned more with the content of the text, not knowing that the text is to be used for developing language skills. This is same with some of the teachers who are presently working at the secondary schools visited. The visit of the school is not for inspection, but monitoring the student-teacher, but it is easy to observe and converse with teachers who are presently teaching.

D. Problems faced –

- a. Textbooks and content - It is often said that language subjects (Mizo, English or Hindi) are empty subjects, which

means any text can be used for teaching and if the teacher is competent enough, s/he can also teach without using textbooks. So, even if the lesson does not point towards the learning of a language, it can still be used for teaching language. However, it could be argued that Mizo teachers are misguided by the content of the Mizo text because most of the lessons are mainly about the practices, history and culture of the Mizo and writings on ethical values of the Mizo. It could be assumed that students are expected to develop good ethics, acceptable manners and know about Mizo history and culture through Mizo textbooks. This leaves little room for the development of language and does not correspond with the objectives of teaching Mizo framed by MBSE. Let us take a quick look at the prose section of Class IX. The different topics are arranged in this order in the text:

- i. 'A lem leh a tak' by Vanneihluanga talks about valuing Mizo and things associated with Mizo which he thinks are real (a tak) instead of things coming from outside which are termed as unreal or fake (a lem)
- ii. 'Mihring dikna leh chanvo' by Lalhmanmawia is about human rights
- iii. 'Tlawmngaihna leh aia upa zah' by R.Lalrawna highlights the value of altruism, self sacrifice for others and respecting elders
- iv. 'Huaina' by R.H.Rokunga deals with bravery and the importance of bravery
- v. 'Rilru Puitling' by H.Zothansanga is about having a mature mindset and attitude
- vi. 'Incheina' by P.L.Liandinga describes the importance of dress, proper way of dressing up oneself and the appropriate dress to wear for different occasions.
- vii. 'Mahni inhneh' by Lalzuia Colney is about conquering

oneself and self control

- viii. 'Sumdawwna' by Lalrochuanga Pachuau, as has been mentioned earlier in this paper, is about business
- ix. 'Chhiatni Thatni' by Thanpuii Pa is about the important events in the society like days of enjoying and mourning, where Mizo/members of the society are expected to participate and contribute to help others either in cash/kind or by giving them a helping hand and how these practices are to be valued.
- x. 'Nungcha leh Zofate' by B.Lalthangliana depicts the attitude of primitive Mizo society towards other living creatures and talks about the importance of living in harmony with them.
- xi. 'Lungawina' by James Dokhuma is about developing a positive attitude and having a contented mind.

By looking at the prose content of Class IX Mizo text, it is easy to see how ethical values of the Mizo is given due importance by the textbook committee while at the same time, how the development of language skills is neglected. Since all the texts pointed towards a particular direction, it is difficult on the part of the teacher to frame appropriate learning objectives for teaching a language. The same can be said about the poetry section of Class IX and the text book of Class X (Prose and Poetry).

b. Pedagogy of Mizo – The BA (Mizo) and MA (Mizo) curriculum of the University does not offer any paper in any semesters on the pedagogy of Mizo which makes degree holders in Mizo not at all inducted to the teaching and learning of Mizo as a school subject. Most of these BA/MA students will however go on to teach Mizo at the school level. So, it can be said that the teaching of Mizo in school, especially elementary and secondary is taken up by teachers, majority of whom are not trained in the

pedagogy of Mizo language. Since Mizo is the first language of majority of the students in Mizoram, the need to understand pedagogy might not be felt, but if teachers are not aware of its importance, then the outcome of the teaching might not be as fruitful as it should be.

c. Teacher – Mizo is seen as an easy subject and any teacher who can speak the language will be expected to teach the subject. Since Mizo is the L1 of majority of the teachers, it is assumed that the subject can be taught. Due to dearth of trained teachers, the task of teaching Mizo could be taken up by anyone available, whether they know how to teach language subjects or not. Many of the teachers, it seems, think that reading and explaining, giving notes to answer text book questions is enough for teaching Mizo (or even other subjects too). This wrong concept of teaching needs to be erased.

d. B.Ed students - Among the 20 students who have opted for Mizo as Pedagogy-I in the 3rd semester at DIET, Aizawl, only 2 are with degree in Mizo. This could also be the case with other institutions too. From an informal observation, the Mizo degree holders are in no way better or weaker than their classmates when it comes to the pedagogy of Mizo. Students of B.Ed seem to have opted for Mizo thinking that it is going to be an easy paper where good marks could be scored. The marks might not reflect their competency in teaching of Mizo in school as it involves development of skills, understanding objectives and guiding students towards desirable learning outcomes.

Bibliography:

- Chawngkunga, C. *Important Documents of Mizoram*. Aizawl: Art and Culture Department, 1998.
- Chawngthu, Chawngkhuma Dr. “Ṭawng Malsawm, Mizo Ṭawng.” *Zotawng Nihphung, Dinmun leh Hmathlir*. Eds. Dr. Zoramdinthara and H. Laldinmawia. Aizawl: Dept. of Mizo, Pachhunga Univ. College, 2013.
- Chhange, Lalnunthangi. *The Grammar of Simple Clauses in Mizo*. Ed. David Bradley. Pacific Linguistics, 1989. 93.
- Dokhuma, James. *Mizo Pawng Kalphung*. Aizawl: James Dokhuma, 2011.
- . *Ṭawng Un Hrilhfiahna*. 4th ed. R. Lalrawna, 2013.
- Keivom, L. “Mizo as a Link Language.” *Zotawng Nihphung, Dinmun leh Hmathlir*. Eds. Dr. Zoramdinthara and H. Laldinmawia. Aizawl: Dept of Mizo, Pachhunga Univ. College, 2013.
- Khiangte, Lalthuangliana Dr., ed. *Mizo Ṭawng Zirzauna Bu Thar*. Aizawl: MILLTA Publication, 2012.
- . *Thuhlaril*. Aizawl: College Text Book (Mizo) Editorial Board Publications, 1997.
- Kum Za Lamtluanga*. Aizawl: Mizo Literacy Centenary (1894 – 1994) Celebration Organising Committee, 1994.
- Lalthangliana, B. *Zotawng Bulpui leh a Hmanna*. Aizawl: MCL Publications, 2002.
- . *Mizo Chanchin (A Short Account & Easy Reference of Mizo History)*. Aizawl: B. Lalthangliana, 2009.
- . *Ka Lungkham (An Introduction to Mizo Literature)*. Aizawl: 2nd ed. M.C. Lalrinthanga, 1999.
- . *History of Mizo Literature*. Aizawl: M.C. Lalrinthanga, 1993.
- Lalthanliana Dr. *Mizo Chanchin (Kum 1900 hma lam)*. Aizawl:

- Vanlalhmuaka and Vanlalhruaii, 2000.
- Lewin, T.H. Capt. *The Hill Tracts of Chittagong and the Dwellers Within*. Reprint. Tribal Research Institute and Art and Culture Department, 2004.
- Lewis, M. Paul, Gary F. Simmons and Charles D. Fennig, eds. *Ethnologue: Languages of the World*. Dallas, Texas: SIL International. 2013. Web. 8.1.2014.
<http://www.ethnologue.com>
- Mizoram Board of School Education. *Mizo awng Ziah Dan*. Aizawl: 2nd ed. Secretary, Mizoram Board of School Education, 2013.
- Ralte, Lalhruaitluanga. *A Aw B Tobul*. Aizawl: Unpublished Seminar Paper. 2006.
- Sarmah, Priyankoo, and Caroline R. Wiltshire. "A Preliminary Acoustic Study of Mizo Vowels and Tones". *Journal of Acoustical Society of India*. 37.3. (2010): 121.
- Shakespear J. Lt. Col. *The Lushai Kuki Clan*. Aizawl: Tribal Research Institute, 1988.
- Soppitt, C.A. *A Short Account of the Kuki-Lushai Tribes on the North East Frontier with an Outline Grammar of the Rangkhoh-Lushai Language and a Comparison of Lushai with Other Dialects*. Firma-KLM Pvt. Ltd, 1976.

Changing Significance of ‘Hnam’ and ‘Saphun’
System in Mizo Society.

Dr Vanlalremruata Tonson*

Lalmalsawma Khiangte**

Abstract : In the pre-Colonial Mizo society, Hnam and Khua are the main prominent collective identity. Hnam was based on lineage and practice in the belief system while khua was based on settlement or village. One can change his hnam by a system called Saphun in which he performed sacrifice of another hnam. Due to colonialism and Christianity the meaning and significance of hnam and khua underwent change. With the adoption of Christianity by Mizo, hnam lost its relevance in the belief system but it took political meaning and significance.

Keywords: Hnam, Khua, Sa, Saphun, Lusei, Lushai

Introduction: In the pre-colonial Mizo society, *Hnam* and *Khua* are the main prominent collective identity. Membership of *hnam* was based on lineage and practice in the belief system while *khua* was based on settlement or village. Being a member of *khua* provides political identity, as it was related with security. Each

* Asst. Professor, Pachhunga University College

** Asst. Professor, Government Aizawl College

khua or village was ruled by a chief who enjoyed sovereign power except traditional custom and practice. Majority of the *khua* are inhabited by people belonging to different *hnam* and hence it was the largest and most important political community. One would identify himself/herself as belonging to the village of a chief, for instance, *Thanga, Lallula khua* (Thanga of Lallula's village). To be a member of the village of a powerful chief could be a kind of security as the smaller villager would not harm him except in the war between the villages. In such way, *khua* was more political than *hnam* in the pre-colonial Mizo society. However, in the colonial and post-colonial cultural and political movements *hnam* became a political identity and appears more important than *khua*,

There are both conceptual and contextual problems in the study of *Hnam* as it is simultaneously translated as nation, tribe, ethnic clan or a group of people with some kind of relationship such as lineage. It differed from context to context. For instance, India as nation is referred as India *hnam*, then Mizo as a tribe also is referred as Mizo *hnam*, the sub-groups which are collectively known as Mizo such as Lusei, Ralte, Hmar, Paite, Mara (Lakher), Lai (Pawi) etc are also referred as *hnam*, even smaller groups within smaller groups of Mizo, for instance the smaller groups in Lusei such as Pachuau, Sailo, Chhakchhuak, Hrahsel, etc., are also referred as *hnam*. The pre-Colonial Mizo polity was different from political system of nation-state, in the quest for adaptation to the concept of nation-state and the post-colonial situation the term *hnam* is translated differently.

‘Hnam’ and ‘Sa’ in Mizo Traditional Society: In the pre-Christian Mizo belief system, as practice in the villages under Sailo chiefs, there were three important spirits: *Khaltu* which looks after an individual; *Sa* which looks after family and *hnam*; and *Khua* which looks after village community and the village territory – physical and non-physical. Sacrifices were offered addressing the three spirits for favour of security and blessings.

The spirits: *Sa* and *Khua* were considered more important than *Khaltu* since *Sa* and *Khua* are related with the collective identity. Many scholars argue that the term *Sakhua* was derived from the combination of *Sa* and *Khua*, though not unanimously accepted.¹

With such belief system, *Sa* was the symbol of *hnam*. Different *hnam* had a separate *Sa* with a different rituals or practices. Every family was required to perform sacrifice to *Sa*, called *Sakungphun*. When a married man is ready to establish or claim a family of his own, he would perform the *Sakungphun*.² The new family, though they might be in a separate house haven't had a separate *Sa*, but remain under that of the parent family, and the wife belonging a different *Sa* remains under her own *Sa*. until the ceremony was performed.

The satisfaction of *Sa* was seriously concerned, its disappointment was believed to result some misfortunes like sudden death, etc.³ Hence, sacrifices were offered at least once in a four-year interval to be in rapport with *Sa*. Each *hnam* had its own style, official and chant in performing sacrifice to *Sa*. The Lusei official was called *Sadawt*, others called *Puithiam*. *Puithiam* could be shared by different *hnam* except Lusei that a Ralte *puithiam* could be called to conduct sacrifice by a Hmar or Paite but a *Sadawt* was not be available for communities other than Lusei. In performing sacrifice to *Sa*, they were punctilious and strict that the involvement of anyone belonging to another *Sa* was considered contamination which required fresh performance. Even a daughter-in-law belonging to a different *Sa* or sister or daughter married off to different *Sa* were not allowed to partake the sacrificial meat.⁴

However, there is an exception, among the Lusei there were some *hnam* which were believed to be under different *Sa*; for instance: Hrahsel and other Lusei *hnam*.⁵ Lusei consisted of ten groups; among them Hrahsel was considered to be under a different *Sa* but could share sacrificial meat called *dawisa* and included in

the Lusei *hnam*. According to an oral tradition, Hrahsel were descendants of a captive in the conflicts and attacks between the Mizo cognate groups during the Lentlang settlement in the Chin state of Myanmar. The captive adopted the Lusei practices and his descendants were included in the Lusei *hnam*.⁶ Still, they were known as *Dawisa kilza thei*⁷ which means people who can share the sacrificial meat. Those belonging to the same *hnam* being under the guardian of the same spirit can automatically share the sacrificial meat.

Sa of a person could be changed through marriage or sacrifice called *Saphun*. If a woman married a man of different *Sa*, her *Sa* will be automatically changed to the husband's when a sacrifice *Sakungphun* is performed with her husband as the head of the family.

Saphun system: Change of *Sa* by performing a sacrifice is known as *Saphun*. There were two types *Saphun* such as adoption of a new *Sa* and admission into a *hnam*. One can adopt Lusei *Sa* by performing *Sakungphun* and engaged *Sadawt* to officiate. A person can also be admitted into a *Sa* by performing a sacrifice.

In the normal circumstances, a new family is supposed to be under the same *Sa* with the parent family and belong to the *hnam* of the parent family. However, this could be changed by adopting a new *Sa* in the name of *Saphun*. In such event, the *hnam* in which he belongs to also, automatically, changed. For instance, a man of Ralte want to adopt a new *Sa*, he would invite *Sadawt* to perform *Sakungphun* and once the ceremony was completed, the man no longer belonged to Ralte but Lusei. It is used to be done for social and economic security.⁸

Change of *Sa* by adoption through *Saphun* implied that the practice is available only for the adoption of Lusei *Sa* as it was *Sakungphun* sacrifice of a non-Lusei but officiated by *Sadawt* who

used to conduct a non-Lusei sacrifice only in the event of *Saphun*. Non-Lusei *hnam* used to share the sacrificial official called *Puithiam* and his engagement by a person belonging a *hnam/sa* different from him does not amount to change of *Sa* or *Saphun*. So, *Puithiam* used to be called by a person belonging to a *Sa* different from that of him. Moreover, Lusei being the dominant group, it is unlikely that a person would change his *hnam* or *sa* from Lusei to another *hnam*; it is also unlikely that a person who changed his *hnam* would go to a smaller *hnam* other than Lusei as they did not take it easy.⁹ According to an oral tradition, Sailo was not usually adopted as *hnam* in the event of *Saphun*, but Pachuau was the mostly adopted.¹⁰ A number of people in the western Mizoram used to be known as *Vaichuau* after being non-Mizo (non- Lusei cognate group) but adopted Pachuau (Lusei sub-group) as *hnam* in the name of *Saphun*.¹¹

There are reports of *saphun* to Sailo and other *hnam*.¹² According to J Shakespear, a chief sometimes grants his favourite *bor* admission into his own clan. In such event, sacrifice is performed offering a fowl or a pig and a few of the hairs or feathers are tied round the man's neck, and he is henceforth considered to belong to the chief's clan.¹³ He also wrote that anyone can admit another into his clan but in practice it is seldom done, except by chiefs.¹⁴ Interestingly, this is a process admission into a *hnam*, which happen after they encounter with non Mizo cognate group in the plain area. When Mizo taken human captives, they were usually treated well and were admitted into the *hnam* of the captors.¹⁵ Girls when attained marriageable age was married off, the captor acted *in loco parentis* and received the bride price.¹⁶

Even in the post-Colonial period, *Saphun* is practice¹⁷ and there were some issues about its validity.¹⁸ There a provision for *Saphun* in the *Mizo Hnam Dan* (the Mizo Customary Law) which is still practice where it is relevant.¹⁹ However, it is practically meaningless as *Saphun* is change of *Sa* which effect *hnam*. Today,

hnam is still vibrant while *Sa* is no longer relevant which implied *Saphun* is not practical anymore.

Changing significance of Hnam: In the pre-Colonial and pre-Christian Mizo society, *hnam* referred to groups under one guardian spirit *Sa*. There are some *hnam* believed to be under different *Sa* but still share the sacrificial meat and considered as belonging to the same *hnam*, they were known as *Dawisa kilza thei*. Lineage, though very important in the composition and formation of *hnam*, it was the sharing of sacrificial meat which defined membership of *hnam*.

However, the nature of *hnam* was changed after the colonial rule. The colonial administration promoted the language of Lusei in the name of Lushai and the customary practices of Lusei were adopted as standard practice by the administration. Lushai was also used as an inclusive term to address the people of Lushai hills (present Mizoram) who are mainly under the Sailo chiefs. Christian missionaries of the Welsh Calvinistic Methodist Foreign Mission (Presbyterian) based in Aizawl and the Baptist Missionary Society based in Lunglei also promoted Lusei in congruous with the administration, while the Lakher Pioneer Mission working in the far south promoted Mara in the name of Lakher. The Lusei language became stronger and more dominant being the language of the chief, the administrative language as well as the language of writing which shaped the new educated elites provide new opportunity for economic and social status.²⁰

By 1940s, the traditional belief system, *Sakhua* was virtually replaced by Christianity²¹ and the notion that *hnam* as a group of people under the same *Sa* was no longer relevant. Gradually *hnam* takes political identity and wider meaning instead of confined as a group of people with common *Sa*. So, the idea of Mizo *hnam*, as a political identity and collective name for different *hnam* has gradually emerged during the Colonial period which was

cemented with the formation of Mizo Hills District in the present Mizoram. Besides change in the role and significance of *hnam*, the colonial administration while recognizing the traditional chieftainship, majority of the chiefs belongs to Sailo, greatly reduced the power of the chiefs. It also interfered in the traditional system of inheritance of chieftainship by means of appointing non-chieftain clan as chief in several villages. The colonial administration took over many powers and functions of chiefs of village, *khua*. And the nature of inter-village relationship had changed, conflict and disputes were settled by the administration; inter-village fights disappeared while the feeling oneness was assumably promoted, settlement or migration and fortune venture activities were directed towards administrative centres cementing different *hnam* in the society. The political role of *khua*, in fact, was disappearing while the role and nature of *hnam* has also undergone transformation, assuming larger meaning beyond under a common *Sa*. In such situation, Lushai evolved as a common identity of the people of the Mizoram (then Lushai Hills) and it was gradually replaced by Mizo.

The term, Mizo was presumably known and used even before the advent of colonialism, for the bulletin of colonial administrator was named *Mizo leh Vai Chanchinbu*, some articles written by the locals therein used Mizo to referred themselves inclusively. However, before the British colonisation it seemed to have no political meaning. Politically, the people were known and identified on the basis of the village chief where they lived and culturally on the basis of *hnam* in which they belonged. The awareness as being Mizo was curtailed by the colonial administration as they had imposed Lushai identity and the people themselves need to accept the official categorisation as Lushai in their official documents. Even the earliest civil societies adopted the names of Lushai, though later replaced by Mizo in coping with the political awareness, such as Young Lushai Association (YLA) later changed as Young Mizo Association and Lushai Students Association

(LSA) changed as Mizo Zirlai Pawl (Mizo Students Association). But the song *Mizo kan ni lawm ilangin* (We are Mizo, let us be happy) was understandably composed with the sense of inclusiveness as early as in 1902²² and an article written on the formation Lushai Students Association (LSA) used “*Keini Mizo...*” (We, Mizo).²³ There was no reason to assume that the sense of being Mizo or the term would come out of nowhere in the process of transition from being independent chiefs to colonialism.

There was no scope for political movement until the British colonialism in India was shaking with the conclusion of World War II. The earliest attempt for political activity within Mizoram in 1925 was immediately suppressed by the British colonial administration. It was only in 1946 the first political party, Mizo Union was founded and it was happened only after, though not as a result or outcome, some initiatives were taken by the colonial administration to acquaint the people with democratic system such as Lushai Chiefs Conference, District Chiefs Durbar and Advisory Committee. However, the coming of a political party with a name bearing Mizo indicated a new political identity has come up with awareness of their contemporary situation.

Political awareness as Mizo may be seen with the formation of Mizo Union, the Mizo Union succeeded in getting a separate district council initially named Lushai Hills District Council. The Mizo Union changed the name as Mizo District Council in 1954. Mizo as a political identity was not challenged except in the Mara area where the early political parties - Mizo Union or United Mizo Freedom Organisation (UMFO) could not found a single unit. The Mara as early as in 1941 mooted the idea of complete separation from Lushai Hills since the creation of District Chiefs Durbar²⁴ which was convened with a view of improving cooperation between the chiefs and improvement in the administration.²⁵ The demand eventually resulted in the creation Pawi-Lakher Regional Council within three years from the adoption of the Constitution of India.

This council was later trifurcated in 1972 as Chakma Autonomous District Council, Lai Autonomous District Council and Mara Autonomous District Council. Mara being under a separate Christian mission and inhabiting an area beyond dominated by the Lusei chiefs, were conscious about identity and their political future in which the Christian missionaries play a very significant role.²⁶ Lai were also in the area beyond the domination of Lusei chiefs, but they were under the Baptist Missionary Society, Lusei language was popularly spoken and less objected the influence of Mizo. But, political consideration along with geographical contiguity of their settlement, cultural affinity etc led them to join hands with the Mara in the formation of Pawi- Lakher Tribal Union which led to the formation of Pawi Lakher Regional Council.

When colonialism was shaking, political consciousness arose in the colonies including different Mizo cognate groups in and outside Mizoram. There is certain *hnam* consciousness which goes parallel with Mizo *hnam*. The Hmar and Paite *hnam* were found in the villages under Sailo chiefs in the pre-Colonial period having their own guardian spirit *Sa*²⁷. But in the early colonial period Paite migrated to the north eastern area and got chieftainship letter known as '*Tlang lehkha*' for some villages in the area known as Sialkaltlang.²⁸ The area settled by the Paite is adjacent to the area inhabited by the same group in Manipur and Myanmar. The chiefs instituted by colonial administration were also found in a number of Hmar dominated villages of the nother area.²⁹ These Hmar villages are geographically contiguous to the Hmar dominated areas in Assam and Manipur. There was a closed contact and interaction among the Paite of Lushai Hills, Manipur and Myanmar as well as Hmar of Lushai Hills, Assam and Manipur. Neither, Hmar nor Paite of Lushai Hills could remained isolated from the political development in among their tribesmen in Assam and Manipur.

In Manipur, different *hnam* claimed to be a nation and founded political parties in that name like the Kuki National

Assembly in 1946,³⁰ the Paite National Council (PNC) in 1949,³¹ the Hmar National Congress (HNC) in 1954 which later merged with Hmar section of Mizo Union³² and formed Hmar National Union (HNU).³³ Petitions for inclusion in the Scheduled Tribes list were the early important activities of the latter two organisations.³⁴ The Constitutional (Scheduled Tribes) (Part C States) Order, 1951 listed the Scheduled Tribes of Manipur as Any Kuki Tribe, Any Lushai Tribe and Any Naga Tribe.³⁵ Hmar were unhappy with the Mizo Union who recently accepted the existing Lushai Hills boundaries for newly created Lushai Hills District Council leaving behind the Hmar inhabited areas. They were generally disgusted to be identified as Lushai. In fact, Hmar of Manipur keenly joined Mizo Union and its movements aspiring to be integrated with Lushai Hills. They even had rejected regional council for Hmar in Manipur offered by the chief minister of Manipur, PB Singh in the presence of minister of Hill Affairs R. Kathing in late 1940s.³⁶ Besides the repulsion of being identified as Lushai due to their exclusion in the Lushai Hills District, Hmar were not ready to accept Kuki. In 1942 there was a meeting of seven tribal groups including Hmar and Paite which rejected to be identified as Kuki,³⁷ the Report of Backward Commission (popularly known as Kalelkar Commission) also mentioned their rejection of such identification.³⁸ There developed the idea that they should be separately listed as a Scheduled Tribe. Paite also felt the same and their claim of being different from Lushai and Kuki were elaborated in the memorandum for favour enlistment in the Scheduled Tribe.³⁹

Other groups of Mizo cognate tribes in Manipur also demanded for separate entry in the list that the Kalelkar Commission received as much as 14 memoranda, three replies to its questionnaires and interviewed 120 persons when it visited Manipur in 1953.⁴⁰ Based on the report of the commission the Scheduled Tribe list was amended in 1956 and Kuki was removed to reappeared as Any Kuki Tribes only in 2003 but without sub-

tribe listed under it.⁴¹

The HNC extended its activity to Lushai Hills (Mizo District or Mizoram) and demanded Hmar Autonomous Hills District (HAHD) comprising the Hmar inhabited areas of Lushai/Mizo Hills District, Cachar and North Cachars Hills of Assam and Manipur.⁴² After it was merged with the Mizo Union of Hmar section and floated a new party Hmar National Union (HNU). The demand for HAHD and the movement was carried on by the new party while in 1964, Hmar Regional Movement which demanded autonomy for Hmar in Mizo District in the model of Pawi-Lakher Regional Council in the district was also started under its banner.⁴³ The movement, however, was soon supplanted by the MNF movement but in the post Mizo Accord period it resurfaced as Hmar People's Convention (HPC) movement for autonomous district council under the Sixth Schedule of the Indian Constitution and culminated into Sinlung Hills Council following the agreement signed between the Government of Mizoram and HPCD of Mizoram region.

The PNC also extended its activity to Paite *hnam* in the Sialkaltlang of present Mizoram by convening special assembly at Selam which resolved to form PNC for Paite of Mizoram.⁴⁴ They also started to demand Paite Regional Council in the model of Pawi-Lakher Regional Council. But met the same fate with Hmar Regional Movement. However, in the post Mizo Accord period, PNC resurfaced and started autonomous district council under Sixth Schedule of the Indian Constitution which resulted the creation of Sialkal Range Development Council.

Hnam which provides spiritual meaning, practically, for social and economic security was greatly changed by colonialism and other forces of changes which came along with it including Christianity. Colonialism reduced the importance of the fragmented small identity based on settlement, *khua* while *hnam* another identity

marker started to play larger role instead of being yet another fragmented small identity in a village. With the growth of Christianity among the Mizo, the relevance of *hnam* and its traditional nature changed instead of being under a common *Sa* it became relationship base on lineage. The colonial administration also developed consciousness of the existence of entity beyond *hnam* and *khua*. Lushai was given as such entity by the colonial administration, the meaning of *hnam* was also extended to include it. The largest and dominant Lusei, in the name of Lushai, absorbed other *hnam* except Hmar, Lai, Mara and Paite. Lai and Mara, occupied geographically contiguous area and had their own chieftains before the advent of colonialism while Mara had a Christian mission dedicated to them. Hmar and Paite who are yet to be absorbed occupied the areas close to the administrative boundaries. The Mizo cognate groups – *hnam* in the areas beyond Lushai Hills where the being Lushai had no much advantage or relevance started, at the end of colonialism, political movement in a claim to avail the rights provided by the Constitution of India. Influence by such movements Hmar and Paite in Mizoram also initiated their autonomy movements, both ended with the Mizoram state's own internal arrangement of autonomy.

References (Notes) :

¹ Lianzika, Sadawt of Mualpheng as quoted in *Mizo Sakhua*, Tribal Research Institute, Aizawl, 1983, p. 11.

² According to local narratives initially they used to plant post in the open space and put the skull thereon, but some misbehaving people smashed down leading to communal fight. Thereafter, shifted into the house and put on the main post at the backside of the house

(James Dokhuma, *Hmanlai Mizo Kalphung*, Aizawl, 1992, p. 27).

³ Zairema, Pi Pute Biak Hi, Aizawl: Zorun Community, 2009, pp 29-30, 143, 205. A group of songs sang in the *Chawng* performance was called *Zailam Hlapui* which, according to oral tradition, was first composed on the sudden death of a *Chawng* performers believed due to the disappointment of *Sa*.

⁴ The daughter in law was given rice by a bowl, in the traditional Mizo system there was a large wooden platter from which a family have their food, then the father said, "Give meat to the bitch also." The sister who had married to a different *Sa* also would come under the house with a bowl, the father said, "Drop meat for the dog." Zairema, op cit., p. 26.

⁵ Zairema, *Pi Pute Biak Hi*, Zorun Community, Aizawl 2009, p. 23.

⁶ Hrangthiauva, *Mizo History*, C. Chhuanvawra & Sons, Aizawl, 2011, p. 145

⁷ Who can share or jointly partake sacrificial meat offered to *Sa*.

⁸ A reputed journalist based in Aizawl said that his grandfather at Champhai adopted Pachuau *hnam* as there were no other belonging to his *hnam*, but when his parents moved to Churachandpur in the 20th century, his father felt no longer required to keep the Pachuau *hnam* and returned their previous *hnam*.

A reputed Mizo politician belongs to Paite while his first cousin

was Palian. At some point of time, the family required relatives to back them up socially and economically. In search of relatives or artificial kinship, the family changed hnam/sa to Palian but the politician returned to the previous when he is the better position and probably Paite appeared to be fetching in his political career.

⁹ Though they abandoned their former Sa / hnam they did not completely forget. Zairema op.cit. p 206.

¹⁰ Lalmuanpuia Punte, Aizawl, Kanan Veng, 6 June, 2020

– he retold the information he acquired from some senior people. One of his sources, claimed that Pachuau was the gateway to adopt Lusei hnam that a person who wish to adopt a Lusei hnam should start by adopting Pachuau later change according his preference. However, there are some people who adopted a hnam other than Pachuau by Saphun.

¹¹ Ibid.

¹² Kahmuliana, a very important adviser to the chief of Chhipphir, Vansanga was a captive of the Lushai raids of plains. He was admitted into the hnam of Vansanga, Sailo and eventually ruled the village for two years on the death of Vansanga (C Lalnunchanga, *Dehloh Sakei Huai*, Aizawl, 2011, pp 18-19; CS Chawngchhuma, Lunglei, interviewed on 8 August 2020). Some Sailo in the western frontiers of Mizoram and those Mizo settlements in Tripura were known to be non-Mizo but admitted into Sailo.

¹³ J Shakespear, *The Lushei-Kuki Clans, London*, 1912, p. 54.

¹⁴ Ibid.

¹⁵ The grandfather of Laldenga, leader of MNF movement was a Ralte captured by the southern Mizoram warrior belonging to Pawi/Lai. He was admitted into the captors hnam (CS Chawngchhuma, op.cit.).

¹⁶ J Shakespear, op.cit., p. 50; Zairema, op. cirt., p.123, 183

¹⁷ Lalmuanpuia Punte, op. cit. He said a Gorkhali labourer at

Tuahzawl and settled there wanted to be a Punte, so made a dinner with some Punte in the village declared he is a Punte not a Gorkhali anymore.

¹⁸ In 2016, the Home Department of the Government of Mizoram objected ST certificate issued to persons originally born to non-Mizo parents but lived in Mizoram and brought up as Mizo (Vanglaini 25th October 2016). There was a hot discussion in social media about the issue.

¹⁹ See Bung 5 of *Mizo Hnam Dan* (The Mizo Customary Law).

²⁰ Lalmalsawma Khiangte 'Elites in the process of Ethnic Identity Formation and Assertion: A Study of Mizo Identity' in JK Patnaik ed. *Autonomy Movements and Politics of Regionalism in North East India*, 2018, Balaji Meerut, pp 388-404.

²¹ Cf. K. W. P. Marar, *Census of India Vol IX 1941 (Assam Tables)*, Delhi, The Manager of Publications, 1942, pp. 2, 23 – in this census the percentage Christian had been 63.48; R. B. Vaghaiwalla, *Census of India 1951 Volume XII: Assam, Manipur and Tripura (Part II - A)*, Shillong, The Assam Government Press, 1953, pp. 99-107 - in this census there was no one still in the tribal religion and the percentage of Christian was 90.50.

²² Composed by a Christian missionary Edwin Rolands (Zosaphara) in 1902. See B Lalthangliana, *India, Burma leh Bangladesh-a Mizo Chanchin*, Aizawl, Remkungi, 2000, p. 579.

²³ Buchhawna Khiangte,

'Lushai Students Association,' in *Mizo leh Vai Chanchinbu* June 1925, pp. 129-132.

²⁴ R. T. Zachono, "Mara Towards Autonomy," p -6 as quoted by K Zohra, *The Maras of Mizoram: A Study of their History and Culture*, Ph.D Thesis, Gauhati University, 1994, p 284.

²⁵ A. G. McCall, *Lushai Chrysalis*, Reprint, Aizawl, Tribal Research Institute, 2003, pp.243-254

²⁶ R. Hmingthanzuala, *Regional Council in Mizoram: A Case Study of Pawi-Lakher Regional Council (1952-1972)*, Ph. D Thesis, North Eastern Hill University, 2002, pp. 81-82 and Zavai, Member of Pawi-Lakher Regional Council as quoted in this thesis see p. 94.

²⁷ Vanrammawii Inbuon, "Traditional Belief Systems of The Hmars," *Contemporary Social Scientist*, Vol0: X-1 Summer 2018, p. 53. Practice in the Paite belief system could broadly divided as Sa biak and Khua biak. Khua biak which was also known as Khobawl referred to sacrifices related to village community, there were Khobawl, Kholu leh Khotaw biak (sacrifice for the upper and lower part of the village); there were sacrifices related to family such as Sumtawng and Pusa which were performance to Sa (*Paite in Mizoram*, Aizawl: Tribal Research Institute, nd., pp. 48-54)

²⁸ Vaikhawtlang, Selam, Kawlbem, Zotlang, Teikhang and Mimbang.

²⁹ Khawlian, Phuaibuang, Sakawdai, Mauchar, Saiphum, Zohmun, etc.

³⁰ K Gyanendra Singh, "Understanding the Ethnic Faultlines in Manipur: A Historical Perspective,"

www.nits.ac.in/departments/humanities/new_hum/social_scanner/7.doc (accessed 7 July, 2019)

³¹ S. Thianlalmuan Ngaihte, "The Role of Ethnic Elite in Community Formation: The Case of Paite," *International Journal of South Asian Studies* (IJSAS) January – June 2010, p. 168 (accessed July 22, 2014).

³² Hmar in Manipur joined the Mizo Union with the aspiration of integration with the then Lushai Hills, they are used to be referred as Hmar section of Mizo Union

³³ Vanlalliena Pulamte, "Political Movements of the Hmars in Mizoram: A Historical Study," *Mizoram University Journal of Humanities & Social Sciences. Vol IV Issue 1, June 2018 ISSN:*

2395-7352, p. 25 (Available: mzuhssjournal.in/images/resources/v4n1/pulamte.pdf).

³⁴ Lal Dena, *In search of Identity: Hmars of North-East India*, Akansha Publishing House, New Delhi, 2008, p. 134; *Memorandum of the Paite National Council in Demanding the recognition of the Paites as a distinct tribe of India submitted to the The Honourable Minister, Home Affairs, Government of India*, New Churachandpur, November 18, 1955 (Herein after referred as Memorandum of PNC).

³⁵ Ministry of Law, “The Constitution (Scheduled Tribes) (Parts C States) Order, 1951, Gazette of India, No. 143A., New Delhi, Thursday, September 20, 1951.

³⁶ Hrilrokhum Thiek, *History of the Hmars in Northeast India*, Guwahati: Bhabani Offset, 2012, pp. 33, 193. The chief minister visited Hmar villages in Manipur and made the offer in his public address asking them to quit the Mizo Union. There is confusion with regard to the date of this visit, some authors wrote it as in 1948 while others wrote as in 1949. Those who wrote it as happened in 1948 were based on the account of PB Singh quoted in the Hmar Students Association, General Headquarters’ memorandum to the chief minister of Manipur in 1980 (Lalsiamhnuna, *The Political Problems of Mizoram with Special Reference to the Hmar People’s Movement*, Ph.D Thesis, Gauhati University, 2007, p. 127) while a renowned historian among Hmar, Lal Dena wrote that PB Singh arrived Parbung, Hmar village on 2 February 1949 (Lal Dena, *In Search of Identity: Hmars of North East India*, New Delhi: Akansha Publishing House, 2007, p. 98). According to Lal Dena, there were elections for Manipur legislative assembly, in the plain area in June and in the hill areas in July. PB Singh was chief minister in the interim ministry also. He was unlikely to have a tour while the land was busy with elections and government formation. In a private chat, Lal Dena said he would reinvestigate the date when Covid 19 lockdown is relaxed. By the time this article is

published the confusion with regard to the date is expected to be solved).

³⁷ Tualchin Neihzial, Kuki, “Zomi nomenclatures leh recognised Scheduled Tribes toh kisai theihluak a lou-theiloute,”

<http://www.zogam.com/articles/articles-i/general-articles/4161-identity-theihcian-in.html>, retrieved on 7 June 2019

³⁸ Government of India, *Report of the Backward Classes Commission, Vol. I*, Simla: Manager, Government of India Press, 1955 (popularly known as Kalelkar Report, herein after also referred as such), p. 155 (Available: <https://dspace.gipe.ac.in/xmlui/handle/10973/33678>).

³⁹ *Memorandum of the PNC*.

⁴⁰ *Kalelkar Report*, p. 214.

⁴¹ H Kham Khan Suan, *Identities, Autonomy and Patriotism: Asymmetric Federalism in North East India*, Ph D Thesis, Jawaharlal Nehru University, 2009, p. 97.

⁴² Lal Dena, op.cit., p. 133

⁴³ Chalsung Sungte, *Autonomy Movement of the Hmars in Mizoram*, PhD Thesis, North Eastern Hill University, 2017, p. 51.

⁴⁴ Lalmalsawma Khiangte & JK Patnaik, ‘The Paite Movement for Autonomy in Mizoram’ *Contemporary Social Scientist*, Vol X-1. Summer 2018pp 13- 17.

HLAHRIL (POETRY)

Tukverh

Lalsangzuala*

zantiang hi a hnim riai a,
ka thinlung pawh a hnim riai asin.
vanzawlah chhawrthla a eng phiai a,
ka thinlung erawh a phê riai mai.
naupang hlim nui ri iar iar ka hria a,
ka rilru erawh a hnim riai si a.
he tukverhah hian ka dak reng a,
boruak vawt seng seng hnuaiyah hian,
ka thinlung pawh a dai riai mai.
khawiah chiah nge i hmel mawi tak kha

* Asst. Professor, Dept. of Mizo, MZU

hlimna thla i zarpui ka hre lo va,
sam leng siauva i hawi vel ka hmu pha hek lo va,
ka thinlung hi a hnim riai mai.
ka mitthlaa i hlimthla mai hi ka chan tawk a nih si hi,
ka thinlung a hnim riai asin.
tukverh pawnah hian hmuh mai theih i ni dah law maw tiin,
thinlung hnim riaiin ka thlir che a,
lenthla leh sakruang a kai si lo.
thawnthu tawp lo bul ṭanna chu,
inṭan lovin a tawp leh si a nih hi.

Beiseina?

Lalzarzova*

Hriatrengna maiah pawh i ral a,
 Hun lo la awm turah pawh i tel lo,
 I chenna khawvel chu thiah a ni a,
 Lainattu hmêlah lainatna a bo.

Liam tawhah kirin i thâm a,
 Hnutchhiah i nihna hmunah i ding a,
 Hma lam i thlir a, thimnaah i tawp a,
 Hun bi i chhiar a, i thu a ni si lo.

Zanah i chhuak a, thimah i haw a,
 Takna chu i hria a, mahse i biru a,
 Van lam i thlir a, i lung a chhia a,
 Khawvel i en a, i khawvel a thim ta!

* Asst. Professor, Dept. of Mizo, MZU

I siamtu i hmu a, tuktinpar i ngai a,
Nangmah ngaiin nangmah i rum a,
Chhandamna zawngin i vakvai a,
Khua a var a, nun khua a thim si.

Thu tak i hmu a,
Mahse i hua a,
Milem i thlir a,
Beiseina a bo!

Khawiah nge beiseina chu?
Khawiah nge?
Chatuan i dâwn ṭhin a,
Mahse, dam chhung a rei si lo.