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Editorial

'A dream itself is but a shadow,' says Hamlet to Rosencrantz. The fact is that, if there is a shadow, there is reality. The long dream of teachers now transforms itself into reality. As a team, the faculty members of the department deem it a great privilege to produce a historic Journal on the study of Mizo language and literature, extending to socio-cultural studies.

This volume is divided into three sections. The first section is reserved for writings in English, the second contains critical writings in Mizo, and the last is dedicated to creative writing - poems, short stories etc. Subsequent volumes will follow this pattern.

Some of the writers who contributed to this volume are well known literary personalities of Mizoram, whereas some are scholars pursuing research on Mizo literature. As a first venture there is bound to be rough edges, but I hope that this volume brings to you valuable fresh insight into Mizo, the literature in particular.

Script Creation and the Problems with reference to the Mizo Language

R.Thangvunga

Mizo language, once known as *Lushai*, has developed with the demographic movement of the several tribes that moved from their ancient homeland in China to their present habitats in India, Myanmar and Bangladesh. This universal assumption points to the theory that Mizo language, like English, constitutes considerable elements of dialects spoken by the various tribes that form the linguistic group known as *Tibeto-Burman*. The literary aspect of the language corroborates this too in that the corpus of the oral tradition of Mizo can only be understood properly with a knowledge of the various sister dialects spoken in the areas adjacent to and within the state of Mizoram. In fact, '*Mizo*' does not correspond to any of the tribes constituting the body of people now called '*Mizo*'. Nor has *Mizo* been identified as a dialect among the various tribes within this umbrella. Instead, the dialect which is now properly called '*Mizo language*' is known by the name '*Duhlian*', which, too, has no reference to a particular tribe,

but to a number of clans or tribes that formed a certain ‘upper’ or ‘ministerial’ sector called ‘Lusei’ in contrast to the commons who spoke ‘awzia’ (foreign, alien, barbarian)¹ tongue. It is therefore safe to infer that the making and development of Mizo language had been a political and social interference which gave a lasting and dynamic strength to the language even before the next interference in the form of writing took place. And it is mainly owing to the well developed stage of the language that when the missionaries arrived in the last decade of the nineteenth century they made quick work of putting the language in the written form with the popular Roman script, and had it learnt by the new converts.

Every language has its specific morphology, syntax, stress or accentuation, and a form of writing it. Mizo language is no exception. In fact, it has a rich variety of sounds to denote and distinguish meanings between words having similar phonemic structure or spelling. And it is the main focus of this paper to show the inadequacy of the writing system in use which was originally formulated by the Christian missionaries in the last decade of the 19th century.² The first alphabet of Lushai language formulated by Rev. J.H.Lorrain and Rev.F.W Savidge using the ‘well-known Hunterian system’ in ‘simple Roman script’ in 1893 while waiting at Silchar for permission to enter the Lushai Hills had the following letters:

å, a, b, d, e, f, g, h, i, k, l, m, n, o, p, r, s, t, u, v, z, ch,

in which / å / represents /aw/ as in English /law/ and /ch / as in English /chin/. The inclusion of /g/which has no use in Mizo language was purportedly for the use of foreign words like /gun, goal, gum, etc/. A sample of transcript by these letters

from the 1896 translation of Bible portion reveals the extent of expertise these pioneer missionaries had achieved. (Luke 15:11,12, 24)³:

¹¹ Mî tûinemă fápá pahnih a nê.

¹² A naupang zâk-in a pá hnêna “Kápá, rô ka chan min pe râh” a tî a.

²⁴ ..Tin hlimtak-in an om tan – tâ a.

It is observed that diacritic marks [â]and[‘]were used for long vowels and /ê / represents /ei/. There yet was no /ɾ / for the /tr/ sound of /tang, t êk, tîng, to, tûm / as in English / try, tin, trunk/. The /ô / instead of just /o/(pronounced ‘ou’ and not ‘au’) indicates what difficulty they then had before becoming familiar with the native spoken voice. The use of ‘glottal’ stop (more like *laryngeal*/to me)/h/is irregular: /hnêna/ /râh /. The two pioneer missionaries maintained the above alphabet till 1896 after coming to the Lushai Hills in 1894. When the Assam Government published the ‘*Grammar and Dictionary of the Lushai Language*’ in 1898 at Shillong, it had the following alphabets:

a, aw, b, ch, d, e, f, g, h, i, j, k, l, m, n, o, p, r, s, t, ɾ, u, v, z.

Their reason for putting in /g/ & /j/can only be surmised as a missionary motive of anticipating the imperative of reading Bible words like *Genesis, Jerusalem*, which as Christians all converts must. But they did not take effective steps in anglicizing the native tongue to pronounce the /dâe/, which comically appeared to have sounded like /chei/ in the ear of one of the first native learners.⁴

With the next publication of the *Dictionary* in 1940 by the Asiatic Society the author (Pu Buanga) claimed that “the following alphabet . . . adequately expresses every sound in the language –

a â, aw âw, b, ch, d, e ê, f, g, h, i î, k, l, m, n, o, p, r, s, t, t̃, u û, v, z.”

/j/ had been dropped, and /ng/ still ignored. The reason for omitting ‘ng’ - a regular Mizo nasal consonant, was that it was aspirated /n/. The doubling of the vowels betrays the influence of another important pioneer, a Bengali doctor named Brojo Nath Shaha, who in 1884, following the work of the first pioneer in the study of Mizo language, Lt. Col. T.H.Lewin, published ‘*Grammar of the Lushai Language, To which are appended a few Illustrations of the Zau or Lushai Popular Songs and Translations from Aesop’s Fables*’. Shaha might have come nearer than the Englishmen to giving a more native tone to the Mizo alphabet with the Bengali phonemics of long and short vowels.

Enigmatically, the Second Edition of *Mizo Zir Tir Bu* (Mizo Primer Reader) 1901, already had the Mizo alphabet as it is today with /ng/ and /j/, and single-voiced vowels. This was unquestionably owing to the arrival of Rev. Edwin Rowlands (Zosapthara) in 1898 who immediately took up the work of teaching the Mizo people to write and read the Bible in the language they have helped to incarnate in writing. To further facilitate the learning of the alphabet by the crude natives,⁵ inspiration came upon Ch.Pasena on his way to England to study at Goldsmith College, London, in 1924, to compose an acronymic alphabet poem of 29 lines in just five minutes!⁶ Every Mizo student in the Mission Schools memorized the poem at

the primary level, and it was impossible not to remember the alphabet in correct order!

A century has passed since these pioneering days. The pace of development in education in Mizoram exceeded the humble expectations of the first missionaries. One of the many issues attending on this mushroom growth is the realisation of the inadequacy of the standard alphabet as the vocal instrument of reading the written language. Whether the maker of the script for the Mizo language were aware of the multiplicity of meaning hanging on words and syllables it is immaterial now as they have not given account of it except by the diacritic mark /[^]/ for long vowel sounds, high, mid, or low. Some scholars point out the incorrectness of placing the aspirate /h/ before the base letter as in /hla, hram/and the velar nasal/ŋ/^h/7. Some even suggest using /tr/ for /t̪ /. Such controversy is natural. For man is a complex thinking self-aware creature with the need for a medium of communication with unlimited properties; and this need, more than its fulfillment, is what makes him go on a life-quest.

Our present undertaking is to exemplify the work of script making and the subsequent problems to anticipate with a real instance of a successful venture that took place in our blue North-Eastern bourn. A fairly concluded treaty may later prove to be a thorn in the nation's flesh. So may the making of a script for a language the speakers of which in time find the tool of writing incompetent and confusing. The speakers of the Mizo language have come to that pass when the writing system has become inadequate and too limited for a more exacting generation while improper teaching or lack of teaching has resulted in the young generation hardly able to read their own mother-tongue smoothly.

THE ROOT OF THE PROBLEM

When the Mizo script was prepared, it was done by foreigners who did not have proper acquaintance with the language and the speakers. Their alphabet might have served the immediate need of the erstwhile semi-primitive people who knew no need to give expression to complex feelings and nuances of thoughts, but the simple honest expressions of unspoiled innocence. Pandora's Box had been opened, and 'the ceremony of innocence' was lost forever. The magic wand of writing broke down the eternal walls of ignorance and opened the window to the outside world of unmatched civilization. Pride came down, and servile minds worshipped the new god civilization bought with the freedom of confidence. Unmatched, unequalled, unchallenged, unquestioned, the rulers ruled the land, the people and their minds – if not their souls. If the British Raj despoiled Hindustan, it spoiled the Mizo people, overprotected them, and left them like children in the wild, incapable of fencing for themselves, having never trained them to rule but to serve. They took away their royal staff, and gave it to others who ruled from beyond their ken. It therefore took the Mizos almost a hundred years to realize that AAWB comes short of a fully intelligible transcription of the spoken words.

The Problems:

1. Inherent: As we see, Pu Buanga (J.H.Lorrain) took notice of short and long vowels, but not of the semantic value of the notes or pitch of a vowel in a word or syllable. The nature of this problem may be demonstrated only vocally, as we have no

standard marks to distinguish the notes of these morphemes. Adoption of any form of pitch-mark, to be universal, must consider the machine and hand writing methods as well as the practical system of inculcating them in beginners. And we do not want a complex form of script that slows down the writing process. The following illustration may demonstrate the problem:

- a) Mei a 'sâ. (Fire is hot.)
- b) -Sâ kan ei. (We eat meat.)
- c) In an _sâ. (They build a house.)
- d) ,Sa lu an tâ. (Heads of beasts are displayed.)

These four levels of pitch are present in both long and short vowel sounds, either as morpheme or phoneme capable of meaning deviation. The tone-marks used here, though they are technically available and easy to use for handwriting also, will be impedimental to the speed of writing, and confusing in a bad hand-writing, and as there are many other viable signs in available software, we may never come to a consensus. As of now, a good reader has no need of extra indications of pitch to read correctly because the syntagm (context of the word in the sentence) or the passage usually indicates which meaning of the morpheme is meant. But there are possibilities of confusion when the context is not sufficiently indicative of what pitch to use, eg.

(a) 'l-e-i' can mean – ['lei (slanting, tongue)] [_lei (buy)]
[,lei (bridge)]

(b) 'k-h-u-m' can mean – [,khum (bed)] [-khûm (exceed, surpass)] [_khum (wear on head)]

[uan _khum ~*v+adv* (boast over)] [ri -khum (having sign of well-to-do family)]

(c) ‘m-u’ can mean – [‘mu (lie down, eagle)] [-mu (seed)] [_mu mal (orderly)] [,mu (coarse)].

A rough Mizo tonal phonemic table I have hurriedly devised which is given below may bring to light the true extent of the challenge that must be surmounted in the course of studying such a language as Mizo, which is primarily dependent on sound modulation for meaning.

2. Tone Marks: The diacritic mark /â/ was used initially to denote long vowel sound for all levels of pitch or accent. As the Mizo morpheme relies on a specific note, indication of length of note alone does indicate the specific morpheme or word in majority of vocabulary. A few samples from standard published works of popular writers will be sufficient to convince us that something has to be done to resolve the problem, (*italics mine*):

à châng, hnên, pûk, zân, thlalêr, êm êm, ơơ, nghal, tur, rel, em em, hmel, zawk.⁸

b) âwmnêm, ngút, tlângnêl, hnen, veng, \hín, \ul, pe.⁹

q lén, pâr, sîr, khûn, pêrpûr, lûntu, kâng, zêl, tē, êm, nèn, chuk chuk, chín, nan,

chíng \hín, hmuingil.¹⁰

q thlîr, tûnlai, tûr, êm êm, mû, bîk, tûr, nèn, tē, âwm, dodāl, rêng rêng.¹¹

e) kût, atan, pawn, langsar, kutpui, inlar thín.¹²

f) zâwk, êm êm, lût, tlangval, hle, Thênzawl.¹³

g) nɛna, t̃h̃m, chhal, z̃m̃ga, chh̃ung, phêk, ɛm ɛm, phût, t̃ê, thl̃r̃, bihr̃uk, b̃uk.¹⁴

h) kàng, âwm, th̃m, ngên, f̃al, s̃rah, tlàn, ins̃um, Ṽeng, t̃ur.¹⁵

The collection above indicate that,

- i. even the best of Mizo writers/publishers do not maintain the convention of using the /â/ mark;
- ii. additional marks used by some are not consistent;
- iii. no extra-alphabetical denotation, per se, arbitrarily represent a specific note or pitch;
- iv. even a slight variation in emphasis can and very often inflect the sound of a morpheme to a rising or falling tone;
- v. owing to poor communication in the past, regional bias cannot be ruled out in regard to pronunciation and meaning;
- vi. there is urgent and essential need of a standard Dictionary featuring a complete phonetic key (pronouncing software is desirable) to all possible variants of morphemic tones available to all the native speakers;
- vii. only the use of standard language tools can rightly discern the fine distinction of pitch and tones (and overtones) to formulate the phonetics of this language;
- viii. only a native speaker with a good ear and a clear voice, brought up in a strictly vernacular

institution free from snobbish accents, should be employed as the vocal author in creating audio graph of the Mizo language or any tonal language.

The present investigator does not suggest any alternative system of orthography that can improve or replace or supplement existing alphabets. The title of the topic as well as the theme of this Seminar neither calls for such revolutionary idealism. This brief study was prepared in anticipation of similar explorations of sister languages of the North-East in hope of opening up avenues of research for fresh minds and fresh pastures.

(Endnotes)

- 1 Lorrain, James Herbert (Pu Buanga), *Dictionary of the Lushai Language*, The Asiatic Society, (first pub.1940), 1983.
- 2 J.H.Lorrain and F.W.Savidge, *Grammar and Dictionary of the Lushai Language* published in 1898.
- 3 Lalhruaitluanga Ralte *A A W B Tobul*, unpublished MAL Seminar Paper, Aizawl, 2006, p.16
- 4 *ibid*, p.24.
- 5 It is said that when the pioneer missionaries offered to teach them the alphabet someone said, “It is beyond us to learn such difficult things as we are no better then monkeys.” *A A W B Tobul*, *op cit*. p.15.
- 6 *ibid*., p.20.

- 7 Chhange, Ralluani, *Mizo Tawng Chikna*, Aizawl, 2001, p.72-85.
 - 8 Pastor Nikhama, tr. , *Quo Vadis*, 1979.
 - 9 R.Lalrawna, tr. ,*Kristian Van Ram Kawng Zawh II*, Aizawl, 1991.
 - 10 Selet Thanga, *Pipu Len Lai*, 1987.
 - 11 Thanmawia R.L.(Ed) et.al., *Harhna*, Revd Chuauthuama, ‘*Thuthlung Hluia Thlarau Harhna*’, Synod Revival Committee, Gilzom Press, 2006.
 - 12 ibid., Rev. Vanlalnghaka Ralte, ‘*Pentikos harhna*’.
 - 13 ibid., Rev. Dr. H.S.Luaia, ‘*Lungrang Presbytery 1919*’.
 - 14 Vanneihtluanga, et al., *Nun Kawng Tha ber*, LV Art, 2009.
 - 15 Thanmawia R.L.(Ed) et.al., op cit., C.Sangzuala, ‘*Mizorama harhna tum khatna*’.
- (Dr. R. Thangvunga, Associate Professor is the present Head, Department of Mizo, MZU).

Psychological effect of social and economic changes in Lalrammawia Ngente's *Rintei Zunleng*.

Lalrimawii Zadeng

This paper analyses the psychological effect of social and economic changes in Lalrammawia Ngente's Rintei Zunleng. Analysis of the select text is based on Marxist literary theory, and the individual psyche of the select characters is analyzed from the socio-economic position. Importance is stressed on class, social relation and economic changes of the select characters in the novel.

Lalrammawia Ngente, (1968-) was born at Vairengte, Mizoram. He presently holds the post of an Associate Professor in Mizo Department, Government Johnson College, Aizawl. Rintei Zunleng has been awarded, Book of the Year 2009, by Mizo Academy of Letters. Ngente's focus in the novel is on social relations with material economy as the focal thrust. The

subtle interplay of socio-cultural ideologies in the novel reflects the present Mizo cultural scenario.

Marxists opine that material life not only structures but sets limits on the understanding of social relations. M. S. Nagarajan in *English Literary Criticism and Theory: An Introductory History* (2008) comments on the Hungarian Marxist George Lukacs and states:

He says that literature is knowledge of reality, and not just a mirroring of it. The form of the literary work reflects the form of reality. Literature creates a fictional world which is a reflection of the real world, with all its contradictions, rendered with utmost clarity and concreteness possible. (Nagarajan, 227)

In agreement with the above comment, Ngente's *Rintei Zunleng* has documented to a great extent the nature of the present Mizo lived reality. The opposition of ideas is juxtaposed to portray life's divergent ways within a social context and it illustrates the conflict of different forces and elements that one has to either face or succumb to during one's lifetime. Vawra at a young age, the son of an agriculturist loses his sister and father. His mother the adulteress leaves the family to join her lover, the counter church leader. Soon after Vawra's father's death, the mother and her lover Pa Duha return to Vawra's home. Both the adults who refuse to work depend on the youth Vawra for their daily sustenance. It is at this juncture that the novelist projects the theme of dependency consistent within society. Raman Seldan et al in *A Reader's Guide to Contemporary Literary Theory* (2006) in 'Marxist Theories' state:

Marxists believe that individuals are ‘bearers’ of positions in the social system and not free agents. (Seldan et al, 105)

Vawra is not free to do what he likes as his mother has returned to the house with her lover. He is placed to the position of a child by his mother, and he ‘bears’ a position which dictates him to obey to the maternal authority. Thus, Vawra works in the agricultural plot, while his mother and her lover spend a time of leisure at home. The protagonist Vawra who lives within the smallest unit of society; family, has to obey and submit to the whims of his single living parent. The two adults assume the role of the capitalist as they have direct and easy access to the means of production. They extract and enjoy the products of the proletariat; Vawra, the son and labourer. Vawra detests this form of manipulation and oppression due to which he moves to Aizawl where he experiences another mode of capitalist oppression.

At Aizawl, Vawra sells his labour in return for his wage. He is dictated by the authority of the employer wherein the relation of the capitalist and the proletariat is assumed. Even in the absence of the employer Vawra is reminded of his employer’s authority over him by his friend Zamlova. The two friends are marginalized and are at the mercy of the man who pays them their daily wage and who at their cost, gains a large share of profit from the work done. When Vawra is enquired about his work by Nu Thani, his landlady, Vawra replies:

“Tuna kan thawh tur bik chu kan zova, mahse, contractor khan hmun dangah pawh thawh tur a neih thu a sawi a. Engtikah nge kan kal leh dawn tih erawh a sawi lem lova,” ka ti a. (RZ, 229)

“We have completed the work presently allotted to us, but, the contractor said that he had other work elsewhere. He did not exactly mention when we were supposed to go.” I said. (My translation)

Since Vawra belongs to the lowest rung of the social ladder, he is not in a position to ask his master the contractor, the question ‘when?’ Hierarchy in this case is defined by material economy. Yet in the process one cannot do without the other. Both the master and the worker are not ‘free agents’. Thus, dependence is interrelated for which one ‘bears’ a certain position in a society. Vawra’s work; from an agriculturist to a labourer is a horizontal movement and there is no change with respect to the individual’s class. Under the NBCC (National Building Construction Corporation) Vawra works as a minor contractor, a scale more dignified to a daily labourer but at the same time lower to a full time contractor. From a labourer, Vawra takes a vertical move in the social ladder and assumes the role of a small scale extractor who benefits from work done by others. In *The Routledge Companion to Critical Theory* edited by Simon Malpas and Paul Wake, Glyn Daly in his essay “*Marxism*” opines that Marx attempted to examine socio-economic relations in terms of social context and he states:

Marx’s central point is that the modern economy is a thoroughly human construction: the result of a concrete set of historical conditions. In contrast to the liberal promise of a social harmony produced by a free market, Marx shows that capitalism cannot resolve the fundamental social antagonism (class exploitation) on which it is based. (Daly, 30)

Vawra is therefore unable to move out of this social order. He is exploited and at times he exploits the other

characters mentioned in the novel. Marxists believe that the social order is constructed by human beings with ‘a concrete set of historical conditions’ such as morals, customs, conventions, traditions and religious beliefs. Consequently, it results in the belief that the economically affluent can oppress and subject the poor to a submissive role while the less privileged feel that they must oblige to the demands of the affluent ones.

Corruption of power is focused in *Rintei Zunleng* to illustrate how government officials misuse their power for self financial gains. Pa Dinga, Vawra’s uncle in the novel is the symbol of corrupt government officials. Prevalence of corrupt power in relation to the extraction of money sanctioned by the central government for the benefit of the people is exposed as Pa Dinga manipulates and misuses his power. Ngente further depicts social representations in the form of the youth who create trouble in a congested bus. The two shameless youth mock the bus conductor and abuse his work and status. Simultaneously, it portrays class consciousness and its ill effects in the Mizo social etiquette; loss of respect for elders and sincere workers:

“I kekawr balh balh nen engah nge min rawn nek vak? Min ti bal vek alawm. I va’n polite lo ve!” mi ti ta chiam mai a. (RZ, 217)

“Your pants are ever so dirty, why do you nudge me? You have soiled me all over. You aren’t polite!” he vehemently exclaimed. (My translation)

The dirty work-clothes symbolizes Vawra’s class, and the youth indirectly hints at his class with the focus on his garments. This

proves to an extent that class has become an important factor among the emerging Mizo youth. Capitalism has deeply influenced the present Mizo society and the age old Mizo question that arises before marriage, ‘*mi fel an ni em?*’ (are they good people?) is now changed to ‘*mi hausa an ni em?*’ (are they rich people?). The new question posits class and economic condition.

The space between workers and officials, wage earner and employer, parents and child is so vast that it even affects the love of individuals. Although Rintei does not hold any grudge about Vawra’s class, yet, the male protagonist and Rintei’s father are conscious of the social class structure. Social notions and beliefs in turn form individual psychology which affects both the unconscious and the conscious levels. Jonathan Culler in *Literary Theory: A Very Short Introduction* (2000) states:

... Althusser maps a Marxist account of the determination of the individual by the social onto psychoanalysis. The subject is an effect constituted in the processes of the unconscious, of discourse, and of the relatively autonomous practices that organize society. (Culler, 129)

Rintei builds a microcosm between her and Vawra. Yet, social realities are more prominent and it envelopes them. The voice of her parents and Vawra’s fears represent social notions and conventions. It is thus, a shameful thing for Vawra to fall in love with Rintei, a person above his class and dignity. When Rintei finally expresses her love to Vawra, in his moment of elation he feels that he is physically elevated from the floor and he takes the moment to reciprocate and express his love to

her. But, it is only a short lived moment in time. An instance later, Vawra recovers and focuses his attention on the class contrast between the two of them. His awareness of class difference makes him insecure which further makes him conscious of the paternal look of disbelief slyly directed towards him. He is intensely alert to the fact that he is the unwanted element in the house and the clarity of this thought unnerves him. Rintei's father expresses his thought about class difference through his body language; facial and eye expressions. The patriarchal expressions inform Vawra that he must never again visit the house. This unspoken information is so clear that Vawra states:

Rintei nena kan inneih chu a nu leh a pate chuan engti kawng mahin an remti dawn lo tih ka hre chiang a. Chu chuan min ti a muih mai a, ka khawvel a tawp ta a nih hi ka ti a. Beiseina reng ka nei ta lo. (RZ, 301)

I clearly understood that her parents would in no way allow Rintei and me to be married. It drove me quite mad, my world had now ended, I thought. I no longer had hope. (My translation)

Vawra experiences momentary madness as he is unable to articulate or physically express his despair, frustration and agony. He is now thrown into a state of utter despair where existence becomes a torture. He is more conscious of himself as a lowly individual as he traces his parentage:

Ka ṭobul fuh loh vangah ka han puh a, ni chiahin ka hre leh lova, keima awm khawloh vang a ni tih ka chiang si. Ṭhat ka tuma ka lo insum ve tawhna zawng

zawng te, theihtawp chhuaha zu in ka bansan dante
ka ngaihtuah let a. Engmahin awmzia a nei lo a nih hi
ka ti a. (RZ, 301)

I blamed it on the disparity of my root, but didn't
really think so, I was sure it was my wayward ways.
I thought of all that I had restrained from in order to
be good, and how I had done my best and had given
up alcohol. I felt that nothing had made sense. (My
translation)

Through the protagonist Ngente lucidly represents the
human nature of blaming everything when things go wrong.
Vawra blames a series of issues for his unfortunate condition.
Homi Bhabha in *The Location of Culture* (1994) states:

Remembering is never a quiet act of introspection or
retrospection. It is a painful re-membling, a putting together
of the dismembered past to make sense of the trauma of the
present. (Bhabha, 63)

Although the above passage is stated by Bhabha in the
context of cultural psychology, it is appropriately applicable
to Vawra's individual psychology as he tries to locate the cause
of his personal fall. When Vawra finally has nothing else to
blame, he dejectedly feels that nothing makes sense and the
present for him remains as traumatic as ever.

Marxists believe that formal education exerts great pressure
on the dynamic social practices. Raymond Williams in *Marxism
and Literature* (1978) states:

Institutions such as churches are explicitly incorporative. Specific communities and specific places of work, exerting powerful and immediate pressures on the conditions of living and of making a living, teach, confirm and in most cases finally enforce selected meanings, values and activities. (Williams, 118)

Churches therefore act as educational platforms and through the 'incorporative' ideas they impart religious, moral, social and economic thoughts and inspirations. In Mizoram, the Church is an important identifier of the individual. Hierarchy operates within the context of the Church due to which Pastors and Church Elders are considered by Mizos as distinguished personnel. Most of the times people speak of Church Elders with reverence:

A pa chu Kohhran Upa, sorkar department pakhata officer a ni a, pa fel tak leh Kohhran mi tak a ni. (RZ, 161)

Her father was a Church Elder, an officer in a government department, a good man and one who belongs to the Church. (My translation)

Rintei's father, an honourable man holds two important posts; a government post as an officer, and a religious post as a Church Elder. Simultaneously, the honourable religious man is depicted as the epitome of the relentless father figure. He is the element who obstructs the love between Rintei and Vawra. It is patriarchal authority that dictates Rintei to end her love relation with Vawra. Class consciousness and economic condition blinds the father and he is unable to perceive the cause of his daughter's illness. This incident takes a trajectory of the capitalist's (the father's) approach towards the proletariat

(Rintei). Just as the capitalist is blind to the need of the proletariat, the father is sightless to his daughter's need; love. Rintei falls ill as she is unable to have her most essential need. Like the proletariat who is unable to make a vertical move in the social rung, Rintei is unable to recover her health which ultimately results in her death. Ngente finally depicts the miserable plight of the father in his desperate attempt to save his daughter. The crucial matter at this juncture is that in the end, physical reality versus spiritual reality with the finality of death for every individual.

Ngente in *Rintei Zunleng* creates a play of the emerging ideologies whereby he captures the socio-economic psychology experienced by Mizoram in the present era. In Marxist literary criticism, society within cultural context is important as it produces power. Power in its turn paves the path for submission and therefore culture is more than an ideology. Ngente in the select novel has vividly projected ideological elements such as human labour, class difference, ritual, religion and the interdependence of different classes within a social construct. There is a note of regret as the writer portrays the growing class consciousness in the emerging Mizo society.

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**Forces operating on the psyche of
select character:
A Psychoanalytic Study of
Lalrammawia Ngente's *Rintei
Zunleng*.**

Vanlalchami

Literature reflects human consciousness. Often, in works of literature, the human psyche is revealed, sometimes without the writer's conscious intention to reveal a particular human trait as a means to his art. With the import of theoretical approaches to literature in the twentieth century, new perspectives and ways of thinking opened up issues such as human subjectivity, power, responsibility, gender, class, race, sexuality and nature of linguistic sign. Psychoanalytic Criticism of Literature had proved very useful in the analysis and interpretations of literary texts.

“The central concept of all Psychoanalytic thinking [which] is the existence of the unconscious... The unconscious comes into existence at a very young age through the process of ‘repression’, which is the expunging from consciousness of the unhappy psychological events” (Tyson 12)

Sigmund Freud believed that the majority of human experiences like the underlying emotions, beliefs, feelings and impulses are not shown in the conscious level but available only in the unconscious level. The Id is the source of all drives, the reservoir of all instincts. “It contains everything that is inherited, that is present at birth”. The ‘Ego’ is defined as the “coordinated organisation of mental processes in a person....The conscious ego belongs to perception and motor...” (Baral, 36). It rationalises the individual’s id under pressure. The ‘superego’ is the “watchful, judging, punishing agency in the individual, and a source of social and religious feeling in mankind. The id and the ego both present the influence of the past. “The superego is essentially the internalised moral arbiter of the conduct of the individual” (Baral 27).

Freud also claimed that ‘displacement’, which is the tendency of channelling or taking out one’s frustrations and anxiety on someone else like a loved one; which plays an important role in a human character as manifestations of the unconscious human mind. (Eagleton 138).

In the novel *Rintei Zunleng*, 2009, written by Lalrammawia Ngente, there are various experiences and elements which determine the lives of the characters. The protagonist Thanvawra is caught in a world which seems to work against him. The question is whether the world in which

he lives is antagonistic to a person such as Vawra? Or, is it that the unconscious in him works in antagonism with the world he inhabits. The novel opens with Pa Siam narrating the events of how Vawra had called him up late at night. The first description we have of Vawra is,

*Tlangval awm tha duh lo, a ruih lai chauhva kan
ina lo leng thin...Pathian thu inti hre zet mai leh midang
tlin lohna hre thei em em mai. (Rintei Zunleng 6)*

A wayward youth who comes to our home only when he is drunk; who boasts of his knowledge of the Bible scriptures and who seems to see only the shortcomings of other people.

It turned out that Vawra, in a state of deep melancholy, had attempted suicide but had failed. He had come to seek guidance and counsel from Pa Siam. His state of hopelessness and confusion is known when he said,

*Khawvelah hian beisei tur ka nei lo. Vanduaaina
hlir ka chung a tlak avang hian dam hian awmzia a
nei tawh lo. (RZ 11)*

I am bereft of all hope in this world; fate had assigned my life to be tragic and there is no meaning in living anymore.

Vawra seemed to have made a clear decision with life and death. Death seems to be a solution to his dilemma. In Freud's theory death is a biological drive which he called 'death drive' or 'thanatos', an inherent self destructive which may be a result of abandonment by a parent or loved ones. When Vawra

was about ten years old, his mother Thangpuii joined a heretic religious sect which indulged in the interpretation of Christian religious ideology that differed from what the mainline Churches in their society accepted as truthful to Biblical teachings. They laid importance on bodily contact while praying and for this purpose each had a praying partner of the opposite sex whom they claimed was a spiritual partner. Vawra's mother found a partner in the person of Pa Duha. This spiritual relation led to sexual relation which was witnessed by Vawra at a very young age which maimed him psychologically. He alienated himself from his mother, which he recollects in this traumatic experience as,

Ka nu leh a awmpuipa awm dan ka han hmuh chuan la naupang hle mah ila ka thin a phu zawih zawih mai a. Ka dinna leikapui chu a inphet ta emaw tih tur hian a lei lawk lawk mai a... (RZ 60)

Even though I was very young, when I saw what my mother and her partner were doing, my heart began to beat very fast. I thought the ground below me was going to cave in ...

Vawra's emotional and psychological trauma is doubled with the death of his sister Te-i, who, being a witness to her mother's adulterous act, died of emotional and psychologically inflicted sickness at the age of fourteen. Vawra recalls this situation:

Nu-in fate a enkawl dan tur ang hian a enkawl lo reng reng tih lah zep rual a ni lo...A hrin niawm lo taka a fanu hi enin midang fa daihah a ngai emaw tih tur hian a ngaihsak lova. (RZ 95)

My mother did not take care of my sister the way mothers are supposed to. She treated her as if my sister was not born of her womb and the way she neglected her was as if she thought that she was someone else's child.

After his father's death, living with his mother and Pa Duha he became the wage earner of the family. He lived with a sense of 'shame' as he knew that society looked upon his mother with contempt. He confesses,

Ka sawi ang chhungkua kan nih tak avang khan mite hmuhsit leh endawng kan hlawh nasa ta em em mai a. (RZ 118)

As we have become the kind of family that I have mentioned, people looked down on us and sneered at us.

Religious teachings also play an important role in the psyche of Vawra. For him, the religious teachings of love, faithfulness, righteousness, sin, forgiveness, truthfulness etc. seem to be contrary to what is practised by those Vawra encounters to be the most religious, like his mother, Pa Duha and Pi Chhuangi. He tells Pa Siama,

Chuvang chuan a nia, inti-thlaraumi ho reng reng hi ka rin theih hauh loh. A bikin hmeichhe tawngtai duah hluah ho, hmai sen tur mai. (RZ 71)

This is why I cannot trust those who claim to be spiritual; especially women with scarlet cheeks who pray fervently.

The hurtful memories may have been repressed in his unconscious mind or the 'Id' and for a while Vawra lived an anonymous, independent life in Aizawl even though he may not be economically well off. It is after he meets Rintei that his repressed memories resurfaced. Tortured by his deep loneliness he knows that there is a lack in his life which makes him search for fulfilment, which may be linked to the Lacanian 'object small *a*' or "object *petit a*, which may refer to anything that puts one in touch with a repressed desire for a lost object". (Tyson 28) Vawra felt he had found his *missing object a* in Rintei which gave him a sense of fulfilment. But this fulfilment is short lived in a world which measure things on economic terms. He is deemed an unfit person to marry Rintei. It is in this state of anger and frustration that his repressed past resurfaces and determines his present actions. When U Thani seduces him he is in no position to reject her. This led to a sexual relation in which he is caught. Vawra displaced the distrust he had on women on Rintei which seem to be the result of the influence of the women in his life, his mother, Pi Chhuangi and U Thani which led him to say,

Hmeichhia hi zawng an duhnaah chuan an fng vervek em mai. (RZ 388)

Women can be very fickle if and when they want.

But he embraces religion at the time of Rintei's sickness. This deep love for Rintei is imbued in him by the fact that Rintei epitomises innocence which is lacking in his life. This is depicted in the reverie that he had before her death. He saw maidens clothed in white, floating in the clouds smiling, and he said,

*Khatiang thinlunga hlim hmel, nui hmel kha he
khawvel mihringte nui hmel hian a tluk lo. (RZ 446)*

Such a smile which emanates from a joyful heart is
beyond comparison to the smiles of humans.

As one of the maids came closer to him he knows that it is
his sister Te-i and later another maiden joins whom he later
realised to be Rintei. If Rintei dies, he asks himself ,

*Rintei chu thi ta mai se engtinngse ka awm ang?
He khawvelah hian engnge ka dam chhan ni ta ang?
(RZ 448)*

If Rintei dies how will I be? What will be my reason
to live in this world?

In *The Interpretation of Dreams* (1900), Freud “declared
that the dream is the royal road to the unconscious...They are
the recollections of the past...” (Baral 27). Vawra may have
rejected religion due to his troubled experiences, but it is deeply
embedded in his psyche which is revealed by the dream that he
had. But as Rintei dies, his denial instinct emerges superior and
leads him to a life of partly living. His Ego could no longer
control the conflicts between the Id and the Super-ego which
led to a dominance of drives like the Death Drive. Circumstances
in his life and forces beyond his control had snatched his only
chance at love which made him reject religion. The protagonist
is not a social misfit or non-conformist, but a person who is at
odds with the world he lives in and unconsciously controlled
by forces which works on his psyche. The narrator thus
describes him:

A rahbi a tleu laklawh tawh avangin kawng rem a rap thei lo a ni mai a, a nun chhungril takah chuan mite harsatna leh manganna hre thiam tak a ni tih ka hria a. (RZ 500)

It is only because the ground that he stands on keeps slipping that made him not able to stand on stable ground. I know that deep in him he has a deep understanding of other's problems and troubles.

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A Critical Study of the Development of Mizo Novels: A Thematic Approach.

K. C. Vanngbaka

Before *Duhlian* (Mizo) dialect was rendered into writing in the Roman script, the early Mizo had folk literature – folk songs and folk stories. Among the folk stories, the legend of *Chhura*, the story of *Liandova and Tuaisiala* (orphans triumphant by virtue), the romances of *Hrangchhuana and Chawngmawii*, *Chala and Thangi*, *Raldawna and Tumchhingi*, etc. were masterpieces of plot and realism. The telling of legends and stories were the central focus of the social life of the early Mizos.

The Christian missionaries who first came to Mizoram happened to be good linguists and their pioneering works on the language and literature helped to put Mizo language and literature on a sound footing. The new literates, then lovers of stories, used

to read the hand-written copies of translated novels. Higher education and readings in great literature fostered a new dream. A new stream of prose writing flowed from the minds of educated young men who felt a new calling, or altruistic enthusiasts who desired to build a new society in conformity with Christian life.

Following their dream, the first Mizo novel, *Hawilopari* was written by L. Biakliana (1918-41) in 1936, followed by a short story called *Lali* in 1937. The story of *Lali* is a Christian love story. This novel won the first prize in the story writing competition on "The status and fate of Mizo Women in the Society" organised by the Mizo Students' Association in 1939-40. The main theme and narrative of these stories are the upliftment of the status of women in the family as well as in the Mizo society by Christianity.

The third Mizo novel, *Chhingpuui*, a romantic tragedy was written by Kaphleia in 1939, the first published copy of which appeared in 1963. The author, Kaphleia, like Biakliana, a victim of the dreaded disease *Tuberculosis*, was admitted to the Presbyterian Church Hospital, Durtlang on Sept. 17, 1937, where he stayed with his intimate friend Biakliana. While in hospital, Kaphleia wrote *Chhingpuui*. Chronologically speaking, these three novels, viz. *Hawilopari* and *Lali* by L. Biakliana and *Chhingpuui* by Kaphleia are the only novels written before 1940, though they were posthumously published.

The gothic fiction, *Thlahrang* and *Phira leh Ngurthanpari* were written by Lalzuithanga, in 1940-41 and 1950 respectively. Lalzuithanga also wrote other short stories, viz., *Aukhawk Lasi*, *Khawfing Chat*, *Eng dan nge ni*, *Engnge Pawi*? These are his published works. His unpublished stories included *Ka damchhung leihlawn chanve*, *Tuma hriat loh tur*, *Chawngi*, *Min hriatreng nan*, *Tu thiam loh nge*? *Khawmu chawi*, *Kawla tlan zel rawh*, *Char huai i hlau lawm ni*? *Rina lohva ui buk sa* and *Hrangkhupa khua*. His drama, *The Black Corner of Aijal town* in 1999, written in 1940 was staged by the Kulikawn Young Lushai Association and it won the second prize in the first Drama Competition of Zosiami Cup organised by Rev. Samuel Davies.

In 1945, the story of *Engtin Awm Ta Zel Ang Maw*? was written by C.Thuamluaia while studying at Sottish Church College, Calcutta. He had also written other short stories, *Sialton Official* and *Pu Hanga Leilet Veng*. In 1946, Capt. Challiankhuma, an Army Officer serving in Burma, wrote the tragic love story called *Maymyo Sanapui*, published by the Burma Lushai Association in 1950. It was perhaps the first Mizo fiction ever published. The author had also written other four short stories, viz., *Hmangaih Thiamna*, *Fahrah Nun*, *Phuloh Zunleng* and *Chhingkhual Lungdi*. In 1947, Lalsiama, Driving Instructor of Assam Regiment, produced his novel, *Tlanthangi leh Lianhnuna* while he was working in Tura, Garo Hills. He also wrote another story, *Lalruati*

leh Tlanzara in 1970, published in cyclo-printed form, but it still remains unpublished in book-form.

During the decade of 1950-60, Zikpuui pa wrote three short stories, *Silverthangi* (1958), *Kros Bulah Chuan* and *Hostel Awmtu* in (1959). Zikpuui-pa also wrote *Lalramliana* in 1950, but could not complete it. In his early works Zikpuui pa did not delve deep into Mizo culture and social life, but they were philosophical novels. *Nunna Kawng Thuampuih* (1989) is a novel in first person narrative. Zikpuui Pa (K.C.Lalvunga) was the son of a famous Mizo poet Hrawva Khiangte, chief of Aizawl in the pre-Independent period and a well-known essayist and poet, writing a number of essays and composed several songs.

During the decade of 1960-1970, Short Stories – *Chawngpui a ti vawl vawl \hin* by Vanlalropuia (1964), *Harlene Iren-i leh James Mellory* by L.Zokhuma (1964), and *Senhripari* by H.C. Sapthankhuma (1967) were published. Besides, R.L.Rina, in Burma had written two Short Stories, *Lungtiawii leh Parchuailova* (1961) and *Lungngaihna Virthli* (1962). Insurgency in the then Mizo District left no scope for full-fledged novel during this decade, which may as well be called the '*dark age of Mizo literature*'.

A Christian love story called *Zawlpala Thlan Tlang* was written Khawlkungi in 1977. Her other works are, *A Tlai lutuk ta*, *Sangi Rinawmna*, *Fahrah*

Nun, *Pasal Duhthlan* and a few plays. *Zawlpala Thlantlang* is her best work. Khawlkungi is perhaps the first woman novelist in Mizo. Here we may say that Mizo women had distinguished themselves as poets and novelists. With greater opportunities of education in the late 20th century, it was inevitable that more and more women had competed with men in the popular field of literature. Khawlkungi is also one of the greatest names in the Mizo literature. She was awarded Padma Shri on literature by the President of India in 1987.

During the decade of 1970 - 80, the Social Education Wing under the Education Department has published several short stories viz. *Khawkil Bung Huai*, by Darhlira, *Khawfing Chah Lai* by R.Zuala, *Khuarei Ram Zopui* by Selet Thanga, *Khawnglung Run* by Vanlalruata-Pa, *Fahrah Nun*, *A Tlai Lutuk Ta* and *Sangi Rinawmna* by Khawlkungi, *Pathian Samsuih* by VZK (Zokima), *Zu Um A Keh Ta* by K.Saibela and *Ma Thanite Unau* by R.Lalchungnunga for social reform. Meanwhile, several fictions were published by C.Lianmawia and Paul L.T.Zuala in Cyclo-printed form.

Traditional Mizo novel is largely social, the aim being to uphold and recognize social values. They highlighted *Tlawmngaihna* on two sides, Mizo *tlawmngaihna* – Mizo code of conduct that marked selflessness, other-mindedness, in the word-need-love; and the other is the Christian concept of 'tlawmngaihna' or 'brotherhood.' The term 'the need-

love', would mean 'tlawmngaihna which sends help and comfort to the needy'. It was enjoyable and warm welcome for the recipient. For novelists of the two decades (1960-80) the common theme was *Virtue rewarded vice punished*.

For example, in the story *Lali*, there was a marriage proposal between Lali and Rozika. Lali's father forced his daughter to marry his choice young man because Rozika was son of wealthy father. But Lali gently declined to marry whom she did not love. The angry father beat not only his wife and daughter but even his young son who did not comply with his order immediately, threw a firewood stick at his son that hit him on the head. The boy fell on the floor, fell sick and died after suffering four days. After the death of Zuala, Lali's father learnt that Rozika had sexual relation with another girl, Zami by name. Then the marriage proposal was cancelled and the father agreed to give his daughter to Biakmawia, a good Christian. Here the author dramatically depicts a father who is fearless of God and selfish that lost his son, the good Christian girl marrying a good Christian youth of her choice.

Khawlkungi, author of *Zawlpala Thlan Tlang*, clearly emphasizes how the fear of the Lord brings about reward even in our present life, while rejection of Christian values results only in shame and tragedy. One of her characters, Lalkhawthangi tried shamelessly to win Malsawma, the Headmaster of their village school, but was rejected. Just to vex

Malsawma, she had an affair with Vanthanga, an Indian Army Naik, who was on leave, and unfortunately conceived. But her elder brother Lalngura, a man without common sense, blindly accused Malsawma as being the child's father. Lalkhawthangi also denied Vanthanga as being her child's father due to fear of her elder brother. In order to vex her for slighting him, Vanthanga married Lalchhungi, a neighbour of Lalkhawthangi, to annoy her for denying him his fatherhood, and making his own son fatherless. Thus, Lalkhawthangi reaped the humiliation which she sowed to her flesh without fear of the Lord. In these stories, the author has clearly depicted '*virtue rewarded vice punished*'.

The contemporary traditional novel also clearly highlighted Christianity as an agent of social change and reform. The novel *Thla Hleinga Zan*, while portraying Mizo society of the period, shows that the social conditions prevailing then was perhaps the best period for Christianity which pervaded the whole land, doing away with superstitions. The novel *Zawlpala Thlan Tlang* emphasizes the positive fruits of Christianity, such as education, observation of Sunday and the benefit of Sunday School, a proper marriage system, the new improved standard of living in dress and eating habits and so on.

In his novel *Thla Hleinga Zan* James Dokhuma described the social condition of the time as follows :

"Chutih hun lai chu Mizoram pum nawm lai tak a ni awm e. Kristiannain rampum a hneh tawh a, sechhun khuangchawi leh kutni vangthla hlim hlawpna te pawhin mual a liam zo tawhin chawn leh lam, inthawina puithu leh biak dan atthlak tak takte leh lal intainate pawh hmanlai a chang zo tawh a. Khawvel sum par lawrin mi an la tlan rih si lovin Mizo hnam tlawmngaihna leh aia upa zah thiamnate chuan khawtlang a la tinuam em em a.... Mi rethei leh hakchham te, piangsual leh kut-tualhleichham te, fahrah leh ramtuileilo leh tanpui ngai apiangte chu an in chhawmdawlin an inpeizawn tel tel thin a ni."

"Kohhran lamah nise, pawl hrang hrang a la awm mumal lo va...nula leh tlangval lahin Kohhran hruaitute beng hriatah lah hla lenglawng sa ngam lo khawpin Kohhran enkawltute an zahawm em em a ni"

Translation - *Perhaps, it was the best of times in Mizoram. Christianity prevailed all over the land; the old religious ceremonies and festivals- Sechhun, Khuangchawi (the name of a public feast given by a chief or a wealthy family for religious ceremony) and all superstitions, offering of sacrifices, hatred between chiefs had greatly diminished. People do not yet seem to go after materialism. The Mizo etiquette like tlawmngaihna and due respect for elders was well adapted and maintained by the society....The poor and the needy, the physically handicapped, the disabled persons and orphans were given necessary help...*

As already mentioned above, the early novels has clearly reflected that after the new Christian elements like observation of Sunday, celebration of Christian festivals were introduced, the marriage ceremony is now organized in the Church and women are given freedom to marry their own choice. Almost all discrimination against women had gradually died out. The Mizo women began to receive education and now equally share the responsibilities in their families in particular and society at large with men. They also emphatically highlighted that Christianity brought with it freedom and equality to Mizo society and in religious life, many young girls and women were appointed Sunday School teachers, and some became missionaries.

After 1980, a number of fiction works appeared. Lalengmawia Ralte has written about seven fictions, and C. Laizawna also written more than ten novels. Two of his novels called *Hmangaihzuiali* and *Anita* were selected by the Mizo Academy of Letters as Book of the Year in 1990 and 1998, respectively. And even after 1990 to 2000, a number of novels appeared like *Khualzin Nula* by Lalhriata, *Ram Leh I Tan Chauh* and *Hmangaih Zoramthangi* by Dr. H. Lallungmuana, (*Ram leh I tan Chauh* was selected by the Mizo Academy of Letters as the Book of Year in 1995.) *Mittui Kara Hmangaihna* by Zothansangi Pa (B. Pawlthanga), *Hlimni Kawl Eng Ve Tak Ang Maw?* by H.P.Lalremtluanga, *Chawngmawii leh Hrangchhuana* by R.Rozika. This story *Chawngmawii leh*

Hrangchhuana ihas also been selected Book of the Year 2000 by the Mizo Academy of Letters. Lalhmingliana Saiawi has written several novels like *Lungrang Hmangaihna*, *Lungrang Laiawrha*, *Tawitawkawn Chemangi* etc. James Dokhuma, C.Laizawna, Lalengmawia Ralte also published a number of fictions. Besides these, C. Remtluanga also wrote a number of fictions in which he emphasised the need of legal awareness for the voluntary organizations in their efforts to bring about social reform.

During the year 2001-2010, there were more than ninety novels published. Of these, seven, viz. *Damlai Thlipui* and *Chun Chawi Loh* by Lalhriata, *Runlum Nuthai* by Capt. L.Z.Sailo, *Zorinpari* by H.Lalngurliani, *Pasalthate Ni Hnuhnung* by C.Lalnunchanga, *Rintei Zunleng* by Lalrammawia and *Beiseina Mittui* by Samson Thanruma were selected Book of the year by the Mizo Aademy of Letters.

Modern Mizo novelists are not merely tell-tale story writers or historical novelists like traditional writers, but they are also writers of domestic psychological novels. While the traditional novels were largely social and aim to uphold and recognize social values, the modern age novels depict no such universally acknowledged values of social conduct which the individual must uphold and cherish. Hence, it is that there is a shift in the theme of modern novelists. The individual is more important to him

than society. As one of the best contemporary novelist Elizabeth Boovan says of the objects of a novel: '*The non-poetic statement of a poetic truth,*' the novel is a branch of poetry, it is the expression, in terms of characters and story, what the novelist has discovered about life in the course of living. The Mizo novelists also explored the Mizo society through plot and characters. They do not tell us what they have found directly because they are not psychologist or sociologist, but novelist.

The modern Mizo novels are also realistic. Their themes are all about the facts of contemporary life, the pleasant as well as the unpleasant, the beautiful as well as the ugly, and do not present merely a one-sided view of life. They also use the novel to express, 'a conscious, considered criticism of life'. For example, the author H.P.Lalremtlunga tells us the truth about the present Mizo society, and generalizing from his personal memories, from the life and particular experiences of his life, he gives his readers a complete philosophy of life.

We can regard Dr. H.Lallungmuana and Zikpuui-Pa as 'psychological novelists'. In his novel *Hmangaih Zoramthangi*, Dr. Muana lays bare the very souls of his character Ngaihzovi; he attempted to regenerate the inner soul and transform the life of Ngaihzovi. His mind was always active, experience set immediately to discover why and how things happened. So, the morale and the spirit of Ngaihzovi were regenerated after she received a spiritual

counseling and then was carefully looked after by Muana's family. Similarly, Zikpuui-Pa also clearly depicted how the life of his main character, Ngurthansangi, the heroine of his novel called *Nunna Kawngthuam Puiah* was regenerated. When her lover Chhuanvawra discovered her she had already forgotten the name of God and she lived without religion. But when Vawra rescued her and brought her home to their old village, before they got married, the kind Pastor Lianzuala comforted her that God can forgive those who accept themselves as sinners before God. Thus, Ngurthansangi regained the peace and joy of the Lord which she had lost for a long time. In these two novels, the authors has clearly identified that the negative (sinful) feelings or thoughts are to be changed into positive feelings. So, they promote the behavior of their characters to right thinking with satisfying feelings.

Among the modern Mizo novelists, Lalhmingliana Saiawi did not care much for plot-construction; he was governed, not by the story, but by his idea. Like the English Victorian novelist George Eliot, Lalhmingliana Saiawi worked out his plot in conformity with the idea, giving all kinds of jolts and jerks to the expectations of the readers His stories were conditioned solely by the logical demands of situation and character ending sadly or happily; includes heroes or omits them, deals with the married or unmarried according as reason and observations lead him to think likely. In his novels there is free and frank treatment of sex – sex both within marriage and outside marriage

seems to be common in his theme. In his novel, he also depicts that where there is parental conflicts or conflict between men and women, there cannot be harmony in the home. His novels are distinguished from other novels in that the author employs psycho-analysis of his characters.

The story of *Chun Chawi Loh* by Lalhriata is a 'Stream of consciousness novel'. In this novel, Rothuami, mother of the main character, Marovi has conceived a child by her lover Remtluanga, but due to compulsion of her parents to marry another wealthy young man under the church court, she then secretly travelled to another village where her intimate friend lived. There she gave birth and returned to her own village like a virgin girl, then married the young man of her her parents' choice under the Church court. But whenever she came to herself or become aware of her misdeed, the sense of perception flows to her mental process that mingle with conscious and half-conscious thought. She feels depressed and she always worry and suffers agony. Sometimes, she groaned with anguish and said, 'Forgive me, Oh Lord' or 'Thank you, Oh Lord'. In this novel, the human life as it really is was his theme. He reveals the very springs of action, the hidden motives which impel men and women to act in a particular way. Besides, the author realized that sensation and emotion that fill the human mind cannot be recreated with the ordinary resources of prose. Therefore, in order to enrich his language, he also used the language of poetry in some paragraphs.

The novel called, *Hlim Ni Kawl Eng Ve Tak Ang Maw?* by H.P.Lalremtlunga tells us the truth about the contemporary Mizo society. Generalizing from particular experiences of his life, he gives his reader a complete philosophy of life. His view of life is essentially moral, and moves round a central code of conduct that rearranges the disorderly facts of life. At the same time, Zothansangi Pa (B.Pawlthanga), an author of the novel called, *Mittui Kara Hmangaihna*, is a moralist at heart. In his novel there are many sermons about social reform for a vast congregation of readers. So, his work can be called 'the novel of pro-Synod Social Front economic programme'. As a moralist, he laid great emphasis on the performance of one's duty and on leading a life of virtue and righteousness.

At the same time, the present day novels, such as *Ram leh I Tan Chauh* and *Mittui Kara Hmangaihna* etc. have reflected that due to the social injustice, prevailing economic corruption and weakness of religious structure, many Mizo youths are increasingly affected by alcoholism, drugs-abuse and sexual-abuse which have become a menace in Mizoram. Besides, social evils like drugs-abuse and alcoholism, robbery, rape, murder, suicide and the dreaded disease called HIV/AIDS have increased a lot among the Mizo youth.

The modern Mizo novels also reiterated that money - economy in Mizoram has brought a change that has a tendency to create social distinctions among the Mizo people. Every individual in the Mizo society

enjoys the close-knit homogenous and classless society in the absence of a caste system. But the gulf between the rich and the poor has emerged in recent past due to money power. The poor economic condition and socio-economic inequalities have contributed to an increase in social evils and the practice of corruption. Therefore, some of the modern novelists expected the Churches in Mizoram to play a more effective role in reforming the decaying Mizo society in the field of politics, economics, social education and for the prevention of social evils by employing its resources to bring about social reforms through the programmes of political and social education.

Anyway, most of the works of Mizo novelists may be viewed as an agenda for social and moral upliftment because our novels right from the beginning share one common feature: that of being solely a means to an end, of having a moral or social purpose of being a tool for instruction and not for the sake of artistic creation and satisfaction in itself.

Besides, the settings depict social manners in natural backgrounds. There are no material setting to give minute detail of streets, houses etc. The writers see the surroundings clearly and select from the whole scene sharp details that will both heighten the atmosphere, but the reader is expected to complete the picture by himself.

From their context, most of the Mizo novels are regional novels. Social structure and customs of a

particular region of Mizoram, not merely as local colour, but act as important conditions affecting the temperament of the characters and their ways of thinking, feelings and interacting. They concentrated on a particular region of Mizoram, depicting the life of that region in such a way that the reader is conscious of the characteristics which are unique to that region and thereby differentiating it from other regions of the states.

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Hawilopari - A Critical Analysis.

Zoramdinthara

The dawn of the 20th century was remarkable for Mizo literature, and Novel in particular. Other genres of Mizo literature like, Poetry, Drama, and Essay were produced by various persons. Compared to others, Novel appeared very late. Fortunately in 1936, *Hawilopari*, the first Mizo novel was written by L Biakliana. L.Biakliana, the eldest son of Rev Liangkhaia and Ngurchhuani, was born on 26 August 1918 at Mission veng, Aizawl. Unfortunately, he lost his mother at the age of five. He passed Lower Primary Examination in 1928 at the age of ten, and Middle English in 1931. He therefore joined High School at Silchar and immediately shifted to Shillong.(Khangte:8).In 1936 he passed Matriculation Examination with first division under Calcutta University. After his matriculation, he then entered at Cotton College Gauhati for Intermediate Arts. Similarly his friends Zairema also joined the same institution for intermediate Science and stayed together in Lewis Memorial Hostel in a single room. Meanwhile, he

suffered the most dreadful disease of that time called tuberculosis. In such critical situation, Biakliana could not continue his studies and shifted to Mizoram for medical treatment. He was hospitalized in Durtlang Hospital with his friend Kaphleia and stayed together at *Inte Thawveng* (Isolation ward) in September 1937. After a brief recovery in 1941, he was again admitted to Cherra Theological College. There he became ill again. He was hospitalized and died on 19 October 1941 at Robert Hospital, Shillong. On the same day, he was buried at the graveyard of Jowai in Shillong by Presbyterian delegates and Mizo Students' Union, Shillong. (Hrangbana College:152). As William Shakespeare has said in his Sonnet 60,

*And yet to time in hope my verss shall stand,
Praising thy worth, despite his cruel hands.*

(Rambora:884)

the earthly journey of Biakliana was broken the cruel hands of time, but his works remain permanently in the world while all other things including men are destroyed. In fact, he will be immortalized in his works and of course time would have no impact on his works.

When poetry and drama attained maturity in 1936, Mizo literature entered a new chapter and the first Mizo novel *Hawilopari* by L.Biakliana is just beginning to sprout. In 1937, he completed his second novel *Lali*. Apart from his two novels, he composed twenty poems including his translations. The first Mizo novel *Hawilopari* deals with the love affair between the hero Hminga and the heroine Hawilopari with other characters Zema, Liana and Chhana. The two brothers Liana and Hminga untimely lost their mother. But in spite of strong objection from

the two brothers, their father got married for the second time. Instantly, their step mother changed the cheerful life of the family, and heaven became hell. The new step-mother was very cruel and always scolded them. Therefore the two brothers decided to escape their miserable life. At that time, selfless bachelor, Zema came to them and sacrificed his life to lead them not knowing where to go. Knowing everything about them, Chhana, the son of their village chief decided to join them unconditionally. Before leaving the village, they told their plan to their sweethearts and as decided, they left the village secretly. After sometime, the four young men, reached Hringchar (Silchar) where they were recruited in the army by one English army officer who came to know of their good character. Even in the army, their performance and services were commendable. Fortunately, after ten years, they had an opportunity to visit Mizoram by way of an expedition team against the Mizoram in the wake of a raid at the Cherra Tea Estate by Mizo warriors who killed one tea planter (James Winchester) and captured his only daughter Mary Winchester. When the expedition was over, with the permission of their commander they were allowed to go home. When they reached the outskirts of their village they met with their father's funeral procession.

This circumstance brought reunification between the two brothers and their step mother. But Hminga knew that his girlfriend Hawilopari had shifted to another village to escape certain injustice done to her. After several days Hminga went out in the hope of seeing Pari. In no time, Zema followed him secretly and reached the village of Pari. Zema then found that the village of Pari was gutted by Pawi raiders and captured Pari and her parents. At this juncture Zema was disguised as

one of the Pawi and finally they rescued Pari and her parents. Unluckily, Zema was severely wounded by the Pawi raiders and as Zema has requested them, Hminga and Pari became a new couple.

As the first Mizo novelist, Biakliana's contribution towards the development of Mizo novel is undoubtedly remarkable. Now we shall look at it from the technical point of view. At the very outset, Biakliana deserves the title of being called *the father of Mizo novel* due to some reasons. In 1874, T.H.Lewin included three Mizo folktales - *Chemtatrawta*, *Lalruanga* and *Kungawrhi* in his *Progressive Colloquial Exercises* (T.H.Lewin:71) He was the first who collected Mizo folktales in the form of book. If we look at the history of English Poetry, Chaucer has been called the father of English Poetry. In this regards, Mathew Arnold said of him, "*With him, is born our real poetry.*" Albert also calls him, *the earliest of the great moderns*. Because of this he was rightly called during the Renaissance as the father of English poetry. In the same manner, the word essay was first used by Montaigne. But, Bacon borrowed the general conception of essay from Montaigne's *Essais* and used it in a meaningful pattern. He introduced a new form of composition in English literature and that is why he often called as *the father of English Essay*. In regards to the English novel, Walter Scott called Fielding *the father of English novel*. In fact, Defoe, Richardson and Bunyan do not deserve to be called the father of English novel because, Defoe's novels lack a good plot, and John Bunyan's *Pilgrim's Progress* is rather a fable. At the same time, Richardson's novels also lack human nature, structure and other elements of novel. In deed, Fielding was called the father of English novel because he properly formulated the theory of novel in his *Joseph Andrews*.

Likewise, Biakliana follows all the ingredients of the novel in *Hawilopari*. However, leaving all the shortcomings of the first Mizo novel *Hawilopari*, the critical verdict made above shows that Biakliana deserved to be called the father of Mizo novel.

Generally, there are three method of narrating the novel: the direct method, the autobiographical method, and finally, the documentary or epistolary method. Here direct method assumes the role of historian and narrates the story from outsides and he is an omniscient narrator. In documentary or epistolary method the story is narrated by means of letters, and this method is not popular today. We have this types of novel like Somollett's *Humphrey Clinker*, and Burney's *Evelina*. In autobiographical method the novelist writes in the first person. Some novels of this type were *Robinson Crusoe*, *Henry Esmond*, and *Jane Eyre*. Among the Mizo novelists Zikpuui Pa and C.Thuamluaia used the autobiographical method in their novels *Nunna Kawngthuam Puiah* and *Sialton Official* respectively. Most novelists use the direct method because it gives the greatest scope and freedom of movement to the novelist. L.Biakliana had already used this direct method when he wrote *Hawilopari* in 1936. All the dialogue of the characters in the novel had been depicted as though the writer re-told it to the readers. As such, it would not be wrong if we say Biakliana is a good story teller.

Just as an architect plans a house with drawings, the same thing goes with a novelist. Before he writes a novel, he chalks out all the plot construction of the story first. This is obligatory in order to write a good story, because without plot we can never write a good story. Aristotle said, "*the plot then is the first principle and is, as it were, the soul of tragedy: Character*

holds the second place...” (S.P Sen Gupta:95). *Hawilopari* is such kind of novel which has an organic plot and within this there is the main plot. The main plot deals with Liana and his brothers who were miserable under their cruel step-mother. These two brothers were helped by Chhana and Zema, enabling them to leave their home. Later on, they joined the army and after ten years they returned to their house and this is the main plot. Then the sub-plot revolves around the protagonist Hawilopari and during the ten years’ absence of Hminga, Pari suffered untold emotional misery. Besides, their village chief’s son Khuala tries to marry her. Since he did not succeed in marrying her, Khuala tried to defame her by saying, he had slept with her and brought the matter to the chief’s court. In the judgement of the chief’s court, Pari was condemned. Pari’s father was so angry and agitated against the partial judgement of the village chief. Because of the injustice done to them the angry family shifted to another village. The main plot and sub-plot are skillfully intertwined in the end by the writer Biakliana. When they returned home Hminga learned of the absence of Pari, and set out in search of her. Zema secretly followed Hminga and it was all because of Zema that Pari and Hminga could finally marry.

One of the important features of the novel is characterization. Depending on how the novel is written, we can imagine situation of the characters to some extent. Action in a novel is based on round and flat character. Round character is one who could easily adjust to the situations and he has the quality to surprise the readers whereas a flat character is one who has a single idea and who could not find his way out when hardship and difficulties enter his life, and often needs other’s help. The novelist may skillfully employ any of the mentioned

methods and he may even combine the two devices in the same novels. Likewise, the characters in *Hawilopari* seem to be flat characters except Zema. If we analyze their character from beginning to end they do not alter their character. Major characters, Liana and Hminga were in a miserable situation and did not know the way out of it. But the novelist wrote in such a way that he created a good character, Zema who helped them out whenever needed. Because of him, they could both escape from their miserable life at their home to join the army. Even there in the army, Zema was still their patron, their good fairy till the moment they returned to their village and thereafter. We can also say that the writer brings out his ideals in his creation of Zema. We find how Zema sacrificed his life in the end so that Hminga and Pari could marry. The character of Pari is the same with that of Hminga and his brother Liana. The novelist created in such a way that we find Pari to be a soft and kind lady and secretive. She was meant to bear all the hardships and sufferings, meant to belong to Hminga towards the end. At the same time, Liana's step mother is depicted in such a way that we started hating her as if she exist in real life. Here the novelist represents the life-like character, and his men and women are realistic. They possess a substantial quality of life and we do sympathize, feel and pictured them as living people. Lee. T Lemon wrote on flat character: "*known to the reader only by the characteristics necessary for the progress of the story, for comedy, identification and so on.*" (Lemon:48). This really comes true in the characters of the novel *Hawilopari*. There are some writers who find round character better than flat characters. Whatever the case is, if the novelist could bring out his philosophy, both are good enough and this is clearly shown in *Hawilopari*.

The setting is important to let the story linger in our minds. Some novelist use historical setting and some also write with different setting which could bring out new imaginations. As of Biakliana, he based his setting around 1870-1872 when the Mizos were at war with the Britishers because the Mizos raided Cherra Tea Estate. During that period, the Mizo people were ignorant of Christianity and settled in different villages with their respective chief. It also depicted the social life along with their occupations. Here one thing we have to remember is the writer's genius in blending the regional setting and national setting in *Hawilopari*. The place setting is also based in Mizoram and the novel started from a village east of Aizawl which has about a thousands houses. As the plot needs it, the story shifted outside Mizoram for ten years, then back to the place where the story starts. Moreover, the writer in this novel clearly reflects the material settings. Just like a good landscape painter, Biakliana vividly exposed materials of the periods and then we could visualize the houses and its surroundings, the fencing, Mizo local guns, and how much pride they hold over Awlan guns; the gardens, the fields, the hills, the village, the trees and even the chicken they reared.

What attracts the novelist's mind is nature. In fact, without the beauty and glory of nature, it seems the writer could not complete their stories. That beauty of nature is found in *Hawilopari*, where he introduces tiny speck of natural beauty in and around Mizoram. As he squeezes the comfortable weather and scenic beauty of Mizoram, the readers are submerged in it and find themselves breathing the fresh air and enjoying the beauty of nature along with the characters in the story.

The sound of summer forest fades in and out between the mists of clouds. Yes, the sounds really make the Hruaikawn river valley echo the sound of nature. Oh! That day, the day of glimmering sunlight peering towards the earth's atmosphere, the day lifting up the sounds of summer forest between the mist of clouds, those witty little lizards, sun-bathe and sun-dream on a ledge of stone towards the sunlight - they were not the only one who occupy the Hruaikawn river valley. Words and tune come together as one for those lonely young men sitting beside the cool river who do not join the Nghatlang vuak (mass fish hunting). (Laltluangliana Khiangte:210)

A Sublime dialogue and appropriate use of word makes a story more precious. “*Good dialogue,*” says Hudson, “*is one of the most delightful elements of a novel; it is that part of it in which we seem to get most intimately into touch with the people..*”(Hudson:154). Some novelists go a bit too far in this connection, making the children speak like adults. Biakliana in this case, let the characters speak according to their age and role. Dialogue in *Hawilopari* is natural, dramatic and appropriate. In short, dialogue between Pari and Hminga, Zema, Chhana, they all speak in accordance with their role. Moreover, Hminga's step-mother's lives correspond so perfectly with her fresh and vivid character. She scolded them:

You! Bastards, I feel like beating you to death. You even know I am a step-mother, do you? Either of us are sure to step out of this house one day! If you do not

go out of this house, I surely will.(Laltluangliana Khiangte:193)

Hminga's cruel step-mother clearly highlights Mizo society back in the years 1870-1872. Entire village went out for Nghatlang vuak in the story as people did in Mizo society those days. The unfair or partial judgement bestowed on Pari and her family shows that the chief's court was not always fair. In the story, we also find Pari's village being raided by the Pawi raiders, burnt the village and took many villagers captive. This clearly indicates how often occurred between one village and another.

A novel and life are closely related, and so a novelist often leaves a hidden message through his or her characters. Some novelists often try to bring out long sermon in the novel. On the other hand, such novel may be boring to the readers, and some novelist often forget their main concern which is to reflect fact of life rather than moral bearings. But great novelist of the world were moralists and didacticism or moral philosophy is in any case manifested in their novels. However, this didacticism in a novel requires artistic skill and in this matter, the novelist know how to blend the two in his works. To lend more interest to the story, Biakliana depicts what the Mizos call *Tlawmngaihna* which means selfless act of giving service to those in need, and this is found in the character of Zema. Hminga and Liana had to leave home by any means because of their cruel step-mother. In that critical situation Zema took them out not knowing where to take them. Along with them, the son of their village chief Chhana volunteered to help them whenever and wherever needed in their darkest hour. Somehow, they reached Hringchar and enrolled in the army. After ten

years, he helped them return to their village. Then Chhana and Liana both married their respective sweethearts. But Hminga went out again in search of Pari who had already left the village. The Pawi raiders had invaded her village and had taken her. But with the help of Zema they rescued Pari and her family. Unfortunately, Zema was seriously wounded by the Pawi and later died. What is in the heart of the novelist is the heroic act of sacrificing a life for a friend, and this is the morality of the novel.

There could be many shortcomings in the first Mizo novel *Hawilopari*, yet we have highlighted its merits. Examining it critically from every corner, the first Mizo novel follows the elements and patterns of novel writing. This is something to be proud of. We are grateful to L.Biakliana for his novel *Hawilopari*, and this will remain in Mizo literature in times to come.

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The Traditionally Idealized Women

Versus

The Detestable Career Women

F.Lalfakawmi

Since the production of the first Mizo novel *Hawilopari* in 1936 an indispensable type of women recurs in the abundantly produced Mizo novels. This type of women is the ‘traditionally idealized women’. They are long haired, beautiful, slim, feminine, timid, docile, obedient, submissive, good natured, chaste women who are respected and admired by the society. In spite of the many suitors and different obstacles they are devoted to their lovers. Their beauty and their faithfulness are appreciated. They are idealized not only by the male characters in the novels but by the authors and the readers as well. Biakliana’s *Hawilopari* and Lali, Kapliana’s *Chhingpuii*, K.C.Lalvunga’s *Ngurthansangi*, C.Laizawna’s *Hmangaihzuai*, Lalrammawia Ngente’s *Rintei* are the prototypes of this traditionally idealized women. They are the kind of women that the common Mizo readers love and expect to see in all the

novels. That is why it is suitable to call them the ‘traditionally idealized women’.

An entirely different type of women, the ‘detestable career woman’ who is neither gold digger nor pleasure seeker has recently appeared in Mizo literature. She is pretty, bold, active, emotionally and mentally strong, energetic, educated, smart and resourceful just like the ‘bold and headstrong women’ of Lalhminglana Saiawi’s. The only difference is that this ‘detestable career women’ is an educationalist who put education and career above everything else. Zonunsangi, Rozamliani’s heroine in *Lawm A Kim* is this unique woman.

Zonunsangi came from a poor village family. After the death of her parents she and her elder brother were looked after by their paternal aunt. Her brother had to leave school in order to help his family in the cultivation which was their main occupation. But Zonuni resolved never to quit education unless and until she achieved her goal, that is, to be a lecturer. She kept telling herself that she would do ‘anything’, ‘just anything’ to receive education. After matriculation she went to Aizawl for higher education. As she did not afford hostel fees or other kind of accommodation she stayed at a house where she served the family as a domestic worker. Both the master and the mistress were office workers and she had to baby-sit their two children during the day apart from doing household chores. She attended classes at night. As she hardly got sufficient time for study she was very attentive at classes trying to gather as much knowledge as possible.

A busy schedule exhausted her so much that sometimes tears flooded her face because of self-pity but she never let

despair and self-pity defeated her soul. When she was low-spirited and sulky or when her life seemed so dull or sullen and when she felt so weak and exhausted after arduous labour she would think about her brother. The very thought of her brother rejuvenated her; gathering all her strength she would open her books reminding herself that she had to study both for her sake and for her brother's. She firmly believed that her brother was the only person that she ought to love at this point of time and she should waste no time in love affairs.

She went to live with Dindini's family after she was turned out by the family she had served. Meanwhile, she got a proposal from Thartei's family: it was a proposal to bear a son for her brother Nunfela who had been in a wheelchair as he had fractured his thigh in an accident. He was a very intelligent young man who had written a number of popular songs. As he showed no interest in women his father was scared to death that Nunfela might not provide them a grandson to inherit all their wealth. They offered a large amount of money to the woman who would give birth to a son. Zonuni was greatly disturbed by the proposal. She was finishing her pre-university course and she wanted to do further study outside the state. Accepting the proposal meant getting the opportunity to achieve her goal. But at the same time she could not think of sleeping and living with a man she did not love. She was terrified about the idea of a loveless marriage. Finally she made up her mind to agree to the terms of the proposal. She was to live with Nunfela until she bore him a son. After fulfilling the agreement she would be free to leave but if she wished to stay she would be welcomed.

Zonuni led a happy and peaceful life with Nunfela but

it was not the end of their fairy tale but just a beginning. Her husband loved and adored her but she ignored it. She kept telling herself that he was not her lawfully wedded husband. As she was with him just to provide him an 'inheritor' she was not supposed to love him. Sometimes she wondered if her feelings for him were love. As she never forgot the worse lot of her brother she was adamant that she would love only her real husband. She reminded herself time and again that they were living together under an agreement. Sometimes she thought she loved him but at another point she thought that it was just an attachment. Once when they were alone Nunfela held her arms, caressing her belly he uttered, "Wish you were not with child" (My translation). Pain was reflected in his eyes as he was speaking. She looked away and wiped her tear. She knew too well that he said this because begetting a son would mean their separation.

After she bore a son, Nunfela's father told her that she was now a part of their family and proposed to have a solemnized wedding. Nunfela's mother added that they would give her everything she needed since she and Nunfela were the sole inheritors of their wealth. Zonuni knew that there was no other family in this world that she wanted to be with more. But she wanted to explore her true self and her ability. Besides, her brother's well-being was more important to her than anything else. She had agreed with the terms of the agreement just to earn money for her education. Personal feelings and love should not come on her way. Nunfela begged her not to leave for the sake of the baby if not for him, "Tomorrow? Never! Just think about the baby. Pity on him! Think about it. Don't you have any mercy on the one who need you so badly?" (my translation).

Nunfela's parents begged her to stay offering her money as much as she wanted and told her that they would give anything to make her stay. But all their urgings and begging turned a deaf ear to her. She insisted on leaving while the baby was still young. She came to live there not for good but for a while just to earn money. She knew that if she stayed her dreams would never come true so she must not lose this opportunity to go out and do something for herself. She would take the money; leave them never to look back. She had made up her mind and nobody could stop her. Gathering all her courage she said, "I've made up my mind. I'll abide by the terms of the agreement. I can't change my mind. I need money. It's my first priority".(My translation)

She continued her studies in Madras, worked so hard that she passed her examination with flying colours. Soon after, she worked at Madras Christian College as a lecturer. Her dreams had finally come true and she was reaping the seed of her labour. As she had got a respectable career now she was ready for a serious relationship. In the meantime, she met a handsome doctor, fell in love with him and married him shortly. They led a happy married life for sometime but after two years of marriage he deserted her for another woman. She was completely devastated and heartbroken. Her feelings as well as her pride were hurt badly. Feeling abandoned and forsaken by love she stayed at home for a week with no proper diet nor sleep. Everything had lost its beauty in her eyes. She loved her husband so deeply that she could not imagine life without him. She had now realized that love is the most valuable thing in the world. Her disappointment in love led her to have introspection. Looking back on her past she realized how much Nunfela had loved her and how much she had hurt the ones

who loved her. Now she was able to understand their pains and sufferings.

She met Nunfela and her son, Mahriata again at a hospital in Madras. She loved her son from the very moment she met him. She also realized how much she had loved and needed Nunfela but she held back her feelings because he had a girlfriend, Miss Siampuii a beautiful, kind, soft hearted woman who represents the 'traditionally idealized women'. She did not want to come in between them. At first Nunfela was harsh to her telling her to stay away from his child after all these times. Gradually he was able to forgive her after learning and witnessing her sad and tragic story. He went to the extent of confessing his undying love. He was even willing to break his engagement with Miss Siampuii. Though she loved him deeply she rejected him because she was not that cruel to bring unhappiness to the woman who was engaged with her ex-husband.

Zonuni was detested by Nunfela's parents calling her names. To them she was a heartless woman who could leave her newborn baby. They wanted Miss Siampuii to be their daughter in-law. But finally they began to understand Zonuni realising that she was not that heartless. They were able to forgive her and she was reunited with them. In fact, this career woman who seemed to be heartless, selfish and detestable was 'being cruel only to be kind' to her brother and to her dear ones. It would be noteworthy to point out that this new and unique kind of women is a product of a modern women writer' who is bold enough to present this kind of women. It is quite a daring endeavour to portray this kind of unconventional woman and it is obvious that this young writer is an 'educationalist'

who writes not to please her readers but herself. Let us conclude with a question, “Will the characters in the novel and the readers condemn a male character for leaving his new-born baby to continue his studies?”

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Utopianism in the Fictions of C. Thuamluaia

Lalnunpuia

One of the pioneering writers of Mizo fiction, C. Thuamluaia (1922-1959) displays depth in his fictional settings. Most of his fictions have some or more utopian elements, and hence utopianism becomes the key to his fictional settings. Since the word ‘utopia’ itself is not well-known in the literature of Mizos, some definitions may be made below before coming to the point.

According to *Wikipedia, the free encyclopedia*: “Utopia is an ideal community or society possessing a perfect socio-politico-legal system. The word was imported from Greek by Sir Thomas More for his book *Utopia* (1516), describing a fictional island in the Atlantic Ocean. The term has been used to describe both intentional communities that attempt to create an ideal society, and fictional societies portrayed in literature. It has spawned other concepts, most prominently dystopia.¹ The word ‘utopia’ is derived from Greek words: ‘*outopos*’ meaning ‘no place’ and ‘*eutopos*’ meaning good place.² Many

books, encyclopaedias, and dictionaries also define the same term in the same way.

C. Ṭhuamluaia contributed to Mizo literature six fictional works and six other essays. Five of his fictional works are short stories, but one is a novel. Two of his short stories, *The Disaster* and *the Days that followed* are written in English, and the latter is a sequel to the former. Some authors³ maintain that one of his works, *Pu Hanga Leilet Veng* ('Old Blackman's Farm') is an essay. But I think it should be called a short story.

Most of C. Ṭhuamluaia's fictional works written in Mizo are utopian in nature. They have the settings of good place, rich in imagery and ideal to live in. The settings have both real and fictional elements, while *Pu Hanga Leilet Veng* is purely fictional. His two English short stories are bare of utopian element; therefore, we may not include them in this paper.

Pu Hanga Leilet Veng (Old Blackman's Farm) was a fictional locale which did not exist in reality. The farm was situated near Zolawn village; it attracted the passers-by who noticed the farmers' satisfaction (Lalthangliana 145). The landscape and imagery given by the author were as under:

The main way went straight from the south and penetrated a rivulet which was some half mile away from the forest. There was a footbrige upon the rivulet. The rivulet flowed through the meadow and then flowed northward at a distance... On its bank were some short trees under which were grazing animals and the birds flocked together on their branches. The air was fresh and clean. From the west

blew a gentle breeze which consistently cooled the farmers toiling there. After walking on the footbridge, it's inevitable for exhausted travellers to sit on the bench... (144)

The above passage and all the other settings set in the story show that the farm, though simple in its appearance, is an ideal place not only for the characters but also for the readers. The characters loved the farm, they had everything they need, they did not cry for a better place. The farm and everything in it were like the Garden of Eden for all inhabitants as well as for the travellers. A small number of families lived in the farm with a contented life; love, fondness and happiness ruled in that farm. Mr.Duma and Mr.Haka found inner peace and a sense of purpose in the farm; a maiden called Nguri was their worldly joy.

Another observation may be made from *Leitlang⁴ Dingdi⁵*. The main setting of this short story was set in Leitlangpui (Lunglei). Unlike other fictions of C.Ṭhuamluaia, this story does not have many utopian elements. But as the story was set mainly in the narrator's dream, we see a dream world behind the real world. We do not see a complex setting. Two young maidens, Darpuii and Chawngpuii lived in Street X. While mentioning the beauty of these two maidens, the author did not mention clear scenario of Street X which may be imagined by the readers as fairyland. It is obvious that the scenario of Leitlangpui as is shown in the story is completely different from the real Leitlangpui.

The most popular fiction of C.Ṭhuamluaia, *Sialton Official* has the settings of Mizoram and Shillong. Besides these real settings, we see fictional country⁶ like Zolawn and

Sialton towns. Much is not known about Sialton town, but it may be considered as a big and advanced town. The other town, Zolawn is a good and “breezy place” (199). A highly advanced hotel named ‘Hotel Odyana’ which, according to B.Lalthangliana, “was far better than today’s best hotels at Aizawl city,” (108) was there in this town.

The setting of *Sialton Official* mainly focuses on Hotel Odyana which was highly advanced relating to its time setting. As mentioned earlier, the hotel was at Zolawn which was between Champhai and Lunglei. The simple story contains this utopian place. The “Hotel Odyana had everything to serve, like tea and bread (and even a liquer for those who order it)...” (200). Besides, the hotel had an attractive compound which was full of beautiful flowers...” (200) When the narrator paid a visit to the hotel after it was once burnt down, it “had been reconstructed on a much grander scale, and the guests who accomodated the hotel often saw some bachelors and maidens coming here and there hand in hand for their pastimes.” (215). It is obvious that a town in which such a highly advanced hotel existed could not be an ordinary town. Therefore, we can believe that Zolawn was a highly civilized town.

Utopianism in the fictions of C.Ṭhuamluaia reaches its climax in his longest fiction, *Engtin awm ta zel ang maw?* which is the only and lonely novel of the same author. This novel possesses the basic elements of utopian fiction. It resembles many of the western utopian fictions. Like his other fictions, apart from many fictional places, we see some real places like Lunglei/Leitlangpui, Lunglawn, Chanmari, etc. in this novel.

From this novel we come to learn that Thuamluaia had speciality in utopian fiction. His imagination was ideal for his readers. In this novel, the main characters - Allana and Jama accidentally set foot on a very strange land and the main plot of the story was then based upon that land. In this case, *Engtin awm ta zel ang maw?* and *The Lost Horizon* have many resemblances. The author picked up many elements in order to build a utopian fiction.

Compared to other fictions in Mizo, the setting of this novel is very unique. Mizoram, being hilly areas, had a great plain beside the great river in this novel. Allana, who lost his way stayed in a hut of leaves, saw such a fairy land and desired to go there. He and his friend, Jama (who came looking for him) encountered a misadventure which forcefully led them to Kantu country, an amazing and ideal place which had never been discovered yet. Kantu country, like Tibetan *Shangri-La*, had much uniqueness as compared to the real geographical settings of Mizoram. The people living in this fictional country had a different society and a different culture. Again, they were completely independent from other people or society. They were also ignorant of other society nearby their political boundary.

Below are some presentations of Kantu country:

The country looked old and permanent. Being on the valley, it befitted for the people to establish a well-planned town. The streets and mainways were lying straight. Beautiful houses were built, and the rich people had good flower gardens fenced properly. By enjoying a good environment, the people were healthy and sound, and they had fair complexions. (129)

Regarding occupational practices, administrative system, marriage system, judicial system, warfare, enjoyment and passtime, Kantu country had an advanced or ideal culture. But, unlike More's *Utopia*, no account was made regarding their religion. Like any other utopia, no outsider could make easy entrance to Kantu country. For Allana and Jama, the entrance to this strange country did not depend on their will but on force. Still, noone was free to speak of Kantu country which had a secret treated as confidential.

From the above study, we come to the conclusion that utopianism plays an important role in C.Thuamluaia's fictions. In fact, utopianism is the key to his fictions. His essays and short poems are also very much influenced by this concept. He was the pioneer of utopian literature in Mizo. Therefore, we may call him, albeit in exaggeration, the "Father of utopian literature in Mizo."

(Footnotes)

¹ <http://en.wikipedia.org/wiki/Utopia>.

² Ibid.

³ In his book, *Kaphleia leh C. Thuamluaia Hnuhmâ* (2006), B. Lalthangliana includes this work in an essay genre. Other authors also treat it as an essay. Therefore, it has been excluded from fiction.

⁴ Leitlang - a poetic word which denotes Lunglei, the second capital of Mizoram.

⁵ Dingdi - a kind of beautiful flower found commonly in Mizoram

⁶ A fictional country is a country that is made up for fictional stories, and does not exist in real life. Ref. http://en.wikipedia.org/wiki/Fictional_country.**References**

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Mizo Lengkhawm Zai Zirchianna

R.L.Thanmawia

A hming:

Mizovin ‘zai’ kan tih hi hla thluk sawina a ni ber. A hla thluk hi ‘hlabu’ tiin an sawi a. Miin hla thluk thar a hmuchhuak a, chumi hmanga hla a phuah, hlabu khat ringho chu ‘zai’ an ti a. Chu hla thluk hmang chuan mi hrang hrangin hla hawi zawng hrang hrang phuah mah se a phuah thartu hming pu lovin a tira hlabu kengtu hming kha a pu zel thin, entir nan: Lallula Zopui zai, Lallula Darlung zai, Lianchhiari zai etc. Mizo Lengkhawm Zai hi hla thluk chi hrang hrang a ni a, mahse hla kalhmang inang, Kristian Hlabua chuang phak lo, lehlín leh mi hla thluk ring pawh ni lo, Mizo Kristianten fakna hla an phuah thar, Mizo lungkuai zawng taka ri nê̄m kuai, lenkhawmnâa an sak thin a nih avanga chung hla chhuak tharte chu a huhova sawi nan *Lengkhawm Zai* an tihzui tak a ni ber. Mizo tawng kalhmangah chuan ‘*Len-khawm Zai*’ tih tur ni awm tak a ni a, mahse tawng hi chu a hmantuten an hman dan hi a pawimawh thin avangin ‘Lengkhawm Zai’ tih a ni hlen ta a ni.

A tobul :

Mizo Lengkhawm Zai hi Zofate tana thilthlawn pëk hlu tak, a hlutna chuai leh ngai lo tur a ni. Mizo Kristian Culture chungchang sawi dawn ila kan sawi hmaih hauh loh tur chu Lengkhawm Zai hi a ni. A lo chhuah dân leh a nihphung chhui tur chuan Mizo hla hlui aṭanga bul kan ṭan a ṭul. Mizo hla hluite kha mawl tē tē, an hmuh leh an hriat, an ni tin nun an puan chhuahna ṭawngkam mawi tak, hla thu luang ṭha tak a ni. Kan hla upa deuhte kha tlar hnih leh tlar thuma phuah a ni hlawm. Thlang tlâk hnuah tlar li chite a lo chhuak ve leh a. Hril chawpa sak a nih avangin chang tinte kha amahin a dīng a; hla chang dangte nen inzawmna a nei teh chiam lo. Hla ṭhenkhat chu a chāng tlem tē inlalawn a awm ve.

Kan tarlan tak angin, hla thlûk khat hi *Hlabu* tia sawi a ni ṭhin. Rimawi lamah an la sang lo bawk a, hla thlûk thar an siam thiam lo va, thlûk pakhat an hriat sa hmangin mi hrang hrangin an phuah a; a tira hla thlûk neitu hminga sawi a ni mai ṭhin. Tûn hmain Greek-ho chuan hla ruangâm an siam a. Chumi anga phuah chu eng hawi pawh ni se kha hla ruangâm hming an vuah khân an sawi ṭhin. Mizote hlaah chuan a ruangâm (form) ni lovin a thlûkin kori a tu zawk. Kan hla hlui kha a vai pawhin hlabu (thluk) za vel chauh a niin a lang.

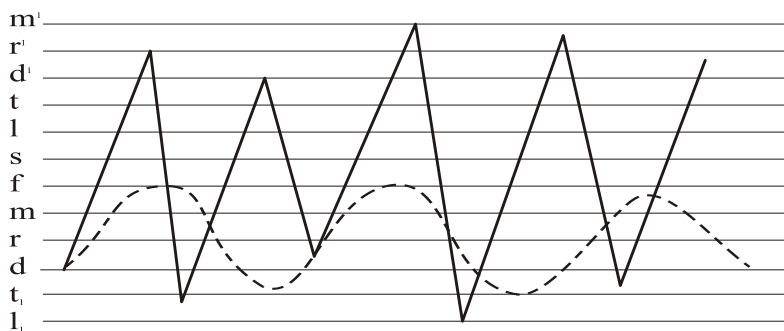
Hêng hla hrang hrang kan tihte pawh hi a thlûk chu a inhlat lo va, chu vangin sak pawh a hahdam êm êm. Kan hla hlui kha ri chi thum aṭanga chi nga a ni tlangpui. Darbu hi ri chi thum chauh emaw kan lo ti a, Darbu *set* kim chu ri chi 5 a lo ni a, Karen te, Kawl leh Thai-hote hi chuan a bu kim hi an hmang ṭhin a. Mizo hla hmasa kha ri thum chauhte a lo nih avangin ri

chi thum intawngte chauh kan duh a, min zawrhtute pawhin ri thum chauh min zawrh thin a lo ni. Chu vangin kan hlate kha thlûk khampei, a ri sang lai leh hniam lai pawh inhlat lo tak, ri nem kuai, sak hahdam tak a ni hlawm.

Mizote hi zai ngaina tak, hla phuah thiam leh zaithiamte ngaisang tak kan ni a, zai ngaina tak hnam Mizote zinga ram lâk nân hla hi hmanraw chak tak a nihzia Zosapte khân an hai lo va, hla lehlinah an ramtuan a, thapui an thawh nghâl ta chat a. Hla an letling mawlh mawlh a, Zosapthara phei kha chuan ni khata hla 6 lehlin tum te a nei hial a. Kan hnam riltamna hre ranin ruaipui min thehsak ta a ni. Mahse Zosapte kut mai kan en reng hauh lo. Kan Mizo lehkha thiam hmasate khan an letling ve thuai a, 1903-ah chuan Mizo kutchhuak a lang tan a, reiloteah chhiar tham ngial a awm ta a ni.

Kan Mizo hla hluite kha hla thlûk awm sa ringin an phuah belh vak vak a ni tih kan sawi tawh a; chutih laiin sap hla lehlinho chuan hla hran hranin thlûk a nei ta a, mak an ti a, an lawm bawh a, tlak tur a nih leh bai tur a nih pawh ngaihtuah lovin tlang hrang hrangah an sa ta chuah chuah mai a ni. Hla hlui kha a thlûk a inang thêh thêh vek a, sava ni se kawh khata liamho vek tur a ni a, chutih lai chuan Kristiante hla chu a kikiau ta hle mai a, chu chuan eng emaw chenah an ngaihtuahna a la hle a nih a rinawm bawh.

Mizo hla hlui thlûk leh sap hla lehlinthe hi a inang lo hle. Sap hla an lehlinthe chu ri chi riat leh a aia tam te a rawn ni daih mai a, chu bâkah ri nêh kuai a awm tawh lo va, a khawng êm êm a, Mizo hla thlûk kalhmang nêh chuan a inpersan hle. Mizo hla hlui leh Kristiante hla thlûk danglam dan hi a lemin lo entir dawn ila.



A lema rînte hi a thlûk sàñ leh hniam dân ni ta se, rîn kikiau hi Sap hla siamte thlûk kal dân a ni a, rin kual kawî, inzam pheî ngiai hi Mizo hla thlûk kal dân pangngai chu a ni. A inan loh dân chu a lem aţang hian a hriat theih mai ang.

Harhna leh khuang:

Kan hla hluite kha lo la rem lo hlawn tho mah se, a tlangpui chuan zai leh làm hi a inzawm tlat a. Lâm chung a sak chi leh a sa pawl awma a lâw pawl awmna chite an ni deuh fur mai. Hei vang hi a ni mai thei, Mizoram a harhna a lo thlen pawhin kan lâw zel a ni. 1906-a harhna hmasa ber kha chu a rei lo va, nghawng lian tham a nei lo. Harhna ţum hnihna, ţum thumna leh ţum linate kha chuan Zofate chenna ram a nghawr nghing a; ringtu pawh an pun phah hle a ni.

Heng harhnaah hian thil pathum Mizo zia lo inlâr chhuak a awm a, chûngte chu Lâm, Khuang leh hla thlûk kaihnêm a ni a, hêngte hi Mizo Lengkhawm Zai hringtu pawimawh tak a ni. Hla thluk khawng lai leh ngil lai awm hauh lo va kuai nem zawi raiha zai ţhinte chuan sap hla thluk kikiau tak leh thluk khawng

tak chu an kai nem a. A sak dan tur bi cha fel leh khawng tak awmsa diam mah se, Mizote rilrem zawngin an thluk fan a, an kai nem ta a. Harhna òum thumnain a hman hla ho, Rev.Liangkhaia hla, *Thumak ka sawi nin theih loh chu*, tih te, *Thisen hlu*, *Thisen hlu* tih te, Zakunga lehlin *Chhandamtu hmangaihna ka hria* tih te, Lalthanchhunga lehlin, *Chhandamtu hmangaihna mak leh chanchin lawm*, tih te, Zosapthara lehlin-*Ramtinah Kraws thihna hlu hi* tih leh *Thlarau Thianghlimrawn tir ang che* tihte leh a dangte pawh kha a sak dan tur tak ni lo va, an kaih nem chawp, an tuipui tak em em a ni a, a thluk an ti-Mizo chawp a ni ber. Chuvangin, solfa thluk neiho hla, khuang hniha an sak dawn chuan, “*a lengkhawm zaiin*” an ti òhin. Mahse *Lengkhawm Zai* chu a ni lo. Lengkhawm zai hringtu pawimawh tak pakhat erawh chu a ni thung. ‘*A Mizo thlukin*’ tih a ni bawh a, tun hnu deuhvah hi chuan ‘*khuang hnihin*’ tia sawi a ni ta bawh.

Khuang leh chhepchher dangte nena zaia lam thinho zingah thlarau lam harhna a thleng nawn awn awn a; chu harhna chu vanram ngaihna leh lunglennain a rawn thual a. A hma lawkah Mizo hla thluka awih tleiho, chai leh lama su dup dup òhinte rilrem zawng hretu Pathian chuan kan hla phuahtute hnenah hla thar leh a thluk a rawn pe ta a, chu chu Lengkhawm Zai kan tih tak hi a ni a.

Khuang lova chai ngai lo kha harhna lo thlen khân khuang lo khân an lâm tui hlein rin a har. An kut an beng a, an ke an per a. Chutih laiin an lunglênna chawh tho phâk lekah ringtu la ni ve loho kha khuang nêan an zai a, an lâm a, an la ri bûng bûng si. Harhna òum hnihna kha chu an la helnuai hrâm a; harhna òum thumnaah zet chuan an lâm a, hla an kainêm a; Zosapte mitmei vêng zo lovin khuang nen an chai (lam) ta. Harhna òum thumna

thlen ʔanna khaw thum zinga pakhat, Nisapui chu Biak ina khuang la lût hmasa ber an ni. (*Missionary te Hnuhma*, p.163). Hemi kum vêk, August ni 23, 1919-ah chuan mi 200 lai mai Mission Veng Biak inah khuang nêan an lêm lût niin M.Suaka chuan a sawi. (*M.Suaka*, p.37).

Pathian fak nâna khuang an hman hnu vêk vêk hi chuan ringloho aiin ringtuho chuan khuang chu an leklam a, an intitatu zawk ta mah mah a ni mai thei e, an hlaah pawh-

*Zawlvân bûk hnam tin zalêng rem se
Kristiana 'n duh tawkin lal a râwn e..
Kan lêm khuang lêng âwi a khai nawl nawl*

tiin lung ni lo zetin an thlir liam ta mai ni âwm a ni.

Mizo Lengkhawm zai chu :

Tichuan, khuang leh chhepchher dangte nêna zaia lêm ʔhin lo zingah thlarau lam harhna a lo thleng nawn awn awn a; chu harhna chu vânram ngaihna leh lunglênnain arawn thual a; a hma lawka Mizo hla thlûka awih tleiho, chai leh lâma su dup dup ʔhinte rilrem zâwnng hretu Pathian chuan kan hla phuahtute hnênah hla thar leh a thlûk arawn pe ta a, chu chu Lengkhawm Zai kan tih tâk hi a ni. Chu vangin, Mizo Lengkhawm Zai hi harhna ʔum thumnain a hrin tiin a sawi theih bawk.

Mizo Lengkhawm Zai hi engtik kuma lo chhuak ʔan chiah nge tih hi hriat a har hle. C.Z.Huala chuan, “Kristian hla thar phuah rêng rêng hi, ka hriat dân a dik chuan, kum 1922 vela kan chin ʔan hi a ni a... Patea'n *Ka ropuina tûr leh ka himna hmun* tih hi a han phuah a. Miin an duh êm êm a, chu vangin *Lei lal puan ropui chu a tlawm ang* tih hi ka siam ve ta a. Tahchuan Kamlala'n *Rinin thlir thiam ila* tih hla arawn phuah

ta a...” tiin a sawi. (*MZP Chanchinbu, 1965 p.5*). Amaherawhchu, chik zawka han zir chuan harhna òm thumna hrin a nih ang tak hian he harhna chhuah kum emaw a kum leh maiah emaw hian a chhuak ve nghal niin a lang. Patea’n hla hmasa ber, *Ka ropuina tûr leh ka himna hmun* tih hla a phuah kum hi a nupui Pi Kaphnuni chuan a fanu upa ber a pawm lai a niin a hria a, chu chu B.Lalthangliana chuan kum 1919 ral lam emaw, kum 1920 bul lam emaw niin a ring. (*Mizo Hla leh a phuah tute, p.8*).

Eng pawh ni se, Mizo Lengkhawm Zai-te hi 1920 bawr vel aṭanga neih ṭan a ni. An phuah rūnpui lai hi 1920-1935 chho vêl kha a ni a; a hnuah hian la chhuak zêl mah se tih tham a chhuak tawh meuh lo. Kan sak lâh leh kan tuipui zualho hi hemi chhûnga chhuak deuh vek hi a ni. Hêng kan hla phuah tuteho, anmahni kan kawm hmante leh an dam laia lo kawmtute’n an hla phuah dân an sawite chu a inang tlangpui. Fianriala Pathian an pawlna hmuna Pathianin a pête a ni deuh vek a; a thlûk pawh an nei nghâl tlangpui.

Hei vang hian, ‘Ka phuah’ pawh an ti ngam lo, ‘Pathian min pêk a ni’ an ti deuh vek. Chu vangin kan hla phuah tu thenkhat, tûn hnai thlenga min dampuitute pawhin thlarau lam hla, Lengkhawm Zai ngat chu an phuah zêl tawh hauh lo.

Harhna òm thumna kal zelin a hrinte nia lang chu hengte hi an ni :

Sl.No.	Hming	kum	hla phuah zat	phuah hun chhung
1.	Patea	1894-1950	55 vel	1920-1937
2.	Pastor Thangngura	1891-1943	70 vel	1920 vel
3.	Siamliana	1894-1962	26 vel	1921-1926

4.	C.Z.Huala	1900-1994	7	1922-1928
5.	R.L.Kamlala	1902-1965	71 vel	1922-1932
6.	Taivela	1884-1946	4	1922-1924
7.	Laithangpuia	1885-1937	27 vel	1922-1930
8.	Pastor Chhawna	1888-1977	10 vel	1923-1931
9.	Saptawna	1900-1981	1(4)	1923
10.	Chali	1898-1928	1	1923
11.	Ziaka	1904-1970	1	1923
12.	Kaplianchnunga	1901-1951	2	1923*
13.	Zasiana	1900-1952	12 vel	1924-1932
14.	Lianvela	1886-1946	10 vel	1924-1929
15.	Thangvungi	1904-1978	3	1924-1928
16.	R.Thanghuta	1894-1954	21 vel	1925 atangin
17.	Zumi	1899-1929	2	1925 vel
18.	L.Kamlova	1901-1988	6	1925-1930
19.	Kapruma	1900-1962	1	1925
20.	Saihnuna	1896-1949	90 vel	1926 atangin
21	Rev.Lianruma	1898-1980	30 vel	1926-30
22.	Puna	1880-1981	2	1928&1929

* Hla phuah leh letlingtu Kapliana pahnih an awm avangin *Lalpan min hmangaihna chu* tih phuahtu zawk hi a fa, Rev. C.Lalramparaten tun hnuah Kaplianchnunga tiin an dah.

Hengte hi harhna tum linain a hrin niin an lang :

Sl.No. Hming	kum	hla phuah zat	phuah hun chhung
24. Suakliana	1901-1979	100 vel	1930 aṭangin
25. V.Hawla	1903-1995	9 vel(37)	1930 aṭangin
26. Zothanga	1905-1940	30 vel	1930- 40
27. Manhleia	1898-1940	6 vel	1930 vel
28. Ralngama	1907-1981	60 vel	1933-aṭangin
29. Hleia	1878-1954	6 vel	1933-1940
30. Tailuaia	1903-1934	1	1933
31. Tawia	1911-1936	1	1933
32. Chawngbuaia	1894-1942	1	1935
32. Chawngkhupa	1909-1990	1	1936
33. Khawkunga	1898-1977	1	1936
34. Kapzinga	1916-1985	1	1937 vel
35. Liandenga	1916-1969	1	1940 vel

Heng kan tarlan loh pawh hi hla pahnih khat phuah an awm a, an chin kan hriat chian loh em avangin tarlan loh mai an ni. An dam hun chhung, fakna hla an phuah zat leh an phuah hun chhung kan tarlante hi a dik thlap har khawp a. Hla pahnih khat chauh phuaha kan tarlante zingah pawh hian hla pakhat chauh phuah a, hla dang phuah hauh lo te an awm laiin hla dang pahnih khat phuah pawh an awm a; mahse Lengkhawm Zai lam hawi hla nung reng an phuah chu pakhat emaw, pahnih emaw a ni ta reng mai a ni. A phuah tam deuhte erawh hi chu an phuah zawng zawng zat vel lak a ni a, harhnain a hrin thlarau lam hla nung reng chu sawm lo liam an phuah chuang lo.

Saihnuna te, Patea te, R.L.Kamlala te, Suakliana teho hian hla a phuah ṭhahnem a, hla nung reng pawh an thawh tam deuh. Hla pahnih khat chauh phuahtute hla hi han en ila, Pathian Thlarau Thianghlim pawlna aṭanga an phuahte a ni baw k a, a hlutna a nep lo hle :

Chali	- An va hlu em thilnung tinreng
Ziaka	- Aw ka chenna he lei ram hi
Kapruma	- Kalvaria i hmangaihna chu
Tailuaia	- Lalpa i thlarauvin fang chhuak leh la
Chawngbuaia	- Hrinhniang nau ang a ṭap
Chawngkhupa	- Aw khawngaihtu Pathianin
Khawkung	- Thlarau Thianghlim Ṭhuro nunnem
Liandenga	- He khawvel damlai thlaler chhumpui
Tawia	- Leiah hian zawng thlemna
Saptawna	- Enteh Chhandamtu chu an hruai ta
Puna	- Hunte an kiam zela lei hlimna
Kaplianahunga	- Lalpan min hmangaihna chu
Thangvungi	- A chatuan roluah tumin
	- Chhandamtun hmun a siam zo ta

Hla engemaw zat phuahte zingah pawh an hla zinga zofate chenna khawvel deng chhuak, hla nung reng chu pahnih khat chauh a ni ve nual tho, entirnan henge hi han thlir ila :

L.Kamlova	- Aw, Halleluia, Lalpa ropui ber
Lianruma	- Ni tla ngai lo Zion khawpui
V.Hawla	- Khawvelah hian mikhual ka ni
Zothanga	- Hmanah Aiguptaa lungngaite
Hleia	- Ka nghakhlel Zion khawpui thar
	- Ka va ngai em Lal ram ropui
Lianvela	- Ral tawh mai se lei ninawm hi

- Rinna thla zar ila

Harhna tum thumna leh tum lina hi a cham rei deuh va, a inzawm deuh put niin a lang a, chu chu kan hla phuahtute hla phuah hun han thlir pawh hian a lan dan a ni. Chu vangin harhna tum thumnain a hrinte leh harhna tum linain a hrinte hi fel taka thliar a harsa hle chungin, zirna remchang atan 1920-1930 inkara hla chhuakte hi harhna tum thumnain a hrin tiin a sawi theih a, chutiang bawh chuan 1930 hnu lama chhuakte hi harhna tum linain a hrin tiin a sawi theih bawh a. Hla phuah tam deuhho chuan hla an phuah hun chhung pawh a rei deuh va, harhna tum thumna kal zel, 1920 leh 1930 inkara hla phuah, 1930 hnu lama phuah chhun zawm zel pawh an awm a. Entirnan, Saihnuna hi hun hmasa zawka phuah hman, hun hnununga la phuah zel niin a lang. Mi dangte erawh hi chu hun hmasaa phuahte hi hemi hun chhung chiah hian hla an phuah niin a ngaih theih. C.Z.Huala kha kum 94 lai a dam na a, hla a phuah hun chhung chu 1922-1928 a ni. C.Z.Huala leh Zasiamate hian hla an phuah tam lo va, an phuah hun chhung pawh a inang hle a, an hla phuahte erawhchu sak tlanglawn a ni vek hlawm. Patea leh R.L.Kamlalate hian hla an phuah tam a, an phuah hun chhung pawh a rei deuh va, mahse an ni pahnih pawh hian thlarau lam hla chul lo an phuah hun chu 1930 hma lam a ni deuh vek. Siamliana, Laithangpuia, Pastor Lianruma leh Pastor Thangngurate hian hla an nei thahnem hle na a, thlarau lam hla nun reng, zofate khawvel deng chhuak chu hla tam a ni hauh lo. Heng hlate hi harhna tum thumnain a hman hlate an ni chiah lo va, a hrin an ni zawk a; amaherawhchu, harhna kal zel erawh chuan a hmang nghal zel niin a lang.

Harhna tum thumna kal zel a chuai deuh hlek laia harhna thar deuh lo chhuak hi a hun thuah sawi dan a inang lo hle a, hei hi a chhan hrang hrang a awm thei a, a chhan pawimawh

tak pakhat chu harhna ñum thumna kha a ram pum huapin zuai deuh lai awm mah se hmun ñhen khata hlet a chhut leh ñhin vanging harhna lian tham deuh lo lang leh hi hmun hrang hranga mite sawi dan a inang thei ta lo niin a lang a. Chuti ang bawh chuan, hemi chin hi harhna ñum lina hrin tia chiang taka thliar chu a har hle a, ngaihtuahna hruiatu atan heti ang hian kan han hui ñhen mai a ni a. A ñhen hi chu an phuah hun chiang tak, thlarau lam harh tharna an chan hun pawh a ñum lina tih hriat chian an awm a, chungte chu - Tailuaia, Tawia, Chawngkhupa, Khawkungate hi an ni a. Hleia pawh hi a hla thu ken añanging harhna ñum lina mi a nih a chiang thei. Zothanga hi a fate chuan kum 20 a nih kum, 1925 vel añanga hla phuah ñan niin an ring a; mahse a phuah hun hriat theih awm chhun leh Zoram khawvel deng chhuak hla a neih chu a fapa Rev. Z.T.Sangkhuma pian kum, 1934-a a phuah ‘*Hmanah Aigupta a lungngait*’ tih hi a ni a, chu vanging hun hnahnung zingah tlar ve loh theih a ni lo. Suakliana leh Ralngamate hian an ñan tlai a, hla pawh an ngah dun hle. Suakliana hian hla a phuah tam bawh a, a hla sak tlanglawn pawh a ñahnem. Ralngama hian hla a phuah tam na a, a hla larte chu Krismas lam hla a ni zawh tlat a, chu vanging kan hla phuah tu hriat hlawn tak a ni na a, harhna in a hrin hla phuah tute zinga tlar ve hi a inthlahrunawm thei hial.

A darh dan:

Kan Lengkhawm Zaite hi hun khata chhuak a nih thu kan sawi a. Thil mak tak chu tlâng hrang hranga mite hnênah hla kalhmang inang hi hun khatah a lo lang ñhawt hi a ni.

Khawchhak lamah Patea leh Damhauhva, *Khawbung*; C.Z.Huala, *Biate*; Saihnûna, *Leng*; Zothanga, *Farkawn*; Suakliana *Riangtlei*; Thangvungi, *Tualte*; Taivela, *Rabung*; leh mi dangte an lo lang a.

avang te, thenawm khawvêngte hmusitna leh endawngna avang te, an hmangaih kal tate leh an Chhandamtu ngaihna avang tein vânram ngaihna an nei lian a. Lunglènna rawn kaithotu hlate chu an ngaihven a, an duh êm êm theuh va, chu vangin a darh chak a ni.

Pathumnaah chuan, thlawhhma kawng khat an zawh tlâng a, an dinhmun a inang tlâng a. Pathian thuâwihho pheih chu an tui zâwng a inang a. Lehkha ziaik leh chhiar thiam awm mah se a tam zawkte chuan lehkha an zir lo va. Lehkhabua inziak, a solfa-a zir thiam an ni lo va, awkâ-a inhlân chhâwng an ni a. Chu vangin an hriat a bel a, tuipei dang an ngah lo va, mi dangte an pe chhâwng thei zêl a ni.

A palinaah chuan, khatih hun laia zin mi Sikul Inspector-te leh Pathian thuhmila vâk vêl thinte khân hmun khata hla thar lo piang chu an zinna hmun dangah an pu darh zêl a, anni hi hêng hla pu darhtu pawimawh tak an tling. Eng pawh ni se, Mizo Lengkhawm hlate hi tlâng hrang hrang Zofa awmte min phuor khâwmtu leh min tipumkhattu pawimawh tak a tling a ni.

A panganaah chuan, Pathian fak nan khuang an lo la lût hman hlah kha Lengkhawm zai tân chuan leiṭha a tling. Sap hla lehlinho chu khuang tel lo pawhin a sak tui theih deuh va, Lengkhawm zai erawh chu Mizo hla hlui thlûk nêl lam hawi a ni a; khuang nen a inrem a, khuang tel lo chuan tui taka sak a har. Chu vangin khuang kha lengkhawm zai tâna kawng sattu a ni a, a chawm liantu a ni bawk.

Heti ang tak hian Mizo Kristianten Mizote ir-âwm chhuak, Pathian fakna Lengkhawm zai hlate hi miten tuipei mah se Kohhran hruaitute chuan Kristian Hla Bua seng luh atân chuan an iai a; Pastor Liangkhaia ngei pawhin heti hian a sawi, “*Kan Kristian hla hi a siam hmasatu Missionary-te khân*

Mizovin hla thu bîk an nei tih hre lovin thu ziaak pângngai (prose) mai mai hi a thlûk remin hla angin an ziaak a, kan sa ta mai mai a. Tûna keini upa, Mizo hmasate lah khân, Pathian lam hla chu heti tûr rêng hi emaw kan ti a, kan hla thu pângngai chu khawvel zai emaw kan ti a... chu chu kan lo dik lo a ni tih tûnah kan hre tawh hlawm âwm e,”tiin. (MZP Chanchinbu, 1973 p.8) A hla thu kalhmang avang te, a thlûk avang te, a phuahtu avang te leh a hun a la rei loh avang te pawh a ni mai thei, Hla Bua seng luh tumna an nei lo va, a bu hran siama humhalh tumna pawh a awm mai lo.

Mizote phuah, Lengkhawm zai a hlate chu a bu hrana siam rawtna a awm ta fo va. March 17, 1930-a Assembly Standing Committee (tûna SEC) chuan heti hian a rêl ta a: *“Hla Thar Bu chhuah kan remti a (Mizo Hla phuahte), Assembly Hla Ngaihtuah Pawlin an ngaihtuah fel ang, chumi zingah chuan Pu Pasena a tel ve ang a, committee a ko vang. Tin, a chhut dân tûr lam chu Sapho leh Pasena-ten an ngaihtuah ang,”*tiin. (*Synod Thurel Lak Khawm p.162*).Pu Pasena hi hemi kum, 1930 aţang hian 1949 thlengin chawl hauh lovin Music Committee-ah a tel a, 1942 thlengin Convener a ni ta nghe nghe a ni.

Kum1930 vêk hian Hla Thar Bu chhut khatna chu chhuah nghâl a ni a, hla 212 lai a chuang a. Mahse an rêl ang chuan Mizo hla phuahte chauh chu a chuang ta lo va, lehlin thar hote an telh ţeuh tho. Thuhmahruaiah E.L.Mendus, Assembly Moderator chuan heti hian a ziaak :

“Hla Thar chhut hi Presbytery-ah leh Assembly-ah te an lo rawt tawh deuh fô ţhin a, an duh ang kan lo puitlinpui theih avangin kan lawm hle a ni. He Bu-ah hian Mizo phuah deuh vek a ni chuang ni, a tlêm a zâwng erawhchu English hla

lehlin a ni. Hlabu Hlui tihbanna tur a ni lo va, hman kawp tûr a ni zawk.

Khawvela mi thianghlim ber te, Hla phuah thiam berte hla phuah, Hlabu Hlui a chuang hmangin a ni, heng Hla Thar phuahtute hian an phuah chhuah ve ni tih hriatreng tur a ni.”

Thuhmahruai thu hi ngun takin chhiar ila Lengkhawm zaiin Kristian Hlabu a hla, Sap hla lehlinte a luahlan an hlauhzia leh Mizo hla phuahho chu a ngaihsàn zâwk an hlauhzia a lang thei.

Hla Thar Bu hi copy 3000 lai chhut a ni a, 1932-ah Second Edition chhut a ni a, 1939-ah Fourth Edition chhut a ni a, 1939 thleng hi chuan hla thar thun belh a ni lo.

Mizo Lengkhawm zai kan tihte hi Kristian Hla bu lamah seng luh lohvin a awm reng a. Kum 1983-a chhut, edition-a an rin leh tak lohvah khân hla eng emaw zât seng luh a ni ta a. He edition hi rin loh ni mah se Mizo Lengkhawm hlate a lan hmasakna ber a nih miau avangin a pawimawh reng dawn a ni. Edition pângngaiah chuan 1986 a chhut kha Lengkhawm hla tel tak takna a ni ta a. Kum 2004 edition-ah sengluh belh t̃euh a nih bakah Mizo hla phuah dang tam tak telh a ni ta a, a lawmawm hle.

Engati nge a chhuah zel loh?:

Hei hi zawhna pawimawh tak a ni. Mizo Lengkhawm zai chhuah rûnpui chhung hi kum sawm panga chhung vel (1920-1935) a ni a. A hnu deuhva pawh a chhuak nual a, Indopui pahnihna thleng kha chuan a la chhuak zauh zauh va, mahse heng a chhuak tlai deuhho hi chu a rûnpui lai ang khan Mizote chenna tlang dengchhuak mang lo, khawi maw lai laia an lo tuiptui hlauh ve chauh a ni ta a. Mizo Lengkhawm Zai kalhmang a chhuak zel ta lo hi chhan hrang hrang a awm thei ang.

Pakhatnaah chuan khawthlang rimawiin min chiah hneh tak vang a ni thei ang. Kohhran lamin zaipawl an uar deuh deuh va, Biak in lamah pawh solfa a lar telh telh a. Nula leh tlangval inkawmna atan pawh solfa zai chu an hmang ta viau mai a. Chutih lain khawthlang lam rimawi hmanrua chi hrang hrang Tingtang chi hrang hrang te, phenglawng leh tum chite a lo chhuak a. Sap lengzem an letling a, chung hla thluk zul chuan Mizo lengzem hla thar a chhuak a, chu chuan hla lenglawng a hring thuai bawk a. Hengte avang hian hla thluk nem kuai chauh tuipui thin chuan, chawhmeh atana *tlak* bakah *kan* leh *bâw*/te pawh tui an ti ta a ni thei ang.

Pahnihnaah chuan Mizo Lengkhawm Zai hi harhna hrin, harhnain a hmanzui tak a ni a. Harhna nen hian a inchawm tawn a ni ber a. Harhna tum li-na, kum 1930 hnu lam hreta chhuak kha harhna lian tham deuh thleng hnunung a ni ta deuh mai a. Kum 1970 hnu lam deuhvah pianthar harhna a thleng leh a, chu chu Mizo Kristian zingah tunhmaa harhna thlen dan hmang nen chuan inpersan tak a ni a. A hla ken pawh khawthlang lama Kristiante hla lehlin leh chumi kalhmanga phuah tharte chu a ni ta daih a. Chuvangin, Mizo Lengkhawm Zai pianna tur atana leiṭha a ni lo. Chuvangin, he hla kalhmang hi a piangzui tawh lo a ni thei ang.

Tlangkawmna:

Mizo Lengkhawm zai a tlangpui kan thlir thuak thuak a, heta tang tlang kawmnaah hian Lengkhawm Zai chungchang kan sawi tak aṭanga ka hmuh dan hrang hrangte hetiang hian han tarlang ila.

1. **A thluk:** Lengkhawm Zai-a hlate hi belhchian poh leh a mak a, a danglam hle.. Mizo Lengkhawm Zai-a hlate chu hla

dang tam tak kârah pawh hai rual lohvin, “hei le Mizo hla” tih mai theih tura Mizo a ni a; Mahse Mizo hla hlui thlûk dan hmang a ni chiah lo va, hla châng bithliah dan hlui pawh a zawm hauh si lo. A châng bithliah dan hi Sap hla kalhmang a ni a; a chhûng thute pawh Kristiante rinna puan chhuahna tho a ni a; mahse Sap hla nen chuan a inhlat hle si. A ti-Mizotu ber chu a thluk nem kuai hi a ni. Khawchhak lam mite rimawi kalhmang (Oriental music) chu khawthlang lam rimawi tehna (musical measure) a dah chhuah hleih theih loh, thluk nem kuai a ni vek a. Kan hla hlui pawh kha chuti ang chu a ni. Mizo hla thar, Lengkhawm zai kan tih pawh hi tunlai hian kan sa khawng ta mai pawh a, a nih dan tur tak chuan ri ngil leh khawng awm lo va, nem kuai a sak chi a ni a, hei hi Mizo rilrem rimawi chu a ni a, hei hi Mizo zai kalhmang, Lengkhawm zaiin a ken chu a ni.

2. **Harhna hrin:** Heng hla phuahtute hi harhna changtu leh harhna boruaka chengte an ni hlawm bawk a, Mizo Lengkhawm Zaite hi harhna òm thumna leh òm linain a hrinte an ni. Chuvangin, heng harhnain thupuia a kente chu Lengkhawm Zaihte hian a lang chhuak ta a ni. Heng hlateah hian Pathian ram beiseina a lian hle a, ringtu nun nghehna leh rawngbawlna lam hawi a tam lo hle.

3. **Poetic imagery:** Heng hlaah hian Mizote suangtuahna mitthlaa lang òin leh Kristiante mithhla a lang òin (poetic imagery) a lang pawlh nawk nawk a, hei hian a hla thu hi a tihausa a, a tifamkim a ni tiin kan sawi thei. Kan sakhaw hlui hmanga rindan leh thlarau khawvel kan mitthla dan, ka hla thua lo lang òin (conventional epithet) leh sakhaw thar hmanga kan khawthlir inang lo tak chu kan hla phuahtu òenkhath chuan rem takin an chuktuah khawm a, an hlaah a lang kawp òhawih òhawih mai.

*Hrinhniang an liamna thlafam khua chu e,
Ka thlir ngam lo hawilo par thliaka,
Lungloh tui an dawn tur ka ngai ngam lo ve*

an ti a. L.Kamlova chuan,

*Lo kir leh la chunnu lungmawl,
Rih sang mual liam kan la tiam lo ve.
..... Rih sang mual a liam hnu
Hnutiang sul ang a hawi ma lo'ng e*

a ti bawk a. Ralngama chuan,

*Lungloh siktui thiang an dawn a,
Hawilopar vul lai an thliak e;*

a'n ti a; mahse a tlar dawt lehah chuan,

*Min ngai lovin mual an liam ta,
An hmangaih Chhandamtu hnen an thleng ta*

a ti leh a. Pawla kawt nen chuan a boruak a dang leh ta daih mai.

4. Kristiante khawthlir: Mizo Lengkhawm zaiah hian Kristiante suangtuahna mitthla (imagery) a lang thinte chu a lo par chhuak nasa hle tih kan hmu, entfîrna thenkhat han la chhuak dawn ila.

i) Thlaler : Mizoten thlaler kan tih chu hmun fianrial a ni ber a, kan hla lama thlaler lo lang zauh thin pawh hemi sawina hi a ni fo. Mizoram chu ruahtui dawng ram, hnim leh ngawte a hrin dupna hmun a ni a. A ram chung chu sawi loh, a chheh vel hnaiah pawh thlaler (desert) hmuh tûr a awm hauh lo va. Mahse, Mizo Kristiante fakna hla phuahah hian thlaler a lang ngun hle. Entîr nân Patea hla leh Kamlala hla han tarlang ila:

Patea: *He khawvel thlalêr ramah hian,
Chawlhna awm maw tiin ka zawng.
Khawvel thlalêr ramah chawlhna daihlim vang,
Thlemna tur nipui a hrâng e.*

Kamlala : *Thlalêr hmun leh ram rovah,
Nunna tui luang tlang rawh.
Thlalêr ram rovah hian ka ram panin,
Chhun leh zan chawl lo hian i kal zel ang.*

Patea leh Kamlalate khan tum sawm vel ve ve thlaler tih tawngkam hi an hmang a; Saihnuna 'n tum nga a hmang baw a, hla dangah pawh kan hmu nual a. Mihring nun emaw, khawvel emaw sawi nana thlaler kan hman thin hi sap hla lehlintein kan hla phuahtute mitthla a luah a, an hmang zui ve ta mai niin a rinawm.

ii) *Tuipui:* Hnam tin thu leh hlaah hian mihring nun hi khualzin nen tehkhin a ni châwk a. Sapho lunglenna chawk thotu leh an suangtuahna mitthla a lang châmchi chu tuipui a zin hi a ni. An hlaah pawh a lang tam ngiang a. Hei pawh hian Mizo hla phuahtute a pawt thui hle awm e. Tlângrama cheng, tuipui leh tuifinriatte chu sawi loh, zin vahna tham lui lian pawh nei lo tih takah zinvah nân hian tui chakna hi kan hmang meuh lo va. Kan hla hlui lamah khan lamtluang tihte a tam hle a, tuia zin lam rawngkai hmuh tûr a awm chiah lo niin a lang.

Mahse Sakhaw thar thute leh hlaten hei hi a zakzeh tel tlat a. Mizo tlangvâlte hla phuahah pawh tuipuia zin anga mihring nun sawina kan hmu ta nual mai. Kamlala chuan,

*Tuipui rala ka Lalpa ram,
Thlirin hlimna ni êng chuan,
Ka rilru ngui a rawn tihlim.*

a ti a.

*Jordan lui kam lehlamah hian,
Kanaan ram nuam lam ka thlir a*

tiin tuipui ral ram min thlirpui a. Patea pheii chuan,

*Ka vahvaihna luidung hi sei mah sela,
Hruaitu Hmar Arsi chu thlir zel ila;
Lawngchawlhna tlâng thianghlim chu min thlen
ngei ang.*

tiin tuipui chung a lawnga zin ang chiahin a inngai thei a. Hruaitu ang a Hmar Arsi sawina pawh hi sap hla hnu hma a ni a. Hei bakah hian tuipui fâwn hlup hlup chu mihring nuna harsatna leh thlaphannate, thlemna te nena tehkhin a ni a; tuifinriat zau tak chu Pathian hmangaihna entîr nân hman a ni a; vanram chu lawngchawlhna nen tehkhin a ni ta a ni.

iii) *Beram rual:* Sap-ho lungtilengtu, an mitthlaa lang fo ðhin dang leh chu Beram rual tla a ni. Phul hring dupa beram rual tla hi an thu leh hlaah pawh a lang fo va. Israel fate pawh kha beram vulh ðhin hnam an ni a; chu vangin kan Bible-ah pawh a lang tam. Sam ziaktu pawhin Lalpa chu beram vengtu ang a chanin heti ang hian a sawi:

*Lalpa chu min vengtu (berampu) a ni a.
Ka tlachham lovang,
Hlobet hringdup hmunah te mi bawhtîr ðhin a,
Chawlhna tui kamah te mi hruai ðhin.*

Beram hi Mizote ranvulh a ni lo va; kan hmel hriatna pawh tlai khawhnu a ni a. Mahse kan hla phuahtu hmasate zinga lehkhah thiam pawl Hrawva te, Pastor Chhâwna te leh Kamlala te hlaah chuan he lam rawngkai thei deuh hi a lang hman der mai. Hêng hla phuahtu pathumte hian Vanram chu phul hring dup angin an sawi a. Kamlala hlaa mi han lachhuak ila:

*Ngaih zawng an kimna hmun hring leh
Beram No lenna hmun.*

Sap-ho mitthlaa *pastoral landscape* ang chiah zawng ni lo mah se chhui zawn theih chu a ni.

iv) *Thlarau khawvel*: Mizo Lengkhawm zaia sakhaw thar hnu hma langsar ber chu thlarau khawvel an suangtuah dân leh sawi chhuah dânah a ni. Thangchhuah thurin chu namthluin, a aiah Kraws a tungding a; ramhuai hnawt bovin, thlarau thianghlim a chentîr a; chu vingin Rih dil lam hawi òthin khan Jordan râl an thlir a; Hringlang tâlâng aṭanga hringkhua thlir òthin khan Kalvari tâlâng an chuan ta zawk a. Mizote rindana mimirte kalna mitthi khua kha hringkhua aia dinhmun chhe tak a ni a. Chu vingin, mi narante chanvo, thlarau khawvel chu kal chakawm loh tak a ni a. Kan hla hluihah khan thihna chu Lal râwng tak angin an sawi chawh. Darpawngi hlaah chuan heti hian kan hmu :

*Awmlai lengin tâlângtin dung rawn zui,
Vanduai rûnah ser ang châh nâ e;
Ka tuai chawnbanah a kai e.*

Awithangpa pawhin,

*Ka sâ maw nuar ka chuni nu, a i emaw kan sual e
Ka tuai duh lai bânah a kai,
Awmlai a nun râwng mang e.*

a ti bawk a. Kamlala thung chuan,

*Aw en teh an nun a dang ta,
Chu ram ropui han thlengte zawng;
An lungngaihna lawmah a chang,
Thihna chatuan nunnaah nen*

a ti ta thung a. Thihna an thlir dânte a dang zo ta a, thlarau khawvela kal chu an chak zawk ta mah emaw tih tûr a ni ta. Patea pawhin,

*Ka taksain min dâl, tihdanglam ni thleng se,
Kei pawh ka châwl ve tawh ang a*

a ti a. Tûn hma kha chuan thihna chungchang an ngaihtuah apianga an mitthlaa lang nghal thawt thin chu *Hringlang tlâng* a ni a. Mahse, sakhaw thar ‘tlâng’ lam chu an thlir ta zawk a ni.

Kan hla hlui lamah khan *Pialral* a kal thei tûra an inbuatsaih dânte kan hmu nual a. Hlodo phuahtu pawhin,

*Sai lian e, nang hmai sa aw,
Kâwla fungtial a zuitu e;
A sa e, hrângkim thiau ve,
Vawmphuai e, a zuitu e, hnutiang ka daltîr e*

tiin pialral a kalna khamtu ber Savawm a kah avanga a lawmthu a au chhuak a. Siamliana thung chuan,

*Misualte chu Krista zarah
An leng ang chu ni tla seng lo ramah chuan*

a ti a. A aia chiang lehzualin Ralngama chuan,

*Remna Lal lo piang chu,
Kan tan a hlu e, nunna min pe,
Chatuana nunna, Haleluia*

a ti ta daih mai. A chung a hlado nen chuan a thawm a in ang ta lo hle a ni.

v) *Pialral/Vanram sawina*: Kan hla hlui lamah khan pialrâl nawm dân tûr lam sawina hla kan nei meuh lo va; chutih laiin sakhaw tharin a hrin, Lengkhawm zaiahte erawh chuan vanram nawmzia tûr sawina a tam ngiang mai. Thupuan lama van kawtthler awmdan a sawite leh sap hla lama vanram nawmdân tûr an suangtuahna leh Mizopa suangtuahna aṭanga vanram awmdân tûrte chu a inpawlh chuai mai.

Patea hlaah ngawt pawh he lam sawina hi pangpar ni ta se la, a vul mawi tham hle ang. Ama ṭawngkauchheh ngeite han tarlang ila: *Luipui luangri rehna; khawvel hnutiang ngaih tawh lohna; Lalpa siam Salem khawpui; chatuan thlifim lenna; uai lova pangparte an vul rengna; an hril lungmawi tuallai; tlaitla lova an en rengna; Beramno faka lenna; khawdur piah; Ral hlauhawm leh thihna awm lohna; hmun hlun; chatuan lawmna hla sakna tûr hmun; A Lal Chhandamtu hmel te, van pangpar vul rengna, leh lawmna chuai lohna hmun; Beram no leh lalthutthleng ennawm mak tak leh lawmna tikimtu awmna; A thlir ban theih loh angel lungmuala an lenna; Arsi piah van Salem thar; lungngai chawlhna hmun thianghlim; Nunna tui nemten a luanna; Thihna lui ral hnehtu Lal lenna; Angel var khawpui mawi; Chatuan Lalpa khawpui siamthar; Nunna thing daihlim hnuai; Lalna ram ni tlak ngai lohna; Hlimna khawpui tual; Nunhlun ram; Eden Krista buatsaih; Seraf thianghlim Haleluia tiin thla zara Lalpa faka an zaina hmun.* (Patea & Damhauhva hnuhma, 1986,P.22)

Kan hla phuahtu dangte pawhin hahipin an sawi hlawm a. He lam hi chu chhui fe tham a ni a; tûn atan chuan kalsan tawh mai ila.

5. Bible ṭawng leh Bible hming: Lengkhawm hlateah hian ṭawng kauchheh thar a ṭahnem hle a; hêngte hi Bible thu leh Bible mual êng aṭanga an chherte pawh an ni a. Entîr nân - *Chanchin ṭha, Tidamtu, Êntu, Chhandamtu, Tlantu, Zawlnei, Beram No, Berampu, Sipai, Vantirhkoh, chhum ding, van chaw, van ruai dar, sim, Pathian ni, lallukhum, van kawtthler, lungmawi tual, Nunna thing, Nunna bu, rangkachak tual* leh a dang tam tak a awm.

Mizo Lengkhawm hlateah hian Bible-a hming hote Mizo lam dânin emaw, a ngai ngaia hla thua sengluhte emaw pawh a awm a, entîr nân - *Kraws, Krista, Isu(a), Bible, Haleluia, Amen, Jehova, Kalvari, Hebrai, Zion, Jerusalem, Salem, Gospel, Martar, Davida, Daniela, Samuela, Imanuela, Setana, Diabola, Jordan, Jubili, Pentikost, Seraf, Angel, talent, baptisma, Eden, Galili, Kraun, Hosana*, tihte hi a lar deuhte a ni a. Hêng lo pawh, kilkhawr deuh, mimal hming leh ram hming langsar lo leh hman tlanglawn lem loh, khawimaw laia an lo hman ve zauh te pawh a awm bawk.

6. Tehkhinna ṭawngkam: A hma lamah kan tarlang thuak thuak tawh naa, tehkhinna ṭawngkam bik hi han thlur leh hret ila:

a) Hmehbel tehkhinna(Metaphor): Tehkhinna ṭawngkam (simile) lamah hi chuan Mizovin hla thua kan hman tehkhinna ṭawngkam pangngai kha hman a la ni zel a. Khawimaw lai laiah chuan sawi tûr ting chuan Bible ṭawngkam hmanga tehkhinna chu a awm tak nâ a, sawi tham a awm meuh lo va. Hmehbel tehkhinna (metaphor) erawh chu kan fakna hla thar lamah hian a vul chûk a ni ber a. Kan tarlan tak ang khian vanram sawina ṭawngkam tam tak a piang a, mihring nun lam sawina chi hrang hrang a awm bawk a.

Mizo hla phuahtuten hmehbel-tehkhinna an hman ho hi a mawi hlawm hle mai a, mihring nun chung chang leh van lam thil sawina hlaruate hi a mawi zual a, tlem han tarlang ila : Khawvel leh lei hringnun chungchanga hmehbel tehkhinna an hman thenkhatte chu - *Thlaler ram, Rumna thlaler, Lungngaihna ram, Lungngaihna zanthim, Aigupta ram, Eden thim, Lungngaihna fawn, Jordan tuipui lian, Tuipui fawn, Tahna chhum, Lungngaihna chhum, Thlaler kawng thim, Damlai luidung, Eden parmawi chul hnu, Lei pangpar, Khawvel par* tihte hi an ni a.

Vanram lam sawina hlarua te chu - *Lungmawi tual, Lungmantam tual, Rangkachak tual, Lawmna in, Ramengmawi, Mithianghlime khawpui, Lunghlu kawngkhar, Chhumzinna piah ram, Beramno tual, Hlimna êng, Lawmna pangpar, Lawmna pazu, Van thlifim, Lawmna rimtui, Pialral Ni Êngmawi, Hlimna ni êng, Thlafam buan tual* tihte hi an hman lar deuhte an ni.

Mizo hla phuahtute hian tehkhinna inkawlkalh tak tak, sapin *mixed metaphor* an tih hi chu an hmang tam lo hle a, Lengkhawm zaihte hian tlem kan hmu a. Saihnuna'n a hla, *Pathian ralthuam hmangtute tihah* chuan heti hian kan hmu,

*Thisen puan vâr sinin an leng,
Nunna lallukhum an nei.*

Heta *thisen - puan vâr* a hman kawp hi *mixed metaphor* a ni a, hla phuahtuten an hman fo, thu uarna tawngkam (hyperbole) ang zawng pawhin kan sawi thei ang.

b) *Aiding (Symbol):* K a n hlaruaa sakhaw thar hnuhma a landante kan sawi nual tawh a, kan sawi hmaih hauh loh tûr chu *aiding (symbol)* hman chung changah hian a ni. Kan hla hlui lamah khan *aiding* hi an hmang

meuh lo va; fakna hla thar lamah erawh hi chuan a pawlh mawi tham tak a awm ve ta a. Hêng *aiding* te hi Bible leh sap hla lehlina an hman thinte an ni tlangpui a. Bible-ah hian *aiding* a tam êm êm a; chu vangin Mizo Lengkhawm hlaa lo langte pawh hi *biblical symbol* an ni deuh ber a; a thente erawh chu anmahni irawm chhuak te pawh a awm. Biblical symbol an hman lar thenkhatte chu :

Salem thar	-	Van	Beram No	-	Isua.
Eden thar	-	Van	Moneitu	-	Isua
Zion	-	Van	Arsi	-	Isua
Mo	-	Kristian	Varparh	-	Isua

Bible êng aţang hian *personal symbol* pawh a piangchhuak nual a. Laithangpuia'n Chanchin Ȧ sawi nan *Zion Nia* hman laiin, hla phuaktu thenkhat : Rokunga, Suakliana leh Ralngama te chuan Chanchin Ȧ sawi nan chuan *Êng emaw, Ênna emaw an hmang a; chutih laiin Zasiama chuan Êng* chu Thlarau thianghlim sawi nan a hmang thung. Rev. Chhawna hla, Nunna Luipui a luang tihah chuan tui leh lui chu kawh hrang daih a neihtîr a. Chang khatna leh chang thumnaa Nunna Luipui a tih chu Chanchin Ȧ a sawina a ni a. Chang khatnaa Nunna tui chu Isua thisen sawi nan a hman laiin chang thumnaa Nunna tui chu a thisen ni mai lovin amah Isua tihna a ni thung a; chang hnihnaa tuifim chu ngaihdamna sawina ni awm tak a ni. Eng pawh nise, hêng hlaruate hi sakhaw thar hnuhma langsar tak chu a ni.

7. Pangpar: Pangpar chi hrang hrangte par hun a hrang thluah ang deuhvin kan hlatea pangpar par chhuahna te pawh a inthlak a. Hla hluia parte leh fakna hla thar lama parte chu an dang daih mai. Kan hlaa Mizo pangpar vul thinte chu - Phunchawng, Senhri, Chhawkhle, Chuailo, Zamzo, Derhken,

Samtlang te a ni a. Hêng bakah pawh hian pangpar langsar vak lo, hla thenkhata parchhuak ve zauh an awm bawk. Hêng Mizo pangpar chi hrang hrangte hi tûnlaia lengzem zaiah leh khuarel hlahte an lo par vul leh ta chûk a. Vankhama hlaah te, P.S. Chawngthu hlaah te, Rokunga hlaah te, Liandala hlaah te leh mi dang hlaah pawh hêng Mizo pangpar chi hrang hrangte hi an lo vul thar leh ta a ni.

Mizo Lengkhawm zai lamah erawh chuan Bible-a pangparte an par thung a, chungte chu - *Lili, Rose, Saron* parte an ni a. Entîrna pahnih khat han tarlang ia :

- Zothanga : ***Zion Lili** a vul Edena mi,
Lawmin an lo au leh, Haleluia.*
- C.Z. Huala : ***Lili parmawi** Lal Isua ka nei,
Ka tan a par chatuan rammawiah.*
- Patea : *Hmanah pi leh puten an hmuh phak loh,
Saron par tlânin kan leng e.*
- Saihnuna : *Bang lovin **saron par** an thliak,
Ka thlir lungngaih hnuaiah hian.*

Saihnuna hla bik khi han en ila; Hawilo par kungah saron a partîr tluk a ni. Hêng bakah hian, suangtuahna pangpar mawi tak tak a vul bawk a, chungte chu - *Lawmna par, Bethlehem par, Khawvel par, Eden pangpar, Van pangpar, Chatuan par, Hlimna pangpar, Kanaan par, Nunna thing par, Zion par, Lalnunnem par, thatna par, lei pangpar, hringnun par* tihte leh a dang pawh a awm ang.

Kan Mizo Lengkhawm zai lama sakhaw thar tawngkau chheh lo lang hian nasa takin kan hla mawina a ti bo va, thangtharten hla kalhmang an hriat loh phah a ni a tih theih a. Kawng lehlamah chuan hei hian hla chi hrang hrang a hring

chhuak a, kan hla thu a tipungin, a tihausa a; tawng kauchheh mawi (figurative words) tam tak a piang a ni a tih theih bawk awm e.

8. Hringnun chhuahsan chakna (Escapism): M i z o Lengkhawm zai ziarang langsar tak dang chu hringnun thlawh chhuahsan chakna (escapism) hi a ni. Sap hla lamah pawh a awm nual a, Mizo lengzem hla leh hla lenglâwng lamah hian a tlem hle a, mahse Mizo Lengkhawm zaiah erawh chuan khawvel leh hringnun thlawh chhuahsan chakna lam a thahnem hle a, a hranpa a zirbingna (research) tih tham a ni. Khawvel leh hringnun an nin hrim hrim vang erawh niin a lang lo. Van nun an tem tawh a, vanram ngaiin an kûr a. Hmangaihtu Isua hnen thlen hlan an nghak hlel a, an hmangaih kal tate nen intawhkhawm an chak bawk a. Chu vingin an thla chu leiah a ngam lo va, an hla hmangin an thlawk chhuak a, an hla satute pawh min thlawh chhuahpui thei hial a ni. Mizo Lengkhawm Zaite hi vanram ngaih hla a ni deuh ber a. Khawvel leh mihring nun hi a eng zawng leh a hlimawm zawnga tarlanna a awm meuh lo. Khawvel an hnuchhawn a, vanram an thlir a. Lianvela chuan, *Ral tawh mai se, lei ninawm hi* a ti chhuak ta hial a ni. An thla khawvelah a cheng meuh lo va, an suangtuahna thla an zar a, an thlawk chhuak vawn vawn ta mai a ni. Patea chuan,

*Thuro angin thlâwkin han leng ila,
Ka himna Kalvari mual ka hrut ang*

a ti a. Kapliana pawhin,

*Ka thla, thlâwk la thuro angin,
I tlan chhuahna ram va fang teh*

a ti a. Kamlala pawhin,

*Leng leng ila thangvan sangah,
Han deng ila vansang run nuam*

a lo ti ve mek bawk.

9. Inhnemna (consolation): Mizo Lengkhawm hla ziarang langsar tak chu lusunna leh ṭahna ruam min zawhpui a ni thei, lei hringnun hrehawmna leh rumna min hmuhtir a ni thei; mahse a tawp lamah tel chuan Pathiana inhnemna leh inngahna thuk tak an nei a, lungngaihna ruam aṭangin hlimna engah min thlawh chhuahpui a; kan ṭahna mittui chu beiseina nung reng chuan min hruk hulsak leh ṭhin a ni.

10. Theology : Mizo Lengkhawm zaiteah hian Kristiante theology leh Mizote theology chu a inphûm chuk mai. Contextual theology an tih mai, Buffalo theology, black theology, feminist theology, liberation theology an tih ang deuhvin pialral theology a lang nual a, Lengkhawm zai chhuak hnuhnung lamah phei chuan kum sang rorel beiseina thurin pawh a lo lang ta a. Hmar chhak kila awm mitdel leh zeng, che sawn thei lo Hleia chuan beiseina sang tak nen,

*Kum sâng rorel tur ni ropui,
Tunah hian lo êng tawh rawh*

a tichhuak ta hial a ni. *Suihlung lenin rinin han thlir ila* tih hla phuahtuin “Lawmna kim chu rawngbawl na hi a ni,” a tih phei hi chu Paula pawhin a sawi chhuah chiah loh, mahse a taka ringtu nuna thleng si puanchhuahna a ni a, theology ṭha tak a tling. Theology hrang hrang pawh zirmite chuan an hmu thiam ngei ang, mahse Mizo Lengkhawm zai phuahtute hian Kristiante theology kawngpui ber hi an tlansan lo hle. R.L.Kamlala’n,

*Ranthleng leh thing anchhe dawng leh
Vana Lallukhum a inzawm,
Lei Eden leh Salem thar nen*

a han tichhuak phei hi chu heti ang taka Kristiante theology kawngpui, tawi fel tak leh Chiang si, inkhaidiat ṭha taka dah chhuahna hla dang hi a awm thei ang em tih mai tur a ni, a

ropui hle.

Mizo Lengkhawm zai kan tihte hi thlarau lam hla, Pathianin mi bîkte hnêna hun bîka a pêk; ʔawngʔaina leh mittuia an bualte a ni a. Hun thim laia ringtute beiseina siamtu leh an rinna tinghettu, an inhnemna a ni. Heti anga hnam pum tâna malsâwmna ruahpui, a bîka Pathian pawlna hla ze thar a ni, hnam rohlu a tling. Mizo Lengkhawm Zai hian Kohhran pawl hrang hranga mite tipumkhat a; kan lunglènna luan khawmna a ni. Tlang hrang hranga Zofate min ʔhùi khawmtu a ni a, tûn hnuah pheih hi chuan chhiat ni/ʔhat ni-a Mizo nih tinuamtu leh min ti-Mizotu (Mizo Identity siamtu) a ni ta tlat hi thil lâwmawm tak a ni. Kohhran ze nghet tak leh fir tak rem thlapa culture hlui hrûla culture thar rawn piang chhuak a ni.

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(*Prof. R.L.Thanmawia hi Mizo Department-a thawk a ni a, tunah chuan Controller of Examinations, Mizoram University hna a thawk mek a, Literature & Education a Padma Shri Award dawng tawh a ni*).

TAWNG DANG A\ANGA LEHLIN MIZO THU LEH HLA

B. Ialthangliana

|awng dang lehkhabu a\anga mahni \awnga thu leh hla lehlin hi khawelah hian a tam ta hle a, engtik a\angin nge lehlin an \an tih pawh hriat a har hle. England rama Saxon-hote chu kum 600 AD vel khan an kristian a, an lal hmingthang Alfred the Great (849 – 899) khan Latin \awng Vulgate a\angin Sâm \henkhatte a letlinga sawi a ni a, mi dangte pawhin hla te, Sâm \henkhatte leh Bible châng \henkhatte Latin \awng a\angin Saxon \awngin an letling bawk a. Hengte hian hnam dang \awng a\anga mahni \awnga lehlin hmasa pawl a ni mai thei.

A pawimawh em avangin khawvel pum huap, 'International Federation of Translators' pawh din hial a ni a, magazine 'Babel' tih pawh an chhuah nghe nghe. Tin, ram hmasawn nan leh mipui tih vengvat nan a \ulzia hriain Burma ram pawhin a Independent hlim kum 1948-ah 'Burma Translation Society' a din a, tun thlengin a la ding a, 'Sapay beihman' tiin a hming an thlak ta. Hetiang deuh hi khawvel ram hrang hrangah a awm.

Ielkhabu letling tur chuan hengte hi chiang taka hre turin mi thiant e chuan thurawn an siam a :

1. Lehlin tur lehkhabu chu chiang taka hriat tur a ni.
2. Ielkhabu takna leh a sawi turte a fiah hle tur a ni.

- 3 Dik taka lehlin tur a ni a, chumi awnzia chu, thumal hrang hrangte a letling tur tihna a ni lo, a awnzia a man Chiang tur a ni a, a inmil thei angbera dah tur tihna ani.
- 4 A thukente kimchang takin, hmaih nei lovin a let tur ani.
- 5 A awnze dik tak phawk chhuak thei tur \awngkam leh \awngkauchhehte a thlang thiam tur a ni.
- 6 Tehkhin thu te, entima te leh \awngkam thiam leh fing taka a hmante chu a lehlin lehkhahu nen a inhnaih thei angberin a letling tur a ni.
- 7 Thufing, pi pute lo hman \hin \awngkam te pawh kimchang takin a letling tur a ni.
- 8 |awngkam leh thumalte chu dik takin a dahrem thlap tur a ni, tih te ani.

Russia rama lehkhahu letlingtu hmingthang Morozov chuan, "Letlingtu chuan mawhphurhna pahnih a nei a, in satu a ni a, mahse cement mistiri ang chu a ni lo va, leirawhchan awm sa vek remtu mai a ni hek lo. Ani chuan leirawhchan a rawh chang phawt a, chu a leirawhchan siam tawh hmanga in satu a ni," a ti a. Hmi awnzia nia lang chu, letlingtu chuan a lehkhahu ziaak hrang chu ngun takin a zir phawt tur a ni a, chu lehkhahu nihna ang tak chuan in a sa ve dawn a. Chutianga sa thei tur chuan \awngkam leh a hman dan tur a zawng khawm leh dawn a ni. |awngkam la awm lote pawh a chher chawp tur a ni bawh. Hei hi leirawhchan rawh chu a ni a. Tichuan in thar a sak tur chu lehkhahu awm sa nen inang thei ber turin a sa ve ta tihna a ni.

Heng a\anga lo lang ta chu, \awng lehlin hi mi \henkhat ngaihdan ang ngawta awlai a ni lo va, namai lo tak, mi nazawng tana khawih mai mai loh chi, uluk taka inbuatsaih ngai, uluk

taka zir chian zet hna lehlin \ul, 'Originality' neih \hat ngai tak a ni, tih hi a ni a. Chu chu a dikzia Mizote zingah pawh J.F. Laldalova te, P.L. Liandinga te leh mi dang dang kutchhuak a\ang hian kan hre thei a ni.

Aw le, tun a\ang chuan kan thupuiin a tum ber hnam dang \awng a\anga Mizo \awnga lehlin lehkhabye kan thlur tawh ang a. Chu chuan Mizo thu leh hla (literature)-a awmzia a neih dan leh a dinmun te hailan kan tum bawk ang. Amaherawhchu Bible, Kristian hla leh Hrilhfiarna bu lamte kan hmâ tel lo ang. A chhan chu J.F. Laldailova leh mi hran hranin an ziaak tam tawh avangin chhui ve kher \ul lovah kan dah deuh a. Miten an la khawih loh lam, Mizote lehkhabye lehlin kawnga an dinmun, hriat atana \ha si te kan thlur deuh thung ang. Mahni inhriat chian hi mifing zia a ni si a. Tin, a sei lutuk loh nan chipchiar lutukin kan chai lo ang a, kimchang ve deuh erawh chuan kalpui kan tum ang.

Missionary-te khan Kohhran \iak tir tana lehkhabye pawimawh lehlin an lo \an hma hle mai a. Pu Buanga leh Sap Upaten kum 1894-a a aw b an siam hnu lawkah, Pu Buanga ngein, "... kha hmun kha hmanlai chuan bawlmun a ni tih inhria emaw ... Thu Inchhang (bu hlui) siam hmasakna ber a ni ..." tiina ziaak.¹ He lehkhabye hi lehlin nge an ziaak tih hre turin a bu kan hmu thei rih lo va, lehlinah dah ila a sual awm lo ve. Kum 1896-a chhuah niin a lang. Chuti a nih chuan, Mizoten lehkhabye an neih a\anga kum hnih emaw lekah lehkhabye lehlin a chhuak tihna a ni a, a chhinchhiah tlak hle.

Tuna kan hriat theih china lehkhabye lehlin pahniha chu bu hnih a ni a. Mrs. Morton-i ziaak *The Story of Jesus* chu Pu Buanga leh Sap Upa chuan, *Isua Chanchin* tiin an letling a, pheh 100 vel a ni a, kum 1905 khan chhuah a ni. Tin, anni \hiandun lehlin bawka rin, D.R. Newman Hall-a ziaak, *Come to Jesus* chu, *Isua Hnenah Lokal Rawh* tia dahin, kum 1905 vel bawk khan chhuah a ni.

Mizo Kohhran Thurin bu hmasa ber ni ta chu Wales ram Kohhran Thurin, *Welsh Confession* bu, Zosaphluia (Rev. D.E. Jones) lehlin a ni a. Thu (article) 44 a awma, John Calvin-a zirtima laktawi ang deuh a ni a, kum 1909 khan a chhuak awm e.²

America ram Philadelphia khuaa cheng Charles Foster-a ziaak, *The Story of the Bible* chu Pastor Challianan, *Pathian Leikhabu Chanchin* tiin a letling a, kum 1909 khan chhuah a ni tih chhut hmasa berah kan hmu a. Hetah hi chuan a letlingtute hi, "C.S. Murray and F.W. Savidge of Arthington Mission" tiin a inziaak nghe nghe. Mizote tana a \angkaizia Rev. Saiaithangan hetiang hian ngaihnam takin a ziaak a :

"Baibul pum an neih har vei nen, an neih hmâ zawng khan Thuthlung hlui bu atan rinpui ber a ni a, an tlakchham a phuhru nasa em em a ni ... he bu ngun taka chhiar \hintu chu Baibul bu pumei tam takin an tluk lo ... kha chen kha Thuthlung hlui an neih loh awh lang lovin a siam ..." tiin.³

Bible bu pum hi Mizoten kum 1959-ah chauh an nei a. Kum 1920-1950 vel chhung zawnga Mizo irâwm chhuak Mizo Kristian hla thar phuahtu zawng zawngte khan rinchan ber leh thu lakna hnâr berah he bu hi an hmang a. Mizo Kristian hla thar phuahtu hmasa ber nia pawm tlan Patea pheh chuan, a \hen kaitawiin a ziaak chhuak vek tih kan hmu.

Kum 1910-ah pawh leikhabu lehlin hna chu an chhunzawm zel a. Dr. Peter Fraser, M.D leh R. Dala te chuan *The Word of the Cross* chu *Kraws Thu* tia dahin a letling a, ama Hand Press-in an chhu a, kum 1910 khan bu 3,000; 1911-ah bu 6,000 lai an thehdarh a, heng hun laia leikha bu darhzau ber niin a rinawm.

Kum 1910-a chhuak leikhabu lehlin a huhang nei lian ber, vawiin thlenga mite chhiar duh leh la nung reng chu, John

Bunyan-a ziaik *The Pilgrim's Progress* bu, Pastor Chuaftera lehlín hi a ni a. A lettu hian a thiamhle a, lehlín tih hriat loh khawpin a Mizo \awng hi a tluangin a mawi a. A bu hming gawt pawh hi a sap \awng hming nen chuan intu lo deuha ngaih theih a ni a, mahse *Kristian Vanram Kawng Zawh Thu* tih hian a bu chung thu ken nen a inmhén a hriat chianghle thung. A lehlínna \awngkante tlem lo en zui ila.

A bik takin, a bu chung a hming langte a lehlín dan hi mak tih thamhial khawpin a thiam a. kan hriat \heuh angin Mizo hmingah chuan mipa hming tawpah 'a' leh hmeichhe hming tawpah 'i' dah zel a ni a. He bua hming awm, a ziaktuin an awm dan leh nungchang nen imil tura a chher chawpte hi a tawpah 'a' leh 'i' a dah fel thlap hi a \ha ngei mai. Pu R. Lallianzuala chuan taima takin Sap hming nen a lo la chhuak veka, tlem tarlang ila.

Obstinate	-	Tihmawha
Flirble	-	Thlemsama
Legality	-	Danhriaa
Goodwill	-	haduha
Passion	-	Nghakhlela
Patience	-	Dawhtheia
Simple	-	Hretlema
Scotch	-	Thatchhiaa
Hypocrosy	-	Verveka
Piety	-	Fimkhuri
Prudence	-	Ngaihsaki
Charity	-	Hmangaihi

Duh taw mai ila. Hetianga a lo zir chianga a la chhuak hi a fakawm ngawt mai. J.F. Laldailova pawhin, "A thawnthua

a 'changtute' hming pek hi chu a aia \haa phuah thiam hi an tam a rinawm loh va. Hming lehlin chauh na nâ nâah chuan Kristiana nupui fanaute vanram kawng zawh thu han letling ve te pawhin Pastor Chuaftera ... an tluk lohzia an sawi chhuak fo reng a ni ... a hming vuahho hian duhthu a sam vek e tihna ni chuang lovin ..." a ti.⁴

Amaherawhchu Pastor Chuaftera hian mihringte ze pangngai chu a kal pel bik lo a, a \ha fankim lo ve tho. Mizo \awng duhtui leh lehkhabu lehlin thiam J.F. Ialdailova chuan, "Ihadiha chuan, i lo kal hi tu talin an hria em?" tih ziaak a chuan hi. An chhut sual palh emaw tih mai tur hi a ni a; mahse a hnuai lawkah, "Mi tu talin kir leh tura thlem turin an zui lo che maw?" Ihadiha chuan a ti a," tih ziaak a chuan leh pek hi. Sap \awng kalhmang zul zuia hetia thusawi tawp lam zawka a sawitu leh a sawi dan thu sei tak tak lak chhawn awr vak hi he lehkhabuah hian an ching khawp mai; kawng danga sawiselbo lek leka thu ziaak thiam lehkhabu chhuah mi pakhat pawhin a rawn chhawm a, a kutchhuakin a hmehem phah khawpin ka hria.

... Phek 3-naah 'Tin' hi hmun ngaah a han lang phawt mai a. Phek dangah pawh chuan 'tin' hi Bible-a a chelek ai mahin an lo uar zawk a. Bible-a 'tin' thlawng hauhtute hian, "A Grik \awnga mi lehlin alawm," an han ti thla rawk \hin a. A nihleh *Kristiana Vanram kawng Zawha* 'tin' zozai hi a Sap \awnga mi em ni ang le? (A Grik \awnga mi chu a ni hauh si lo).

.... A thu pawimawh lai ber, *Lungngaihna Chirhdup* hmuna tlak thu leh *Zahna Kawna* Setana leh Kristiana inbeih thu lah hi a chianguang lo ber lehngal. "Chutia engmah ngaihtuah lova an awm lai chuan Chirhdup hmunah chuan an lo lut dun ta a," tih te hi a nihin a ni lo. Thil ngaihtuah thuk luttuk zawk avanga tlu lût an ni. Lût dun satliah mai pawh an ni lo. "Chutia khaw hawi nachang pawh hre lo khawpa mûk taka

titi chung a an kal dun lai chuan chirhdup hmunah chuan an tlu lut ta thut mai a," tih hian a tum a kaw kawk ang. A daw leh, "Chu mi hmun hming chu Lungngaihna Chirhdup hmun a ni. Chutah chuan an han kal a, chirh chu nasa takin an lo kai ta a," tih pawh hi a ni lo. "Chutah chuan an han kal a," tih pawh hi, "Chuta an tlu lut ta thut mai chu," tih zaw k tur a ni ang (a sap \awng thu ka hre tawh lo va), "Chirh chu nasa takin an lo kai ta a," tih pawh hi, (Chuta an tlu lut ta thut mai chu) "Chirh zingah chuan an tal buai nasa ta mai a (duh leh 'tal berh nasa ta mai a') tih a awm zaw k ang. A sap \awngah chuan, "... an han kal a ... chirh ... an kai ta a," tih ni lovin, manganna tham turin an tal buai hman ni tain ka hria ..." tiin a hmuah dan a sawi a ni.

... "Kristiana chuan, 'Ka hre daih lo mai,' a ti a," tih colloquial \awng mang "hre daih lo mai" tih pawh pheh 104-naah, "Ka hre daih lo che u," tih-ah a mang leh a; hetiang tualchung tualchai \awng lerh hi kum 68 chhung (Kum 1910-1978 a sawina - Blt) chhawm a nih hnuah pawh lehkhabu zahawm danga an hmanna ka la hre lo..." a ti a. Tin, "A chhut lam pawh an uluk lo telh telh. Chhut 6-naa chhut sual za eng emaw zat awm kha, chhut nawn thar ber (?) chhut 7-naah hian hmun 114 aia tlem lovah an chhut sual belh ..." a ti nghe nghe.⁵

Pastor Saiaithanga thung chuan, "... Mizo \awng kal tluang zaih, lehlina nih lang lo a ni ... Bible tih lohah chuan khawela lehkhabu lar leh chul thei lo zingami a ni. Mizovin an chhawr danah pawh, *Pathian Lehkhabu Chanchin* dawttu a ni," atihial.

Mizovin lehkhabu an neih tlem zual laia he bu hnih (*Pathian Lehkhabu Chanchin leh Kristian Vanram Kawng Zawh Thu* a sawina - Blt) an rawn siam hi a lawnawm ngei mai. Lehkhabu an chhawr hmasak berte a indawtin zia k dawn ta ila, hetiang hian a ni ang :

- Pakhatna - Baibul (Thuthlung Thar)
 Pahnihna - Pathian Leikhau Chanchin
 Pathumna - Kristian Vanram Kawng Zawh Thu

a ti nghe nghe a, a chhinchhiah tlak hle. Hetiang khawp hian kum 1915 hma lam khan leikhau lehlin hi Zofaten an chhawra a, an \angkaipui a, an hriatna leh rinna a tinghet tih kan hmu. Tun lai thleng hian chhiar a la hlawh a, a la nung reng. *Kristian Vanram Kawng Zawh Thu* phei hi chu tun hma deuh khan sikul zirlaia hman reng a ni a. Kum 20 eraw vel chu hman loh a ni a. Mahse kum 2001 vel a \ang khan Pawl 11 leh 12-ah zirlai atan hman leh a ni.

Kum 1911-ah chuan Upa R. Dala lehlin, Finney-a ziaik *Harhna zawn dan* leh Torrey-a leikhabu |awng\ai dan bu a chhuak leh a. Tin, Thomas Charles, Welsh Kohran hnuaitu lar ziaik, *The Christian Instructor* chu *Kristian Zirtirtu* vuahin Zosaphluia lehlin chu kum 1912 khan a chhuak bawk.

Naupang tana thawnthu ngaihnawm chul thei lo, *Esopa Thawnthu Fing* bu tê deuh chu kum 1917 khan a lo chhuak a. A tirah chuan bu hnih a awm a, pakhat chu Baptist (chhim) laa hotu Sap Upa leh Pu Dura lehlin a ni a, pakhat dang chu Presbyterian (mar) lama hnuaitu Rev. F.J. Sandy, Pasena leh Rozika te lehlin a ni a. Thawnthu inangah chuan Chhim lam lehlin hmargin, kum 1965 khan bu khata hlawm a ni ta a, hei hi tunlai thleng hian chhut nawn a ni.

Pu Rohmingliana (a hnuah Pastor), NEIG Mission hnuaiia thawk chuan W.B. Percival, M.D. ziaik chu *Fianrial Hnun* tiin a letling a. C.I. Scofield-a ziaik, *The Word of Truth Righty Divided* chu *Thu Dik |hen Dikna* tiin a letling bawk a, kum 1924 khan a bua chhuah ve ve niin a lang a, phok tlem deuh a ni. Tin, H.K. Dohnuna lehlin, Spurgeon-a sermon bu chu, *Spurgeon Sap Thurawn* vuahin kum 1924 khan Lakhipur lama chhut a chhuak bawk.

Kohhran Enkawl Dan bu Rev. Saiathanga lehlin, kum 1928-a chhuah hi rawngbawltute tan a \angkai hle a. A tirah chuan German \awnga ziah a ni a, chu chu Sap \awnga lehlin ve lehani.⁷

Pu Tawma In (Uncle Tom's Cabin), Harriet Beecher Stowe-i ziaik, khawvel lehkhabu hmingthang hi Mizoten an melhriat hma hle. Abu chanchin hi tawi tein sawi ila. A ziaiku hi lehkhabu ziaik ngai lo a ni a. Mahse a \hianten wawi tam tak an sawi, anmit ngeia an hmuh chanchin te, bawih khawngaihthlak tak \awngkam ngei an sawi chhawn a hriat \hin te a \anga phuah khawmin, a bua a changtu ngeiah hmargin a phuah a. Amah ngei pawh America rama bawih neih duh lo tak, a pasal Prof. Calvin Stowe-a lah Negro bawihhote lainat taka a enkawl leh a \anpui \hin avanga mi zah hlawn em em, a pa Rev. Layman Beecher-a pawh bawih neih hnial kalhtu pawla tel a ni. Chutiang chungkua a \anga lo sei lian chuan he lehkhabu hi ziaik awm reng a ni a tih theih awm e.

|henkhat chuan kum 1861 chho vela America tualchung indona chawh chhuaktu pakhat chu *Pu Tawma In* hi niin an ngai a, \henkhat dang erawh chuan hei hi an pawm lem lo. America President hmingthang Abraham Lincoln-a chuan White House-ah H.B. Stowe-i hi leng turin a sawm a. An han inmhuh chuan, "Indona cho chhuak thei khawp lehkhabu ziaiku chu he imeichhia tê hi maw?" a lo ti a.

Pu Tawma In hi biography kalhmang deuha ziaik thawnthu a ni a, Washington khawpuia nitin chanchinbu *National Era*-ah ni tin bung khat zel ni 15 June 1851 a \angin an chhuah a. Ahnu rei vak loah a buin an chhuah a, kar khat lekah bu sing hni an hralh ta mai a. An chhu nawn zel a, kum khat chungin bu nuai thum an hralh hman. Khawvel ram hrang hranga \awng dang dangin an letling zel a, khawwela lehkhabu hmingthang berte zingah a tel ta hial mai.

Kum 1916 a\ang khan he lehkhabu hi Mizoten an hmelhriat \an ve a. Chawngchhingpuia, Aizawl lehlin chu *Mizo leh vai Chanchinbu* -ah December 1916 khan chhuah \an a ni a, June 1917 thleng a chhuak a, mahse a kim lo.

L. Kailuia Sailo, B.A. lehlin pawh *Kristian Tlangau*-ah April 1919 a\angin an chhuah \an a, October 1920 thleng chhuah a ni a. Mahse an chhuah kim lo ve tho.

Heng *Pu Tawma In* lehlin an chhuahte hi a ziaktu kutchhuak ang ni lo, naupang chiah tawka a pawimawh lai laa kaihtawi ve ve a ni a. A kaihtawi, naupang hriat awm tawka ziaik L. Kailuia Sailo, B.A. lehlin chu bu malin kum 1943 khan chhuah a ni ta a, mipuiin ngaihnam an tiin an chhiar duh hle. A hnu kum 60 velah, *Pu Tawma In* hi a ziaktu ziaik dana kimchang leh tluantlingin he paper ziaktu lehlin chu kum 2002 khan chhuah a lo ni ta a, a ngaihnam danglam hle.

Mizoten hawrawp an neih a\anga kum 50 chhung vel (1894-1950) hian lehkhabu an nei \hahnem ve viau a. Missionary-te khan kohhran \iaktir tē tē chawm nan te, ringtu thar lo pung zel kaihhruai nan te lehkhabu pan dehte an ziaik nual a. Sikul zirilaibute pawh an chhuah baw a. Chungte chu he Paper-in a thlur "Lehkhabu lehlin" a nih loh avangin hetah hian kan tarlang tel lo a. Kan tarlan zawng chauh te hi he hun chhunga lehkhabu chhuakte a ni lo tih hriat a pawimawh hle.

Pu R. Buchhawna (1900-1985) chuan kum 1927 khan Assam Education Minister Sir Saadulla hnenah Matriculation-ah Lusei Vernacular nei tura di na a theh luhin, Khasi chuan bu 70 vel, Garo-in bu 15 eaw lek an nei a. Mizo \awng lehkhabu chhuak tawh hming bu 82 lai ziaik chhuakin a theh lut ve ta tih a ziaik nghe nghe. Hei hi mi \henkhat chuan awih har an ti mai thei, mahse Bible an lehlin tawh bu mala an chhuah te leh sikul zirilaibute nen chuan a tlingin a rinawm a. Tin, Pu R. Buchhawna hi pa rintlak, thudik lo chu sawi mai mai lomi ngei a nih avangin

a pawmawm hle. A dil ang ngei hian kum 1930 a\angin Calcutta University chuan Matric-ah Mizo Vernacular chu an lo hmang a ni.

Kum 1951 hnu lamah chuan lehkhabu lehlin lam chuan tlemin hma a sawn chak ta deuh a, a hawi zawng pawh a lo zau \an ta. Mizote beng lut leh ngaihnam tihzawng tak, Kristian hmasaten tihduhdah an tawha inghat, mahse rinawm taka an rinnaa ding nget, thawnthu hmingthang leh a cinema pawh hmuhnam chungchuan *Quavadis*, Hendrik Sienkeiwiz ziaik chu Pastor Nikhaman a letling a, kum 1954 khan a bua chhuah a ni a, miten an chhiar duh hle, a hnu deuhah \um hnih lai chhut nawn a ni nghe nghe.

Tlema lehkhau lehlin lamah hma an sawn deuh tak avangin, tun a\ang chuan a bu mal tē tēa tarlang loin, sulhnu nei tam leh \ha 'Major Translators' deunte leh an lehkhabute i lo sawi teh ang.

Rev. Liangkhaia (1985-1979) hian a ziaikah chauh ni lo lehkhabu lehlin lamah pawh hian a thawh hlawk hle a. A lehlin hmasa ber chu John Bunyan-a ziaik *Holy War* a ni a, *Indona Thianglim* tiin kum 1971 khan chhuah a ni a. A lehkhabu lehlin dangte chu, *Kristiante Thurin* 1971 te, *Sakhua Khaikhinna* 1941 te leh *Bible Dictionary* 1971 te a ni a, kohhran tana lehkhabu \angkai tak tak a ni hlawn.

J.F. Laldailova (1925-1079) hi lehkhabu lehlin kawnga Mizote khawhawi tizautu leh ti\hangharhtu a ni ti ila, kan uar lutuk a ni kher lo ang. A lehlin hmasa ber chu, khawwela thu ziaiktu hmingthang William Shakespeare-a thawnthu lar *Romeo and Juliet* a ni a, kum 1960 khan a chhuah. A lehlin bu dangte chu, *Hamlet* te, *Robinhood* te, *Camille* te, *Mi thianglim Luka Chanchin* te, *Scarlet Pimpernel* te leh *Bum Thiam Tawphtang* te a ni hlawn a, kan hriat kim loh pawh a awm mai thei. Cyclostyled-a a chhut a lehkhabu lehlin dangte pawh a aw nual

hlawm. J.F. Laldailova hian, tun hma lama Pathian thu leh chu lam hawi chauh Mizoten an lehlin \hin kha a rawn her danglam dawrh a, khawvel drama hmingthang leh thawnthu ngaihnaawn bik te mipui a rawn hlui a. Miten an chhiar duh em em a, a lar hle hlawn. Chuvangin lekhau lehlin kawnga Mizote kaiharhtu leh hriat hlawn kumkhua tur a ni.

Lalsawia (1919–1999) hi a dam chhung hun \ha zawng zawng Politics lamah a hmang enaw tih tur a ni na a, lekhabu lehlin lamah pawh sulhnu a ngah viau tho hi a chhinchhiah tlak hle. A lekhabu lehlin tuna kan hriat theih te chu : *Lalber Khualbuk* (The Royal Inn) te, *Lalber Huanpû* (The King's Garden) te, *Bawi Onesima* (The Capture's Return) te, *Jerusalem* (The Banneis of Blood) te, *Kwai Luipui Kama Lalpa Hnathawh Mak* (Miracle on the River Kwai) te, *Silver No* (The Silver Chalice) te leh *Zanlai Ni Êng* (The Midnight Sun) te a ni hlawn. A tlangpuiin Kristianna lam hawi deuh vek niin a lang.

L. Thanmawii hi Mizo hmeichhiate zingah lekhabu letling hmasa ber a nih chiah loh pawhin, thawh hlawk ber chu ni ngeiin a lang. A lekhabu lehlin hmasa ber chu kum 1964 khan a chhuak tawh. Chungte chu a indawtin lo tarlang ila. *Doctor's Return*, 1964; *Jane Ayre I & II*, 1974; *Samari Hmeichhia*, 1975; *Hmelhem*, 1986; *Khawngaihna Kawng Chhuk Chho*, 1990; *Khawngaihna Mak*, 1990 leh *Elija*, 1994 te a ni a. Lekhabu thehleputuk lo, puitling tak tak a ni hlawn.

K. Zachhunga pawh hi lekhabu lehlin kawngah a inhmang hle a, heng lekhabu chhiar manhla tak takte hi a letling tawh a. *Flavius Joshephas Kutchhuak* (Judate hmasang chanchin leh an indonate), 2000; *Bruchko*, 2001; *Soviet Russia Lung Inah*, 2004; *Hnim Hlingnei Zinga Lily Par*, 2004 te a ni hlawn a, chhah deuh fe fe, taima taka thawh ngai a ni a, mite chhiar a hlawn hle.

R. Lalrawna pawh hian lehkhabu lehlin kawngah a thawh hlawk hle a, a lehkhabu lehlinte hi tlo tur leh nung reng tur chi a ni nual a, a chhinchhiah tlak hle, chungte chu : *Macbeth*, 1963; *The Last Day of Pompeii*, 1968; *Vendetta* (Mitthi tho leh chanchin), 1976; *Kristian Vanram Kawng Zawh* (Part II), 1982; *Barabba*, 1981; *Araound the World in 80 Days; The Robe* (|hui loh kawr); *Setan Never Sleep* 1996 leh *Mi Thianglim Camillus-a*, 2005 te a ni.

Khawlkungi, thawnthu ziaak lama hriat hlawh tak hian lehkhabu lehlin a nei ve nual a. Chungte chu : *Secret Power*, 2002; *Heroda Sualna*, 2004 te a ni.

Rev. Lalramliana Pachuau, Pathian rawngbawl hnaa \ul tak pawh hi a tui hle a ni ang, hna tam tak thawk chungin lehkhabu lehlin lam a bei \ang \ang a. Hengte hi sulhnu a nei tawh : *Hmangaih vangin Chinaah*, 1986; *Misual Hmingthang Nicky Cruz*, 1991; *Thawnthu Ngaihnaawnte*, 1883; *Naupang Thawnthu*, 2000 leh *Ka |ap Thei Ta*, 2001 te a ni hlawm.

K. Lalchungnunga pawh hi lehkhabu lehlin lamah a inhmang hle a, hnuhma chhinchhiah tlak tak tak a nei tawh a, chungte chu : *Papillon*, 1980; *Guns of Navarone*, 1981; *A Farewell to Arms*, 1980; *Junior Encyclopedia Thar*, 2000 leh *China rama Pathian Smoggler*, 2001 te a ni.

B. Ialthangliana pawh hian Mizo history, literature, culture leh language te a buaipui hle lain, lehkhabu lehlin lamah pawh a inhmang ve fan fan a, kutchhuak a nei ve nual tawh. Chungte chu : *Lushi Pungpin* (Mizo thawnthu Kawl \awngin), 1966; *Nun Arsite* (Mi dangte tana nun hlan, mi entawn tlakte chanchin lawrkhawm), 1986; *Hringnun Hi Indona Mual* (Phâr leh piangsualten an natna en loh huaissen leh pachang taka an do let hlawhtlin dan sawina thawnthu), 1988; *Tuipui leh Putar* (Nobel price dawna thawnthu), 1997; *Ngaihchang Ni Zawngte Kha* (Nu leh pa hlutzia tarlanna hnam hrang hrang ziaak mite

thawnthu tawi lakkhawm), 1999 leh *Pu Tawma In* (A thawnthu kimchang), 2003 te a ni.

P.L. Liandinga hian a thawk nasa a, kutchhuak pawh a nei \hahnem tawh hle, chungte chu : *George Muller*, 1980; *Tom Sawyer*, 1986; *As You Like It*, 1990; *Merchant of Venice*, 1991, *Sherlock Holmes* (Thawnthu 60 chu kum 1986–1993 chung khan a letling zo, bu 13-ah a chhuah vek tawh), *The Traming of the Screw*, 1994; *Hei Le Vawin*, 1996; *The Lost Horizons*, 1998 leh *Arabian Nights*, kum 2005 khan Volume VIII thleng a chhuah tawh nghe nghe. Kum 1980 hnu lam hi chuan lehkhabu lehlín kawngah P.L. Liandinga hian a thawh hlawk ber a tih theih a, mi tam tak chuan J.F. Laldailova aiawha dingah an ngai a, a dik hmél khawp mai.

Lalrinzuala Pachuau hi kum 2002 vel a\ang khan a rawn che chhuak ve a, a lehkhau lehlín te hi bu chhah thawkhat tak tak, Mizo Kristiante chhiar duhzawng tak niin a lang a, chungte chu : *Hebrai Sal Tlangval*, 2001 (?); *Hebrai Val Abraham*, 2003; *Pathian Pasal \ha Josua*, 2004 leh *Hebrai Val Samsona*, 2006 te a ni.

R. Bawlliana pawh hian kum 2001 vel a\angin lehkhabu lehlín a rawn chhuah \an ve a, kuthnu a nei \hahnem ve tawh viau a, chungte chu : *Cindy Jafferson*, 2001; *Heliodas*, 2001; *Confession*, 2002 leh *Goodbye Forever*, 2002 te a ni.

Dr. Rualthankhuma hian thlur bik neia luh chilhin lehkhabu lehlín hna a thawk a, hetiang zawnga kal Zofaten an nei hi a tihzia hle. Chungte chu : *Chicken Soup For the Soul I*, 2001; II, 2002; III, 2002 leh IV, 2003 te a ni.

Heta kan sawi tel loh, kum 1950 hnu lama lehkhabu lehlín pahnih khat nei an awm nual a. A \hente phei chu chhiar hlawn tak tak a ni a. Mahse kan paper a sei loh nan kan tarlang lo mai a ni a. Ahlu hle hlawn a ni.

Translation Book Pek A Ni Ta

Mizo Writers' Association, kum 1977-a din chuan kum 2001 a\angin kum khat chhunga lehkhabu lehlin \ha ber thlangin, lawmman Rs. 3000/- leh Citation mawi tak a pe \an a. Kum 2001 leh 2002 te kha chuan, 'Translation Book of the Year' vuah a ni a. mahse Mizo Academy of Letters-in kum 1989 a\anga kum tin a pek \hin, 'Book of the Year' nen mipuiin an hriat pawlh nawk nawk \hin tih a hria a. Chuvangin ngun taka thlir nawn lehin, kum 2003 a\ang chuan, 'Translation Book Award' a lo vuah ta a ni.

He lawmman hi Mizo Literature tih hmasawna te, Zofate khawhawi tizaua khawvel zau zawka lehkhabu \ha miten an lehlin tam deuh deuh theih nan te leh zia k mite chawhphur leh fuih nante tih a ni a. A lawmman hi Pu M.C. Lal rinthanga, Khatla-in kum nga chhung (2001-2006) thleng a tum a, a chungah MWA a lawm em em. Kum tina lehkhabu lehlin chhuak thar zat leh lawmman dawna lehkhabu leh a lettute chu hengt e hi anni a :

Kum	lehkhabu lehlin chhuak zat	Lawmman dawna lehkhabu hming	Lawmman dawngtu
2001	12	Bruchko	K. Zachhunga
2002	6	Arabian Nights Vol. II	P.L. Liandinga
2003	16	Chicken Soup for the Soul	Dr. Rualthankhuma
2004	20	Chhanchhuaktu Ropui	P.S. Ialtlanthanga
2005	15	Khengbettu Kut Bâwr chu	Thankhumi
2006	17	Pathian Thiltih Mak	Malsawmdawngliana
2007	22	King Solomon's mine	Chhanmawia Royte

He Translation Book Award thlan leh lawmman hlan hi chhunzawm zel a ni a, Mizote tan chhinchhiah tlak ve tak leh hmasawn zel nana mel lung pawimawh tak a ni kumkhua dawn ani.

A pumpuia kan thlir kirin, Mizo Academy of Letter-in kum khata lehkhabu chhuak thar an chhinchhiah dan chuan, kum 2001-ah bu 135; kum 2002-ah bu 105; kum 2003-ah bu 103; kum 2004-ah bu 102; kum 2005-ah bu 110; 2006-ah bu 116 tarlan tak kum khata lehkhabu lehlin thar chhuak zat nen chuan a inthlau hle mai a. Hei hi a chhan ni thei awm chu, mipuiin lehkhabu lehlin hi an chhiar tam vak loh avangin a letlingtute anphur tawk lo a ni thei a. A lehlah chuan a letling thiamte hian mipui chhiar duh tur lehkhabu an thlang thiam tawk lo emaw, an letling ngaihnamw lo deuh emaw a ni thei bawk awm e.

A enga pawh chu ni se, khawvel lehkhabu \hate Mizo mipuiin mahni \awng ngeia an chhiar theih nan te, an khawhawi a zau a, an hriatna leh suangtuahna a lo var deuh deuh a, chuta \ang chuan mahni irâwm chhuak Thu leh Hla \ha a chhuak thei a ni tih hriaa \ahnamgai taka lehkhabu letling \hin leh a thiamte hian \an an lak sauh sauh leh rim taka an thawh zawm zel a pawimawh takmeuh a ni.

Work cited

- 1 *Kristian Tlangau*, December 1943, p. 14
- 2 C. Vanlallawma : *Hringlang Tlang*, 1999, p. 117
- 3 Rev. Saiaithanga : *Mizo Kohhran Chanchin*, 1969, p. 118
- 4 J.F. Ialcdailova : *Bible Thlima*, 2003, p. 140
- 5 J.F. Ialcdailova : p. 137 - 140
- 6 Rev. Saiaithanga, p. 118-119
- 7 C. Vanlallawma, p. 118.
- 8 Rochhunga Buchhawna Khiangte : "Mahni chanchan," *Thu leh Hla Kutpui Vawi 6-na 1993 SOUVENIR*, 1993, p. 45 - 46.

(B.Lalthangliana hi President, Mizo Writers' Association a ni a, Mizo zinga ziaktu hriat hlawh tak a ni. A lehkhabu zia chu tum hnih lai Book of the Year-ah thlan a ni.)

SAILO ROREL DAN (1700 - 1900)

Lalthangfala Sailo

Sailo rorel dan han tih hian roreltu an lo nih \antirh a\ angin chhui ta ila. Mizohian tunhma leh zualah lal bik an nei ngai lo niin a lang. Khaw tin rorel hrangin (*Independent Village*) an awm a. Lal inthlahchhawng chi an neih hma chuan an khuaa mihuai ber leh chak ber chu an khawtlang hotu a ni mai. An indo dan pawh sipai anga a ruala inbei an ni lo. A huaisen ber leh khawtlang hotu chu an thlang chhuak a, Davida leh Goliatha inbei ang deuh khan an imal beih \hin. "Lei rih" an ti a, thlan ang deuh hi an lai a, chumi chungah chuan thing pum khat an kham kai a, a hmawr lehlam a\ angin khaw khat huai berin a rawn zawh a; a hmawr lehlam a\ angin khaw khat huai ber dangin amah tawh zawngin a rawn zawh bawh a. Tichuan chem hriam keng ve ve-in, thingpum an dawhkai a lai taka an intawh am an insat ta a. A chak zawh, a chan\ha zawh chu hnehtu a ni a, a chan chhe zawh chu a sathlum \hin. Ti tiah chuan hetiang an inbeihna \unkhatah hian palian tak leh pa te deuh hi an inbei a; a pa te zawh chuan thir mum (Iron rod) lukhum ang deuhva siam chu diarin a khim hnan a. Lei lai takah chuan, "Min sat hmasa rawh" an inti ve ve a, chutah a pa lian zawh chuan an sat ta a, a lu-ah, a tlu \helh a, a tlu tur awn chuan pa lian zawh keah chuan a sat a, a pa lian zawh chu a sat hlum ta a ni an ti. Tichuan pa te zawh khua te chu hnehtu an ni ta.

Khawchhak leh khawthlangin chi khur an inchuh thu an sawi ka hre bawk a. Khawchhak lam hotupa chu ralin tunmain a hnâr an lo hlep tawh a, chuvang chuan "Hnarhleha" tiin an sawi mai \hin. Khawthlang huai chu a dang a âwk a. Chi khur chuha an han inbeih dawn chuan khawthlang huai chuan, khawchhak huai chu, "Hna-hna-hnarhle" tiin an au va. Chutah khawchhak huai chuan, "Chuti kher khera min han tih chu," a ti a, chi khur kamah chuan mau fei zumin an inkhawh ta thiak thiak mai a, khawthlang huai chuan, "a nuam ti sa-sa-sat, sa-sa-sat" a ti a. Mahse, a vanduai zawkah a \ang ta a ni an ti. Hetiang hian khawthlangah Sailo an lal hma chuan roreltu bîk awm lovin a huai ber chu roreltu a ni mai a, ral rêl nikhua pawhin a hotu, hruaitu, hmatawng a ni bawk.

Pastor Vanchhunga chuan, "Ialmanga nu lawm rawih ni" kan tih \hin pawh hi, \iau chhak lama awm laia lal bik an awm hmaa, hetiang khawthlang hotu hi, Ialmanga hi niin a sawi. Hetih hunlai hian an khawthlang hruaitu leh lal hian engmah hlawh an nei lo va, amaherawhchu an khuate tha kumkatah, nikhat, lawm angin an hnîk thei niin a sawi. Chutianga lawm a rawihna nî atan chuan Ialmanga nu hian, ni rei ber chhinchhiahin, tunlaia June ni 21 kan tih ang hi lawm rawihna ni atan a lo hmang \hin a, tichuan tun thleng hian he ni hi, "Ialmanga nu lawm rawih ni," tih zui zel ni tain a sawi.

Sailo thlahtu |hangura a lo pian hian, nausen tlawntlai \ha tak mai niin an sawi. A lo tlangval hnu pawh chuan, tlangval tlawntlai \hapi, huaisen tak a ni an ti. Hetih lai hian khua leh khua te an in rûn thut \hin avangin leh ram\ang nual chin chu an lo lamah hna an thawk a, in lama nunau lo vengtu tur leh lo hotu tur an mamawh \hin. |hangura chu a huai si a, a chak bawk si a. Ram\ang thei nual chin an feh hlana in lama nunau ral laka lo veng turin a khuate chuan an sawm ta a. |hangura chuan, "In lama nunau lo ven chu ka hnial hauh lo, nimahsela

buh ei tur hlo ka thlawh loh chuan ka nei ve hlei nang," a ti a. A khuate chuan, "Buh thar hunah tlâm khat \heuh in tinin kan chhûn ang che," an ti a. Chutah |hangura chuan, "Sâ te pawh ka duh ve a, in ka nghah chuan ka pêl hman awm si lo va, engtin nge ni ang," a ti a. A khuate chuan, "Sa kâp leh âwk apiangin a dâr sachhiah atan kan pe ziah ang che," an ti a. Tichuan sachhiah leh fathang a dawng ta a. Khawtlangah huaisen leh hotupa a lo ni ta. Chutichuan a fate leh a thlah zel Sailoho chu lal an lo ni ta a, khawtlanga roreltu sachhiah fathang an ei ta zel nghe nge a ni.

Lal thuneih danah chuan, T.H. Lewin (Mizovin Thangliana) an tih \hin ziaak dan hi lo sawi hmasa ber ila, "Ka \hianpa Rothangpuia, a khuaa ka tlawh \umin, vawikhat chu, tlaiah khawlai kan lêng dîn a. Zurui deuh mai pakhat hi kan tawh a. Zurui chuan Rothangpuia chu a nghawngah rêkin a nam her ta sawk mai a, 'Kawng min han dal vei chu le' a ti a.

|hangura chu a huai si a, a chak bawk si a. Ram\ang thei rual chin an feh hlana in lama nunaute ral laka lo veng turin a khuate chuan an sawm ta a. Chutianga a khuaa miten zah lo taka an lal an han ti mai chu mak ka ti a, a dhan ka zawt a. Ani chuan, "Râl rêl naah leh khawtlang rorelnaah chuan, 'Lal ka ni a, khatianga min ti kha awm se'ng chuan thihna thlengin hrem theihna thuneitu ka ni. Amaherawhchu khaw chhungah hi chuan zurui te leh mi dang zawng zawng nen kan inang khat vek a ni,' tiin min chhang" tih thu a ziaak. Hei hian lal chu engangin nge hmanlain a khawtlang te nen an inkara an awmdan a sawifiah hle awm e.

Ial In :

Lal chu hmanlain khawtlang huaitu, roreltu, khualchia, khual\ha chhâwntu a nih bakah sakhaw lamah pawh engemaw chen huaitu a ni. Thubuai, hlabuai zawng zawng lal inah an rem \hin a. Chuwang chuan lal in chu rorelna hmun leh thuchhe

remna hmun a ni a, khawtlangin an sa \hin. A hmun atan pawh hmun laili, a kawt pheia mual zawl awm an thlang deuh kher \hin. Mual tawp, a mawngtam lai takah hian dan naranin Zawlbûk an sa a, lal in leh Zawlbûk chu a in ep a, a inkar zawl phe chu, 'Mual' an tih, chai leh lâm nana an hman \hin a ni nghe nghe. Mual lehlam lehlamah hian lal upa leh khawtlanga an hawlh lawr, tlângchhuak an tih te chuan an kil a; chuvang chuan a ni, 'Malkil mi \ha', an ti \hin a ni. Michhia te chuan, "Keini zawng michhe mual êng hmu phak lo kan ni," an ti \hin. Lal in hi vantlang in aia a lian bîk a, a summun a\anga luh pheia, in pui chung nena inkarah hian, 'Vanlung' an ti a, Lal awihte chutah chuan an cheng \hin.

Lal leh Upate rorel dan :

Lal hi a rorel naah upa-in an pui \hin. Chuvang chuan rorelna reng reng chu, 'Lal leh Upa,' tia sawi a ni \hin. Lal hi tunlai \awng takin a Council of Ministers zingah chuan Chairman a ni a, thubuai rem reng rengin a khaipa a ni lo thei lo. Lal leh upa hmaa thubuai an sawi dawn chuan, thubuai pu luttu chuan, 'Upa a khawm,' an ti a; lal hnenah, "Thubuai ka rawn sawi dawn e," tia a hrittir hnuin lalin upa khawm thur thu a pe a. Dan naranin thubuai sawi hun hi tuk\huan chaw ei hma a ni deuh ber. Lal leh upa hmaah chuan thubuai puluttu chuan, a lungawi loh thu leh a thiam thu an sawi hmasa phawt a, chutah a khingpuipa emaw nu emaw chuan a thiam thu a sawi ve leh \hin. Thubuai puluttu leh a khingpui in an thiam thu ve ve an sawi hnuin an chhuahsan a. Chutah lal leh upa ten thu vuakthlukna an siam zui \hin. A thiam lo zawk nia an hriat chu an chawitir \hin. Iei an chaw hian tunlai angin tangka leh pawisa a awm si lo va, 'Sial', 'Tlaisial' tiin an lei chaw chu an sawi \hin. Lal leh upa hian thubuai rem manah a thiam lo zawk hnen a\angin vawkpui an chawitir chu, chu chu 'Salam' an ti a, lal inah an ei \hin.

Lal rorelna dang chu, ram tuk tur rêl te, sangha tlâng vuak te, ramchhuah te leh \ul dang apiang a ni mai. Lal upa zingah hian, upa fel tak tak kawng engkima thusa ber an awm chawk. Lal fing vak lo chuan lal hming chu a pu nâ a, rorel naah chuan upa fel deuh thu leh hla a ding chang chawk \hin. Lal upate hi lalin a nuat (appoint) an ni tak nâ a, dan naranin inthlahchhawngin upa fa chu a pa tar hnuin emaw thih hnuin emaw upa a ni ve chawk. Upa bakah hian lal leh upain, khawtlang hnenah thupuan tur an neihte puangtu leh thil \ul atana tirhkaha an hman *Tlangau* a awm bawk. Upa te hian hlawh leh engmah hmuh an nei lem lo. Lo erawh chu ramhual angin duhthlang hmasa zingah an tel. Tlangau hi erawh chu khawtlangin tlangau hlawh an tumsak a, in tinin buh \in tawi khat tlangau hlawh atan an pe \hin.

Upa baka khawtlang mi pawimawh dang chu *Thirdeng* a ni. Khaw lian deuh deuhvah chuan thirdeng pahnih pathum an awm a; mahse heng zingah '*Lal thirdeng*' an tih bik, lal upa tluok thawhtanga pawimawh an awm \hin. Thirdeng hian a pûna kai zawng zawng hnen a\angin buh kho khat vel kum khatah wawi khat a la a, hei bakah hian sa kap apiangin '*Thirdeng sa*' an ti a, an pum kaina thirdeng hnenah an pe \hin. Thirdeng sa hi a tlangpuiin sa nâkruh, a zânga tan chhum, a vun telin, a nâkruh tluan a ni \hin. Khaw \henkhatah erawh chuan chutiang lo pawh chuan an tihna hmun a awm a, khaw hrang hrangah an tihdan a danglam nual niin a lang.

Sadawt :

Hranlain Puithiam chi hnih an awm a, puithiam chi khat chu sakhaw puithiam an ni. A dang chu, "*Bâwlpû*," an ti a, danlo an dam nana ramhuai hnen inthawina hlântu a ni. Bâwlpû hi chuan khawtlang rorelnaah inhnarhnawihna a nei lo. A ruaitu an tam leh, Compounder leh Nurse ang deuh hian a lûn a ni

mai. Sadâwt hi erawh chu, chi hlawn lian tin ten an nei \heuh. Entiman, Lusei sadâwt, Palte sadâwt leh a dangte an awm. Lusei sadâwt hi 'Lal sadâwt' an ti a, khawtlang rorelna leh inkaihhruaina hotu leh lal upa ang a ni ve a. Sakhaw puala inthawina reng rengah sadâwt hi puithiam a ni. Vawk an talhin sadâwt hian a han chhampual hnua an talh, a sa biakna pawh a ni chawk. Sadâwt hian vawk ngum a hlawn \hin a, chuwang chuan sadâwt fate chu, "Saum ei thau," an ni e an ti \hin. Vawk talh an tam chuan sa an ngah fu \hin a ni ang.

Lal leh sakhua inzawm dan chu, khawtlang puala serh leh sâng leh inthawina, entiman, Kawngpui siam leh Fanodawi ang chi te hi, sadâwtin a ho nâ a, lal in a\anga rel vek an ni. Chuwang chuan lal hian eng eraw chenah sakhaw hotu nihna arei.

Lal hi dan naranin, a khua leh tui te chungah \hat a chuh loh chuan a tê tawlh tawlh \hin. Khua a len a, khua leh tui a ngah chuan, lal hi a ropui a ni mai. Khua leh tui a neih tlem erawh chuan a nêp deuh lo thei lo. Chuwang chuan lal ropuina ber chu khua leh tui ngah a ni. Heti a nih vang hian lal chuan, a khua leh tui chungah, \hat a chuh lo thei lo. Lal râng deuh chu, a khua leh tuiten an duhna khua khuaa pem theihna zalenna an neih avangin lal, khua leh tui nei lo, a ni mai. Lal khua leh tui nei lo chu lal a ni thei lo. He zalenna, duh duhna khuaa pem theihna zalenna hi, lal râng tur leh lal sual tur hrêkna \ha tak ani.

Lal chu a khua leh tuite tan inhunhirma a ni. Hranlain, Judah dan ang deuhvin, "Mit aiah mit, ha aiah ha," tih ang ziazangin miin, a chungah thil \ha lo titute lakah phuba a lâk a thiàng. Miin mi pakhat unaupa lo that ta sela, a thattu chu a thaha unaute chuan phuba lain an that ve thiàng. Hranlai hian, vanneithlak takin tualthah te, rûk rûk te leh intihnat hi thil vang tak a ni. Miin tual lo that ta sela, a thaha chungte khan

phuba lain thah ve tumin ûm ta se, tualthattu chu, inhumhim nan, lal ina zuang lûtin lal sûtpei pawm ta sela, a ûmtute khan an thah a thiang tawh lo. Lalin a humhim ta a ni. Mahse tualthattu, lalin a humhima kha, lal bawihah a dam chungin a \ang thung. Siala a intlan loh phei chuan a fate zinga roluahtu kha bawih a ni velehin, chutianga chuan an inthlah chhawng chho ta zel a ni. Amaherawhchu heng bawihte hi lal inah an awm a ngai lem lo va, in hrang bawih an ni a, lal laka bat an neih chu ran talh leh sakah leh sa-awh nikhuaah lal hnenah a bawp an pe. Hei hi 'Pu Sachawn' tih nen hian a danglam deuh hlek nâ a, angkhata ngaih thah a ni. Tin, an fanuten pasal an neihin lalin Pusum ang zat man a tel bawk. Kawng lehlahmah chuan harsatna an neihin, lal tu leh fate an ni a, lalin kawng engkimah an harsatna a phuhrûk ve thung.

Lal hausa deuh ni tur chuan, kan sawi tawh angin, khua leh tui ngah a ngai hle. Lal, khua leh tui ngahte chuan Sechun, Khuangchawi leh Van lungphunin an khua leh tuite an hrai tlai thei hle. Hei bakah hian lal in an sak chuan a satute kha sial talhin emaw lalin a hrai \hin a; chu chu 'Tuih' an ti. Lal hian a khua leh tuite lakah \hatchhuah a tum em \hin avangin, nichina T.H. Lewin (Thangliana) thuziak kan han tarlan ang khan, lal leh a fate hi dan naranin khawtlangin ngaihlu hle mah se, amahni chu theih tawpa inngaitlawmin, mi naran angin an awm a, chhiatni \hatni leh khawtlang thiltihna reng rengah lal fate hi an duai tur a ni lo. An chhuanawmin a kûl a taiah \angin, a nuamah pawh a hrehawmah pawh hma hruaizel tura beisei an ni. Amaherawhchu Val upa leh mi tlawmngaite an lo awm a, Lal fate hi chutianga chhehchawl leh hma tawntir atan chuan an hman tak tak ngai lo. Kan sawi tawh ang khan, hmanlai Mizo khawtlang nun hi mawl hle mah se, vantlangin an duh duha, an duhna khua khuaa pem theihna zalenna an nei hian, lal sual tur leh nunrâwng tur a hrêk tlat a, lal sual deuh zual mi selei hlaching an sawite pawh chu, lal upa ten an han vau tak

meuh chuan, rang deuhvin an sim rawk rawk mai thute an sawi tawh \hin.

Tichuan, a hmawr hmerh nan chuan, lal te chu tunlai \awnga 'despot' an tih ang hi a ni thei meuh lo va, ara herawh chu inthlahchhawnga lalna inrochung an nih vangin, an rorelna upaten pui \hin mah se, democracy chu a ni miah lo. Heng nunphung leh ro inrel dan hi, an tlin tâwk leh an phak tâwk atana \ha ber tura khuarel a ni ngei ang.

Kum 1890 a \angin British-in Mizoram awp tumin an rûn a, 1900 chuan an awp kim vek a, rampum rorel dan leh inawp dan pawh a danglam ta vek. Lalte chu an lal zel nâa, an lal dan erawh a pan viau. India ram a Independent-a, democracy a lo ni a, Mizo lalte pawh chu April, 1954 a \angin an bang ta a ni.

(Lalthangfala Sailo hi Academy of Letters President a ni a. Sangeet Natak Award leh Padma Shri Award a dawng tawh.)

HMUH NGAI LOH | HIAN

Remlalthlamuanpuia

Ka pu pasal\hat avang maia Kaphmingthanga tih hming hi pu ka ni a; pa sa la thei tak kan ni hran lo va, mahse sa pela ramchhuah nuam ti \hin mi tak ka ni a. Sava lam hi chu ka perh thla nual nâ a, sa tak erawh hi chu hi ka la kap tam hle, Sakuh leh Zawbuang chhiar telin panga emaw chauh ka la kap a. Sakhi hi ka la kap miah lo lehngal a, kah tum chuan ka chhuak ve \hin. Amaherawhchu, 2005 kum, \hal lai atang khan ka piangthar a, sa kap leh ngai tawh lo tur leh silai pu tawh lo turin ka rilru ka siam fel ta a ni. Hetia silai ka tun takna hian chhan a nei ve a, chu mi nia ka thil tawn chanchin chu heti ang hi a ni....

Chawhnu lam dar hnih a rik meuh chuan ni dang ang ang bawkin ka inpeih leh vang tawh mai a. Ka iptepuiah chuan ka mamawh a kim em tiin kan thlir nawn leh thuak thuak a, chempui, silaimu khawlthun pathum – Mupui pahnih leh sava kahna chi no.1 leh siamchawp S.G. pahnih ka zuk hmu thei mai a. Ka sa channa hmun chu khân dawn riaua ka inhriat avangin foreign IG ka lei thar pawh ka va phawrh \ha leh a, sihdêt leh tui ûm khat, biskit bawm khat nen chuan ka chhuak taa.

Kan silai hi ulhbun, a bairel sei \ha reng rawng, ka pu ta kan rochun a ni a, ka pa pawh hi ramchhuah hrat ve tak a ni \hin a, mahse Kohhran lamah rawngbawlna a chelh chhoh tak nual a\ang hi chuan a ramchhuak ngai tawh meuh lo. Chu vangin tuma chuhpui vak lohvin silai pawh chu ka bil neih ta deuh a, amaherawhchu a tuaihnûm vel hi chu ka pa kut a la ni ber reng tho mai.

Hemi hma ni tlai hian ka tlai deuh avangin ka sa chan tur zawkin min lo chhuah khalth hman a, ka thlen meuh chuan ka titlan hman \awk a, sava riak turte ka veh haw ta mai mai kha a ni a. Chu vang chuan ka hmanhmawh ru hle a. Kawta ka bike hlui lam ve tawh tak, Rx 100 ka u ta hlui ka chei \hat chuan kawng dung tlan theihna thleng chu hmanhmawh takin ka tlan vang a. Saihum ka thlen chuan ka bike chu ka hung fel te te a. Vaihlolzial \an pah chuan tlak lam hawiin ka inher liam thlataa.

|hâl lai a nih avangin khua chu a hnîm ruih mai a, khawthlanga |awi tlang lo inkhawh kal ruih mai pawh chu romeiin a bawm chûk a, ka thlang lawka vang kungah chuan fanghma thar ko thereng pawh a lo sawng sawng bak bak lauh lauh a, rala tukloh hram lauh lauh nen pawh chuan an inchhawn tawh hle mai. Ka lung lam lam a tileng a, ngawi renga kal thlak zel pah chuan kan naupan lai te ka ngaihtuah neuh neuh a, sa chang tura kal chu ni lo phei i la khua chuan mai mai tak ka nap a. Rei vak loah chuan khawkherh ngaw ka lut thla ta a, thingkung sang pui pui leh thim deuh khup hnuaiah chuan va-te chiah neuh neuh bak hriat tur a awm ta lo a, ka sir lawkah chuan mitval rual an kat neuh neuh bawh a, sa kah ngei tuma chhuak e ti lo chuan savate chu

hmuhnawm ka tiin Pathian thilsiam sava leh ramsate nun hlimzia leh awhawmziate chuan ka ngaihtuahna chu an luh ngut ngut zawk a.

Phaibawk lui-te hnar ka thleng thla a, a lo luang ri ker ker a, kham chhengchhe tak kara lo luangthla a ni bawka a vawt raih mai a, chumi hmun ka thlen apianga ka tihdan ngai bawk chuan hnahkhar hnah ka khawr a, ka'n khat khalh khalh a. Kawrte kam hnawng deuh laiah chuan patling hniak hi ka hmu a, keimah chauh chu sa chang tur ka ni dawn lo tih ka hriat avangin ka hmanhmawh phah ta deuh sawt a. Ka chan tumna hmunah min lo \hut khalh ang tih ka hlau rilru deuh hle nghe nghe a. Hriang ngaw lam panin kawng zal nuam takah chuan ka pheii ta a. Thingkung a sang hlawn bawka a, tlai lam a ni tawh bawk nen a thim deuh ruai a, a reh duk mai bawka a, zan rei tawh lama mahni chauha Biak in lian tak chhunga lut ang mai ka niin ka hria.

Phaibawk kawr a\angin hmuam da vel ka kal ang tihah chuan ka sa channa tur hmun Dihmun mual chu ka thleng pheii ta a. Helai hmun hi lova an neihna a la rei vak lo va, kum ruk leng vel emaw a ni a. Kuminah ramvah hrat deuh hovin an hal kang a, hnim chawrno vel chu sain an duh riau avanga kei pawh chang tura kal ka ni bawka a. Dihmun mual dung chu chhim hawi zawngin a inkhawh pheii a, chumi dung zui chuan ka pheii zel a, a mual dung tawpah chuan khankawn lui te a lo awm a. Kawr kam tuakah chuan changel a ding teuh a. Chumi va lan theih tanna vel mual dung \ha laiah chuan khiang bul chawrno buk \ha zet mai hi a awm a, kawng thleng vel turah hian an kihna thlar chu thlangra tiat vel hian a zawl a, chutah chuan thut hmun ka rem ta a. Tumah an lo awm loh avang chuan ka lawm hle a. Ka iptepui chu

ka zuk zen a, silaimu Foreign IG ka phawrh a, silaiah chuan ka thun ta a, ka thu ngawi ta kar mai.

Darkar a liam hman \helh ang tihah chuan ka thlang kawrte kam \hăng pik kang bang chin velah chuan a rawn ri chho ta san san mai a. Chu lam hawi chuan ka silai chu ka lek nghal a, dim tein ka tawlh rem hret a, ka thlir ta vang vang mai. A ri leh sat sat a, chutah sakhi pa ki \ha tak, buang thar mai hi a rawn ding lang ta heu mai. Thlamuang tak maiin a mei tawi te chu a vai tar tar a, kei lah ka phur lutuk nge ni ka hmul thi a ding sang sang mai bawk a. Ka silai cheng chu dim tēin ka kau a.

A thlamuan hmel bawk avang chuan a rawn kal hnaih leh deuh ka nghak a, kap nghal mai pawh ni i la ka thelh ka ring chuang hauh lo. Lei hnim niawm tak hian an kun zauh a, a lu pho chhuak lehin kan chhak lawka Darsam tlang inkhawh pheii lam chu a thlir chho vang vang a, a beng a tun hra mai bawk a, ka en reng a, hmuhnaawm ka ti ta riau mai a. Chutah ka lam chu a rawn hawi chho leh hra hra a, vei lamah thle kualin a khel bawr chu a liak zauh zauh a, ka lam pan chuan a hmaa hnim chawrno hring hlep maite chu a rawn pet chho ta hmiar hmiar mai a, a mei a vai nar nar reng bawk a. Inchhung dung ai chuan a la hla deuh ang tih ah chuan a ding dat a, a hawi chhuak leh vang vang a. Ka silai chuan ka tin reng naa kah zai reng reng ka rel ta rih lo. A nungchang chu hmuhnaawm ka ti tlat mai a ni.

Ka awmna lam a rawn thlir chho ta vang vang a, hmuh nei niawm tak hian a beng a tun hra hra a, a thle leh heu \hin a. Min hmu a nih ka ring ta tlat mai, chu veleh ka mit ka siai a, uluk lehzualin ka tin a, ka hmet ri ta khap mai... Mak tak a ni, ka silai chu a tlawlh tlat.

Sakhi pawh chu a awmdan pangngaiin a la awm ta tlat reng, a cheng chu kan kau leh nghal rap a, kan tin \ha leh chu ka mûr chuai hi a ni ber. Amit tak maiin min lo melh kal a, a mitmeng chu ka zah ta tlat mai, ka hmet thei ta hauh lo mai a. Sakhi kâp nih ka chakna chuan minrawn tuam leh a, hmeh ka'n tum \hin a, ka thei tlat lo. Ka lu chu ka la kang a, silai chu dim tein ka dah thla thung a. Ka en ta reng a.

Ka en reng lai chuan ka lam panin a larawn chho ta cheu a. Khua lah chuan thim a tum thet thet tawh bawk si nen ka tirilah a man a, ka hlau deuh ta tlat mai. Ka intipachang a, ka hlau lo lui hram hram a. |hianpa Zokima savawm intihlau loin, "Chawhmeh ka hlau ngai lo," a tih te ka ngaihtuah chhuak a, ka nuih lam lam a za ta zawk a. Ka bul arawn thleng chho ta ruak a, a hnar arawn len ta vat vat mai a. Ka che sawn ngam tawh lo, hmuhnawm ka tiin ka titlan ang tih ka hlau deuh bawk a ni. Zawi muangin min phentu hnim karah chuan ka kut ka zuk zen chhuak ta de de a. Mak ka ti ngang a niang ka khur ru der der reng a, ka kut chu a hnîm ta da da a.

Ka biskit ah ka hrechhuak zawk a, ka iptepui atanga phawrh tuma ka kut ka'n la let chu a kat deuh dat a, ka kut veilam chu hmalamah ka phar chhuak vat a, ka hmel chuan ka hlauhawm lo a ni tih ka thiam ang tawka lantir ka tum tlat a, a hrethiam a ni ang a ding \ha ve leh hle hle mai bawk a. Ka biskit chu ka phawrh a, a tuamna ka kheh a, tlang hnih ka phawrh chhuak a. Pek kan tum chu \it hmel deuh tak hian an hnim leh tê tê a, pakhat chu a pet tla a, a \hial ri ta hmîar hmîar a, thlamuang tih hriat tak hian a mei chu a vai leh ta vat vat mai a. Zawi muangin ka tho chhuak a, biskit dang pawh chu a bawm atanga phawrhchhuah pahin ka pe leh ta zel a, a nghawng

velah chuan ka chulsak ta heuh heuh a, nuam a tih hmel hle nghe nghe.

Kan pahnih chuan tuma hmuh loh chuan kan inkawmgeih ta hle mai a. Ka biskit pawh chu a ei zo vek a, keiin a nghawngah te, a chalah te, a hnungzângah te chuan ka chulsak bawk a. Mahse a ki khawihsak erawh chu a phal lo a ni ang a thing thla zel thung. Ka hmuh ngai loh \hian thar nen inbe hauh lova minit sawmpanga vel dawn lai kan inkawm hnu chuan khua pawh chu a thim \an chhalh tawh a, unau hmel hai hun vel a ni ang tihah chuan ding lam zawngin a inher a, zawi muangin tlak lamah chuan a kal phei ta a. Ka thlir reng a, a kal liam dawn \êpah chuan a rawn hawi phei leh a, beng tun hra chung hian min rawn thlêk vang vang a, a vir that a, min ngai ve hle ni hian ka hria a, a mei vai tauh tauh chung hian a kal liam ta a. Chu ka \hian thar nen chuan kan inhmu leh ngai tawh dawn si lo va, ka khua a har ngei mai. Chu ka \hian thar avang chuan, chu mi \um, chumi lai la la chuan sa hi kap leh ngai tawh lo turin ka intiam ta a. Ka iptepui ka la a, silai ka dar bah a, torchlight ka phawrh a ka haw nghal ta vang vang a. Sakhi ka paw haw lo nâ a, ka rilru a hlim a, hlawhtling ka inti hle nghe nghe a ni.

Phaibâwk kawr ka kan chho a, khawkherh ngaw ka tan tlang chho leh a. chumi chhak mual ka han chuangchhuak leh chiah chu ka thlang Phaibâwk kawr mawng lamah chuan silai a puak ri ta dur mai a. Kawr dung chu a fan ruih ruih mai a, ka ding dawt a, ka leh hawi chiah tihah chuan a puak nawn leh thawr mai a, kawr dung mai fan lovin ka tiril pawh a fan a, ka hmulthi a ding sung sung mai a. Ka \hianpa kha tawh sual a tawh ta em ni ang tih ka ngaihtuah a. Kal mai pawh

tum ta lo chuan ka thlir thla vawng vawng mai a. Khua a thim tawh a, thla erawh a êng hle thung a. Ka ngaihtuahna chu a kal thui kher mai. Ka harh chhuak thut a, hmanhmawh takin in lam panin ka kal ta hlawk hlawk a.

In ka thleng chu ka chhungte chuan an dan pangngaiin min lo fiam hlut a, "I titlan leh hman chiah a ni maw, nge i kap hman lo leh chiah chiah zawk?" te an lo ti a, ka nu erawh chuan a dan pangngaiin min lo be \ha duh lo leh thung a. Tumah pawh chu chhan ka tum lem lo a. Ka inbual sawk sawk a, chaw ka ei fel zo nula rim tum a ka chhuak leh tur chiah chu ka laichin Zokima fapa Hminga nen kawngkaah kan intawh a. "A pate , â pain sakhi a kap a, a chan turin lo chho rawh a ti," a han ti chiah chu **ka nghilh dup mai a.**

(Remlalthlamuanpuia hian a thawnthu tawi hi M.A. Mizo a zir laia a phuah a ni.)

Lehkhathawn

Sangzuala

Nula hmelthā tia sawi tur ka ni lo va, hmelchhia tia sawi chi chu ka ni bik baw lo va, pumruaah pawh chhuan tur ka nei lo. Chhungkaw ropui tak aṭanga chhuak ka ni lo va, chhungkaw khawsak pangngai, mi dangte awt em em lo kan nihna mai lo chu chhuan tur ka nei hek lo; kan chhungkaw lungualna leh ka rinawmna mai lo chu. Mihring ve ta lēm chuan vanglai kan nei ve a, chutih hunah chuan nun hi pangpar ang mai a nih hun pawh a lo awm ve ṭhin.

Hmangaih ka tawng a, ka hlim ve asin. Mahse chu ka hmangaih chu hmangaihtu mitah mai lo chuan lei ropuinaa thuam a ni ve lo. Mi rethei a ni a, a hausakna erawh chu a nunziaah leh a rilruah daih a awm a, mite hmuh phâkah a inlâr ve zen zen lo.

Inngaihzawmna nun hlim zawng zawng pawh kan tem ve a, tunlai nula leh tlangvalten an sawi fo ṭhin; a sapṭawnga ‘care’ tih leh ‘understanding’ an tih te hi a tak takin kan hmang a, tu dang leh khawvel dang kan ngai bik lo. Kan ngaihtuahna leh suangtuahna ṭha ber ber leh duhthu kan sam theih sang ber sam dunin, inneih ngei a, dam chhung nun hman ral dun te pawh kan tum asin. Nimahsela eng vang chiah nge ka sawi thiam lo, kan inṭhen tlat si a. Chu lai tak chu a makna a ni.

Chu ka hmangaih hnen aṭang chuan thil pakhat ka dawng a, chu chu 'lekhathawn' a ni. Hmangaih lekhathawn hnunung ber chu. Vawi tam ka chhiar chhuah tawh hnu, mittui nena hun ka hmanpui ṭhin lekhathawnah chuan hei hi a ni inziak chu.

Ess,

Mangang leh lungngaia ka rûm lai khan i hmangaih aw nêmin min hnêm ṭhin a; boruak ruak mai maia ka nun thên vel hian ka hriat lai ngeiin ka chhungrilah min tihlum mek a, mihring tisa pu siin ka thi mêk a nih hi.

Min ngaisang maw? ka lawm e, ka lawm em em a ni. Nun der tel lova ka hmachhawn ṭhin hringnunah hian kei chuan ka engmah hi ka chhuang lo. Ka inngaitlawm der lo va, ka tlawm a ni. Nun hi ka tan chuan beiseina awm lovin a ruak vawng vawng ṭhin a, mi puitling nia min ngai hi ka zak ṭhin.

Mi zaidam ber hian thinchhe takin ka lungngaihna ka pho chhuak ṭhin a, tuifawn leh thlipuiin min nuai vel laia chhanchhuah ngaihna awm si lova manganga ka nun ṭhin vang a ni. Ka mittui hi chhuah châk em emin ka mitah hian a awm reng a; ṭawngkam khat mai pawhin rang takin a hîp chhuak a, zahpuiawm takin ka biangah hian a luang ral ṭhin.

Mite ngaihsaka duat ṭhin mi hian ngaihsak leh duat ka mamawh ve tho avangin, lungngai leh mal intiin khawhar takin ka ṭap ru ṭhin a. Ka ngainatawmna phênah hian mahni hmasialna tenawm tak a awm a, chu sualna chu kalsan ka duh, mahse ka thei si lo; nun hi a va har em keini ang tan chuan.

Beisei nei hauh lo leh khawvel thlahlel hauh lova ka awm lai hian min hnêmtu ka ngai ṭhin a, min duattu ka va mamawh ve ṭhin tak em! ka khawharna min hriatpui lovin khawvel hian min herpui zel a, i bula lungawi lo hmel ka put ṭhin te kha i laka ka lungawi loh vang chu a ni ngai lo asin.

Engmah lungkham lova hun ka lo hman liam ve tawh te kha ka ngai a, Ka nun hi lunglennain a khat thin asin. Mahse chu ka la tuar thei hram hram a, khawharna a lo tel chinah hian a runthlak ta thin em a ni. Chutah chuan awmze nei lova luang ral turin mittui bawk a lo chhuak leh thin.

I tel lo hi chuan e, thih ka chak lo, dam pawh ka thlahlel chuang lo, nun laklawh-ah ka then vel a, lungngaia rum chungin ka nui thin a nih hi!

Hmangaih tlak loh, khawngaih hleihtheih loh ka ni e kei zawng, hun tawi te te hlimna thlahlelin ka um ruak ruak a, mahni maia ka awm hnuah ka thapui leh tho thin. Ka nunah hian pangpar mawi tak angin i lo lut a; keimah vanga uai leh chul atan chuan i tha lutuk a, ka tan hi chuan ka phal thlawt lo che a ni e, aw.....han hrethiam thei tak la aw....

Min ngai a, ka lawm em em e. Kei tak hian ka ngaiin ka mamawh em em che a, kan kara daidangtu thir pal hi vai kian duak ka chak a. Chu thil chu kei tehlul hi zawngin ka tlin si lo....min ngaidam rawh aw....a chhan chu, i tan zawk a nih vang asin....nangma tana la pawl tur a ni ang tih ka hlauhna hi 'huai' leh 'thlahrang' te chu han ni se ngam takin ka bawh zawk tur.

Engkim rel feltu ni ila tih chang ka nei thin a, mahse ka thlarau boralna tur mai bak chu ka rel chhuah ka ring si lo. I taksa mawina chauh duh ni ila chuan harsatna awm lovin ka kalsan tawh ang che.

Mahse ka rilru leh taksa phuartu hi i chhungrilah khan a awm a, i hmuh ve loh i hriat ve loh kha ka hmu a, ka hria a ni. I taksa mawina kha zawng i chhungril ngaihtuah chuan a rim lo nam ve ang lek a ni zawk.

Kan chenna, kan khawpui hi han en teh, mipui sang tam tak hi han en la, an zinga mi pakhat ka ni ve ringawt a, ka va te tehlul em! Tlangah lawn la han thlir vel mah teh. In ropui tak

tak ding ngîr khup i hmu ang a, mahse keiin ‘ka in’ tia sawi tur ka neih ve chhun chu sawi tam ngai lovin i hria e. Mahse min khawngaih suh aw.

‘Ka ngaisang che’ min tih hi ka awih anga maw! Ni e ka awih lo phal lo a ni zawk e. Ka dinhmun zawng zawng hre vek chung a min fak hian dawt chu min hrilh lo tiraw? Nge ni min bum zawk?

Kei ve hian pêk theih che ka nei ve ngai si lo. Duh thu ka sam ve thin a, nulain an ngaihzawngte chungchang, chhuang taka an sawi thin angin; nang pawhin i bialpa chungchang chhuang taka i sawi ve theihna khawpa neinung leh mi ropui deuh ni ve turin. Mahse ka ni si lo, retheihna hi chu ka va haw thin tak em! Min hmangaihna hi ka tan a hlu a, mahse ka kalsan che a ngai si hi ka hrethiam thei lo, ka hrethiam ang tih ka hlau zawk a ni.

Zan thla êng hnuaiah hian lungleng thla vâi takin rauthlain ka lo lêng a, thlifim karah i sam chhâwllêng kha ka rawn chûl thin asin. Mahse chu zawng duhthusam mai a chang zo tawh a, suangtuahna mai lo chuan engtikah mah a thleng leh tawh ngai lo vang.

Ka duhthusam zawng zawng hian nangmah bak a pèl thei ngang lo va, mahse kei mi rethei duhthusam ve hi chu a sâmtu ang bawh hian a zâm ral ve dawn a ni.

Ka lakah thinrim suh aw, nang anga ka hmangaih leh nang aia min hmangaihtu hi he khawvelah kei tehluh hian ka tawng tawh dawn si lo.

Ka kalsan chhan che hi chu e.....(ess, ka thinlung hi chuan eng lai mahin a kalsan ngai lo vang che).....i nu hmelah khan Chiang takin a inziak a, i chhungte hawiherah khan phêk tam tak a chuang a ni. Mahse keimah bak chu tu mah rawn dem suh ang che aw....chu chauh chu min tiam dawn nia....

Tichuan, mi rethei tak pakhat chuan khawvela a pangpar mawi ber chu a kalsan ta a ni e.....a thinlung mai ni lovin a thlarau nen lam a rûm a, a hmangaihna mittui chu amah ang maiin leilungah a luang ral ve dawn si a.

Mangṭha.....aw.....mangṭha vawng vawng le.

- Ress

Ka mittui far huhna avangin a thu tam tak chu chhiar theih a ni tawh lo va, mahse ka tan chuan chhiar kher a ngai tawh lo.

Ka nu leh pate hmela thu inziak leh ka laichinte hawihera phêk tam tak chuang chu kei pawhin hrethiam ve tho mah ila, heti ang em em hian mi dang nun a lo khawih na ang tih ka lo hre phak ngai lo va. Harsatna leh retheihna kar aṭanga khawvel hmachhawntute tan chuan inthlahrun ngawih ngawihna tur khawp a ni ang tih ka lo chhût thiam ve lo a ni.

Kei chuan mawl takin ‘hmangaihna’ ka lo hmachhuan ve ringawt a, a chhehvela thil awm thei ka lo man thiam ve ngai lo a lo ni. Ka nu leh pa te, ka chhungte pawhin keima hma ngai inti leh ka tana ṭha tur bera an ngaih, an mi zilhhauhna pawhin ka nunah finna a pe thei lo tih te, an fanu, an nau rilru put hman an han hriat chian ve hnua hmeuh zawng, inchhir mai loh chu tih theih an nei bik lul lo a ni e.

Kum nga hi khawhar reng renga hman ral atan chuan a va rei em! Kei pawh tunah zawng ‘boruak ruak mai maiah awmze nei lovin ka nun chu a thên vêl ve ta nih hi.

Favang, vangpui an tih hunah te hian lung a va leng duh em! Khawharin khua ka hawi vêl a, nun hian awmzia a nei lo an lo tih ṭhin ang te chu tu hrilh fiah leh chuan mah ka ngai lo, ka nun hian awmzia a nei mawh lo a ni.

Ni thar a lo chhuak a, ka khua a har a. Ni dang a lo chhuak leh a, a ngai tè bawkin kei chu khawharin ka awm leh a; tunah zawng ka lehkhathawna lunglènna leh khawharna inziak kha ka va hrethiam chiang tawh tehlul em!

Vawiin pawh hi ni thar a ni a, mahse ka tan chuan ‘khawharna ni dang’ a ni leh ringawt tho vang. Mahni maia in nghaktu nih hi ka tan chuan a nuam ber a, khawharna leh lunglènnate hi ka thian kawm ngeih an ni zo ta a nih hi.

Mahse mak tak maiin ka awm vawiin chu, ka awm dan ka sawi thiam lo, upain ‘nuam haw lam’ an tih ang hi a ni ber awm e.

Tukverhah ka dâk a, pawn lam ka thlir a. Ka ngaihtuahna kal ngut ngut ata kan thenawm naupang aw-in min rawn hnûk chhuak a-

‘U Sangte...’

‘E, Matete, lo leng rawh hawh..’

‘Thil min lei phawt la..’

Engati nge naupang hian min nêl em em zel mai le? A ngaihna tak pawh ka hre tawh bik lo.

‘Aw, kan lei dawn nia, lo leng phawt la.’

‘Thil min lei phawt loh chuan hei hi ka pe lo vang che.’

‘Eng maw min pek loh vang Matete?’

A hnunga a thuhruk tât tât lehkhah chu a han lek lang a.

‘Tu lehkhah nge, a-pu Nghaka em ni?’

‘Aih, nangmah.....’

Kei hian lehkhathawn ka dawng ang maw! Ka awih lo lek lek a ni.

‘Kha engmah a inziak si lo va, engtin nge ka ta tur tih i hriat theih?’

‘Sangtei pe rawh’ an ti tlat alawm.’

‘I va’n fel e aw, a nih leh thil chu lei ang le.’

Thil kan han inlei fel a, eng lehkha mah beisei lo kei chuan eng emaw ti taka awm chungin chu lehkha chu ka han hawng a, kutziak ka hriat fo tawh thin ngei maiin...

..Ess....

‘E he! Matete, tu pek che nge?’

‘Tlangval pakhat, hmeltha deuh....’

Chu lehkhaah chuan, a thawntu ngaiin kum nga liam taa a lekhathawn hnuhnung bera thutlukna a siam letling chiah thutlukna a lo chuang a nih chu! Awi.....!

(Sangzuala hi Assistant Professor, Department of Mizo, Mizoram University-a thawk lai a ni a, lekhhabu eng emaw zat a ziaak tawh.)

Ṭ H A L

Lalṭhasiami

1. Lêng zawnṅ lungkham a her liam a,
Kum leh thar lo her chhuakin,
An hril sikni pawh a liam a,
Ṭhal khua a lo her chhuak a,
Khua ṭhaṭ romei a lo zâm a,
Lêng tin a phuar e, khawṭlang zûnin.
2. Khawzo siahthing zâr awi lelte a lo kiau a,
Ṭah ruai a awl chul hnu nunhlui ngaiin,
Khua chuan ila pâṭ tin, thang tin an vul;
Zaia chawi nin loh ṭuahpui leh vau an vul chiaia,
Thlirin ka ning lo zobâwm hring dêl saw.
3. Sirvaten zai an rem dawngṛâl zolentu hnuaiah,
Ram hring mawi thinlai thawi damtu,
An rawk, an suat, suamhmang iangin;
Zobawm thing tin puini a kai, luah loh rûn an bêl,
Rianghleia naunâwn ṭian dar ṭo thli hâwnṅ e,
Chungkhoa lo ri, khuangruah a chiah ngṛhian e.
4. Sikni êṅ kan ngai lo, ṭhal khaw êṅ riail hnuaiah,
Siahthing hring leh pârmawi tinte,
Siamtu zârah hawihten an vûl siau ve;
Mahse rauthla iangin a thâm thuai a,
Kawlvalêṅchham rûn an liam zo ta,
Senhri a chuail, chuailo pâṭ zawnṅ nen.
5. Lo kir leh thuai se tiin duhthu ai ang ka sâm,
Kumsul veia ṭhal khua kan thlen hun chuan,
Piallei bêla nun khua ka hman chhungin,
Thai khaw zûnin kei ka thinlai,
A phuar kumkhua tawh hian ka ring ṭhin e.

.....

CHOKA

Mahriata Renthlei

Rapchung zar duai duai,
Lungthu dum hiam huam,
Tapchhak lum vung vung,
Thingthu darh pheng phung,
Vur dur paw thek thuk,
Saum lum vung vung.

Khelawk lawk bir bêr,
Bûrtê khai leng leng,
Fianpui khai leng leng.
Suanbêl let bîm bêm,
Chhemthei kaw pirn pern,
Suankual kual rim rem;
Belthlêng khup thik thek.

In̄ting uai diah diah,
Sarêp thlar tir tiar,
Rial no tlar tir tiar,
Bungbel thlar tir tiar,
Buhtlei khir iir iar.

Chempui thiat fer fur,
Tuthlawh let rem rum,
Chhwar sang hnawk rem rum,
Chawthing hing rum rum,
Thing bawm thlawk sung sung.

*(Tal\hasiami leh Mahriata Renthlei-te hian an hla hi M.A.
Mizo an zir laia an phuah a ni.)*