

*Mizo Studies April - June 2016*

1

**Vol. V No. 2**

**April - June 2016**

# **MIZO STUDIES**

(A Quarterly Refereed Journal)

**Editor-in-Chief**  
Prof. Laltluangliana Khiangte

**PUBLISHED BY**  
**DEPARTMENT OF MIZO, MIZORAM UNIVERSITY, AIZAWL.**

**MIZO STUDIES****Vol. V No. 2**

(A Quarterly Refereed Journal)

April - June, 2016

***Editorial Board of Mizo Studies w.e.f April 2016....***

Editor-in-Chief	- Prof. Laltluangliana Khiangte
Editor	- Prof. R. Thangvunga
Circulation Managers	- Mr. Lalsangzuala
	- Mr. K. Lalnunhlina

© Deptt. of Mizo, Mizoram University

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

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

**ISSN 2319-6041**

---

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

## CONTENTS

Editorial : Team Work - 5

### **English Section**

1. *Joseph C. Lalremruata*  
Evolution of party Politics in Mizoram: A Study of the  
First Political Party - Mizo Union - 7
2. *R. Thangyunga*  
Magic and Witchcraft in Mizo Folklore - 17
3. *Laltluangliana Khiangte*  
Powerful Tones of Women in Mizo Folksongs - 23

### **Mizo Section**

1. *Darchuailova Renthlei*  
Mizo Ṭawng thl ùk chhinchhiahna (Tone Markers)- 29
2. *V. Lalberkhawpuimawia*  
Thih hnu piah lam Pipute Suangtuahna Khawvel - 47
3. *Denish Lalmalsawma*  
Mizo Hlaa Poetic Technique kan hmuh ṭhenkhatte- 71
4. *Lalthantluanga Chawngthu*  
Discourse on Folk Theatre and Community - 82

**Regular Feature**

1. Tell me your Story -  
Hrangchhuana and Chawngmawii  
(Extracted from *Hundred Mizo Traditional Stories -  
2016 Unpublished Manuscripts*) - 110
2. Mizo Department, MZU  
Literary News & Reports - 115
3. Results of M.Phil & Ph.D. Update  
Under Mizoram University Only - 118

## **Editorial**

### **TEAM WORK**

Greetings to you all.

Yes, it is going to be a new venture and experience once again to look after this small but beautiful journal of the Department of Mizo entitled *MIZO STUDIES* that has been going on since July-September 2012. It has been a new challenge for us to improve and help readers of this journal so that more enriching ideas and talents would be seen in the coming issues.

Personally I have been looking after a few periodical like the Central Young Mizo Association's monthly journal *YMA CHANCHINBU* as its Editor, *HURAITU/LEADER* (published by the Young Mens' Christian Association) as its Editor, a popular Christian periodical *KRISTIAN THALAI (CHRISTIAN YOUTH)* as its Joint Editor, *THALAI KANTU (AGENT OF YOUTH)* as its Editor, the official monthly literary journal of Mizo Academy of Letters *THULEHHLA (LITERATURE)* as its Editor and also as Joint Editor for some time in the past, and actively helped friends in editing some journals including Theological journals and had edited around hundred books so far.

It will not be a new thing for me but this is the first time for me to have a specific designation like Chief Editor and this may sound rather grand for me at this moment for the production of bi-lingual magazine. However, it is going to be a team work and I am

quite sure that our experts for MIZO STUDIES are good enough to handle all the needful for the promotion of this small but exceptional quarterly journal.

Allow me to say that, as a team, our desire to improve Mizo language and literature is burning, and we know that a time has come for us to expose our literary products in either English or Hindi since we have been known as Mizoram University in the scenario of Higher Education in India.

In fact, all the disciplines have to produce a good number of publications. It is a fact that the Mizo Literary pieces must be translated into English and other languages of the country so that readers of major languages in India and abroad may see and enjoy interesting writings of Mizo writers and poets.

I am quite confident that this journal will usher new era in the study and dissemination of Mizo language, literature, folklore and culture in a very meaningful way. This is my earnest request to interested scholars and writers to contribute readable research article, essay, poem and interesting report as well.

I know team work is most important and practical as well, and that will be our strength for the production of this beautiful journal. We have a new team of Experts for different sections (please see back cover inside) and I congratulate all of them for their kind and sincere cooperation right from the beginning.

Now, let us put our heads together so that we will move forward in a very meaningful way. *Only let us live up to what we have already attained* (Phil 3:16) I thanked Prof. R.L.Thanmawia, the outgoing Editor-in-chief and his team for the grand success of this quarterly journal and I wish all the readers best of luck.

9<sup>th</sup> June 2016

Lalthuagliana Khiantge  
Editor-in-Chief

**Evolution of Party Politics in Mizoram:  
A Study of the First Political Party Mizo Union**

Joseph C. Lalremruata

Before the British came, the Mizo people had lived under the leadership of the chiefs; and each village had a chief of its own and each chief was autonomous and independent in the exercise of his duties and functions. The chiefs occupied an important place in the history of the Mizos as protectors, administrators and saviors of their subjects. As a result of the second military expedition of the British, the whole of Mizoram was annexed to the British administration in 1889-1890 (Patnaik 2008:9). The coming of the British had changed many things in the social, political, economic and religious lives of the Mizos.

It has been feasible to state that till the end of the Second World War, there was no political activity of any kind in the Mizo district. Hence, the people had no political experience and opportunity. But, the closeness of Japanese troops in Burma, and the political enslavement of the Mizo people at the hands of the Superintendent and the chiefs brought a lot of political consciousness in the district and influenced the educated Mizo youths (Prasad 1987:75). All political activities were strictly forbidden by the British rulers in Mizoram. The Superintendent was the real authority and his opinion became a law due to the absence of any proper act or law. The Superintendent and the chiefs used to overrule over the

\* Research Scholar, Political Science Department,  
Mizoram University.

people of Mizo as virtual dictators in the absence of any political institution. No person could dare to speak against their activities or any act of theirs (Hluna 2002:17). Although the Mizo people in the long run realized that the chief's rule was oppressive and unbearable, they could do nothing as the position of the chief was fully safeguarded by the British Superintendent (Prasad 1987:75). Some oppressive chiefs used to face public demand for their dismissal and also lodged complaint against them. But, the common people felt that the Superintendent took no attention to such demand.

At the same time, certain sections of Mizo individuals had the idea of having representatives in the Assam Legislative Assembly. In 1926, some Mizo individuals and residents of Kulikawn, Aizawl - namely Darchhungpuia (Telala), Thuama, Saikunga, Thanzuala, Chawngnuaia, V.Z Biaka and Chawngdailoa- submitted a memorandum to N.E Parry, the then Superintendent, protesting the compulsory labours imposed upon the people such as impressed labour/kuli, construction of chief's house and others. Because the imposition of these things upon the people was still a heavy burden. However, the Superintendent did not give any positive response; that compelled them to submit a copy of their memorandum to the Governor of Assam to draw his attention. After these men returned from Shillong, V.Z Biaka, Telela, Saikunga and Thuama, all from Kulikawn, Aizawl, were unfortunately arrested as political movement was totally banned by the district authority in the area. Even all their documents were seized and then sent to the Aizawl Jail on October 22, 1926 (Malsawmliana 2013:242-243). And some scholars accepted that this incident had been an important milestone in the process of political awakening among the Mizos.

In order to get the support of the chiefs and the people, the authorities had to change their policy. Consequently, political and other restrictions which were earlier imposed were relaxed in



1946, just before independence of India, and the formation of political party was permitted by the Superintendent (Hluna 2012:17-18). Hence, a new era had emerged in the political history of the Mizos. The abolition of impressed labour was still the main agenda among the Mizo commoners. A resolution was passed to pressurize the government for the abolition of impressed labour at the conference of Young Lushai Association (YLA), which was held on March 28, 1946 at Boys, M.E. School, Aizawl.

However, the demand did not get the attention of the Superintendent. Taking the advantage of this situation, R. Vanlawma, Hrangaiia, Lalbuaia and V. Rosiama submitted an application for the formation of a political party and R. Vanlawma finally got the permission for the establishment of a political party in Lushai hills on April 9, 1946 (Chaltuahkhuma 2001:53). The first political party, i.e., 'The Mizo Common People's Union Party' in Mizo political history was formed by R. Vanlawma, who organized the youth and educated people in Lushai hills district on April 9, 1946 (Patnaik 2006:11). The majority of the members of the elite group of the party could not agree with the name of the new party and suggested different names for the title. And a meeting was convened for the purpose at Aizawl on April 11, 1946.

After a prolonged discussion, the meeting unanimously resolved to rename the Mizo Common People's Union as 'Mizo Union' (Hluna 2012:18). The party had borne this name till it was merged with Indian National Congress. The leaders of the Mizo Union were the second generation of the newly educated Mizo and were seeking new roles in the existing milieu dominated by the District Superintendent and the Chiefs (Ngura 2011:92). The demand of Mizo Union, the abolition of chieftainship alarmed the chiefs and traditional elites and at last 'United Mizo Freedom Organisation' (UMFO) was formed by Mr. Lalmawia on July 5, 1947 with the support of the Mizo chiefs and blessings of the then Superintendent. The main aim of the party was to counter the ac-

tivities of Mizo Union and the party was supported by the chiefs only for their enmity towards the Mizo Union. This party demanded the merger of Mizo Hills with Burma.

Unfortunately, this party 'UMFO' could not last long due to lack of constructive programmes and economic policies, and further, poor financial background was one of the main reasons for its failure. Later on, the UMFO was merged with the Eastern India Tribal Union, popularly known as EITU, under the presidency of Capt. Williamson Sangma which demanded a separate Hill State comprising all the Hill districts of Assam (Verghese 1996:138).

The aims and objectives of the Mizo Union were as follows (Malsawmliana 2013:246) (Hluna 2002:18):

- 1) The Mizo Union is formed for the integration of the Mizo both inside and outside the Lushai Hills.
- 2) To bring about better relations between the general public and the administrators.
- 3) To show the Mizo masses the ways by which they occupy their rightful places and positions.
- 4) To bring out all-round progress in all aspects of Mizo life and to raise the position of women.
- 5) To be the organ for expression of the views and wishes of the Mizo people in every way and at any time.
- 6) To modernize and codify customary laws.
- 7) To enrich the Mizo language.
- 8) To ventilate the grievances of the masses through constitutional methods.

The first meeting of the party was held at Aizawl on April 25, 1946, and appointed the ad-hoc leaders as follows:

President	:	Pachhunga
General Secretary	:	R. Vanlawma
Treasurer	:	Thanga

The first General Assembly of the party was held at Boys M.E. School, Aizawl during 24<sup>th</sup>-25<sup>th</sup> September, 1946 and there

were attendants of the Assembly from various parts of the Lushai Hills. The Assembly elected the following persons as the office bearers of the party (Chaltuahkhuma 2001:59):

President	:	Lalhema
Secretary	:	R.Vanlawma
Treasurer	:	Lalbuaia

### **Organisation of the Party**

The structure of the Mizo Union party was just like the structure of the pyramid, starting at the bottom with the village units up to the apex called the headquarters in the district and at the divisions and blocks. The members of the village units were drawn from the villages. Those who were the members of the village units participated in the conference and they had elected six office bearers such as President, Vice President, General Secretary, Assistant Secretary, Financial Secretary and Treasurer. These village units were the working centre of the party.

The Headquarters was the apex body in the party organization and consisted not more than 28 Councilors. The Office Bearers of the Headquarters were elected in the General Assembly of the Party. In the General Assembly, the members of the divisional working committee, councilors of the headquarters, councilors and office bearers of the divisional headquarters, the Office Bearers of the Block and the Unit representatives from each village participated in the General Assembly and elected office bearers of the headquarters such as President, Vice President, General Secretary, Assistant Secretary, Financial Secretary and Treasurer.

The term of office of the Office Bearers was fixed for three years. As the highest executive organ of the party, the Headquarters exercised a large measure of influence and power in deciding party policies and programmes. They even carried out the policies adopted by the General Assembly (Prasad 1987:245-246). It has been obvious that though Mizo Union was the first political party in

Mizoram, it had a good system of party administration from the bottom to the apex level. The membership of the party was open to all citizens and many educated persons joined the party later.

#### **Inner conflict within the Party**

Before the Party achieved its aims and objectives, inner party conflict unfortunately broken out. The conservative and the rich President, Pachhunga was replaced and therefore the Mizo Union split up into two groups known as the Mizo Union (right wing) and the Mizo Union (left wing). The right wing which was called the Mizo Union council was dominated by the conservatives led by Vanlawma, Pachhunga and Lalbiakthanga. The left wing was dominated by the radicals led by Khawtinkhuma and Saprawnga. The radicals in the party adopted a radical programme, the abolition of the chieftainship, representation of the Lushai Hills in the Assam Legislative Assembly, and finally the improvement in the economic and social condition of the people. The programme had a tremendous impact on the Mizo commoners, and the Mizo Union became immensely popular with the commoners (V.V Rao 1987:137-138).

#### **Elections and the Mizo Union Party**

For the first time in the history of Mizo people, the first election to the Mizo District Council, on the basis of adult franchise, was held on January 4, 1952. At this election, the total strength of the District Council was 24, of which 18 seats were elected directly from the single member constituencies and six were nominated seats for a term of 5 years. The Mizo Union won 15 seats out of 18 seats contested by it. Mr. Pachhunga the first President of MU and later the member of the MU (Right wing) who was the official candidate of the UMFO won a seat. Hence, only one was won by UMFO. The Mizo Union formed the executive council. After the election, the then Chief Minister of Assam, Medhi inaugurated the first democratic administrative machinery Mizo District Council on April 25, 1952. Due to the absence of estab-

lished regulation during this period, the council could not start functioning well and the actual administration of the local affairs was started with effect from June, 1952 after formulating some rules and regulation.

In February, 1957, election to the Mizo District Council was held. There were four political Parties such as the MU, UMFO, the Pawi-Lakher Tribal Union (PLTU) and the Congress in this election. The numbers of elected members were increased from 18 to 22 and the numbers of nominated seats were reduced to 2 from 6 out of 22 seats. The Mizo Union which had absolute majority in the 1952 election could only capture 11 seats in this election. The Mizo Union got a severe set back by capturing only 11 seats which resulted deadlocks.

For the third time, Mizo District Council election was held in 1962. The Mizo Union won 16 seats, E.I.T.U – 2, P.L.T.U – 2 and independent candidates – 2. The MNF and Congress lost all seats contested by them. And the Mizo Union party became again the ruling party. The insurgency was outbreak in the Mizo Hills in 1966, due to that, the election of District Council could not be held in its normal time in 1967 and the tenure of the District Council was extended up to 1970. And the fourth election of the District Council could be held only after three years of its normal period on April 24, 1970.

In this election, the Congress, the Mizo Union and some independent candidates contested the election. The Congress had captured 10 seats, the Mizo Union-9 -seats and independent candidates won 3-seats. For the first time, the Mizo Union which controlled the administration of the District Council lost to the Congress party badly in their fourth election. With regard to this election, one of the veteran leaders of Mizo Union, Mr. H.K. Bawichhuaka told the researcher that “the set back was due to intra-party conflicts, personal interest and lust for power and leadership”. The Congress party had taken advantage of this inner

conflict of the party and personal interest of its members of the Mizo Union, as a result the Congress won majority of seats. However, the Congress party could not last long to maintain its strength only due to its factious groups and pressure of the Mizo Union, because the Mizo Union also wanted to control the District Council (Prasad 1987:104-114, 290-298).

The first general election of Union Territory was held on 18<sup>th</sup>, April, 1972, after three months from the elevation of Mizoram to Union Territory status. The Mizoram Legislative Assembly comprised of 30 elected members and two nominated seats. In this election, there were 155 candidates including independent candidates. In the election field, there were four political parties namely, the Mizo Union, the Congress, the Mizo Labour Party (MLP) and Samyukta Socialist Party popularly known as Socialist Party. The total number of registered voters was 1,56,898 and each constituency in Mizoram consisted of the number of electorates about 3759 to 8960. Mizoram being a tribal area, there was no reservation of seat for any community. The Mizo Union had won this first general MLA election by securing 21 seats and its leader Ch.Chhunga became the first Chief Minister of Mizoram.

#### The Merger of Mizo Union and Congress Party

Before the completion of its term in Mizoram U.T Legislative Assembly, the Congress invited the Mizo Union to merge with them. Because the Congress (INC) wanted to involve actively in the administration of the territory while the Mizo Union being a regional party also wanted to join the national mainstream. At last, a significant trend in Mizo politics emerged, when Ch.Chhunga, the Chief Minister of the ruling Mizo Union and Lalthanhawla, the President of the Congress decided to merge unconditionally. The Mizo Union had referred the matter of merger to the General Assembly which agreed and resolved the dissolution of the Mizo Union. Hence, the Mizo Union and the Congress were merged on January 24, 1974 which was approved by the Congress High

Command from the central. And the Congress came to power by the merger of the Mizo Union. After the merger, Ch.Chhunga continued as the Chief Minister of Congress ministry, but, his cabinet was expanded from 5 to 7 (Agarwal 1991:22). Even after the merger with Congress party, many leaders of Mizo Union continued to be the key players in the State politics though their function as Mizo Union leaders came into end.

Conclusively, if we analyse the Mizo District Council politics, there was stability in Mizo politics from 1952 to 1970. There were only 3-Chief Executive Members (CEM) during this period, but from 1970 to 1972, there were four CEMs within a short period of that time. The main reason of political stability between 1952-1970 was the dominance of a single party, the Mizo Union, which had absolute majority in the Mizo District Council. The important role played by the Mizo Union for the development and improvement of the society, the people and the Mizo politics should not be forgotten. By abolishing the institution of chieftainship, they mobilized the Mizo people into the realm of democracy to elect their representatives. It also helped to modernize the Mizo society and for maintaining communal harmony in the territory.

In fact, the party was also the birth place of almost all political parties and groups in Mizoram. The leaders of the party were worked hard to impart political education and public awareness to the Mizo people. The history of the past and present may change, but, the importance of Mizo Union party would not change in the political history of Mizoram.

#### **Bibliography :**

- Chaltuahkhuma. (1981). *Political History of Mizoram, 1920*. Aizawl: L.B Press.
- Doungel, Jamkhongam. (2008). *Autonomous District Councils: A Study of the Implications of the Sixth Schedule in Mizoram*. In JagadishK.Patnaik (eds), *Mizoram Dimensions and Perspective:*

- Society, Economy and Polity* (206-209). New Delhi: Concept Publishing Company.
- Hluna, J.V. (2002). Political Development in Mizoram Before 1947. *Historical Journal Mizoram*, Volume-III, 16-20.
- Malsawmliana. (2013). Political Consciousness and separatist Movement in Mizoram. In Malsawmdawngliana & Rohmingmawii (eds), *Mizo Narratives: accounts from Mizoram* (243-246). Guwahati: Scientific Book Centre.
- Prasad, R.N. (1987). *Government and Politics in Mizoram (1947-1986)*. New Delhi: Northern Book Centre.
- Prasad, R.N., A.K. Agarwal. (1991). *Political and Economic Development of Mizoram*. New Delhi: Mittal Publications.
- Patnaik, Jagadish, K.Lalthakima. (2008). Mizoram: A Profile. In Jagadish K.Patnaik (eds), *Mizoram Dimensions and Perspective: Society, Economy and Polity* (9-12). New Delhi: Concept Publishing Company.
- Rao, V.Venkata, H.Thansanga, NiruHazarika. (1987). *A Century of Government and Politics in North-East India, Volume III – Mizoram*. New Delhi: S. Chand & Company Pvt LTD.
- Sailo, Lalngurliana. (2011). Mizoram: Socio-Political Consequences of the Economic Changes (1870-1947). In Malsawmliana & Benjamin Ralte (eds), *Social Economic and Political History of the Mizo* (92). Guwahati: EBH Publishers (India).
- Verghese, B.C. (1996). *India's North East resurgent Ethnicity, Insurgency, Governance, Development*. Delhi: Konark Publishers Pvt.Ltd.



### **Magic and witchcraft in Mizo Folklore**

---

R. Thangvunga\*

Magic and witchcraft form an integral part of folk history. It is regarded as power of the supernatural exercised by human for specific purpose, either personal or communal. Employment of magical powers usually comes at extreme situation beyond the ability of normal human power to have effect. Use of magic for evil purpose is 'black magic.' Element of the supernatural is woven into the fabric of human consciousness, and is strengthened by unverified or unverifiable wonders of nature and certain inexplicable experiences and unnatural occurrences.

#### **Kinds of magical practices:**

Sympathetic – accomplishment of wishes;

Divination – casting lot, augury, astrology;

Thaumaturgy – alchemy, witchcraft, conjuration;

Incantation – magical word, exorcism;

---

\* Professor, Department of Mizo, MZU.

Sorcery - charm, spell, voodoo, necromancy;  
Conjuration – hypnotism, trick.

**Magic** in Mizo folklore consists of -

- (a) Dawithiam - persons skilled in magical powers such as *Vanhrika, Lalruanga, Zangkaki, Hrangsaipuia, Khualtungamtawna*.
- (b) Objects having magical powers such as *sekibuhchhuak, bahhnukte, dawibur, thinkul*, undiminshing rice pot, taking footprint, *sawntlung, Maurawkela, Zawngkhuang, zawlaidi, etc.*;
- (c) Creatures with magical powers / intuitive or mystic knowledge, such as *Vazuntei* (bird), *nghangiai/nghahrah* (fish), *pheichham*, etc.;
- (g) Para-human entities such as *Khuavang, Lasi, Bakvawmtepu, Sazaltepa, Phungpuinu, Keimi, Hmuichukchuriduninu, Phingnu and Phingpa*, etc.

Though personal use of talisman or lucky charm is not known, casting of lots was practised in hard judgement. A lucky stone, *falung* was believed to indicate good harvest by its polished state on threshing day. *Tuichhe in* and *sakei ngho seh* was a form of extreme judgement for special cases when accused pleads not guilty.

Life in pre-civilized society was hard and uncompromising. Survival was not a matter of brute strength and endurance, but of unshakable faith in the existence of parallel dimension in relation to which only life had a meaning and purpose.

Magic in Mizo folk life is a handmaiden of social morality, an awareness of the supernatural that brings solution to life's problems, a nemesis that brings justice.

**Witchcraft**, hardly ever identified among Mizos in terms of living practitioners, is evident in the form of *Dawi* (n. & v.) While *dawithiam* is identified as wonder monger or magician, *dawi* as witchcraft is often referred to as evil, but is distinguished from the evil spirits haunting salt springs and causing illness and death.

Types of witchcraft in Mizo folklore are mainly attributive and imputative, and never current in history. Yet the fear of them is imminent in the forms given below:

*Khawhring*:

'Khawhring' as defined by Pu Buanga is "the name of a malignant spirit" approximating to the "evil eye". The spirit of *Khawhring* enters a person, mostly female presumably from contact with a wild hog, or by using the oil of wild hog on the head. When someone in the community complains of severe pain in the abdomen it was imputed to the influence of such person having or keeping *Khawhring*. A priest would challenge the evil spirit causing the pain to declare itself; and the name uttered by the person in pain, whoever he/she is, whether a good character or bad one, would then be believed to have *Khawhring*. The entire family would now be feared and ostracized or even banished. No village, after ascertaining who they are, would accept them. It was believed that food items could also be infected by the evil spirit so that before eating, a small bit of it was thrown to the *khawhring* spirit to appease its greediness.

*Dawi*(n) or to *dawi* (v), in most cases, is to cause evil to someone. Kaptluanga, the protagonist in Kaphleia's novel, *Chhingpuii*, dreamed he swallowed a hair comb, and attributed his tuberculosis to the work of some jealous rival to his fame and lady-love. Jackals are believed to possess in nature the skill of *dawi*, so that they can *dawi* a flying kite to drop down to the ground.

Famous magicians like Lalruanga, Zangkaki and Hrangsaipuia were professional rivals, and used their skill of magic to neutralize each other's magic, even unto death. However, *dawi* is not attributed to any external agency, either human or devil. Neither is it connected with secret knowledge or skill in drugs or potion. Lalruanga possessed it by nature, as he was born of human father and a *Lasi* (Nymph). A magic vial was Lalruangs's source of power.

Shamanism, Black magic, Witch-doctor, Medicine man, Voodoo, and occult practices are unknown among the Mizo ancestors. No witch had been burned. Knowledge of herbal-medicine was poor except as coagulant. A few poisonous plant are known and occasionally used to bad ends, but not as secret knowledge or means to power. Mizos had two types of priest, for worship of deity and for pacification of evil spirits. But these were never known to employ magic or witchcraft, as they occupied respectful status in society.

The real evil in society observed by the Christian Missionaries when they arrived were the excessive drinking habit of the chiefs and their council, the fear of evil spirits, the immoral concept of pre-marital sex, and chiefly, the bloody code of honour.

All these are denizens of our Folk-land, and we never care to *critique* their existence, never desire to point our critical wand on them to turn them into thin air. They are the backdrop in the canvas of our society, woven into the fabric of our existence; and we are nothing, less than nothing without them. Our Mizo-ness is rooted in them, and neither modernization nor new religion could erase them from our racial ethos. They shape our consciousness and are always present at the core of our psyche. So said Carl Jung of the human child and the archetypes: "The form of the world into which he is born is already inborn in him as a virtual image . . . as psychic aptitudes. . . They are, in a sense, the deposits of all our ancestral experiences, but they are not the experiences themselves."

"All those factors, therefore, that were essential to our near and remote ancestors will also be essential to us, for they are embodied in the inherited organic system."

[Anthony Stevens, *Jung: A Very Short Introduction*, OUP, 2001, p.51]

[Parallel to Jung's archetype is the new 'science of ethology' which explains what we simply know as animal instinct, a 'repertoire of behaviours' in the central nervous system of the species. When a new stimulus is encountered in the individual life cycle of an animal, an innate mechanism releases the proper response. (ibid. 51-52) ]

What is *Phung, Tau, Inthumkar, Khairek, Huai*, so very real to us in terms of our cultural heritage, but which we have very vague concept of? The names raise children's hairs without ever knowing what they are like, or what their powers be. No brave heart has ever challenged them to let his children sleep in peace. Rather, every good mother and granny entertains her brood with unending tales of these hazy denizens of the mind. Let them be, for they keep children out of mischief! In moonless night and dim forests wild where tigers roam, it is they, the unseen dwellers of the

forest of the mind, who always stand sentinels against the other demons of the human mind, and say, “Don’t ever come this far, for thou knowest not what lieth in store for thee !” White men came; they told us God is stronger than these. We believed. Now we do not fear them. But their God is not our God – we do not see him as they do. Our God is Pu Vana who lives far away in the unfathomed sky, and He does not seem to care! We cheat, we steal, we rob, we kill, and we do not care so long as we can blind the substitute human lords. Men have become gods, and we choose and make our gods! Idolators, not worshippers, have we become!

“ . . . we are out of tune;  
It moves us not. – Great God! I’d rather be  
A Pagan suckled in a creed outworn.”

[William Wordsworth:  
‘The World is Too Much with Us’]

### **Powerful Tones of Women in Mizo Folksongs**

Dr.LaltluanglianaKhangte\*

One should not over-look that the Mizo folk songs were inter-linked with the interesting accounts and tales of heroes and composers. The beautiful lady Darthiangi, a contemporary of the famous Mizo poetess Pi Hmuaki, composed many songs on the sad experience of separation. In fact, she was childless and separated in great anguish from her husband chief Chertuala to permit him to marry another who could bear him a child.

The post-migration period of the Mizos is marked by the increased popularity of the *Zai* (flow or tune) over the rather dirge-like and melancholic *hla* (song). Apart from their intrinsic historical, social and cultural value, the *hla*'s and *zai*'s reflect the good humoured acceptance of life with its paradoxes and variety as also the deep musical sensibility and joy of singing which is so characteristic of the Mizos. In fact, Mizo *Zai* is as old as the Mizo history itself.

Some composers had their own unique styles of composition or a particular *Zai* which came to be known after the name of the composer. The initiator of the tune or who had greatly popularized the tune or flow of music usually carried the name.

For example, the popular Pi Hmuaki and many other poetesses like Lianchhiari, Saikuti, Darpawngi, Laltheri, Lianrikhumi, Darlenglehi and Darmani recited a good number of meaningful and

---

\* Professor & Head, Department of Mizo, MZU.

memorable folk songs. There is a line of argument which says that they were not all that prolific and that some other poets added a few verses or lines to the poems which eventually bore the names of the original poets, viz. Pi Hmuaki Zai (flow or style of singing song/poem recital), Darlenglehi Zai, Saikuti Zai, etc. The names of the composer of those additional verses were never known and hence these were considered as folk-songs.

Lianchhiari (1750-1810?) was the daughter of Vanhnuaithanga of the Thangluah clan who was said to have ruled over a big village of 7000 households at Dunglelang, in the eastern part of Mizoram. Being the beautiful daughter of the great chief, Lianchhiari could win the love of all the eligible bachelors of the village.

But among these young admirable well-to-do bachelors, she did not find her love match. Instead she turned to one commoner named Chawngfianga, who initially dared not fall in love with the chief's daughter for fear of being killed by the royal family.

But, whether he dared or not, the chief's daughter pressed him to reciprocate her love. As Lianchhiari disclosed her feelings to him, Chawngfianga's manly nature could not be suppressed for very long and the two began a clandestine relationship.

A time came when they could not hide it any longer. It was on the night of the chief's grand Khuangchawi celebration, over the stockpile of firewood on the dark side of the veranda, the two lovers consummated their love as others were singing and dancing inside the house.

When Lianchhiari's mother tried to pull out some firewood from the pile, she found the couple in such a compromising situation. Since the mother did not hide what she had seen on that night, the news spread through the village quickly. Lianchhiari thereafter related her repentance in a couplet:

*So regretful was I, to enjoy to that very extent,  
Crazily tarnishing my father's universal reputation.(1)*



And later, because of the selfishness and foul play of the marital agent, Chawngfianga had to migrate to another village and he left the village secretly without informing his wife-to-be. Lianchhiari was sad to learn about the cowardly escape. Thus she sang:

*You didn't inform me of your abrupt departure,  
Never shall I allow you to pass from me,  
dearest first love of mine. (2)*

And she would visit Chawngfianga's old residence and the surrounding areas, and would cry :

*I've come again to your pleasant site after you left,  
Just like feathers on the floor, none to look after the  
place. (3)*

Remembering how they had collected firewood together in the forest, Lianchhiari cried,

*Alone I go to the forest with loneliness,  
Memories of you shower upon me beneath tree leaves. (4)*

In this way, she composed a good number of songs which were mostly addressed to her lover. As we have discussed earlier, some other poets also composed this kind of two-line verses but they were nevertheless considered as Lianchhiari's verses.

Apart from the renowned poetess Pi Hmuaki and Lianchhiari and some other women composers, there are also male poets / composers who bear the names of the tune or flow of the song. Our forefathers mention the names of Mangsela, Zakuala, Darchhuma, Lalsuthlaha, Laltuchhingpa, Lalawithangpa etc. who had their own flow of verses. Besides these, there are many other folk songs like— ***Chawngchen zai, Chai hla, Bawh hla, Hla do, Tlanglam zai, Ralrun zai, Chheih zai***, etc. They belong to the folk in general and were handed down from one generation to another.

When we examine the account of Laltheri, it was a dramatic affair as her sense of individuality, liberty and sense of trag-

edy gained momentum in each episode of her romantic life. Being the youngest daughter of chief Lalsavunga, she could not restrain herself from mixing with commoners. In fact, she fell in love with a young man named Chalthanga, who was a poor commoner.

When her brothers beheaded Chalthanga, she started crying aloud in and outside the house. She tore off her clothes and threw away all her beads and lay down on the courtyard naked. Out of perplexity and troubled mind, her mother asked her to wear her clothes. With full conviction, Laltheri replied:

*How can I clothe myself with linen, mother,  
When my lover lies dead and cold deep down in the  
earth? (5)*

And she further blamed her parents for their crime of killing her lover against her will:

*How thoughtless are you, oh Mummy and Daddy...  
Nicely hanging the head of my beloved in our court  
yard?(6)*

Behaving like a mad woman, she refused to drink and eat anything. When her careworn mother asked her to eat for fear that she would die, she replied calmly:

*A Sairo princess may die out of loneliness,  
But never will I die for want of food, my mother.(7)*

All these verses remind me of Shelley's statement, "The freedom of women produced the poetry of sexual love". Love became a religion, the idols of whose worship were ever present. When we look at Darpawngi's couplets, the sense of individuality and liberty will all the more be clearer for the readers.

Once she migrated to Thentlang under the administration of the chieftains of Zadeng clan. Her lamb was snatched away by the senior elder of the chieftain. Darpawngi lodged a legal claim to get back her lamb. It was proposed that the lamb would proceed

to its mother when placed between its mother and the goat mother belonging to the senior elder.

Naturally the lamb quickly followed Darpawngi's goat-mother and started suckling its milk. But still the lamb was awarded to the senior elder of the village. Protesting this injustice, Darpawngi raised her voice in a couplet:

You Zadeng chieftain claimed you are quite fair?  
Never believe people really enjoy your village anymore.(8)

And she continued in her *Thinrim Zai*, (literally, angry verses) as below-

*We of Kiangte are poor indeed,  
My young kid under trial,  
Make no mistake of his dam.....(9)*

So, disgusted with the village administration, she decided to migrate again to another village saying:

*Surely will I depart from this unfair village,  
There is no proper judgement in the administration.(10)*

She didn't care if people criticised her constant migration from one village to another. If there was no justice and fairness, she could not adapt to the village. What she wanted was justice for all and she did not care whether rulers or nobles of the village appreciated or not. She would just express truth and what is right for all and oppose injustice at all cost.

#### Work cited

1. *Uniqueness of Mizo Folk Literature*, p.70, **Mizos of North East India** by Laltluangliana Kiangte, L.T.L. Publications, Aizawl : 2008

2. Ibid. p.70
3. Ibid. p.70
4. Ibid. p.71
5. *Tribal Culture, Folklore and Literature*, p.59. A Mittal Publication, New Delhi : 2013
6. Ibid. p.60
7. Ibid. p.60
8. Ibid. p.60
9. Mizo Romantic Poetry, Prof. R. Thangvunga,  
*Mizo Studies*, p.462, October-December, 2014
10. Uniqueness of Mizo Folk Literature, p.75, in *Mizos of North East India* by Laltluangliana Khiangte,  
L.T.L. Publications, Aizawl : 2008

### Mizo Hlaa Poetic Technique kan hmuh thenkhatte

Denish Lalmalsawma\*

---

#### Thuhmatheh:

‘Zai ngaina hnam’ tia an lo sawi Mizote hi khawvel hnam dangte ngaihtuah pawhin hla lamah na na na chuan kan duai lo hle a ni a tih theih ang. Hmanlai hunah pheih chuan hla phuah thiamte kha an ngaisâng êm êm a, khua leh tuiah pawh an tlatlumin, pasalthate ang bawkin chawimawina nopui an lo dawm tawh thin a ni. Hetiang khawpa zai ngaina hnam, Mizote hla hi eng nge an dinhmun tih hi belhchian i tum dawn teh ang.

Mizo hla thute hi Mizote rilrem zawng ngawr ngawra kan sawi dawn chuan a fuh ziktluak lo deuh mai thei. Chuvangin hnam dang tih dan zulzui lachhawng chung leh Mizote rilrem theih tura kuai her chung siin chhuidâwn kan tum dawn a ni. Heng *poetical words* te hi hre thiam tur chuan hla nihna leh awmzia kan hriat hmasak a tul ngei ang.

#### Hla chu eng nge?

*Poetry* kan tih hi *Greek* tawng, ‘*poiesis*’ tih atanga lo kal niin an sawi a, thil mawi leh tha chungchuan (*aesthetic*) leh rimawi (*rhythmic*) inpawlh hmanga zia leh phuah a ni. *Greek* tawnga ‘*poiein*’ emaw, ‘*poieo*’ emaw chu ‘*awm lo ata siam*’ sawina a ni a,

---

\* IV Sem student, Mizo Dept, MZU.

thil siamchhuah chu ‘*poiema*’ tih a ni (*Theory of Literature*, 27). *Poetry* hi thil sawi fiah har angreng tak niin a lang. Mi hrang hrangin an hrilhfiyah a, an hrilhfiyah dan leh an sawi chhuah dan hmang a inang diak diak thei lo. Chu chu *poetry* ropuina a ni. James Dokhuma chuan ‘*Ka Hla hril*’ tiin a dah a. Hei hi vawiin thlengin Mizote thinlungah a la bet a, kan chhawm chho zel bawk a ni. Mi thiam zawkten an hrilhfiyah dan hi lo en ve ila:

*Hla hi vana Pathian chhiarkawp, leia lo lang, mihringten an zir chhuaha an thiam zui tak a ni.* ~ Orlando Gibbon

*Poetry chu mihring nun chipchiar leh chik taka thlirna a ni.*  
~ Matthew Arnold

*Hlahril chu suangtuahna rimawi a ni.* ~ Carlyle

*Poetry chu rilrua duhthusâm ang tarlanna hi a ni e.*  
~ Aristotle

*Thumal hrang hrang awmze nei tak leh mawi taka rem khawm, suangtuahna leh ngaihruatna pawh tilang thei, lemziak thiamin chiang takin rawng chi hrang hrang hmanga thil mawi awmze nei (arts) a siam chhuahna ang chi hi a ni e.* ~ Macaulay

*Hla chu thu hriak nei a ni.* ~ Rev. Thansiamia

*Hlahril chu thilmawiina a hrin rimawi pai thil a ni.*  
~ Edgar Allan Poe

*Poetry chu mihring thinlunga vei lo hnâm chhuak hi a ni.*  
~ William Wordsworth

*Poetry chu thudik leh thinlung lawmna chhûn finna thiamthil a ni.*  
~ Samuel Johnson

Hetiang hian sawi tur leh tarlan tur tam tak a awm thei ang. Hrilhfiyahna pakhat hmanga kheh chhuah tum chi niin a lang lo. Hrilhfiyahna pakhat chu duhkhawp lohna hringtu a ni a, chu duhkhawp lohna chuan duhtuina hring chhuakin, hrilhfiyahna dang a cho chhuak leh a. Chutiang zel chuan chi hrang eng emaw zat a

chhuah phah ta reng a ni. Chu chuan poetry thûkzia leh hrilhfiahn pakhat hmang maia hrilhfiah zawh sen chi a nih lohzia a pholang Chiang hle. Mi thiam hrang hrangin an hrilhfiah a, kan tarlan tlêmtê aṅang ringawt pawh hian hla nihna leh awmzia chu kan hre theiin a rinawm. Hla nihna chu tawitêa kan dah dawn chuan, 'Thu zûn nei' kan ti ve thei mai awm e! (A va phawk chhuk zo lo si em!)

Mizo hla thu (*poetical words*) te hi eng nge an nih?

Pi pute aṅanga kan inhlanchhawn hlate leh vawiin thlenga kan hla chhuakte huam telin, Mizo hla thute hi eng nge an nih chiah tih hi i lo en dawn teh ang.

Hengte hi Mizo hla thua kan hmuh langsar deuhte leh lang ve pheuh pheuh-te chu an ni:

- a) Symbol
- b) Metaphor
- c) Simile
- d) hyperbole
- e) Personification
- f) Alliteration
- g) Allusion
- h) Apostrophe
- i) Homeric simile/epithet
- j) Palilogia/Anaphora
- k) Elision
- l) Enjambment
- m) Synecdoche/merism/syncop
- n) Onomatopoeia
- o) Ambiguity
- p) Catachresis/ellipsis
- q) Oxymoron/paradox
- r) Pathetic Fallacy
- s) Assonance
- t) Hypophora

- u) Imagery
- v) Epigram
- w) Irony
- x) Syllepsis

A chung a kan tarlan tâkte khi a mal têtêin, tawi fel tak siin phâk ang tawkin hrilhfiah kan tum ang a. Chutih rual chuan kan hlarua atana an hnathawh dan tlêm azawng kan hrût tel bawng ang.

### Poetic Techniques Hlaruaa An Hnathawn Dan

#### a) *Symbol*:

*Symbol* hi hlarua pawimawh tak mai a ni a. *Simile* leh *metaphornen* inhnimhnai tak a ni bawng. Amaherawhchu, hengte ai hi chuan a fir tha zawng a ni. Thumal pakhat aiawha thumal dang hman emaw, hming pakhat aiawha hming dang hman hi *symbol* chu a ni kan tithei ang. *Symbol* hi chi hniha then a ni a, *Conventional/traditional symbol* (inhman tawm theih, thil dang pakhat chauh ni lova thil tam tak entir nana thil pakhat an hman thin hi a ni) leh *Private/personal symbol* (mi dangin an hmanpui ve rem lêm lo, mimalin a mamawh atan bika a hman thin) te an ni.

*Symbol* hi sakhaw lam hlaah kan nei nual a, Vanram sawi nana *Eden thartih* te, *Salem thar*, *Lawngchawlhna* leh a dang eng emaw zât a awm a ni. Chutih rualin 'Isua' sawi nan; 'Beramno' leh 'Varparh' te hi kan hla phuahtu hmasate khan an hmang rim hle. Amaherawhchu, mi dangin an hmanpui ve zen zen loh a awm a. Vankhama'n 'Khawngai hnuchham' tih hla a phuahah khan, nau hnute tui pêkna/hnute sawi nan, 'Hnun ûm dardawi lêng' a hmang a. Hei hi *Private/personal symbol* kan tih kha a ni.

Mizo hla thu a tihausa a, tawng thar nen lam a seng luh bakah, hla tihlatu leh fiah lo riari tifihtu pawimawh pakhat a ni rualin chîk taka chhui ngai chi nen lam a inphûm a. Thenkhat chu hriat awlsam tak a nih laiin thenkhat ve thung erawh chu a awmzia leh sawi tum zuk pawh har tak a ni ve tho bawng.



b) *Metaphor:*

*Metaphor* tihi ‘Greek’ tawnga ‘*metaphero*’ emaw, ‘*meta*’ leh ‘*phero*’ atanga lâkchhawn a ni a, ‘dahsawna’ (*transfer/carrying over*) tihna a ni (*Hringnun, 12*). *Simile* aia fir hret, *symbol* aia nêp hret a ni. Hmehbel tehkhinna ’a ni a, kan Mizo hlathu-ah kan hmu hnem hle a ni. Nula hmelfha koh nan leh sawi nana ‘*Ainawni*’ han tih te, ‘*Sensari*’ tih te, ‘*Ngaihzual*’ tih ang chi te hi ‘*metaphor*’ chu an ni.

Heng *metaphor*-te hian hlarua mawi tak a siam thin a, an hmeichhe sawi leh an koh duat dante chuan an hmel hmuh châkna thlengin a chhiartu leh lo ngaithlatu rilru a hmin thei a. An hmelfhat hmel bik hlih hlih thin. Zirsangzela Hnamte pawhin a hla pakhat, ‘*Ainawni*’ tihah khan a hmeichhe tleirawltê hmuh chu duat takin tihian a sawi a nih kha, ‘*Zawnu khuavang siali*’ tiin.

c) *Simile:*

*Simile* hi Mizo hlathuah chuan hman hlawh ber a ni hial awm e. *Latin* tawng ‘*similis*’ (*like*-ang’) atanga lâk a ni a, a awmzia chu ‘*inanna*’ (*likeness*) tihna a ni. Thil pahnih inang lote inanna lai puangzartu a ni a, tehkhin nana hman a ni ber. Hun hmasa lamah chuan ‘*bang*’ tihte an hmang thin a. Tin, *ang*, *iang*, *dungthul* te hi *simile*-a hman hlawh ber an ni. *Bil ang phîr* tih te, *nau ang tapt* tih te, *Sikni iang* tih te, *Liandova-te unau dungthulin* tih te, hlado-a kan hmuh angin; ‘*rûnah nau bang a chiau chu e*’ tihte hi kan hman dan tlânglâwn te chu a ni. Heng *simile*-te hian hla phuahtu thusawi tum a tichiang thin a, an nungchang a ni emaw, an hmelfha a ni emaw, an tehkhinna leh an tehkhin dan azirin awlsam takin an sawi tum a hriat theih thin a ni.

“*Pâr ang a chul kan nun khuarei a chang zo ta,  
Zarva ianga kan hlim lainite zawng kha,*”

tih hla Lazova phuah ‘*Pâr ang a chul*’ tiha mi hi kan en chuan, mihring nun hlimlai chu sava anga hlim taka lêng angin a tehkhin a,

a hlimalai lo ral ta riai riai chu pangpâr anga chul ta-ah a tehkhin bawk a ni tih kan hmu thei a ni. Hetiang hian kan hla phuahtute hian an lo hmang thiam hle a. Belhchian an dawl hle bawk ðhin a ni.

d) *Hyperbole:*

*Hyperbole* hi tuangtlam taka kan sawi dawn chuan a lova luata thu uarna tiin kan sawi thei ang. Kan hlaahte hian hmuh tur a awm nual a, an ropuizia uang taka an phuahna hla (hlado leh bawhla) ah phei chuan kan hmu nasa hle a ni. Chu chuan an hunlai nuna an ngaihsan zawng leh an dinhmun thlengin a tarlang châwk ðhin a ni. Awithangpa chuan tihian a ti a;

*A tuarah Thangte ka zuau em ni?  
Dawrkai sahbawn rimtui hian zo tui thiangah  
I zunlêng kan tlêng a fai thei lo.  
(Mizo Hla Hlui, 381).*

Hetah hian a thu uarna chu kan hmu thei awm e. Hei bakah hian kan hla tam takah kan hmu bawk a. Awithangpa hla a ðang pawh hian thu uarnain a sawi tum a tifiyah theihzia kan hmu thei ang. Eng ang taka nasain nge he hmeichhe zûn hian a phuar tih chu Chiang takin min hrilh a ni. ‘*Thachungchuangi*’ tih hla phuahtu Lallianmawia Pachuau pawhin a hmang rim ve hle a ni.

*“...Khuavâng Lasi zawng zawng;  
Vanchung nula zawng zawng,  
Nang khûm zo tur hi;  
An awm thei lo ’ng e,  
An piang tawh lo ’ng e;  
Izeizia reng reng hian,  
Lêngtin a lêm ber mai,”* (Lallianmawia Pachuau, 39).

e) *Personification:*

*Personification* kan tih chu thilnung lote nung anga channa leh mihring ang maia hmaichhana biakna hi a ni a. Hmuh theih loh thil, khawih theih ni chiah bawk si lote nunna nei ang maia zuk

channa a ni ber. Hei hi *'hla khûn'* (ode) tia an sawiah hian a lang tam ber hial awm e. *'Tho la ding ta che'* tih hla phuahtu V. Thangzama pawhin a hla pakhat *'Thlangtiang Thlifim'* ah chuan hmuh theih loh leh khawih theih loh chanchintha chu thlifim ang maia chanin minung biakin a bia a ni. "*Lo lêng leh la, Thlifim/Riakmaw va-lêng i iang*" (Mizo Hla Leh Chhamhlate, 128). Hetiang hian *personfication* hi thiam takin an hmang thin a. Lung a kuai a, mi a hneh bawk a, belhchian a dawl nge nge thin.

f) *Alliteration.*

*Alliteration* hi *rhyme* (ri inzûl) chi khat angin a sawi theihna chin a awm a. Mahse, ri inzûl tia sawi fak chi erawh chu a ni lêm lo. Hla tlar khata thumal bul zêl inang emaw, hawrapw inang sawina a ni ber. Thu tluang pangngaia kan sawi dawn chuan, *'Papiang pa pumpuar pawpik puak perh pawp'* han tiha hawrapw bul zêla 'p' a a inanna lai tak hi *alliteration* kan tih chu a ni a. *'Zûn phur thing tin pâ'* tih hla phuahtu Damhauhva'n, *'Hnu tiang hma tiang ka dâwn chângin..'* a ti a, heta hawrapw bul tanna 'h' leh 't' hi *alliteration* kan tih chu a ni. Hetiang hian hlathu lam a tinuam a, a thuluang (*flow*) a tih that phah hle bawk a ni.

g) *Allusion.*

Hla thu kêr khawi emaw laia thawnthu dang daih zeh tel emaw, mi thusawi lâk chhawn ang chi hi *allusion* chu a ni kan ti thei ang. A hmasa lama kan sawi tawh ang deuh bawkin tehkhinna anga a kal châng te a awm a, chu chuan a hla thu ken leh a sawi awmzia Chiang takin min hrilh thin a ni. Hla phuahtu pakhat chuan tihian a ti a. "*I zûn lêng chhawl uai chat zo lo hi/Nang vang Thangzawr iang ka zawr zo va/Nêmten mi chhawn la/Aihniar ka chang mai tur a,*" tiin. Hetah hian thawnthu neiha kan lo neih tawh hmangaihna la na tak leh lunglêng thei tak, Thangzawra leh tuarng hmingthang Aihniara kan hmu a ni. Hmeichhia vangin Thangzawra ang maia lunglêng leh nguaiin a awm a, chu hmeichhia chuan han be thain mitmei te hial han hmuh se chuan, amah avanga zawr taka

awm tawh hnu pawh kha Aihniara ang maia zuanzâng leh tuanþha a ni thei dawnin a inhria tih kan hmu thei a ni.

*h) Apostrophe:*

*Apostrophe* kan tih hi *personification* leh *pathetic fallacy* kan tih nen khan a inang hle. Hmuh theih loh ngaihtuahna thil (*abstract ideas*) emaw, nunna nei lem lo thil nunna nei ang maia kan biakna hi a ni a. Makna chhinchhiahna (*exclamation*) angin an hmang fo bawk a ni. Zirsangzela'n 'Aw hun, i pamhmai lua e' a tihte hi *apostrophe* kan tih chu a ni.

*i) Epic/Homeric Simile/epithet:*

Hei hi *simile* nen inzûl tak a ni a, mahse hetah ve thung chuan thil inang lote inanna lai tehkhinna rau rauah pawh sei tak tak a ni ðhin. Hrawva hla, 'Rairahtea' tihah chuan hei hi kan hmu thei a ni.

*“Cho-ui lêngkel mah pawn in hliaptiang zarah,  
Rairah riangte rûnin hnuaiah  
Vawk lêng chûn ang a bêl e,” tiin.*

Ui leh kêl te meuh pawhin tawmhulna tur in bathlâr leh khawi emaw laiah hmun an chan thu a sawi phawt a, chungho dinhmun pawh tluk lo nia inngaiin vawk notein an nu tâng an bêl ang maiin, a tawmhulna leh a chantâwk in hnuaï chu lungawi lo leh rilru na taka a pawmzia kan hmu a ni. Hei hian a dinhmun chhiatzia leh a retheihzia min kawhhmuh nghal a tih theih ang.

*j) Palilogia/Anaphora:*

Thil sawi tum tichiang tura thu sawi ngai sawi nawn hi *palilogia* chu a ni a, *anaphora* an tih nen hian thuhmun deuhthaw a ni. A bîkin kan hla hlui lamah kan hmu nasa hle a ni. Kan hla hluia 'Tingtang hla' ah heti hian kan hmu;

*“Kan lo lêng, kan lo lêng leh e,  
Dâri pualva kan lo lêng leh e.”*

Lumtui Zai-ah pawh hetiang rawngkai hi kan hmu thei bawk;

*Kan ngai, kan ngai, lung kan mawl ta e,  
Phu loh kan ngai lung kan mawl ta e.*

Hei hian hla a timawi zual a, *word play* ang pawhin a sawi theihna chin a awm ang. Tin, ‘Dawn dawn ila, ka dawn ning thei dawn lo e’ tihte pawh hi *palilogia* tho a ni.

k) *Elision:*

*Elision* kan tih chu thumal ziah kim loh emaw, kaihtawi emaw hi a ni. Sapho chuan *forevertihte* chu; ‘*ever*’ tiin emaw, ‘*ere*’ tih chauh tein an dah thin a. Hetiang deuh bawh hian khawi emaw laiah chuan kan hla phuahtute khan an lo hmang ve thin a ni. ‘Ramtuan Hlaa’ kan hmuh chu :

*Ka thlawhlai Pângpui chu fâm lul suh,  
Ka bel ang che vanlaizâwl ni dul loh chângin;  
Va tinrêng an kaina thuum liai lui.*

Heta a tlar tâwp bera ‘*va*’ hi kan en chuan sava zawng zawng aiawhtu a nih rualin sava hming kaihtawi nan ‘*va*’ tiin a hmang tih kan hmu thei ang. Hetiang hian thutluang anga lang tur pawh hlaah a chantir a, hlarua tha tak tak a lo chhuah phah thin a ni. ‘*Chutichuan*’ tih ang chi te hi ‘*tichuan*’ tiin kan kaitawi a, hla thuah lek phei chuan ‘*chutin*’ tiin kan hmang nasa hle tawh a ni.

l) *Enjambment:*

*Enjambment* kan tih chu hla huang bika kan sawi dawn chuan hla tlar khata thusawi lai mêk, a tlar dawt chiah zawm ta daih si sawina a ni ber. Hei *hi run-on-line* tiin an sawi bawh thin. Hetiang hi *Indian writing* lamah chuan kan hmu nasa hle a, *punctuation* phei chu ngaih pawimawh a hlawh teh chiam lo a ni. Hetiang hi kan hla thenkhatah kan hmu bawh. A bîkin thangthar zawkte hlaah kan hmu nasa hle. C. Lalawmpuia Vanchiau pawhin a lo ziak tawh a. *Hringnun* lehkhabu, Nununa Renthlei ziakah ti hian kan hmu bawh a ni. Hei hi *pattern poetry* (Lem din Hlahril) angin a sawi theih bawh.

*A thih hmun tur panin*  
*Thlemchhuahin*  
*A awm*  
*A*  
*Hlimin*  
*Chhanchhuahin*  
*Awm leh tak ang maw? (Hringnun, 180).*

Hetiang lo deuh pawh hian a sawi theih bawk awm e. Zirsangzela hla, ‘*Ainawni*’ tihah bawk hian kan hmu leh a,

“...*Kum sawm tal chauh koh kir*  
*A rem lo maw? Chutin chhai nang na ’ng e*  
*Ainawni.*”

m) *Synecdoche/merism/syncop:*

‘*Synecdoche, merism* leh *syncop*-te hi thuhmun anga sawi theih an ni. Thil pêng pakhat, a pumpui aiawhtu emaw, a pêng aiawh tura a pumpui phawk chhuak thei tura thu hman hi a ni. ‘*Hrum sawm lo lian pal ang ka dang zo lo*, ’tihte hi kan thlir chuan ‘*hrum sawm*’ hi Lai (Pawi) ho sawina a ni a, sawm chiah chiah sawina a ni lo a ni. Chutiang bawkin Laltheri pawhin a ngaihzawng Chalthanga taksa pumpui aiawh atan ‘*sakhmel sensiar*’ a hmang a ni. “*A zungzetial eng tin awm lo ve/Sakhmel sensiar khuafür hâwktui ang a luang zo ta e.*” Hetiang hian hlarua tha tak a siam rualin awlsam takin thil hrang hrang sawi kual duah loin an ai a awh thin a. A fûnkim a, chik deuh rawh chu a ngai thung a ni.

n) *Onomatopoeia:*

Hei hi rimawi ang pawhin a sawi theih hial awm e. Hetiang hmang thiam tak hlate rêng rêng chu a thlûk awm kher lo pawhin amahin rimawi a ken tel nghal thin a ni. Thumal pakhat a ni emaw, a aia tam pawh ni se, chungho chuan ri an ti chhuak a, a lo ngaithlatute pawhin suangtuahna hmangin chu ri chu kan hre thei thin a ni. Entir nân, ‘*tui a luang ri her(h) her(h)*’ kan tih chuan, kan bengah a ri a châm a, kan suangtuahnaah chuan chu lui chu lui lian

a ni lo tih a chiang nghal bawk a ni. Hetiang hi kan Mizo hlaahte hian a tam ve hle a ni. Hla zethuang (*genre*) pakhat, *‘Idyll’* an tih nen pawh a inang viau a ni.

Rokunga’n nula leh tlangval Chite luia kalte an ngenna anga hla a phuhsakna tlar khat lek hi lo tarlang teh ang. *“Chutin kan hlimzia chu ka sawi thei lo, i hi a ha ha!”* Hetah hian an zinga tel ve ang maiin an nui ri chu bengah a châm a, a thangkhwâwk vawng vawng thei hial a ni. Hetiang hian rimawi a siam a, a bikin thutluangah phei chuan an hmang rim hle a ni. *Thli a thaw vûk vûk* a tih te, *mipui chu an zi mur mur* a tihte leh a dang eng emaw zat kan nei a ni.

o) *Ambiguity.*

*Ambiguity* kan tih chu, sawifiah/hrilhfiah dan emaw, awmze pakhat aia tam nei thei hi a ni. Hetiang nei rêng rêng hla chu hla tha a ni tlângpui thin a. A ziaktu leh phuahu rilru lo ang deuha an lo sawi pawha dik tho si hi a awm nual a ni. Chung chu hla tha an tih fote zingah an tel chwâwk.

Rokunga *‘Chhawrpial Rûn’* leh mi dang *‘Chhawrpial rûn’* hrilhfiah dan chu a inang kher lo vang. Mahse, thu leh hla khawvelah chuan an tanfung vawnlai a ngeh phawt chuan a dik lo intihsak ngawt theih a ni bik lo a ni. *‘Chhinlung Chhuak kan ni,’* tih hla Liandala phuah, châng 7-naah pawh hian kan hmu thei a ni.

*Chhinlung dam lai ni a tawi lua,  
Ro luah tûr hraite chwâwi lovin,  
Thlafamin mual a liamsan ta;  
A vângkhua tui nau ang tap e. (Ngirtling, 64).*

Hetah hian Mizote lo chhuahna anga an sawi fo *‘Chhinlung’* awm chung rei lohzia anga a tlar hmasa ber hi a ngaih theih laiin, a lehlamah ve thung chuan an lal Chhinlunga thi hma lutuk pawizia puanchhuahna hla a ni thei bawk a. Hetiang hian awmzia chi hnih a nei thei a, a dik ve ve theih bawk avangin a hla pawh a tihlu sawt a tih theih ang.

p) *Catachresis/ellipsis:*

Hei hi *elision* nen a inzûl teuh hle mai. Mahse, *elision* ang lo takin hla thu hmaih emaw, dah kim loh sawina a ni a. Chutih rualin a hla thu luang a tibuai pha meuh lo. A kim lo tih hre tho mah ila, a hla a khawih buai pha lo a, rilruin a kim lo lai chu kan hmu kim thei nghal a ni. Hei hi *ellipsis* emaw, *catachresis* tia an sawi chu a ni. Pehhel taka thusawina a nih theih rualin, chutiang ni lêm lova thusawi lai mêk zui chung si-a thu kaihtawina a ni ber.

P.S. Chawngthu hla, '*Leng Uchuaki*' châng 4-naah chuan hetiang rawngkai hi kan hmu thei a ni. "... *Ṭhut hmun rem sual palh châng rêngin/A thui duh ngei thim lût ruih*, 'tiin. Hetah hian a phuahtu hian thiam tak leh thukhuh takin a duh chu a sawi chhuak a. Sawi lang kîlkêlh lo mah se, chhiartute thinlungah chuan thu tam tak a sawi rualin a Chiang em em si a ni. Hei hian hlarua kan neih thatzia a pho chhuak Chiang hle. A chhan chu thukhuh nan a that vang a ni pakhat awm e.

q) *Oxymoron/paradox:*

Thu inkawkalh, rem taka hman dun hi *oxymoron* kan tih chu a ni a, *paradox* nen danglamna teh chiam a awm lo. Ṭawngkam lerh angin a sawi theihna chin a awm baw k awm e. Hetiang hi hman thiam chuan hla thu a timawi em em a. Mahse, a nazawnga hman chi erawh chu a ni lêm lo thung. Hei hi kan Mizo hlaah hian hmuh tur a tam lo hle a, sawi tur erawh chu a awm ve tho mai. H. Lalrinfela chuan a lehkhabu '*Chawlhna Tuikam*' tiha a hla pakhatatah chuan *oxymoron* hi a hmang a ni.

*Ka lu kai kunin*

*Reh ri chu beng*

*Chhi lovin ka ngaihl a,*

*'tah chuan en lovin ka hmu ta che!*

*Lang lo ruama mi chu mi hmuhtirin,*

*Thurûk inthup chu ka lakah i zêp lang a.*

(*Chawlhna Tuikam*, 67).



Hetah hian ‘reh ri’ tih leh ‘en lovin ka hmu ta che’ tih hi *oxymoron* chu an ni kan ti thei ang. Thenkhat chuan, ‘*beiseina beidawng*’ tihte, *lungngaihna hlimawm* tih leh a dangte an hmang nual a. Amaherawhchu, hla ai mahin thutluang lamah a tam zawk a tih theih awm e.

r) Pathetic Fallacy:

*Pathetic fallacy* hi *personification* tha chungchuanga ngaih a ni a. Mihring suangtuahna vâkvêl chuan thil siam dangte a thunun a, an lunglên zawng leh veizawng azir te, a hun tawn mil ang zelin chung thilsiam dangte chu an chêtirin an awmtir a, a châng chuan an tawngchhuahtir fo bawk a ni. Hei hi Mizo hlaah kan hmu tam lutuk lo va, mahse langsar taka kan hmuhna chu ‘*Fam an chang ta*’ tih hla Ngurchhawna phuahah hian a ni. He hlaah hian thil siam dangte chu tawngchhuahtirin, mi bik kal tate an sîn ve ni awm takin a phuahtu suangtuahna leh duhthusam chuan an sînpui ve a ni tih theih turin a tarlang a ni.

*Zokai lentu zîng riai leh awmhar sirva,  
Thâlawi lelte, leh virthli lêng nen,  
Tlaila êng leh si-ar pawh khian  
Sûn nan luaithli an nûl.  
Thlafam puini an kai ta hi  
‘Lo kir la zai nêmin min hrilh leh rawh,  
Hringmite awmhar lêng hnemah,’  
Ti hian tapin an au ve e. (Ngirtling, 76).*

s) Assonance:

*Assonance* kan tih hi ri inzûl ni chiah si lo, mahse inhnîmhnaï angreng tak si an ni a. *Vowel* lam nawn emaw, dah nawn hi a ni ber awm e. Hei hi kan hlaah hian hmuh tur a awm nual a ni. Lalsangzuali’n, “*Zalêng naunâwn hlim têa nui zain,*” (*Lalsângzuali Sailo Hla-te, 310*) a tiha ‘a’ leh ‘i’ indawt deuh zul hi *assonance* kan tih chu a ni. ‘*Hmangaihzuali*’ tih hla Lalzova phuahah pawh

khan hmuh tur awm bawk. “*Ka zal ang maw nang ngaiin?*” (Fam Lalzova, 77).

t) *Hypophora.*

Hla phuahtuin zawhna a siam a, chu zawhna chu amah vêkin a chhanna ang chi hi *hypophora* an tih chu a ni (*anthypophora* emaw, *antipophora* tiin an sawi bawk thin). ‘*Chapchâr Kût*’ tih hla, C. Chhuanvawra phuahah chuan tihian kan hmu.

*Chapchâr kût hi han dawn ve teh u,*

Engtin nge maw kan hman ang lungruah za-in?

Kristian nun kalh lo, thiang mawi siin?

A tak chawia pi pu thuam hla mawi, thuam mawi nen,

*Zû leh sa tel lovin i hmang ang u.*

(*Mizo Hla leh Chhamhlate*, 156).

He hlaah hian a phuahtu hian chapchâr kût chu eng tin nge inlungruah takin kan hman theih ang tiin zawhna a siam tê tê a. A hnuah amah vêkin a hman dan tur chu chhâng lehin, zu leh sa tel lova pi pute hla leh an silhfênte chhawm nung a, chutianga hmang tura a duhthusam chu au chhuahpui chungin rawtna nen lam a siam nghal a tih theih ang.

u) *Imagery.*

Tluangtlam taka kan sawi dawn chuan *imagery* chu suangtuahna emaw, ngaihrutatna emaw, zeldinna tiin kan dah thei mai awm e. Hei hi kan hla tihlatu leh tihausatu ber a ni ti ila kan tisial lo vang. A chhan chu, hla phuahtute hla puah tam zawk hi an an tawn ngeite a nih bâkah, an la tawn ngai hauh lo thilte a ni fo va. Chu chu hmerkawpin suangtuahna hmanga an din vâng a ni ber.

Mizo Hla phuahtu hmasa (mitdel) Laithangpuia chuan he khawvel chhuahsan a, hnehna nen vanram kan luh hun a suangtuahna chu tihian hlain a puang chhuak a. Chutah chuan vantirhkohten lallukhum nen min lo hmuak turin a ngai a ni.

*Min lo hmuak ang, Lallukhum mawi sinin,*

*Hnehtu huai, hrâng lawmtu Lal leh  
Angel vârte'n kawthler mawiah.  
(Mizo Hla Kungpui Laithangpuiâ, 67).*

Tin, amah vekin,

'*Lal sipai huaiten ngam turin*' tih hlaa a thunawnah ti  
hian alo sawi leh bawk:

*Zion kan thlen hun chuan,  
Ralthuam a bâng ang a;  
Van kawthler mawiah chuan,  
Lawmna kim kan hmu ang a. (79)*

v) *Epigram:*

Hei hi hla thu inkawkalh, amaherawhchu, awmze nei tak si  
a ni a. Thudik a pai tel a, hlatu tihlimawmtu pawimawh tak pakhat  
ni pawhin a lang. Siamliana'n '*Valhuaia*' tih hla a phuahah chuan,

*Pi pu chena huai an hril Lalvunga'n,  
Tualkhêl râlah ka tlân ngailo a ti maw?  
Tualkhêl râlah ka tlân ngai hrim bik lo ve,  
Ka ding reng mai thin e goal vêngah, a ti.  
(Literature lamtluang, 117).*

Hetah hian Lalvunga 'tualkhel râl leh Siamliana 'tualkhel râl' chu a  
inang lo hle a ni. Hetiang hian hlimawm tak leh fiamthu lam hawia  
an phuah hian chhiar a tinuamin, Mizo hla thu hausakna leh than  
dan min kawh hmuh a tih theih awm e.

w) *Irony:*

*Irony* kan tih hi awmze letling tihna a ni a. *Greek* tawng  
'*eiron*' tih atanga lâk a ni. Hei hi lemchan lamah an hmang nasa hle  
a. Hla lamah chuan kan nei tam meuh lo a ni. Kan hla pakhat  
Rairahtea thawnthu hlah hian *irony* kan hmu a ni. Rairahtea chu  
rethei leh harsa tak a ni a. Dah bo a nih theih nan a nuhravn chu a  
na der a, a pum nâ thawi dam nan tiin Rairahtea chu hmang turin a  
ti a. Chu chu Rahtea'n a lo hriatin a tlan bo ta a. A u an kohtirna hla  
chu *irony* kan tih chu a ni.

*Rahte, Rahte, lo hawng rah,  
Inu 'n khuang a chawi dawn e;  
Ipa 'n khuang a chawi dawn e,  
Rahte, Rahte, lo hawng rawh.*

A thawnthu kan en chuan Rahtea nu leh pate chuan khuang an chawi dawn reng reng lo tih kan hmu thei ang. Mahse, a nuhrwn huatna avangin tihlum an rilrûk a. Khuang chawi lova tihlum dan an ngaihtuah zawk a. Chu chu an tihder theih nana hmanruaa an hman chu he hla, awmze letling leh a phêna thu inphûm aţang hian kan hmuin kan hre thei a ni. Chuvangin, *irony* hian kan hlarua chheh dan leh kan sawi tum leh sawi ngam loh thilte pawh awmze letling hmang hian thukhuh angreng tak siin a sawi chhuah theihza chiang takin min hrilh a ni.

x) *Syllepsis*:

Thumal pahnih emaw a aia tam emaw phuarkhawm tura thumal pakhat hman hi *syllepsis* kan tih chu a ni. Kan Mizo hlaah hian hmuh tur a awm ve zeuh zeuh a ni. Saik ûti hlaah kan hmu a-“*Kei ka zai leh thlang puan a hlui dawn lo.*” Hei hi *syllepsis* chu a ni. A zai leh thlang puan chu hmerkawpin a hlui loh tur thu a sawi a ni. Hetiang kan hlathu aţang hian thil sawikawp ngai ang chite sawikawp theih a nihzia leh a aţawngkam tur kan neite hi a danglam angreng hle a ni.

#### **Tlipna:**

Hlathu (*poetical words*) te hi aţahnem tak kan nei a. Thiamna kawl êng lo hmu hmasa tawhte tih dan zûla kan chhuidâwn pawhin kan nêp bik lohzia a lang chiang hle. *Poetic techniques*-te hi Mizote thu leh hlaa kai lûta han en chet chet pawh hian a lo inzep ve deuh thliah thluah mai a ni. Hengte hian kan hlarua hman dan tur kawngah min fin chhuah a, a aţa leh aţa lo bakah, a mawi leh mawi lo thlengin min kawh hmuh tlat a ni a tih theih ngei ang. Sawi hmailh leh tarlan kim loh tam tak a la awm ngeiin a rinawm. Eng pawh ni se, he kan chhui dawna beitham tak aţang pawh hian Mizote thu leh hla khawvel huamchin zauzia a hriat theih a. Kan hlathute'n hlarua atana an hnathawh dante nen lam a lang uar uar thei awm e.

**Lehkhabu Rawnte**

- Chawngthu, P.S. *Nghilh lohna Pâr*. M.C. Lalrinthanga. Aizawl: 1999. Print.
- Colney, Zosangliana, Eddy. *Lalianmawia Pachuau*. Aizawl: Friends Offset Printing Press. 2013. Print.
- Ngurliana (SA), Brig., *Pi Pu-Te Hla*. Aizawl: Gilzom Offset. 2009. Print.
- Huala, C.Z. *Pu Hrawva Hla*. Aizawl: 1970. Print.
- Khiangte, Dr. Laltluangliana., *Thuhlaril*. Aizawl: College Text Book (Mizo) Editorial Board. 1997. Print
- Laldinmawia, H. *Literature Lamtluang*. Aizawl: K.L. Offset Print ers. 2015. Print.
- Lalngaihawma. *Kristian Encyclopaedia*. Upa, V. Neihkunga. Aizawl: 2010. Print.
- Laldinliana. *Lalsangzuali Sailo Hla-te*. Aizawl: Hnamte Press. 2007.
- Lalrawna, R. & Lalhluna, R.K., *Fam Lalzova*. Gilbert & Raymond Publication. Aizawl: 2002. Print.
- Lalrinfela, H. (Mafa-a)., *Chawlhna Tuikam*. Gilbert & Raymond Publication. Aizawl: 1997. Print.
- Lalthangliana, B. *Mizo Literature*. M.C. Lalrinthanga. Aizawl: 2004.
- ...\_ *'Mizo Hun Hlui Hlate*. 'Aizawl: RTM Press & Computer. 1998.
- ...\_ *Pi Pu Zûnlêng*. Aizawl: The Govt. Press. 2007. Print.
- Lalzuithanga, F. *Thinlung Luangliam*. Aizawl: J.P. Offset Printers. 2012. Print.
- Renthlei, Lalnunpuia (Nûnuna). *Hringnun*. Aizawl: Efatha Press. 2007. Print.
- Sailo, D. Dy. Comdt., *Pi Pu-Te Hla*. Aizawl: The David Memorial Press. 1981. Print.
- Sailo, Ngurthansanga., *Lunghlu Aia Hlu*. Suangtuahna Lipui Rûn. Aizawl: 2012. Print.
- Sena, P.D., Rev. *Hla Leh A phuahtute*. The Synod Literature &

- Publication Board. Aizawl: 2001. Print.
- Thangvunga, R. *Criticism in Theory of Literature*. Aizawl: Gilzom Offset. 2013. Print.
- Thanmawia, R. L., *Chuailo Bu 2-na.* 'Aizawl: Din Din Heaven. 2010
- ...\_ *Mizo Hla Hlui*. Aizawl: Din Din Heaven. 2012. Print.
- ...\_ *Lung Min Lentu*. Aizawl: Gilzom Offset. 2006. Print.
- ...\_ ed., *Ngirtling*. College Text Book (Mizo) Editorial Board 2011
- Vanchiau, Lalawmpuia. C. *Tapchhak Theory*. Aizawl: 2011.
- Vannghaka, K.C. Dr. *Literature Kawngpui*. Vanhlupuii, Bawngkawn. Aizawl: 2010. Print.
- Vanlawma, R., *Awithangpa*. Aizawl: M. C. Lalrinthanga 1989
- Vanlalruata, K.C., *Chhawrpial Rûn*. Aizawl: Gilzom Offset. 2009.
- ...\_ *Mizo Hla Kungpui Laithangpuia*. Aizawl: Gilzom Offset. 2011.
- Lalmalsawma, Denish. *Panlai Nun leh Vângkhawpui*. Aizawl: Mualchin Publication & Paper Works. 2015.
- Zawla, K., *'Mizo Pi Pute Leh An Thlahte Chanchin.* 'Aizawl: Lalnipuii. 2000. Print.

**Mizo Ṭawng Thlûk Chhinchhiahna (Tone Markers)**

Darchuailova Renthlei\*

Linguist-te sawi danin Mizo ṭawng lo chhuahna (Mother Language) chu ṭawng hlawm lian pui, *Sino-Tibetan* hnuai *Tibeto-Burman* hlawm hi a ni. Ṭawng thlûk nei, a sipel inang reng si, a thlûk azira a awmzia leh a kawh dang daih thei a ni tih chu kan hre theuh mai a; nimahsela, thlûk engzat nge awma chung thlûk chhinchhiah nan chuan eng nge kan hman ang tihah lèn tlâk a la rual chiah lo. Pu Buanga (J.H. Lorrain) chuan, “As in Chinese and many other languages, so in Lushai, the tone of a word determines its meaning. There are three main tones - the upward, the downward and the level. But there are also other intermediate ones” (1940, reprinted 1997, p.xiii) tiin Mizo ṭawngah thlûk thum a awm a ti a; R. Zuala ve thung chuan, “He ṭawng hian thlûk paruk thlengin a nei a- mahse nitin hman zingah hi chuan pali chin hi hman a ni ber,” a ti a; James Dokhuma (L) pawhin, “Mizo ṭawng hi ṭawng danglam tak, thlûk bik riau nei, thumal thuhmun pawh a thlûk avanga a kawh awmze hrang daih thei a ni a . . .

---

\* Associate Professor, Govt Hrangbana College, Aizawl.

Chu thumal lawng lawng aṭang ringawt phei chuan a awmzia hriat nghal ngawt theih a ni lo” tiin thlûk ruk lai awmin a sawi ve thung. (Mizo Ṭawng Kalphung, 2006, pp.3-7). Rev. Z.T. Sangkhuma pawhin heti hian a zia a: “Mizo ... chu Ṭawng thlûk... 6 lai a ni.” (Mizo Ṭawng Grammar, 2009, p.2) Remkunga chuan, “A tlangpuiin kan lam rik dan hi chi hrang hrang pali a ni thei.” (Mizo ṭawng Dictionary, 1992, p.viii) a ti a; R. Buchhawna pawhin “thlûk li a awm” a ti a (Lusei Grammar, 9<sup>th</sup> Ed.1989, p.11) Dr. Lalrindiki chuan, “Ṭawng...awmzia tidanglam theitu thlûk hrang hrangte chu Mizo ṭawngah hian pali a awm.” (Mizo Ṭawng, p.205) a ti a; Sino-Tibetan linguist, Dr. Thangi chuan, “Mizo ṭawngah chuan “tone” chi li a awm,” (*Mizo Ṭawng Kalhmang* unpublished) a ti bawk.

Heng kan han tarlan tak pariat zinga palite hian Mizo ṭawngah thlûk li aia tam awmin an hria a, Dr. Rindiki leh Dr. Thangi te hian a enfiahna khâwla ngun taka an enfiah hnuah “*Mizo ṭawng hian thlûk (tone) li a nei e,*” an tih hi Mizo ṭawng thlûk chungchang kan sawiin kan rin ber tur a ni lo thei lo va; sawi dan dang awm ve bawk ṭhin mah se, Mizo ṭawng chuan thlûk li a nei tih hi a pawmawm khawp mai. Ziaktu ṭhenkhatin Mizo ṭawngah thlûk li aia tam awma an hriatna chhan hi kawng hnih awmin a lang a: a pakhatna chu *homophones* hi thlûk hranga an chhiar vang a ni a; a pahnihna chu *vowel tawi leh sei* hi a hranga an chhiar vang a ni. A thlûk dan inang chiah, a *spelling* thuhmun chiah, a kawh leh a awmzia hrang daih, part of speech-a a nihna pawh dang daih a awm thluah mai a; heng hi *homophones* an tih chu a ni. Mizo ṭawnga *homophone* awmna chu thlûk hnih aia tamah zel niin a lang. *Vowel* lam dan chi hnih, a sei (double/long vowel) leh a tawia lamrikte hi *tone* hranga chhiar chuan tone li aia tam a awm tih chu linguist ni lem lo tan pawh a lang reng mai. Entir nan: *A sam a kir chuat mai*, tiha *kir* hi ri lawn tawi a ni a; *An lo kir tawh lo ang*, tiha *kir* hi ri lawn sei a ni. Hengte hi linguist-te chuan thlûk khatah an chhiar a; ziaktu ṭhenkhat hian thlûk hniha an chhiar vangin Mizo ṭawng hi thlûk li aia tamin an sawi ṭhin ni bawkin a lang.



Mizo ṭawng thlûk awm zat pali-ah pawh chuan lo lungual ta the reng ila, chung thlûk chhinchhiah nan chuan engnge kan hman ang tihah hian lung a rual thei chiah lo. Ziaktu hrang hrangin chhinchhiah dan chi hrang hrang an hmang a; amaherawhchu, chu'ng an chhinchhiahnate pawh chu a inan tlan vek loh avangin tu tih dan ber nge kan zui ang tih zawhna a la awm tho mai. Buchhawna rawtna hi a ṭha hlawm khawp mai a; nimahsela, thlûk hniam chhinchhiahna leh thlûk sang chhinchhiahna a thai dan zawng hi IPA letling thawk a ni a, linguist-te chuan an chhiar dik theiin a rinawm loh. Thangi hian IPA a hmang a; *Mizo ṭawng hi thlûk li a ni* e tih kan pawm bawk si chuan a inhmeh em em a ni. IPA (tone marker) kan hman chuan khawvela linguist hrang hrang pawhin an hrethiam nghal mai dawn a ni; a hrang a hraia lo siam chawp ai chuan a fel thak mai awm e. Mizo ṭawng thlûk li-te chu:

- |                           |                                     |
|---------------------------|-------------------------------------|
| 1) Thlûk sang (high tone) | 2) Thlûk hniam (low tone)           |
| 3) Ri lawn (rising tone)  | 4) Ri kuai (falling tone) te an ni. |

Heng thlûk li-te hian a tawi leh a sei an nei ngei mai; amaherawhchu, heng thlûk hrang zawng zawng chhinchhiahna kan siam vek chuan thu ziak a chik hrup mai dawn a, a mawi loh bakah a hnawksak hle bawk. Mizo A AW B min siamsaktu Pu Buanga khan thlûk chhinchhiah nan pakhat chauh, vowel chung a thai kul (diacritical mark) min siamsak a; chu chu kum 100 lai kan hmang tawh a, kan buai chuang lem lovin a lang. Chuti chung chuan ṭawng zir mite an lo chhuah tak zel avang te, chanchinbu leh lehkhabu chhutu lamin an duh dan dana an hman mai avang leh ṭhangtharin a lam rik dan tur ni lova lam an ngah tak êm avangin inang tlanga hman tur siam hi tih makmawh niin a lang. Heng kan harsatna sukiang tur hian thlûk chhinchhiahna pali kan tarlang a; hengte pawh hi dictionary lama hman tur chauh ni awm tak a ni; chutichung chuan thuziak pangngaia hman ṭul chang awm ve bawkin a lang. Kan hmang dawn a nih pawhin ngaih pawlh theih leh ngaih hai theih, hriatsual awlsam bikah chauh hman tur a ni. Heng thlûk chhinchhiah

nan hian vowel chung a thai (diacritical mark) hman tur a ni a; Dr Lalrindiki'n a thlûk hming a phuah hi zui ila, Dr. Thangi rawt ang hian a chhianchhiah nan IPA hmang baw k ila a ʈa awm e; hetiangin:

*thlûk sang* (high tone) chhinchhiah nan a awna thai, ding lam sanga vei lam hniam (á);

*thlûk hniam* (low tone) chhinchhiah nan a awna thai, vei lam sang, ding lam hniam (à);

*ri lawn* (rising tone) chhinchhiah nan thla de tir ang a thai (ã); leh,

*ri kuai* (falling tone) chhinchhiah nan 'v' letling ang a thai kul (â).

Mizo tawng thumalah hian thlûk li nei chu thumal sawmkua pasarih (97) emaw chauh awmin a lang a; chungte chu:

bai, ban, bing, buk, buan, chai, chal, cham, chan,  
 chang, char, chen, cheng, Chiang, chiah, chhal,  
 chham, chhan, chhiar, chuai, chuam, chuan, dai, dak,  
 dal, dan, dap, dar, dat, de, der, fak, fan, far, hak, hal,  
 han, har, hau, in, kai, kal, kam, kan, kaw, ko, la, lai,  
 lan, lem, nel, pa, pai, pal, pan, phak, phan, phar, rai,  
 ral, ram, ran, rau, rei, rek, rel, rem, ren, riak, rial,  
 ruai, ruak, sai, sak, sal, sam, san, sar, siam, sun, sur,  
 tai, tak, tal, tan, thei, thial, ʈai, ʈam, ʈang, ʈan, vai, var,  
 vau, za, zai, zam,

te hi an ni. Heng thlûk chi li thliar hrang tur hian a hnuaia mi ang hian ziah ʈhin tur a ni a; dictionary lamah chauh hmang ila; thuziak pangngaia kan hman pawhin hriat pawlh leh ngaihfin awlsam bikah chauh hman ʈhin tur a ni. Entirnan:

**/bai/**

thlûk sang (high tone)	-	A dang báí mai
thlûk hniam (low tone)	-	Bài a chhuang
ri lawn (rising tone)	-	A ke a bǎi
ri kuai (falling tone)	-	A ang bǎi mai

**/ban/**

thlûk sang (high tone)	-	Chhang bán a tui
thlûk hniam (low tone)	-	An bàn a lian
ri lawn (rising tone)	-	A bân a sei
ri kuai (falling tone)	-	In bânah lo haw rawh

**/buk/**

thlûk sang (high tone)	-	Seki a ri búk buk
thlûk hniam (low tone)	-	A bùk thelhin a thelh
ri lawn (rising tone)	-	A buk lui lui mai
ri kuai (falling tone)	-	Bûklung dik tak a ni

**/buan/**

thlûk sang (high tone)	-	A che búan khawp
thlûk hniam (low tone)	-	A bùanpui a hneh
ri lawn (rising tone)	-	Phul bman buan suh
ri kuai (falling tone)	-	Ang búan buan suh

**/chai/**

thlûk sang (high tone)	-	A vir cháí cháí mai
thlûk hniam (low tone)	-	Chàichun bul a nih hi
ri lawn (rising tone)	-	An chãi rei lutuk
ri kuai (falling tone)	-	Châichim a te hle

**/chal/**

thlûk sang (high tone)	-	Se chál an chaih
thlûk hniam (low tone)	-	A tawm châl mai
ri lawn (rising tone)	-	Châl te a tam
ri kuai (falling tone)	-	A châl a chuar

**/cham/**

thlûk sang (high tone) -	A chám put mai
thlûk hniam (low tone) -	A chàmphaphāk a ni
ri lawn(rising tone) -	Chām reng ang che u
ri kuai(falling tone) -	A chām chuan a ṭha

**/chan/**

thlûk sang (high tone) -	A vuai chán mai
thlûk hniam (low tone) -	Mái chána chàn tur
ri lawn(rising tone) -	Thla chñ buai mai
ri kuai(falling tone) -	A thla chñ dan a mawi

**/chang/**

thlûk sang (high tone) -	Ar cháng sei tak
thlûk hniam (low tone) -	Chu chàng a ni lo
ri lawn(rising tone) -	Sa a chñg
ri kuai(falling tone) -	Ngiau a chñg duh

**/char/**

thlûk sang (high tone) -	A chár tawh ang
thlûk hniam (low tone) -	An um chàr char
ri lawn(rising tone) -	A charin a chñr bur
ri kuai(falling tone) -	An chñr tlat mai

**/chen/**

thlûk sang (high tone) -	A vuai chén mai
thlûk hniam (low tone) -	A nui chèn chen
ri lawn(rising tone) -	Damlai chen
ri kuai(falling tone) -	Chèn reng ka nuam

**/cheng/**

thlûk sang (high tone)	-	Vir chéng suh
thlûk hniam (low tone)	-	A chèng a dek thiam
ri lawn(rising tone)	-	An chng rei <b>tawh</b>
ri kuai(falling tone)	-	Chêngkawl a tam mai

**/chiang/**

thlûk sang (high tone)	-	A chíang khawp mai
thlûk hniam (low tone)	-	An ti chiang chiang mai
ri lawn(rising tone)	-	A chang lo deuh
ri kuai(falling tone)	-	An inbei chîang chiang

**/chiar/**

thlûk sang (high tone)	-	A chíar dup mai
thlûk hniam (low tone)	-	A chhiar dan a tawk
ri lawn(rising tone)	-	A ti ch-ar chiar a
ri kuai(falling tone)	-	Chîarhiar a pawl thei

**/chhal/**

thlûk sang (high tone)	-	A hai chhál mai
thlûk hniam (low tone)	-	A ti chhàl mai
ri lawn(rising tone)	-	A hming a chhãl a
ri kuai(falling tone)	-	A chhuahchhâl a

**/chham/**

thlûk sang (high tone)	-	A chhám thiam a nia
thlûk hniam (low tone)	-	Chhuan an chhàm
ri lawn(rising tone)	-	Chhãm ang zal
ri kuai(falling tone)	-	A zuah chhâm mai

**/chhan/**

thlûk sang (high tone) -	Chhán chhuak rawh
thlûk hniam (low tone) -	Chhàn lutuk suh
ri lawn(rising tone) -	Chhãнна ṭha tak
ri kuai(falling tone) -	Chhân a thiam khawp

**/chhiar/**

thlûk sang (high tone) -	Chhíar ring suh
thlûk hniam (low tone) -	Ar chhiar an nei
ri lawn(rising tone) -	Chhiar a ninawm
ri kuai(falling tone) -	Chhîar dan ṭha

**/chuai/**

thlûk sang (high tone) -	Chhum a zing chúai
thlûk hniam (low tone) -	A chùai zo tawh
ri lawn(rising tone) -	A kai chmai mai
ri kuai(falling tone) -	A ti chûai raih mai

**/chuam/**

thlûk sang (high tone) -	A fa chúam a ni
thlûk hniam (low tone) -	A chùam a tui
ri lawn(rising tone) -	I chuam a maw?
ri kuai(falling tone) -	A chûam tuih tawh

**/chuan/**

thlûk sang (high tone) -	Ani chúan a hnenah
thlûk hniam (low tone) -	Chùan hnuai zawk
ri lawn(rising tone) -	A duh phawt chman
ri kuai(falling tone) -	Va chúan ta la

**/dai/**

thlûk sang (high tone)	-	Dái an theu
thlûk hniam (low tone)	-	Dài a tam
ri lawn(rising tone)	-	A dãi pial palh a ni
ri kuai(falling tone)	-	Dâi hnam an ni

**/dak/**

thlûk sang (high tone)	-	A dák awrh mai
thlûk hniam (low tone)	-	A dâk thlarh mai
ri lawn(rising tone)	-	Dâk an la
ri kuai(falling tone)	-	Dâkchhuak suh

**/dal/**

thlûk sang (high tone)	-	An pho dál mai
thlûk hniam (low tone)	-	A dâlzia chu!
ri lawn(rising tone)	-	A dâl kha paih rawh
ri kuai(falling tone)	-	A dâlna siam rawh

**/dan/**

thlûk sang (high tone)	-	A khawih dán dan
thlûk hniam (low tone)	-	A dàn zawh loh
ri lawn(rising tone)	-	Dãn thu zawm a ðha
ri kuai(falling tone)	-	Thlei dân a harsa

**/dap/**

thlûk sang (high tone)	-	An phah dáp mai
thlûk hniam (low tone)	-	An dâp nasa tawh
ri lawn(rising tone)	-	A dâp dul mai
ri kuai(falling tone)	-	Dâp a chik

**/dar/**

thlûk sang (high tone) -	Dár a ri
thlûk hniam (low tone) -	An ri dâr dar mai
ri lawn (rising tone) -	A dâr a na
ri kuai (falling tone) -	A dâr huau mai

**/dat/**

thlûk sang (high tone) -	A phít dat dat
thlûk hniam (low tone) -	A kik dât dat
ri lawn (rising tone) -	A thaw dât dat
ri kuai (falling tone) -	A thaw dat dât

**/de/**

thlûk sang (high tone) -	A dé ve ve
thlûk hniam (low tone) -	Ti dè de suh
ri lawn (rising tone) -	Phar de de suh
ri kuai (falling tone) -	Thla a dê tawh

**/der/**

thlûk sang (high tone) -	A dér mai maw?
thlûk hniam (low tone) -	An leng dêr der
ri lawn (rising tone) -	A dèr dep khawp mai
ri kuai (falling tone) -	A kawkva der mai

**/fak/**

thlûk sang (high tone) -	A fuh fâk mai
thlûk hniam (low tone) -	Mi fâk a thiam
ri lawn (rising tone) -	Chaw an fâk mek
ri kuai (falling tone) -	Thing-fâk a lek uaih



**/fan/**

thlûk sang (high tone)	-	Nula a fân
thlûk hniam (low tone)	-	A fân zauzia chu a!
ri lawn (rising tone)	-	A fân thui thei hle
ri kuai (falling tone)	-	Mi a fân ril raih mai

**/far/**

thlûk sang (high tone)	-	Tui a fâr keuh keuh
thlûk hniam (low tone)	-	An lek fâr mai
ri lawn (rising tone)	-	Fâr thing an phun
ri kuai (falling tone)	-	Thing-fâr zanah ngei

**/hak/**

thlûk sang (high tone)	-	A chil a hák
thlûk hniam (low tone)	-	Mi a hâk riau a nia
ri lawn (rising tone)	-	Kawr hâk khat a pe
ri kuai (falling tone)	-	Hâk an zauh

**/hal/**

thlûk sang (high tone)	-	A leng hál hal
thlûk hniam (low tone)	-	A hâl tlat a lawm
ri lawn (rising tone)	-	Lo an hâl der tawh
ri kuai (falling tone)	-	A lum hâl hal

**/han/**

thlûk sang (high tone)	-	A tliang hán mai
thlûk hniam (low tone)	-	Hàn la vat rawh
ri lawn (rising tone)	-	Ruah a hân der tawh
ri kuai (falling tone)	-	A hânzia chu a!

**/har/**

thlûk sang (high tone) -	Hlo hár tak a ni
thlûk hniam (low tone) -	A nui hàr har mai
ri lawn (rising tone) -	Thing hãr a tam mai
ri kuai (falling tone) -	Inchemhâr a pawî

**/hawng/**

thlûk sang (high tone) -	Kawng háwng ru
thlûk hniam (low tone) -	Hàwng lang ang maw
ri lawn (rising tone) -	A hãwng a chhah
ri kuai (falling tone) -	A hãwng nal nal mai

**/in/**

thlûk sang (high tone) -	Tui a ín
thlûk hniam (low tone) -	Zun a ìn duh
ri lawn (rising tone) -	In awm em?
ri kuai (falling tone) -	Inah a awm

**/kai/**

thlûk sang (high tone) -	Khuai a kái
thlûk hniam (low tone) -	A kàiza a na
ri lawn (rising tone) -	A kãi sang
ri kuai (falling tone) -	Kel a kâi

**/kam/**

thlûk sang (high tone) -	A kám a òuah
thlûk hniam (low tone) -	Thang a kàm
ri lawn (rising tone) -	A kãm nasa tawh mai
ri kuai (falling tone) -	A kâmki tlat mai

**/kan/**

thlûk sang (high tone)	-	Kán tam phian mai
thlûk hniam (low tone)	-	Kàn kan hmeh
ri lawn (rising tone)	-	Lui a kân tawh
ri kuai (falling tone)	-	A kânsan lai tak

**/kawl/**

thlûk sang (high tone)	-	Káwl ṭha rawh
thlûk hniam (low tone)	-	A meng kàwl mai
ri lawn (rising tone)	-	Kãwlah ni a chhuak
ri kuai (falling tone)	-	Kâwl buntir rawh u

**/ko/**

thlûk sang (high tone)	-	A kÓ bur mai
thlûk hniam (low tone)	-	KÒ haw vat rawh
ri lawn (rising tone)	-	A kÔham huam mai
ri kuai (falling tone)	-	KÔro rual an tla

**/la/**

thlûk sang (high tone)	-	Ar lá a tui
thlûk hniam (low tone)	-	A là diam tawh
ri lawn (rising tone)	-	A lâ a tla a ni ang
ri kuai (falling tone)	-	Lâ ka en

**/lai/**

thlûk sang (high tone)	-	A láita kha ka duh
thlûk hniam (low tone)	-	A lâi chak teh a nia
ri lawn (rising tone)	-	A lâiah nunna tui a luang
ri kuai (falling tone)	-	A lâi der a nia

**/lan/**

thlûk sang (high tone) -	A lán reng khi
thlûk hniam (low tone) -	A ding lân mai
ri lawn (rising tone) -	A lãn phak reng
ri kuai (falling tone) -	Mi nu a lân anih chu!

**/lem/**

thlûk sang (high tone) -	A lém hnem deuh a ni
thlûk hniam (low tone) -	A lèm a nih hi
ri lawn (rising tone) -	Mi a lem khawp mai
ri kuai (falling tone) -	A ni lêm an hau si lo

**/len/**

thlûk sang (high tone) -	A lén zawng teh rawh
thlûk hniam (low tone) -	A lèn phawt a hnu
ri lawn (rising tone) -	Tuiin a len daih
ri kuai (falling tone) -	A lén zawng teh rawh

**/nel/**

thlûk sang (high tone) -	Hnang nél tak a ni
thlûk hniam (low tone) -	A uai nèl nel mai
ri lawn (rising tone) -	Mi a nel khawp asin
ri kuai (falling tone) -	Nél tlangin vawm rawh

**/pa/**

thlûk sang (high tone) -	Pá ka phurh duh lo
thlûk hniam (low tone) -	A pà kha la rawh
ri lawn (rising tone) -	Pã kan hmeh
ri kuai (falling tone) -	Ka pâ a nih saw

**/pai/**

thlûk sang (high tone)	-	Páikawng a tah
thlûk hniam (low tone)	-	A pài dan a dik lo
ri lawn (rising tone)	-	Chemte pãi nei a nih hi
ri kuai (falling tone)	-	Chemte a pãi a nia

**/pal/**

thlûk sang (high tone)	-	Pál an ping
thlûk hniam (low tone)	-	A pâl loh a ðha
ri lawn (rising tone)	-	A mum pãl mai
ri kuai (falling tone)	-	A pâlthe hrui a chat

**/pan/**

thlûk sang (high tone)	-	Min han pán ve teh u
thlûk hniam (low tone)	-	A panna lai a hria
ri lawn (rising tone)	-	A pãn a pun
ri kuai (falling tone)	-	A pàn hriau hriau mai

**/phak/**

thlûk sang (high tone)	-	A keh phák mai
thlûk hniam (low tone)	-	A phàk em mai!
ri lawn (rising tone)	-	A phãk tawk a nih hi
ri kuai (falling tone)	-	Phãk leh phak lovin

**/phan/**

thlûk sang (high tone)	-	A phán tuak mai
thlûk hniam (low tone)	-	A phàn a lian mah mah
ri lawn (rising tone)	-	Phãn thing a nel duh
ri kuai (falling tone)	-	A inring phàn mai

**/phar/**

thlûk sang (high tone) -	A phár buai nasa mai
thlûk hniam (low tone) -	A ri phârphar mai
ri lawn (rising tone) -	Phâr natna a awm
ri kuai (falling tone) -	Mi phârvar tak a ni

**/rai/**

thlûk sang (high tone) -	A rái a ni lawm ni?
thlûk hniam (low tone) -	A rài dup mai
ri lawn (rising tone) -	A ri rãi rai mai
ri kuai (falling tone) -	Râiruang a par

**/ral/**

thlûk sang (high tone) -	Mitthi ka rál
thlûk hniam (low tone) -	A râl riai riai
ri lawn (rising tone) -	Râl an rel
ri kuai (falling tone) -	Râl lehlamah a kal

**/ram/**

thlûk sang (high tone) -	Rám a ngah
thlûk hniam (low tone) -	A ràm der tawh
ri lawn (rising tone) -	A fir rãm mai
ri kuai (falling tone) -	Berâm No talh tawh a

**/ran/**

thlûk sang (high tone) -	Rán a ngah mai
thlûk hniam (low tone) -	A rânzia chu a!
ri lawn (rising tone) -	A rãn dan a mawi
ri kuai (falling tone) -	A râna rana lo

**/rau/**

thlûk sang (high tone)	-	A ráu vek tawh
thlûk hniam (low tone)	-	Khuai a ràu a nia
ri lawn (rising tone)	-	A rãu khawp
ri kuai (falling tone)	-	I râu i thla rawn tir rawh

**/rei/**

thlûk sang (high tone)	-	A réi tawh lawng
thlûk hniam (low tone)	-	A tling rèi mai
ri lawn (rising tone)	-	Ri rawih che hianin
ri kuai (falling tone)	-	Rêi rui che hianin

**/rek/**

thlûk sang (high tone)	-	A òial rék mai
thlûk hniam (low tone)	-	A rèk thiam khawp
ri lawn (rising tone)	-	A rk ngut tawh
ri kuai (falling tone)	-	A rêk bet reng mai

**/rel/**

thlûk sang (high tone)	-	An rél zo tawh
thlûk hniam (low tone)	-	In rèlah a awm
ri lawn (rising tone)	-	Rel a tlan chak
ri kuai (falling tone)	-	Mi rêl a ching

**/rem/**

thlûk sang (high tone)	-	Hmun rém tak a ni
thlûk hniam (low tone)	-	Rèmthu leng rawh se
ri lawn (rising tone)	-	A rem lam a ni tawh
ri kuai (falling tone)	-	Dawlrêm a hram

**/ren/**

thlûk sang (high tone) -	Rén tin daih a ni
thlûk hniam (low tone) -	Rèn thiam a ðha
ri lawn (rising tone) -	Rnpuah leh renteah
ri kuai (falling tone) -	An intin rênrawn a

**/riak/**

thlûk sang (high tone) -	Lovah a riak
thlûk hniam (low tone) -	Riakmaw iangin
ri lawn (rising tone) -	A rin r-ak mai
ri kuai (falling tone) -	A pa riak a ni*

**/rial/**

thlûk sang (high tone) -	Rial a tla
thlûk hniam (low tone) -	A rial rei tawh
ri lawn (rising tone) -	A ding dun rial mai
ri kuai (falling tone) -	Tuirialah len a deng

**/ruai/**

thlûk sang (high tone) -	Zawh dawna ruai
thlûk hniam (low tone) -	Hlawhfa a ruai
ri lawn (rising tone) -	A phe rmai mai
ri kuai (falling tone) -	Ruai an ðeh

**/ruak/\***

thlûk sang (high tone) -	A ruak ðhak
thlûk hniam (low tone) -	A pan ruak ruak mai
ri lawn (rising tone) -	A rin ruak mai
ri kuai (falling tone) -	A ruak lo a ni awm e!



**/sai/**

thlûk sang (high tone)	-	A sái tlahh tlahh mai
thlûk hniam (low tone)	-	Sài khat a zo chauh
ri lawn (rising tone)	-	Sãi a lian
ri kuai (falling tone)	-	Sâi a kha

**/sak/**

thlûk sang (high tone)	-	A runluih sák zu nia
thlûk hniam (low tone)	-	A sàk khawp mai
ri lawn (rising tone)	-	A thaw sâk sak mai
ri kuai (falling tone)	-	A thaw sak sâk mai*

**/sal/**

thlûk sang (high tone)	-	A vuai sál mai
thlûk hniam (low tone)	-	Han sàl mai rawh
ri lawn (rising tone)	-	Sâl tang an chhuak
ri kuai (falling tone)	-	A tin a zum sâl mai

**/sam/**

thlûk sang (high tone)	-	A ngaih a sám
thlûk hniam (low tone)	-	A sàmlam khawp mai
ri lawn (rising tone)	-	Sâm thuai rawh u
ri kuai (falling tone)	-	A sâm a tam

**/san/**

thlûk sang (high tone)	-	A kalsán daih
thlûk hniam (low tone)	-	Pa sàl ɬa tak a ni
ri lawn (rising tone)	-	A sãnzia chu a!
ri kuai (falling tone)	-	A nui sãn san mai

**/sar/**

thlûk sang (high tone) -	A thar sár ka duh
thlûk hniam (low tone) -	A phun sàr sar mai
ri lawn (rising tone) -	Sâr a zam
ri kuai (falling tone) -	A vung sârh mai

**/siam/**

thlûk sang (high tone) -	A síam zo tawh
thlûk hniam (low tone) -	A vanneih a siamin
ri lawn (rising tone) -	A ti s-am siam mai
ri kuai (falling tone) -	A sawi sîam siam

**/sun/**

thlûk sang (high tone) -	A pe sún mai
thlûk hniam (low tone) -	Sùnhlu tui tak a ni
ri lawn (rising tone) -	Lu a smn a nih chu
ri kuai (falling tone) -	A nui sùn sun mai

**/sur/**

thlûk sang (high tone) -	A tle súr mai
thlûk hniam (low tone) -	A kak sùr mai
ri lawn (rising tone) -	Theipui smr tha tak
ri kuai (falling tone) -	A vung sùr mai

**/tai/**

thlûk sang (high tone) -	Tái tla a na
thlûk hniam (low tone) -	A ding tài mai
ri lawn (rising tone) -	Sanghalin a tái
ri kuai (falling tone) -	A tái a na

**/tak/**

- thlûk sang (high tone) - A duh tákin ...  
thlûk hniam (low tone) - A tàk ̣ha khawp  
ri lawn (rising tone) - Tãk dahin tih thuah  
ri kuai (falling tone) - A tai tâk mai

**/tal/**

- thlûk sang (high tone) - Pakhat tál aw  
thlûk hniam (low tone) - A mum tàl mai  
ri lawn (rising tone) - Tãl lian pui puiin aw  
ri kuai (falling tone) - A tâl chak a nia

**/tan/**

- thlûk sang (high tone) - A inhnawh tán mai  
thlûk hniam (low tone) - Tàn chum a harsa  
ri lawn (rising tone) - Thanga tân  
ri kuai (falling tone) - A tân chung a rei

**/thei/**

- thlûk sang (high tone) - Théi khat ka duh ang  
thlûk hniam (low tone) - Thèi tak an ni  
ri lawn (rising tone) - Thi tui tak a ni  
ri kuai (falling tone) - A hre hlei thèi lo

**/thial/**

- thlûk sang (high tone) - An inhnehtawk thial  
thlûk hniam (low tone) - Ar thial a duh  
ri lawn (rising tone) - A thãl an zo tawh  
ri kuai (falling tone) - Ka mit a thãl urh mai

**/tai/**

thlûk sang (high tone) -	Ṭái favang anih hi
thlûk hniam (low tone) -	A then ṭài mai
ri lawn (rising tone) -	Puithiamin a ṭái
ri kuai (falling tone) -	A ṭáiṭam te te a awm

**/tam/**

thlûk sang (high tone) -	A ril a ṭám tawh ang
thlûk hniam (low tone) -	Ṭám thing a ṭha duh
ri lawn (rising tone) -	Ṭâmpui mitthi an tawk
ri kuai (falling tone) -	Ṭâm a dawm khawp mai

**/tang/**

thlûk sang (high tone) -	Thing ṭáng ro a kuai
thlûk hniam (low tone) -	A beiṭàng ṭang ṭhin
ri lawn (rising tone) -	Ṭângah beiin ...
ri kuai (falling tone) -	Buh pho a ṭâng tawh

**/tan/**

thlûk sang (high tone) -	Ṭán a hun tawh e
thlûk hniam (low tone) -	A ṭán a ṭha khawp mai
ri lawn (rising tone) -	Ṭân kham a rang
ri kuai (falling tone) -	Ṭân hmun rem

**/vai/**

thlûk sang (high tone) -	Váithang a kam
thlûk hniam (low tone) -	A vâi zawi ngiang mai
ri lawn (rising tone) -	A vâi a tam a nih hi
ri kuai (falling tone) -	Sazu a vâi a ni ang

**/var/**

thlûk sang (high tone)	-	A vár sar mai
thlûk hniam (low tone)	-	Ṭanpui vartu hnai reng
ri lawn (rising tone)	-	Khua a vâ der mai
ri kuai (falling tone)	-	A vâ huau mai

**/vau/**

thlûk sang (high tone)	-	A lu a var váu tawh
thlûk hniam (low tone)	-	Mi vâu a ching
ri lawn (rising tone)	-	Vâube a par chuk
ri kuai (falling tone)	-	Vâu hrulah a zam

**/za/**

thlûk sang (high tone)	-	A zá an kham
thlûk hniam (low tone)	-	Zà khat lek a ni
ri lawn (rising tone)	-	Ka ke a zâ a nia
ri kuai (falling tone)	-	A zâa a tlak kim...

**/zai/**

thlûk sang (high tone)	-	Zái chhum rawh
thlûk hniam (low tone)	-	Thingzài ṭha a ni
ri lawn (rising tone)	-	A zâi ring hle mai
ri kuai (falling tone)	-	Kan inzâi leh dawn nia

**/zam/**

thlûk sang (high tone)	-	Tluanghrui a zám
thlûk hniam (low tone)	-	A zàm a ṭha
ri lawn (rising tone)	-	A zâm duah duah tawh
ri kuai (falling tone)	-	Zâm hauh suh

Note: \* te hi chhûtzui ngai deuha ka ngaihte an ni

**Bibliography:**

- Chhange, Ralluui. *Mizo Tawng Chikna*, 2001.
- Chhange, Dr. Thangi. *Mizo Tawng Kalhmang*, unpublished.
- Dokhuma, James. *Mizo Tawng Kalphung*, 2006.
- Fanai, Dr. Lalrindiki T. *Mizo Tawng Chungchang*. Fungki. B.A. Mizo Zirlai, 2007
- Grierson, G.A. ed. *Linguistic Survey of India*, Vol.I, Part III, 1904.
- Khawlhing, Siamkima. *Zalenna Ram*, 2002.
- Kyndiah, P.R. *Pillars of Mizo Society and Thoughts to Share*, 1999.
- Lalthangliana, B. *Zotawng Bulpui leh a Hmanna*, 2002.
- Lewin, T.H. Lt. Col. *A Progressive Colloquial Exercise in the Lushai Dialect*, 1874.
- Lorrain, J.H. (Pu Buanga. *Dictionary of the Lushai Language*, 1940 (1997).
- Malsawma, J. (Thanpui Pa). *Zo-zia*, 2000.
- Parry, N.E., I.C.S. *A Monograph on Lushai Customs and Ceremonies*, 1928
- Renthlei, Darchuailova. *Mizo Tawng Ziah Dan*, Zotuithiang, WCL, 2003
- \_\_\_\_\_ *An Chul Lo*, 2008.
- Remkunga, *Mizo Tawng Dictionary*, 1992.
- Rochhung, Buchhawna. *Lusei Grammar*, 9<sup>th</sup> ed., 1989.
- Sangkhuma, Rev. Z.T. *Zotawng Formula*, 2005.
- \_\_\_\_\_ *Mizo Tawng Grammar*, 2009.
- Thanzawna, R.L. *Glimpses of Mizo Literature*. Mizoram News Magazine, 1983.
- Varshney, Dr. *Linguistics and Phonetics*, 1988.
- Zuala, R. *Mizo Tawng: Mizo Zia-rang*. Mizo Academy of Letters, 1975.

### **Thih Hnu Piah Lam: Pi pute Suangtuahna Khawvel**

V. Lalberkhawpuimawia \*

---

#### I. Thuhma

Hnam tin hian kan thlahtute atangin rin dan leh ngaih dan mak danglam tak tak kan lo nei thin. He khawvel lo awm tan dan te, thil lo awm tan dan leh chhan chi hrang hrangte thlirna leh suangtuahna pawh kan lo nei teuh a. Mizo pi leh pute pawh heng kawngah hian an duai bik lo hle a, an chetphung leh khawsak milin an suangtuahna khawvel an din a, chutah chuan an rinna tawp an nghat ta thin a ni. Thihna hi mihring nun tawpna a ni tih hriain chumi piah lamah chuan tun tumah hian pi puten thlarau khawvel an suangtuahna leh ngaihtuah dan bihchian kan tum dawn a. Pian nawn lehna te, mitthi thlarau kalkawng leh pialral chungchangte kan sawi zui ang. Kan chhui zui ber chu Lusei chanchin atangin a ni dawn a, a kungpui leh hnam hlawm lian deuh a nihna te, zohnahtlak dangte nen pawha thihhnu piah lam nun hi a tlak hran vak loh avangin Lushei hian a

---

\* *IV Semester MA (Dept. of Mizo) 2016*

huam tel theihna chin pawh a awm baw k ang. Thu leh hla hian mihring khawsakna leh nun a tarlang thin a, kan hnam chanchin hlui chhuidawna tam tak pawh thu leh hla hi kan hmang nasa hle.

## II. Sakhua leh Thlarau

Mizo sakhua chungchang kan sawi thui lo ang a, mahse sakhua leh thihhnu piahlam hi inkungkaih tlat a nih vangin sawi kawp a ngaihna chin pawh a awm baw k ang. Mizo pi pute kha sakhaw kawngkal fel tak nei niin sawi a ni thin a, chutih rualin an chanchin bul lam (Run chhak lam) ah erawh chuan heng hi hmuh leh hriat tur a awm meuh lo. “Thantlang leh Run kam vela an khawsak lai hian pi puten sakhaw lama an dinhmun titi khawchang takngialah pawh an sawi kan hre lova...” (Mizo Chanchin, 212) tiin B.Lalthangliana chuan a sawi a. Hei hi a chhan niawma rin sawi nghalin, “Kabaw valley atanga nawr chhuah an nih khan an buai hle a... Thantlang leh Run kam vel hi a ram leilung a chhiat em avang leh ramsa kawlh pui pui a tam avangin an nitin khawsakah an buai nasa ang a, an ngaihtuah hman lo emaw, an suangtuah hman lo emaw a ni mahna” (212).

C. Chuanvawra pawhin “Run chhak lama an awmlai zawng kha chuan mitthi khaw chungchanga ngaih dan an neih hriat kan nei lo” (Aw Pialral, 5) niin a sawi baw k. Hetah hian sakhaw kawng leh thihhnu piahlam hi ruam khatah an kal tih a rin theih ang. Tichuan, Run chhak lamah hian pi pute hian thihhnu piahlamah hi entin nge an ngaihtuah a, an rinna chu khawiah nge an ngah tih hriat a har hle.

Run leh Tiau inkara an khawsak chhung hian an khawsak a lo nuam a, chu chuan hmasawna tam tak a pe a. Hla chi hrang hrang a chhuak a, lam leh themthiamna chi hrang hrang an lo nei ta a. Kan thawnthute pawh a lo piang a, “Run kam vela an awm lai, kum 1250 AD velah hi chuan thawnthute hi a piang tawh ngei tih a hriat theih” (Mizo Literature, 30). Thantlang leh Run kam vela an khawsak hun hi 1250 AD-1400 AD (Mizo Chanchin, xli) niin B. Lalthangliana chuan a sawi baw k. Tichuan hnam thawnthu hmasa,



a bikin mihring thihhnu piahlam tarlanna te hian Run chhak lama pi pute thihhnu rindan chu a hril thei mai niin a lang.

### **III. Mizo Thawnthu Leh Thihhnu Piahlam Nun**

A hmalama kan sawi tawh ang khan Mizo thawnthu chhuah tan hun hi Run kam vel anih chuan kan thawnthu tam tak kalphung leh an nunah hian a neitu, pi pute ziarang chu chiang takin a lang thei ngei ang. Pi pute atanga inhlan chhawn thawnthuah te hian mihring thih hnu piahlam nun kan hmuh langsar tak chu pian nawn lehna lam a ni.

Mizo thawnthu hlui atanga thlir hian mihring thihhnu piah lam nun hi chi hrang hrangin kan hmu a. R. Lallianzuala chuan Mizo thawnthua thih hnua thil danga chan lehna hi kawng thumin a then a. Chung a then te chu – arsi-a chang te, thing-a chang ta te leh rannung dang, mihring aia hniam zawkte an ni a. “Mizo thawnthua thi kan hriat tam zawk hi chu tar thi ni lovin an vanglai huna thi an ni deuh ber a,” (Mizo Thawnthu Zirzauna, 166) tiin a sawi baw. Thimzing kha arsi tam tak lo pianna angah an ngai a, Mizo arsi hming kan hriat tam ber te hi thawnthu atanga chhuak vek an ni. Siruk, Chhohreivung, Khiangte zawng zim, Zangkhuah kan tih leh arsi dangte hi thimzing atanga lo awm niin an ngai a. Nula tlangval inhmangaih tak, Chawngmawii leh Hrangchhuana thawnthuah chuan an thihhnuin arsi ah an chang tih kan hmu baw. Lasiri-te leh Thangzaia te unau thawnthuah chuan Thangzaia te unau chu farthuah leh vaubeah an chang tih kan hmu a. Fahrah naupang chu nu chu phunchawng-ah a chang ve baw tih kan hmu baw. Tin, Rahtea thawnthuah chuan therengah a chang tih kan hmu a, Tualvungi leh Zawlpala pawh phengphehlep-ah an chang tih kan hmu baw.

Heng kan thawnthu atang hian pi pute khan eng emaw hunlai khan piannawn lehna chungchang hi thihhnu piah lamah rindan an lo nei ve tawh emaw chu tihtheih a ni.

Mizo thlahtu bulte kha Buddha sakhaw be ram Thailand leh Burma ram te kaltlanga rawn tawlhthla ni si hian, Buddha sakhaw

hnuhma leh rim nam awma langa Mizo sakhaw hlui leh nunphungah a lanna sawi tur a vang hle a ni. Tlem sawikai theih deuh awma lang chu, “Kawlho, Buddha zuihovin thihhnuah he khawvela pianchhawn leh zel dan an zirtir (karma) chu Mizo zingah hian kum khuaa sawi ve fo thin pakhat a ni,” tia Rev. Liangkhaia’n a lo zia hi a ni awm e (Mizo Chanchin, 213).

Kabaw Valley-a an awmlai AD 850 vel hian Buddha sakhaw zuitute nena lo khawsaho an nih avang hian pian nawn lehna kan thawnthua lang hi thil inhnaih tak chu niin a lang a. B. Lalthangliana’n heng hunlaia inhnaih taka khawsa ni si “Mizo sakhua leh nunphunga Buddha sakhaw hnuhma leh rim a nam lo hi a mak ang reng hle a ni” (214) a tih hi sakhua lo kal zelah lang lo mah se rinna eng emaw chu an lo nei ve tawh ngei tih a hriat theih. F. Lalzuithanga chuan “Suangtuahna eng emaw an nei mai ni lovin mitthi khua leh pialral thurin an neih hma hian pian nawn lehna thurin hi an nei ve ngei zawk a ni lawm ni!” (Laisuih, 89) tiin hemi chungchanga a ngaih dan a sawi ve bawk.

### **III. 1 Mitthi Khua leh Rihdil**

Run an kan hnuah tlem tlemin an sawn zel a, an khawsak a zia telh telh a. Kawng hrang hranga hmasawna an neih hnuah sakhaw kawngkal pawh mumal takin a kalchho ta zel a. Chu chuan ngaihtuahna leh rinna thar a rawn siam sak ta zel niin a lang. “Mizo History-a mitthi khaw chungchang lanna hmasa ber nia lang chu Ngambawma leh Zawltlingi chungchang a ni” (Aw Pialral, 6) He thawnthua Ngaman mitthi khua a fan a tang hian mitthi te hian khua neiin an ngai a, an chan pawh a chhe zawk niin an ngai bawk a. Chuvangin thlaichhiah te pawh an ching tan a, Mim Kut lo chhuahna pawh ni a sawi a ni thin.

Mizo hla hlui chungchanga C. Chhuanvawra zia kah chuan Tlingi leh Ngama hi AD 1400 vela mi niin a sawi a. (Mizo Hlate, 15) Heng hunlai hi Run leh Tiau inkara an khawsak hunlai vel ni awmin a lang bawk. Mitthi khua, Rihdil leh pialral chungchang an

kaihkawpna engtik aṅanga lo inṅan nge hriatthiam a har viau a. Rihdil leh Ṭiau hi an innhnaih zawk avangin Ṭiau hnaih lama an khawsak hnu a nih chu a rinawm.

Mi a thih hian a thlarau chu a chhip aṅangin a chhuak a, tungchawah a chho va, khanchhuk a zawh a, chumi hnuah liang a zawh a, tichuan in a chhuahsan a. Chumi hnu chuan mitthi khaw panin a chhuak ta a, a lo kir leh a, dai velah a vak a, thi ṭin zawhah mitthi khaw panin an kal ta a ni. Mitthi khaw lam pana an kalna lamah hian Rihdil an pan a, chumi hnuah chuan hringlang tlang an chuan leh a, lunglohtui an in a, Hawilohpar an tawn leh a; tichuan, mitthi khua an lut ta ṭhin niin an sawi. Mitthi khua leh pialral hi kan pi pute ngaihruat danin a hrangin an sawi bawk. Rihdil hi mitthi zawng zawngin an paltlang nei a ni tih an rinna chu hetiang hian an sawi ṭhin.

Vawikhat chu Tuibual khuaa mi ṭhenkhat chu Rihdil velah ramchhuakin an kal a. Zankhat chu rihdil kamah hian an riak a, an riahna hmunah chuan an zinga pakhat chuan zanlaih hian an bul maiah chuan mi lo kal thawm a hria a. A han ngaihthlak chian chuan a nupui aw ngei niin a hria a, chu nu chuan, “Aw, ka kal dawn khan rap pui chhunga ka sarep thuhruk leh banglai zikhawl zinga ka artui dah kha ka fate ka lo hrih lova, an pa lah chuan ramchhuakin a kal daih si a,” a tih chu a hria a. A tho a, an kalna tur ngeiah chuan lo changin a lo man bet a, a nupui chuan mitthi a nih tawh thu leh thlah mai tura a ngen pawhin a pasal chuan a thlah duh hauh lo mai a. A tawpah chuan dumde-ah changing a kut kar aṅangin a chhuak ta a, a kalsan ta a.

A pasal chu a han haw chuan a nupui chu a lo boral ta ngei a, an riahna hmuna a nupui ṭawngkam ni ngeia a hriat ang chuan rap pui chung sang chu a han en a, sarep chu a lo awm ngei a. Banglai zikhawl zingah pawh chuan artui chu a lo dah ta ngei bawk a. Chuta ṅang chuan rih dil chu mitthi kal kawng a ni ngei a ni tih an ring ta a ni. Hei bakah hian Lungrahbuk leh Hruaikawn chungchang

thuah te pawh Rihdil hi mitthi ten an pal ngei tih an ring bawk.

### **III.2.i Pialral**

Pialral hming chungchang hi C.Chhuanvawra chuan, “mitthi khaw kiangah chuan lung pialtlep lui (pial lui an tih mai) a luang a. A ralah chuan mitthi khaw pakhat zawk chu a awm a . . . Pialral hi hming nei lo khua a ni awm e. Pialral tih chu Pial lui ral lehlam tihna a ni a, hming a ni lo, inzawmin kan ziak a, khaw hming angin Pialral kan ti a, . . .” (28) tiin a sawi a. Hetah hian “hming a ni lo” tih lai erawh hi chu a felhlel deuh ang a, hmun a zira hming phuah mai thin kan nih avangin Pialral tih hi a khaw hming chu ni mai in a lang.

He pialral hi mi bikte chauh awm theihna hmun a ni a, chu hmuna awm thei tur chuan an damlaiin – ram lam leh inlamah thangchhuah a ngai a, ral thah a ngai bawk. Chu dinhmun chu chang tur chuan an damlaiin an theih tawp an chhuah a, thih hnu piah lam suangtuah chungin an nun an hmang thin. Pialral kawng hmang hian kan pi leh pute khan pialral chu hmun ropui leh chenfakawm takina an lo chhawp chhuak a. Mipa fa tawh phawt chuan chu hmun chu luah turin theihtawp an chhuah a, huaisenna leh taimakna nen khawtlang tana tangkaiin an thawk ta thin a ni.

Pialral kal an duhna chhan ber chu nuamsa taka awm a, hnathawk lova faisa ringa khawsak chu an chak a ni. Mitthi hmun hmasa zawk mitthi khuaah erawh khan chuan an nun kha hna thawh ngai thovin an ngai a. Tlingi leh Ngama thawnthua kan hmuh ang deuhin an khawsak phung leh thil neih pawh mihringte aia nep bikah an ngai a ni. Chuvang chuan thih hnu piah lama nuam taka an awm theih nan an damlaiin pialral kai turin an thawk tau tau thin.

### **III.1.ii Pialral Finthuril (Philosophy)**

Pialral kai tura an beihna hi a hautakin damchhunga chawl hauh lova tlantui nena beih a ngai. Chu hmun zu leh sa, buh leh an mamawh engkim an thawh ngai lova awm theihna tur chu mithhla chungin an theihtawp an chhuah a ni. Hei hi kawng lehlama thlir

chuan thatchhiatna leh mahni tanghmahaina mai niin a lang thei a, chutih rual chuan a thuken laimu erawh chu mitin huap zo hlawkna leh an mahni tan pawha ropuina kawng a ni thung. Sakhaw kawngkala thihhnu piahlam ngaih pawimawhna kawng a nih rualin khawtlang nunphungah hlawkna tam tak a keng tel bawk avangin an ngaih pawimawh zawk hi hriatthiam a har hle.

He pialral thleng tura an kawng zawhna tura rahbi an rah zel hian mipui vantlang tana chhawr theih leh an hunlaia ropuina a ken tel piahah hian thuruk pawimawh tak tak a awm. Chungte chu-

### **III.1.iii. Taihmakna**

Taihmakna hi khawvel dinchhuak tur chuan engkawng pawha kan mamawh a ni. Tuk chhuaka hnathawk thin, a sur a sa hnuai mahni eitur dap chawp kan pi leh pute khan an thihhnu piah lam nuna tlamuang taka an chawlh nan taima taka hnathawh a ngai.

Buh leh bal, khawtlang hrai theihna khawp thlo chhuak a, wawi sarih zet khawtlang ruaipui buatsaih tur chuan an neih a ngai a, inthlahdah thei an ni lo. Chuvangin he pialral thleng tura an damlaia an tih tur pawimawh chu taima taka an ei leh bar zawhna kawnga an kal kha a ni.

### **III. 1.iv Huaisenna**

Pialral kai tura rahbi pawimawh chu ralthah leh sa kah kha a ni. Pasałtha huaisen leh mi hrat khawkheng lo tan ral pakhat thah pawh a harsa a, ram lama thangchhuah tura sakah ngai zinga sahrâng pakhat kap tur pawhin beih fe a ngai a ni. Chutiang khawp hautak leh inpekna ngaiyah chuan mi huaisen chungchuang nih a ngai ngei ang.

Pi pute khan kawng hrang hrangin tlawmngaihna leh huaisenna kawng an inzirtir thin. Sa hlauhawm leh ral kara cheng an nih avangin an nun a raltı a, an him lo a ni. Mahse, an chuan leh inngahna te chu an pasaltha huaisen te kha an ni. Mi huaisen chuan

sa leh ral hmaa khawtlang a muan a, a ral lu hawn leh sakah te chuan khawtlang a tiralmuang thin. Chuvangin mi huaisen chherna leh khawtlang thlamuantu nihna ropui chu he pialral kawngah hian zam a ni a, chu chu mipa fa chuan a zawh hram hram thin.

### **III.1.v Midang tana inpekna**

Hei hi tlawmgaihna nen pawh a thui kawp theih awm e. Pialral chuang tura rahbi chi hrang hrang hlen tur hian mahni inseng ral nun neih a ngai. Midang tan ui leh kawm theih a ni lova, an neih zawng zawng an sen ral a ngai hial thin. Ram lama thangchhuah pa ni tur chuan a sakah apiang a aih a ngai a, khawtlang hrai a, zu leh sa nena an kham khawp a hlui sak a ngai thin. Chutiang bawkin ral that leh inlama thangchhuah te pawhin vawi duai lo khawtlang an hrai a ngai a, an buh leh bal, ran leh an neih thil chu mi dangte tan phal takin an hlui mai thin.

Mi dangte tana inpekna nun hi khawvel nunphunga awhawm leh ngaihsan hlawh ber a ni fova, a lo dawngtu tan thlamuanna leh damna a nih rualin mi dangte tana inpete chuan malsawmna an dawng fo thin. Kristian zirtirna nen pawh he pialral finthuril; mi dangte tana inpekna hi a kal hla hauh lo ve.

### **III.1.vi Inlungualna**

Pialral lawi tura an theihna hlantute hian kan pipute khawtlang nun kha lungualna ruamah a siam a ni. Mi tupawhin thih hnu piah lama faisa ringa khawsak chu an chak ber a ni a, chu kawng chu an theih tawkin rilrua hre reng chungin an nung thin. Mi chhia leh mi tha tan kawng dal a ni lova, mahse mitin thlen theih kawngah chuan mi bik nih a ngai a, chu mi bik tuar chuan tha thawh a ngai thung. Mipui vantlang chuan hlawkna zawng zawng a tel a, zu leh sa nena chai nuam ti em em kan pi leh pute kha khuangchawi pa te khan hlimna vawrtawp an dam lain an siam thin.

Mi chhia leh hmeithai a thliar thei lo va, hnamchawm leh naupang thleng chu ruai ropui kil chuan an fuan khawm thin. Mi neinung pa leh rethei bakberh thlengin an lamho dual dual a, ruai chaw kilin heng thangchhuah tuma beitate zarah hian hlim leh lungrua takin an khawsa ho thin.

Mak ang reng tak chu he pialral pawh hi hmeichhe tana hmun thlanawm tak a ni ngei mai. Buh den, buh thlei, tuichawi leh eirawngbawl thlengin a awm tawh lova, chu chu Mizo nu tawh phawt tan chuan a hlu em em a ni. Thangchhuahnu nih chu hmeichhia zawng zawng mitthla a ni a. Mipa leh hmeichhia chu pialralah chuan an dinhmun a inang reng tawh a ni.

#### IV. Tlipna

Pialral leh mitthi khua kan pipute'n an lo din hi "sakhaw bul leh a tum tuahrem thawnthu (Myth) ni berin a lang," (Zawlwawng, 19) tiin C. Lalsiamthanga chuan a sawi a. C. Chhuanvawra chuan, "Thih hnua Pialrala hnathawk lova fai sa ringa ni tin zu leh sa chen," leh thangchhuah theite leh a tum mekten an hlawh thin dinhmun sang luah leh ngaih sanawm nihna te kha *exam pass* ang maia hlu leh hlimawm ni mah se, a tawktarh mai a ni," (38) tiin pialral thurin laimu chu "khawtlang leh mimal nun hmasawntir leh thantir" niin a sawi baw. Khawtlang nun hmasawna hi thlarau lam aiin an lo ngaipawimawh zawk nge tih hriatthiam a har viau. A enga pawh chu lo nise kan pi leh pute pialral hian a phenah thil hlu ken tel a nei tih chu chiang takin kan hmu thei awm e.

Rihdil te, Pialral leh a behbawm thil te hian sakhaw tharin min zem hnu thleng hian Zofate thinlungah hmun a la luah a. Hemi chungchang pawh hi thui tak sawi tur a awm awm e. Mizo thu leh hlaah hmun lian ber a la chang a, chung chu thihna tuar lusunte hnemtu a la ni fan a nih hi. Chuvangin pi pute pialral zun hian Zofate hi a la chim zel dawn niin a lang.

## Works Cited

- Chhuanvawra, C. *Aw Pialral (Mitthi Khua leh Pialral Chhuina)*. JP Offset Printer, Tuikhuahtlang, Aizawl: 2015. Print.
- ...\_ *Hmanlai leh Tunlai Mizo Hlate*. Aizawl. 2011. Print.
- Lalsiamthanga, C. *Zawlzawng (Kutchhuak Duhthlan Thun Khawm Bu Khatna)*. Champhai. C.Lalsiamthanga, Champhai Kanan: 2013. Print.
- Lalthangliana B. *India, Burma leh Bangladesh-a Mizo Chanchin*. Remkungi, Chhinga Veng: Aizawl. 2014 (Revised & Enlarged). Print.
- ...\_ *Mizo Literature (Mizo Thu leh Hla)*. Aizawl. M.C. Lalrinthanga: 2004 (Revised & Enlarged). Print.
- Lalzuithanga, F. *Laisuih (Essay and Criticism)*. Luangmual, Aizawl: 2015. Print.
- Rinawma Lal (edt). *Mizo Thawnthu Thlirzauna*. Archive Committee, Govt. Hrangbana College, Aizawl:2014. Print.
- Vanlalruata KC., *Mizo Dil Hmingthangte*. Aizawl. KC Vanlalruata, Electric Veng; Aizawl. 2008. Print.



### **Bibliography**

Chawngkunga, C. *Sakhua*. Aizawl. Department of Art & Culture, Govt. of Mizoram: 1997. Print.

*Chhinlung (Souvenir of Chhinglung Cultural Festival 2014)*. Organizing Committee, Chhinglung Cultural Festival, MSU, Aizawl: 2014. Print.

Lalruanga, Dr. *Mizo Thawnthu Zirzauna*. Zomi Book Agency. Aizawl: 2000. Print.

*Mizo Hnamzia leh Khawtlang Nun Siamthat*. Synod Publication Board, Aizawl: 1988. Print.

Thanmawia, R. L. *Mizo Hnahthlak Thawnthu Vol. II & III*, Din Din Heaven, The Gilzom Offset, 1st edition 2009, Print.

Vanchhunga. *Lusei leh An Vela Hnam Dangte Chanchin*. Aizawl. Department of Art & Culture, Govt. of Mizoram: 1994 (Reprint). Print.

Zairema, Rev. *Thu Khawchang Min Pekte Hi*. Aizawl. Zorun Community, Zarkawt Aizawl: 2009. Print.

## **Folk Theatre Leh Khawtlang Nun Zirchianna**

Lalthantluanga Chawngthu\*

### **1. Introduction**

Kum 1894 hma lam zawnga Mizote'n hawrawp an neih hma zawng chuan Mizo ṭawng ngeia ziaka dah an thu leh hla te, an khawtlang nun te, an chin ṭhin leh an thil tih zawng zawngte kha ṭawngkain emaw, chet dan phunga lantirin emaw inrochun chho an ni a. Hawrawp neia ziahna hmanrua an neih hnuah heng an thu leh hla, khawtlang nun, an chin ṭhin leh tih dante chu ziaka dah a lo ni ta a ni.

Tun ṭumah hian Mizo pi pute hunlaia an khawtlang nun nena inzawm tlat, vantlang mipui huap zo; nunchan (theatre) hmanga an lan tirtē ziarāng leh tih dan kan chhui dawn a. Mizo chanchin ziaktu ṭhenkhatin khawtlang nun nena inzawm nunchan an sawi danah tih dan inanglo hret awm mah se, a kawh tum leh entir tum erawh a thuhmun vek a; hei hian a tingaihnaawmin a tihlu zawk em

---

\* *Research Scholar, Dept of Mizo, MZU*

em a. Chuvangin, a hâwl kim thei ang berin kan chhui dawn a. Kan chhui turte hi thenkhat chu a hunlaia an tih dan siam rem hreta tun thlenga hman zui tak zel kût chi hrang hrang leh làm thenkhat a ni.

Arthington Mission tirha Missionary lo kal Pu Buanga (Rev. J.H. Lorrain) leh Sap Upa (Rev. F.W. Savidge) te'n kum 1894 aṭanga Kristiannain Mizote a luhchilh tak avangin Mizote sakhaw hlui nena inzawm tlat thil tam tak chu chhunzawm zel a rem ta lo va, Kristiannain a rawn hnawl a. Kristianna chuan an biak thin hnena an inthawina te rawn tikiangin, an hlauh em em thilte chu hlauhawm lovah a rawn chhuah ta hlawm a; khawtlang nun kalphung sawinghingin an tih thinte tih a rem lo deuh vek a, an tih ngai loh nun thara tih ngai an ti ta zawk a. Khawtlang nuna hmuh theiha nunchan (lemchan/theatre) an lo lan tirte pawh tihban a ni zo deuthaw ta a ni.

Mizo pi pute khawvela an khawtlang nun nena inzawm nunchan zawng zawng chu kan chhuiin kan tar lang seng kher lo ang. Amaherawhchu, a pawimawh leh langsar zual, Mizote tana hlu; ṭawngkaa an inhlanchhawn ni lo, a taka an lo tih leh, hnamin tih dan phunga an lo neih ngheh tawhte kan thlûr bik deuh dawn a ni.

## **2. Khuangchawi**

Mizote hian eng tik hun lai aṭangin nge khuangchawi hi an chin ṭan tih hi hriat chian chiah a har hle a. Mizo pa tan chuan in leh ram lama thangchhuah hi thih hnua pialrala fai saa awm der der theihna a nih avangin an châk leh tum ber a ni a. Chutianga in lam leh ram lama thangchhuahte chuan mi zah leh ngaihsan an hlauh a, khuangchawi bik hi in lama thangchhuah a nih avangin han chhui bik ta ila.

A hmaa tih turte an buatsaih zawh hnua khuangchawi tur chuan zu leh sa an buatsaih zui a. Zu ngân za aia tlem lo, seluphan suih te, sathing zâr te, chawng buh dente chu khawtlang nula leh tlangvalte'n an buatsaihpui vek thin a. Khuangchawi tur chuan a pu thingserh ber inah thîng a thiat tur a ni a, he thîng thiat tur hian kawng lakah ṭawng a thian loh avangin khual râlâ pu nei tan chuan

a hautak hle ṭhin a ni. Chutia thîng thiat an lo thlen takah chuan pu chuan zu a lo zûk ve phawt a ṭul a. Chumi atan chuan zu ngân hnih ngân thum a bilh ve a ngai a. Chutianga thîng thiatte zu-a a lo hrai hnuah a tupa khuangchawi tur hnenah zu peng hnih peng thuma do ve a ngai leh a. Pu tan hian a hautak ve hle a. Mahse, a lal em em thung a, vawk an hlawh ngei ngei ṭhin a. Chu vawk chu thîngdimtute chauh ei thiang a ni.

### **2.1 Khuangchawi dan**

Thing thiattu chuan fei a hawl ang a, tuthlawh fang a khâi ang a, sawhthing zailêp pathum emaw, panga emaw, pasarih emaw hmawlh zumin a thîl tlâr ang a, fei hmawrah ar fep a ṭawn bet ang a, khawihnûnin a charkhawm ang a, kawng lakah tu mah biak a thian tawh loh avangin a pu in zawt tur leh kawng pêng zawt turin a hmuh phak tawkah mi pakhat a kal tur a ni. A pu in a hruai thlen veleh a biru ang a, thîng thiattu chauh a pu inah a lut tur a ni.

A thîng ken chu pu ber banglaia a thiah hnuah a ṭawng thiang chauh a, an inbe ṭan thei ta a ni. Pu chuan khualṭha ka thleng e, tiin zu thlum ṭha tak a zûk ang a, a makpate leh thîngdimtu ṭhangte leh khuangchawi pate a pun ang a, thîngdimpui tur a ruat nghal ang a, thîngdim tur hian kawpkim lo pasarih emaw pakua emaw te an ni tur a ni. Chutichuan, thîngdim tura khual khua aṭanga kalte chuan khua an luh dawn kawtchhuah aṭangin puan bâl lovin an khuallâm ṭan a, khuangchawitu tur in an lâm hual a, khuang hlangte pawh an lâm hual a. Puan bat lova lăm an nih avangin khuangchawitu tur nupui khan puan tharte a lo pein a lo bahtir ṭhin a ni.

Chuti chuan, nula leh tlangval pawhin an sathing zar, ro sa kha an phur a, tualah an keuh vum thûr a. In cheitute pawhin an peih ta bawk a, hemi tlai leh zan lamah hian ‘Chawng tilreh zu’ an in ho va, an zu inho hi an fanute khan an lo inbuatsaih ve nan, zu ngân sawm te, ngân sarih te, ngân nga te an lo bilh ve ṭhin a, chu chu nula leh tlangvalte’n an in dar dar ṭhin a ni. Chawn a la nih loh

avangin Chawngpa zu chu an kai chhuak thiang rih lo a ni.

Chutianga an in zawh chuan Val upain, “Zanriah ei khamah nula leh tlangval zawng zawng chu Chawngpa inah kalkhawm vek tur a ni a, Sumdeng zu buatsaih tur a ni,” tiin a puang a. Zanriah ei kham hmasa apiang an lut khawm ta thin a. Chhuat dung tluanin an inngai tluan parh a, tlangval hmaah (an kapkârah) nula an thu a, chu chu ‘inngai’ an tih chu a ni.

Val upain ro a rel a, “Khai le, kan kim tawh em?” a han ti a. Awm kim lo an awm chuan an inkohtir vat a. Kim loh chuan zu an sem thei lo a ni. Hetiang huna kim lote hi a tlangpuiin tlangval tlawmngai leh huaisen an ni duh thin. An zawn hmuh hnuah Val upain Nopui a tawk a, chumi hnu chuan mipuiin an in ve thei chauh thin. Chu veleh Chawngpa chuan, “Khawi nge hla ka han thlang ang a, ka han lâm teh ang,” a ti a.

*Kan laichhuatah pal ang in tlar a,*

*In lungduh buan ang in pawm emaw?*

a han ti a, an han zai ta a.

*A pawm kan awm pawm lo kan awm,*

*Pawm lovate kan va riang em ve*

tiin hlain an lo chhâng a.

*In Chawngchen e, in par kan tlan e,*

*In siangah ar ang kan ngam ta e,*

tia zai leh lâm chung zelin hlim takin chawng an chen zel a, an zai tlaivar thak mai thin a ni. Nula intivei deuh tak, tlangval awm nghênga thu duh lo, thu kun tlat an awm chuan, “A sathang ngul e, khuang thlak r’u,” an han ti a, an inkarah Khuang an han thlak a, mipuiin an eu dur dur thin a ni. Tlangval kapkâra nula thute zingah tlangval ninhlei deuh leh kut nghal deuh, zauthau deuh an awm chuan nula kha a tho thut a, Val upain, “Engti zia nge?” a han ti a. Nulain, “A vaihlo bâwkin mi do,” a han tih chuan an eu leh hluah hluah zel

bawk a. Tlangval ðhutna fuh lo deuh an awm châwk a, chu tlangval chu a tho sek mai a, Val upain, “Engti zia nge i thawh sek mai?” a han ti a. Tlangval chuan, “Ka vaibel a tla,” tia a chhan chuan a ðhutna a fuh lo tih val upa chuan a hre mai a, “Hâr a so ve,” tiin Val upa chu a han au va. Chu veleh an tho sung sung a, ðhutna an inthlâk kual nuk nuk a, zai an ðan leh ðhin a ni. Hemi zan hmasa ber hi “Thingfâr zan” an ti a, fârfim an chhit zankhua ðhin vang a ni.

Chutichuan khuala an pute, ðhing an va thiahnate khan ðhing an rawn dim a, an in leh khuanghlangte an rawn lâm hual ta bawk a, khuanghlangah khan khuangchawitu leh a nupui leh fanaute nen an lâwn a, tlangval hovin an zawn a. Mual zawlah an zawn kual a, khuangchawitu chuan khuanghlang a ðangin tangka, ðhi, bel, silai, darbu, darkhuang leh sialte an vawrh chuai chuai ðhin. Sial aiah se hrui, ðang phel vela sei an vawrh ðhin. Mipuiin an inchuh a, an phu mur mur ðhin a ni. A nei zo deuhte khuangchawi chuan ni thumte a awh ðhin a ni.

## **2.2 Khuanghlang**

Dan naranin khuanghlang hi a dung leh vang inbialin an siam ðhin a, a dung zawngin rua panga emaw, a vang zawngin rua panga emaw, pasarih ve ve emaw an hmang ðhin a. A karah mihring an leng tur a ni a, a inkar hi a bial zel tur a ni.

Hruihnangin nghet takin an phuar tur a ni a, chutianga nghet taka an phuar zawh hnuah chuan khuangchawite chhungkaw dinna tur ban pali an phun ang a, hlam khat dawn laia inhlatin kil li neiin an phuat bet ang a, a chung lam hmawr erawh chu an phuar khawm ang a. A ban hi raw ler, a changa ðang/kâk awm tur a ni a, a kâk chuan a zawmna tur hlang kha a zuk chhuk do tur a ni. A ban sei zawng chu hlam khat leh ðangphel aiin a sei tur a ni. A lerah ban pali kha nghet takin an ðawn khawm ang a, chutianga an phuar din tawh hnu chuan mihring chuan kaina turin a velin mau an phuar kual ang a, a hniam deuha phuar kual te, a laihawla phuar kual te, a sang bera phuar kualte a awm tur a ni. Khuanghlang lai takah hian khuangchawitute dinna tur an siam ðhin.

### **3. Mitthi rawp lâm**

Mizo pi pute khan sakhua an lo nei ve a, chu chu kawng kal fel takin an zawm ðhin. Mizote kha tâng hrang hrangah, a chi bik te tea awm ðhin an ni a. Mizo hnahthlâk zawng zawngte sakhaw biak dan kawngkal hran deuh hlek pawh a awm hlawm a. Amaherawhchu, Mizo hnahthlâk zinga hlawm lian ber Lusei (Duhlian) te tih dan han thlûr deuh ila.

An sakhaw rin danah khuangchawi thei chu an thih hnuah pawh pialralah faisa ringa awm der der tur an ni a, chuvangin, khuangchawi tur hian rahbi eng emaw zat a awm a. Chung rahbi hrang hrang- Sakung, Chawng, Dawi no chhui, Sedawi leh Mitthi rawp lâmte hi a indawta an tih phawt a ngai a. Heng zinga hnuhnung ber Mitthi rawp lâm hi khuangchawi tak tak ang la ni lo mah se, thangchhuah pa nihna a ni a; diar ðial (thangchhuah diar) an khim thei a, thangchhuah puan an sin thei tawh a, vakul chang an tawn thei tawh bawk a ni. Chu mai bakah tukverh an hawng thei tawh a, thangchhuah puitling angin bahzàr (dawvan) an la siam thei ve lo chauh a ni.

Mitthi rawp lâm ni hian an chhungte thi tawh zawng zawng, naupang aţanga tar thlengin anmahni ang thei ber turin, a hma aţang daiha an lo khawlkhawm lamu hmangin an siam a, a lu tuamna tur phei chu a hranpain puan an lo tah lawk diam ðhin. An chhungte thi tawh hmingte an vuah thliah thliah a. An thlahtu zinga an hriat hlat ber lim chu lian bik takin an siam a, ‘Thlahpa’ an vuah a, hlangah pawh a laiah an dintir kher ðhin. Milimte chu puanchei te, kawrzeh te, ðhi leh ngûn tein an chei a, a ang thei ang ber turin an siam ðhin a ni.

#### **3.1 Mitthi rawp lâm dan**

Chung milimte chu khumâiah an dah a, tukverh an dahpui a, an la lut leh a. An se talh sa tui lai lai kha hmawlhin an thil a, milim âwm velah an vit bur a. An chei a, an sawngbawl lai vel chuan nu ber chu a fa thi tawhte ngaiin a ðap hawm hawm a, an limte chu a bia a, anmahni vekin an chhâng leh a, an lung a chhe thei hle ðhin.

An chhungte thi tawh lim an din chu an thut kualna turin luhkapui ang deuh an dawh a, a kil li-ah ban an siam a. Tlangban angin an phuar kual leh vek a. Chhuat an neihtir a, a dung lam hlam khat leh tangphel; a vang lam hlam khat vela zauvin an siam ber a. A zawnna turin a zapui sir tawn tawnah mau tlawm an kham a, tlangban an phuar kual ang zelin milimte chu a inhawitawmin an thutir a. Milim an zawn chhuah hmain mualah zu bel lian pahnih emaw pathum emaw an dah hmasa diam thin.

Mitthi rawp lamtu tur hi thangchhuah tawhte zawng zawngin an tawiawm a. Darbu tumtu te, darkhuang vawtu te, khuangpu te, seki tumtute chu mitthi rawp hlang zawntu tur, makpa phanchang deuh tawh emaw Val upate emaw nen Chawngpa inah an leng khawm a. A tahtu tur mi sawmhni a tanga sawmthum lai nen an awm khawm thap thin.

Puithiam leh mitthi rawp lamtu leh an nupui nen, puithu takin muangchangin an lo kal chhuak a. An hnungah thang lo chhuah tawhte'n an thum famkim inbelin an rawn zui a. Mitthi rawp hlang zawntute'n an zui leh a, darbu leh thil dang tumtute'n hnung an dawl a, mitthi rawp zawntute chu a tahtute'n an bawr a, an tah hawm hawm a, muala zu bel lam panin an lo chhuak a.

Zu hunnaah chuan thuthmun an rem a, upa lungleng thei chin eng nge maw zat lo awmte leh thangchhuah nu leh pa leh, puithiam hovin khawhar hla sain zai an rem a. Zu an sem a, a tap thei an tap bawk a. Mitthi rawp zawntute leh a tahtute chuan hlang chu an zawn chhuak leh ta a. Mual zawl an kal hual a, an sep a, a tahtute chuan an bawr a, an tah hawm hawm reng a. Zu bel bul an rawn thlen chuan an nghat a, zu an in leh a. Chumi hnuah zawn chhuak lehin mual zawl an kal hualpui a, kal pahin an sep hluau hluau zel a; an tah reng bawk a, zu bel bul an thlenin an nghat leh a, zu an in leh a. Hemi hnu hian a hma ang bawka zawn chhuakin an sep hluau hluau leh a, an tah reng bawk a, kal kual hnuhung ber turah silai an kap awn awn thin.



Hlang chu zu bel bulah chuan an nghat leh a, zu an in a. An duh tawk chin awm velah òin zai an rel a, puithiamin hma a hruai a, kal lama an kal dan indawt ang khan an inzui haw leh a. Chawngpa inah an lutkhawm leh a. Chumi zawhah chuan mitthi rawp hlang chu an òiat zui mai òin a ni.

#### **4. Sakei aih**

Mizote rin danah chuan ran vulhte leh ramsate hian thlarau nei vekin an ngai a. Ramsa an tihhluma an aih phawt chuan an thlarau kha mitthi khuah bawihah an nei kumkhua dawn a. Chu chauh ni lovin sechhun khuangchawi nikhuaa an ran talh thlaraute leh ramsa an kah, an aihte thlarau nen ropui takin mitthi khua an pan sawn a. Mitthi khaw kawtchhuahah Pawla'n a sairawkherh lianpuuin a lo sai ngam dawn lo niin an ring a, chuvangin, a theih hram chuan sa hi an ai hram hram òin a. Sa aih rau rauah sakei aih hi an ngaisang ber a, khawtlanga awm ni kham ngai a ni a; tu mah ramah an kal tur a ni lo va. Hmeichhiain tui chawi a ngai a nih pawhin pasalòhain silai nen an vêng tur a ni. Chumi nia ram kal chu sakeiin seh ngei turin an ngai òin.

Nungcha zawng zawng zinga hotu bera an ngaih chu 'Thihthiap' a ni a, sakei an aih hian thihthiap leh sakei dang tam tak chuan khaw lan theihna aòangin an lo thlir òhup a. Sakei aitu hmeichhiate an lo chhuak hmasa a, ralkhata lo thlirtu sakeite chuan, "Saw tiang hmeichhiate han ngam loh mai chu," tiin an tlawm la em em a. Hmeichhe haw hnuaah pasalòha inthuaamin silai leh fei nen mipate an rawn chhuak a. Muala sakei an aih chu an han veh a, silaia an kap dup dup mai an han hmuh meuh chuan sakeite chuan rapawm an ti a, "E, an lo hlauhawm em a nih khu," tiin an tlanche vek òin an ti a ni.

Mizo pi leh pute chuan sakei hi engkim hre vek theiah an ngai a, hemi avang hian uire an awm pawhin inpuang lo mah se, "Uire chu sakeiin a seh duh," an lo ti òin a, uire te chuan thingbul tal pawh an hrilh òin a ni. Chutiang a nih avang chuan pasalòhate

pawhin sakei hi an kap mai mai ngai lo va. Ramchhuah nikhuaa sakeiin a tihbuaiin emaw an ran vulh a sehin emaw te chuan an tihlum thin. Ramhnuai an tihlum chang pawhin, “Ṭêkkhamphei a tawng sual a ni,” an ti mai thin a; mi ngilnei deuh phei chuan puandumin an tuam hial thin a, a hming pawh hi a naranin an sawi mai mai ngai lo va, “Sapui” tiin thukhuh takin an sawi thin.

Sakei hi ramsa zingah an dah ropui tak a nih avangin an tihlum tumin a tihlumtuin ai lovin, a neinung deuh emaw lal emawin an ai thin a, a neihin a zawh dawn chuan a tihlumtuin a ai thei tho bawk. Heng avang hian mi naranin sakei hi an ai mai mai ngai lo va, sial emaw vawk emawa aih a ngaih avangin a hautak em em a ni.

#### 4.1 Sakei aih dan (Theatre)

Sakei an tihlum chu ramhnuai a tangin mipuiin haw haw hulh hulhin an zawn haw a, a tlangpuiin lal mual zawlah an nghat a, khuaa awm zawng zawngte chuan an en huai huai a. Lal chuan val upa leh tlangau hnenah a vun tha taka lip turin a hrilh nghal thin a. Chutah lal chuan a upate a kokhawm a, sakei aih ni tur an han rel a. Sakei hi a ni la lain an ai nghal lem lo va, zu a ngaih avangin ni nga ni ruk hnuahte an ai chauh thin a, tlangau chuan chhungtinin zu neih theuh tur tiin a au zui nghal bawk thin.

Sakei aih ni tukthuan ei khamah lal inah zu bel an pu lut zung zung a. Kum lama upa deuh tawhte chu an thu deuh hmur a. Chutah zai an tan a, an lam a. Kilkhatah chuan darbu tumtu te, darkhuang tumtu te, khuang bengtute leh seki tumtu hovin thuthmun an lo rem bawk a, an ri vut vut a. Darbu tumtute chuan,

Chhimbu leh peng peng intu intu,

*A lu lam kawng lu lam kawng e*, tiin an tum vut vut a. Chu chu darkhuangin a khat tawkin a lo chhawn leh zauh zauh a; zai lah chawl chuang lovin an lam dah dah zui bawk a.

Ni a lo tlangsan chuan lal mualah sakei ai turin mipui an lo chhuak khawm ta ruih ruih a. Sakei vun an lih, thui pum leh chu

mau phuar kâkah an dah a, mi paliin an zawn a, muang dapin mual zawl lam an pan a. Hmeichhe lema an chei, mi paliin an zui a, tuibur an zu a, êm an phur a, hmuithlûr an thlûr zel bawk a; a khat tawkin tuiburlu-a vut an beng kha an hâm khu leh tual thin a. An hnungah hian fiamthu thiam te'n deusawh leh mipui tihlim turin an zui ve bawk thin.

Hmeichhe incheia incheite hnungah hian darbu, darkhuang, khuangpui leh seki tumtute chuan an zui leh a. Mual zawl rem laiah thuthmun an rem a; darbu hla an sa tlut tlut reng a. Sakei an zawn kha mual laiah an hung a, darbu leh khuang ri kha kal remah hmang zelin hmeichhe pali khan sakei chu an kal hual a, hmuithlûrin sakei chu an khaktir leh fawk thin a, vawi thum vawi li emaw an vel chhuah hnu chuan zawi muangin an hawsan ta a.

Hmeichhe incheia incheite haw hnu chuan pasalthate chu thuam famkima inthuamin an lo chhuak ve leh a. Sakei zawntute khan an la zawn reng a, pasalthate chuan silaia kap tur angin an han veh a, an innawr tawn huau huau a. Chutah silai an han kap ri ulh ulh a. Eng nge maw chen hnuah an sakei zawn kha an nghat a, pasaltha pakhat chuan a ke vei lama sakei lu rap betin hetiang hian hla thu a han chham a,

Nang kawlkei lunglianpa,  
Tunah chuan ka lakah i tlawm ta e,  
Tlak lamah i kal leh kei chhuah lamah,  
Kawng tuangah ka kal ang a, nang kawng thlangah,  
Thihthiappa maw i chhuan, chu pawh ka veng thei;  
Khai le, sailungvar ineisiak ang.

A sailungvar ah chu sakei kâah a barh a, pasalthate chuan artui chhum hmin a inbarh a, a lem zawh chuan, "*Kha, min tluk lo a nih kha; ka lakah i tlawm ta. Ka bawihah kumkhuain i awm tawh ang,*" a ti a. Pasalthain hma an hruai a. Sakei zawntute'n an zui a.

Darkhuang tumtute'n an zui ve leh a, khuang ri rema kal zelin in lam panin an haw ta thin a ni.

## **5. Thihthiap ven**

Sakei aitute an thih chauhin thihthiap ven a ngai a, sakei ai ve lote chu thihthiap ven a ngai ve lo. A dam laia sakei aitu kha a thihin, mitthi ruang chungah khan thihthiapin phuba rawn lâk a tum a, chu chu nasa takin an lo veng thin a ni.

Mitthi ruang kha rannungin rawn ti pemin rawn hliam thei ta se, mitthi thlarau kha sakei thlarauvin mitthi khuaah bawihah a nei kumkhua zawk dawn a. Thihthiapin rannung a rawn tih khan mitthi ruang a bâwm theih loh nan an lo veng thin a ni.

### **5.1 Thihthiap**

Thihthiap chu sakei, mihring piana piang niin an sawi a. Ui chal tiat vel, a zâng hâng deuh, a dul erawh a bûang deuh niin an sawi thin. Sakei chhungkaw zinga tel ve a ni a, sakei chhungkua chu ramsa leh nungcha zawng zawng chungah thuneitu ber a ni a, sakei chhungkuaah chuan thihthiap hi thu neitu leh lal ber a ni bawk a. Tho te, fanghmir te, khau te chenin a thuhnuaiyah a dah a, a duh duhin a tir thin niin Mizo pi pute chuan an ngai a. Ramsa vang tak a ni a, a beng thuah sarihin a inthuah an ti.

### **5.2 Thihthiap ven dan (Theatre)**

Mitthi chu a thenin an bual fai a, thenkhatin an zalhna tur an buatsaih a. Khumpui lu zawn pathlang lamah liang hawhlin mau pahnih an tung âwn a, thangchhuah tawh a nih chuan diar an khimtir a, vakul chang te, chhâwnte an tawntir a. Unau nula ngai a nih chuan ar changthiang an tawntir a, lal nula ngai a nih chuan arpui mei an tawntir thin a. hetiang hi chawimawi nana hman a ni.

Sakei aitu ruang chu an phum dawn hnaihah emaw kuanga ur tur a nih pawhin, kuang an thlâk dawn lamah thihthiap hi ven thin a ni a. A veng turte chu mipa naupang kum sawm atanga tlangvalte an ni a. Tlangauvin, "Thihthiap ven a hun tawh e," tiin a han au

khawm a. Mitthi ruang bulah lal upa nupuite leh laina nuho an ṭhu a, puan kil tinah an vuan a, an pawt mar a, hmunphiah keng tawk te, hnahchhâwl keng tawk te an awm a.

Mitthi ruang bulah chuan sakei chhungkuaa tel vea an ngaih 'zawhte' chu bâwmrângah an khâi baw k a. Val upa pakhat kawngka bulah a ding a, darkhuang tumtu te, darbu tumtute chuan khumâi emaw, a remchang laiah ṭhuthmun remin an tum tlut tlut baw k a. Khawlai kil khatah thihthiap vengtute'n an ven zawh huna an sa dawn tur vawkpui sa emaw an lo chhâm khu vut vut baw k a.

Chutichuan, val upa kawngkaa ding khan mihring kim thawkhata a hriat hnu chuan, "Khai le, inpeih ṭheuh rawh u le," tiin a han au lauh lauh a. Tlangvalte leh naupangte khan kâwlkuang leh darmangte bakah chhepchher dangte nen in chu an kal hual ta tlat tlat a, kawngkaa ding val upa khan, "Kan tiam e, kan tiam e," tiin a lo au lauh lauh baw k a.

Chu veleh in kal hualtute chuan an thingfak kenin emaw, an hma zawn bang emaw, ban emaw, ṭhawmawl emawte chu an vaw ri ta chur chur a. Zawhte vaw ṭe tura an ruat khan a vaw ṭe chiam chiam a, ruang bula ṭhute chuan an puan pawh mar chuan mitthi chu an zâp chiam a. Hnahchhâwl kengtute leh hmunphiah kengtute pawhin ruang chu an zâp chiam ṭhin.

"Kan tiam e," an tih hun chhung zawh hnu chuan kawngkaa ding chuan, "Kan hai e, kan hai e," tiin a han au leh lauh lauh a. Pawn lama tlangval leh naupangho khan in an kal hual leh tlat tlat a, in chhunga mitthi ruang zâptute pawh an chawl a, zawhte vaw ṭe tu pawhin a chawlhan a. Hun eng nge maw chen hnuah kawngkaa ding baw k khan, "Kan tiam e, kan tiam e," tiin a han au leh lauh lauh a. Chu veleh tlangval leh in chhunga ruang zâp tute chuan an tih tawh ang khan ṭan an han la leh a. Chutianga vawi thum vawi li lai an tih hnu chuan, "Khai le, tunah chuan thihthiap kan hneh ta e, i chawl tawh ang u; thihthiap kan ngam ta," tiin kawngkaa val upa ding kha a au a, thihthiap ven chu an zo ta ṭhin a ni.

Thihthiap vengtu te, naupang leh tlangvalho chu an inaukhawm a, khawlaiah thihthiap veng sa kha an sem a, an kutphah an dawh a, fianpuiin an suah zel a, naupang â deuh chu fiamthu nan an kawr hmaa sa dawh turin an ti a, an dawh ve mai bawk a, an nuihpui nasa hle thin.

Thihthiap sa chu chi àl loh tur a ni a, a chhan nia an sawi chu, ‘Thihthiap chu kan ngam ta a, eng mah pawlhthu leh tibuaitu awm hauhvin kan hneh ta e,’ tihna niin an sawi. Chumi hnuah chuan ruang chu phum turin emaw, kuanga ur turin emaw an buatsaih a, silaite an kap awn awn thin a. Thlân thlengin an tah mum mum thin a. Mi ropui bik thi a nih avangin khawlaia an zawn kawngah vawi thum an sêp thin a; darkhuang leh darbu nen an thlah thin a ni.

#### **6. Ral lu lâm/aih**

Hmanlai Mizote kha khua leh khua indovin an inrûn fo va, rawlrâla che-in nunâu chenin an inthat tawn fo va, a hlauhawm em em a. Chuvangin, khaw venghim ngam khawpa mi huaisen leh râl that ngamte chu an chawisang em em a. Pasaltha, ral lu lâm/ai thei aia dahsan kha an nei lo ang tih theih hial a ni.

Râl beia rammute an hlawhtlin chuan la hma deuh mah se, khaw dâiah an riak a, bawh hla an chham a, tlâng an tliir a. Khuaa mite chuan an hlawhtling tih an hria a, an lawm a, an helhhawlh a, awmtualte an chhem a, an vir ve nuai nuai mai. Rammute hi zannah khuuah an lut thiàng lo va, in lama awmte lahin an pawh thiàng hek lo. Nulate chuan an mi duh zawngte bahtir tur arkeziak an buatsaih a. Hei hi la tluak, zai tam fe kawp phiar a ni, a hmawrah la sen, pehbuk an siam bawk. A khaw pumin an phu mur mur a, rammuho lahin silai an kap zankhua a.

Khua a lo var chuan silai an han lâwn dur dur a, khuaa mite chu zu nen an lo tlan chhuak a, an han intawk ta chu nulahote chuan arkeziak an buatsaih kha rammute banah te, keah te, an nghawngahte an bân a. Lalnu leh mi thate chuan thimal te, thi hna

te, thifente an awrhtir bawk a. Râl thil tam fe an rawn hawn phei chuan chungte chu an chungte khan an tlan a, an nei ve thin a; a tlannate hi a te lua emaw a awm lo va, silaite pawh tlawmtein an tlansak thei a, a thlawnin neihsak a thiang lo thung.

### 6.1 Râl lu aih dan (Theatre)

An milu hawn chu pûmah te, darkhuangahte an dahkhawm a, mahni in lamah tukthuan eiin an haw a. An ei khamah milu lâm turin an lo chhuak a. Chung milu lâm tura lo chhuakte chuan an puan tha ber an kawrtawnggak a, kawlnhâm an pai a, fungki leh paitlung an ak a, meitalh lung leh a tihriamna tawngkawlawng dahna bâwm an pai bawk a. Rammute zinga arkeziak an bân tawh zawng zawngte khan phelh lovin an rawn chhuahpui bawk a, tuirual an tawn bawk a, silai thun sa a mu tel lo an rawn pu chhuak theuh bawk a. Milu an hawn kha lal mualah an dah khawm a; lampeiah chawthing an dah bawk a.

Lu lâm tur ho lâmpui turin nula sawm vel, tuirual tawn, arkeziak khim, puandum rawn ârchempaiin an lo chhuak bawk a. Ral lu lâm hmahruaitu chuan artui chhum hmin a ah chu a han phawrh a, a phel a, a chanve chu a hmawm a, a dang chu a kut vei lam kherin a hmet sawm a, lampeia chawthingah chuan a phul a,

*“Hei, malchaw ka vei lamin ka pe a che,*

*Lam thlang i rap ang a,*

*Keiin lam chhak ka rap zel ang,*

*I meithal chawi kha zawp sela,*

*Ka meithal chawi i thin leh lungah tla rawh se,”*

a ti a.

Bawhhla a chham a, silai vawi thum a kap a; darbu, darkhuang, tumphit leh rimawi an neih ang angte an lo inring ran a. Silai an kah zawh hi chuan an ri ta mup mup a. An milute kha silaimu nei lovin an kap dum ngiai nguai a, an dar hla chu hetiangte

hi a ni.

Ralin sial hawl na maw e,  
 Hawl na maw e  
 Ral chalin sial hawl na maw e,  
 Hawl na maw e,  
 Hawl na maw e.

Rimawi tum rem chuan ral lu lâm leh nulaho kha an inzui kual a, lâm ho khawn tur belpuiin zu thlum deuh an hung a, siala mi lu lo ai tawhte'n an khawn hmasa a. An mi lu dahte chu diriam takin silaitein an kap a, kawlnhâmte chuan an sat bawk a. Mahse, a luvun chat khawpa sah erawh an remti lo thung a. Tlai lamah mi lu chu thingtuaiah an târ a, lungdawhah an phun a. A tukah kawtchhuaha thing remchangah an khâi thin. Zihngal emaw phan thing emaw a awm chuan an duh bik a, an mi lu khaina chu 'Sahlam' an vuah a ni.

Ral lu lâmtê hian ral lu an lâm ni hian chhawndawl an tawn a, a tuk lamah chuan a thiang tawh lo. Lenchhâwn erawh an tawn thei thung a, hei hi ni sarh chung an tawn thei a ni. Miin chhâwn an tawn theih chuan an ngaisang em em a, an hmaah chuan an thinrim ngam lo a, an tithinrim ngam ngai lo. Nula rimnaahte tlangval sual, ninhlei leh kawhmawh bawlte chu, "Kiang rawh, ka chhâwnin a hêm ang che, " an han tih hi chuan an khup zal zal mai thin a ni. An uanna tawngkam dang pakhatat chuan,"Ka lu chhâwntual, ka ban râlsamkuai," tihte a ni.

Ral lu la chiah lo pawhin ral lu hi an sah chuan thin-chhâwn an tawn thei a; mipa fa chu puak lai pawh an sahtir hram thin. Râl lu lâmtute khan râ lu chu a remchang hmasa berah sialin emaw vawkin emaw an ai ngei ngei tur a ni a. An aih loh chuan an mi thah thlarau chu a nem lo ang a, a bei let ngam ang a, a atphah ang tih an hlau a ni. A thlarau pawh chhiahhlawhah a chhawr thei lo ang. A mi lu bulah khan a hming vawi thum a chhâl tur a ni, a mi thah khan



a hming a hria ang a, a thih hnuah a thlarau chu a lo hmuak dawn a ni. Mi lu an aih ni hian pa pahnih hi silai puin an inveh der vel thin a, ennawm nuihza an siam ve thin a ni.

## **6.2 Râl lu aitu tih theih**

Râl aitu hian thin bul a nei a, dam chhungin unau angin an invuan nghet a ni. Thin bul hian sa dâr a hlawh a, engin emaw a do let tur a ni. Thin ler a nei baw a. hei hian sa beng a hlawh ve; thin a nihnaah tih tur chi tinrengah a pui ve thin. Siala râl lu aitu kawtah chuan phulraw kung sang tak, a zik kuaiah chuan phulraw chang tan an khai thluah a, thli a tleh chuan a invaw ri thuai thuai thin, chu chu 'hrangchal' an vuah a. Phulraw bulah lei an lai khuar a, thingse tuai, naupang lawna tham an phun thluah a, vawmhruin an phuar vet thuai baw a. Hemi bulah hian ban pahnih an phun a, thingtuai eh phel an dawh a. Hetah hian kawkvahai an dah tlar a. An tual chu ramhnuai ang maiin a zing chuk mai a ni.

Sial nei zo lo chuan vawkin an ai tur a ni a. Siala mi lu ai ang bawkin engkim an tih a ngai a, hranghrual ngul erawh chu a phun ve tur a ni lo; kâwkvahâi erawh a khâi ve thluah thei. Ruai an theh a, bawh hlate an chham thin a, nilengin silaite an kap dum dum a, a hranpaa hla sak ho an tum chuang lo va, darbuin dar hla chi tinreng erawh an tum thiang thung.

## **6.3 Thingserh**

Mizote dinhmunah chuan tlawmngaihna leh huaisenna hi an dah pawimawh hle a. Chumi avang chuan thingserh sah hi an ngai hlu em em a ni. Ral lu an aih ni hian mual laiah thingserh an tih, thingsia emaw thingthiang emaw an phun a, a bulah mi pakhatin zu thlum tha tak mai chawhtawlha an siak chhuah chu a thutpui a. He thingserh hi mi huaisente'n chemin an rawn kik kauh thin a, a bula thu chuan nopuiin zu a lo pe a, an in zawhin an leh mai thin a ni.

Hetia thingserh sah hi thil namailo tak a ni a. Râl laka tlan chhe lo tur, an khua leh tui chhan nan pawh mahni nunna hial pawh

chan huam tihna a ni. Miin thingserh a sah keuh tawh chuan khawtlang chhan nan a nun a pe a, a inhlân huam tihna a ni a, miin an ngaisang em em a, tunge thingserh sat ang an lo thlir ru thap thin a ni. Zu lo petu an awm loh pawhin amahin a inthâl chawp ang a, a in tur a ni. A in loh chu thiang lovah an ngai a. Khuaah hetiang thingserh sat ngam an thathnem chuan an thlamuanphah em em thin a, chung mite chu kawng tinrengah an duhsak baw k thin.

## **7. Buh za aih**

Buh za aih hi Mizo pi pute an lo chin thin zingah chuan sawi lar loh pawl tak a ni a. Lentlang vela an awm laiin an lo ching tan tawha ngaih a ni. Chutih hunlai chuan buh hi an la ching meuh lo va, buhtun emaw, vaimim emaw an ngah deuh chuan an ai mai thin. Buh za aih hian hunbi a nei chuang lo va; thal lai hun remchangah an ai mai thin. Mizo hnahtlak zingah Hmar ho chuan buh za vawi thum an aih tawh chuan khuangchawi ang bawkin pialralah faisaa chawm tur niin an inngai a. Lusei ho chuan tiau kân hnuin an ai meuh tawh lo niin a lang.

### **7.1 Buh za aih dan (Theatre)**

Lal sadâwt leh buh za aitu te chu puithu takin an lo chhuak a, bîngah zu tuitling kengin haite a keng baw k a. Buh za aitu chuan a ngunhnâm kengin sadâwt hnungah rawn zuiin zawi dapin a lo kal a, buh za aihna tur hmun a thlenin mi dangte nen an kal hual a. Puithiam chuan haitein bînga zu chu a han suak a, buh chu a han puh seng seng a, hetiang hian a tai nghal a.

Fang a hawng e,

Chunga Pathianin mal tin rawn sawm e,

Vanrang kara lengin mal tin rawn sawm e.

Ka sathauin lawmna ka rawn thlen leh e,

Buh za aitu hi siamtuin lo chhang ang che,

Pi biakin lo chhang ang che,

Pu Biakin lo chhang ang che.

Bînga zu chu a suak a, buh vum chu a phuh seng seng a. Chumi hnuah rimawi tumtute an lo chhuak a, lâm tur hivin an rawn chhawm a, he hla hi sain an rawn lâm pah a.

Rawn chhuak u law, rual u leh rual nau,  
Nan In sungah hreng ngen ki kang lut taw khaw,  
Ai nan ti lo maw.

Chumi lai chuan buh za aitu nupui chu a neih ang tawka mawiin a inchei a, hmatawng berah thingpheka thuttirin an rawn zâwn a, buh chhun vumna lam panin an kal zel a, pa phawk deuhte chu a sirah, mi nuihzat turin an lo lâm ve dawrh dawrh hlawm a. Rimawi tumtute hian chhum lo chat lovin an lo âwi reng a. Cheraw kân pahin buh za aihna hla an sa thîn baw k a. Chutianga an tih hnu chuan rimawi tumtute tih loh mi dang zawng chu kut an insuih kual a, buh chhun vum chu an lâm hual a, hetiang hian hla an sa a.

Fangza sawmkim duh vangah,  
Thing parin ngan bang dawp thulin.  
Ki law chawntawi nang vang a,  
Zing tin te daidaw intawhtir e.

Hi tum a tum na lei e,  
Nan sumtual ka u lei nan cheh lo.  
Rawngal paikawng phurin e,  
Lam chho sang kai maw e lai thawn e.

Lâm kual zing aţangin buh za aitu chu ngunhnâm lekin buh chhun vum chungah chuan a zuang kai a, a chem sei chu a vilik a, chapo takin, “Khaw’ nge keimah, vanhnuai thangpa ka ni ngei e, ka chungah hian kan lalte leh ni leh thla leh arsate chauh lo chu an lêng lo a ni. Mi harsate khan ka buh thai buak hi rawn rût rawh u.

Ui leh vawk leh ar te khan rawn tlân rawh se,” tiin a kûk raih raih a; buh a thai darh a, mi retheite’n an rawn rut a. Chung lamah a ngunhnâm chu a vilik tle zawr zawr reng bawk a.

An lâm kual lai hian buh aitu nupuiin zulfâng a barh kual zel a, lâm kual zingah a tel leh hnu chuan mi dang buh chhun vumah an lo zuang lut leh a, buh a thai darh a, chapo takin a au vel a. Buh dang an rawn chhun belh zel a. Chutianga eng nge maw chen an tih hnu chuan buh za aitu in lamah khuang leh dar nen an inâwilut leh ðhin a ni. Buh za aitu nupui an zawn lai leh cheraw an kân laite, buh an lâm hual laite hian zu semtute’n a kalkhawmte hnenah zu an tulh kual reng bawk a ni.

## 8. Kawngpui siam

Hman lai Mizo nunah khan eizawna dang awm hek lo, lo neih hi an eizawna ber a ni a. Kum tin lo an vat a, hma thar an la ðhin. Chutianga kum tin lo vah zawh ve leh Chapchar kût an hman hmain kawngpui siam a ngai ðhin a. Kawngpui an siam hmasak zet loh chuan Chapchar kût hi an hman a thiang lo.

Kawngpui siamin a tum ber chu sa leh râlah khawtlang tana malsawm dilna a ni a. Inthâwina atan vawkte leh ar, kum tin an hman thlak a, tlângchhuak upain an inthawh chhawk ðhin. Inthâwinaa kal tur chu mi pathum emaw, panga emaw, pasarih emaw an ni a; a kalte chu an hming malsawm chi hliir an thlang kher ðhin a. A hmun pawh chhim lam kawtchhuah a ni.

### 8.1 Kawngpui siam dan (Theatre)

Lal, Puithiam sadâwt leh upa ðhenkhat hovin vawkte leh ar tuichawi emin an phur a; mei, tuium leh chem nen an thawk chhuak a. Chawhnu lamah khua aþanga vawk tlat phak chin, chhim lam kawtchhuahah an innghat a. Sadâwt chuan vawkte a vihlum dawnin khaw pum pui thâwi nan sa lam malsawmna thiam hla hetiang hian a chham a.

Lentlanga sa aw lo lawi rawh,

Tumpanga sa sai liana sa,  
Zuksiala sa khisaa sa, nghalhriama pa;  
Lo lawi rawh, kawngpui tuang takin,  
Ka siam i lawina tur.

Sakawl lunglian ka sawm tel lo ve,  
Buannela sa, Rih lia sa,  
Champhaia sa, Ngaizawla sa;  
Aw, lo lawi rawh.

Puithiam Sadâwtin a chham zawh hnuah vawkte chu a vit hlum a, ar nen an chhum ta a. Lo sùl hawn hun velah an ei a. Chumi hmunah chuan kawng thlang leh kawng chhakah thingse tang hring an phun a, mei an chhêmna vut chu ramsa hniak lan nan an chawk rual diam a; ran vulh ran tla zawng zawng haw kim vek hnuah zanriah ei hun dawn tepah lal in panin an haw thin.

Kawngpui siamtute lo luh dawn chuan kawng an lo khar a. Kawngpui siamtute chuan, “Kawng min hawn rawh u,” an ti a. In chhunga awmte chuan, “Kan hawn lovang che u, khual chhia nge in nih khual tha?” an lo ti a. Kawngpui siamtute chuan, “Khual tha kan ni e, khual tha, mi lu, sa lu kan rawn haw e; khawhling kan ni, hrinna kan hawn; Pârte kan ni, pârna kan hawn; Puntê kan ni, punnna kan hawn,” tiin vawi thum lai an sawi hnuah kawng an hawn a. Hlim takin, a khuua sa lu a lo lâwi fo theih nan malsawmna diltute chu an lo lawm lut thin.

A tuk zingah kawtchhuaha an vut chawh rual kha an en a, sazuk hniak leh sanghal hniakte a lo awm chuan an lawm hle thin a. An sâwm loh sakawl lunglian(sakei) hniak a lo awm chuan an duh lo va, kawngpui an siam nawn leh hial thin. Kawngpui an siam ni hian a khuain awm ni kham a ni a, kawngpui siam atanga ni sarikh vawkh chung chu Chapchar kût sa zawngin an ram chhuak thin.

## 9. Fano dawî

Khawtlangin an buh hrisel taka a puitlin theih nan leh an ngah theih nana inthâwina a ni a. Buh leh bala malsawm dilna a ni. Kum tinin a hmanrua ‘ar hâng’ chu tângchhuak upain an inthawh chhawk a. An inthâwi ni chuan khawtlangin ni khat awm ni an kham ðhin.

### 9.1 Fano dawî dan (theatre)

Fano dawî ni tukðuan ei khamah zu bel puin lal in an pan khawm a, lal upa pakhatin ar hâng zakzehin lal inah a lut a, sadâwt pawh a lut ve a. Lal chuan sadâwt a ko va, bul ðan turin a ti nghal a. Sadâwt chuan lal upain a ken, arpui hâng chu a la a, buhzem bul lam a pan a, upa pakhatin bîngin zu tuitling a keng a, haite nen sadâwt bulah chuan a ðhutchilh ve a.

Puithiam chuan haitein bînga zu titling chu a han suak a, a hmuam a, arpui hâng chu a han phuh seng seng a, lam rik pawh hriat mang lohva zawiin thiam hla a chham zui nghal a.

Vanrang kara lengin ka pui hâng lo chhâng ang che,  
 Tukram lova lengin ka pui hâng lo chhâng ang che,  
 Dum hluam hluam rawh, dum hluam hluam rawh,  
 Mima chi aw, fânga chi aw,  
 Ka pui hângin dum hluam hluam rawh.

Arpui chu a han phuh leh seng seng a, ar nghawngah chuan a han zai a; a thla te, a mei te a pawt a, buhzemah chuan a vit bur fer fur a, fano dawî thâwina chu an zo ta a. Hemi ni hian nilengin an hla duhzawngte sain an zai ðhin.

## 10. Kût

Mizote hian kût an neih zingah Chapchar kût, Mim kût leh Pâwl kûtte hi a langsar ber leh an hnam nunphung tar langtu ðha ber berte a ni a. Heng kût an hmante hi awmze nei taka hman a ni ðhin.

A hman hun leh hman dan thu-ah kalphung fel tak an nei thlap a. Kût hi khaw pum intihhlumna a ni a, a hun tak chu lal leh upa te'n an puang thin. 'Kutni vang thla' an ti a, intihhlumna satliah ni lo, sechhunkhuangchawi ang deuhvin khawtlang huapa hman a ni a, tel loh a thiang lo tih a ni. Tun thlengin thenkhatte hi chu tunlai hmasawmna mil zela kalpui a la ni reng a ni.

### **10.1 Pawl kût**

Mizo pi pute Rûn chhak (Shan state)-a an awm laiin thingpui a tâm a, kum thum an tâm zawn a, Mizo hnaathlak Hmâr hovin hetiang hian hla an nei.

Shan khuaah lenpur a tla,

Mirasa tlan ta thi era e.

Vanneithlak tak maiin a vûr kum a lo thleng a, buh an ngah ta em em a, a dahna pawh an nei seng lo va, a chhawngin a chhawng ta hner hnur a. Khawzim Pathianin malsawmna niin an ngai a. "Ti teh u, sa ei rual zan siam ila, in tinin uar takin chaw chhum ila, ar talh bawk ila, mahni chhung maia ei lovin tualah châwi chhuak ila, thenawm khawvengte insawm ila, i ei ho teh ang u. Kan khuaa rethei berte pawhin puar takin ei teh se," an ti a. Chuta țang chuan a khawtlang huapa awm ni khamin intihhlumna an nei kum tin ta ziah a, Pawl kût a lo chhuak ta a ni.

Hun a lo rei a, Mizo khaw tinah Pawl kût chu an hmang ta a, naupang pual kût a ni ta deuh ber mai a. Naupang pual intihhlumna puala hmangin 'Chhawngnawh' te a lo chhuak zui ta zel bawk a. Tun thlengin Mizo hnaathlak thenkhat chuan Pawl kût hi an la hmang a ni.

### **10.2 Chapchar kût**

Suai vela an awm lai bawkin he kût hi lo chhuak niin an sawi a. Lal hovin tlangval tam fe chu lo vah awllên laiin an ramvak a, an hlawhchham let der mai a. An hrilhai chu lal chuan sial a talh

a, ramvakho pawh chu arte a thawhtir a, ruai an ðeh ta a. Pa hovin zu an rawn pu chhuak a, a khaw pum chuan an hlim ta hle a. Chutiang chuan, zum leh hriam kara dam taka an awm entirna kût chu an hmang ta zel a, lo hal hma, chap an phoro lain an hmang a, Chapchar kût an ti ta a ni.

### **10.3 Chapchar kût hman dan (Theatre)**

Pawl kût ang bawkin naupangin an pute tan zu an khek an pe a, an pute chuan armit an lo rawhsak a. Ar an talh tihna a ni. Vawk pawh a ni thei a, ar rawh kâwn sa chu an lo pe a, in lamah an hawn a. Ar fêp kha an awrh a, mawi an inti ve em em a ni. Pu nei ða tih hriatna a ni bawk. Kût tuk hi chuan tu pawhin sa hmeh hram hram an tum a. Nu leh pate'n artui an lo dahkhawlte chu an chhum a, buhchangrum leh sa nen lungdawah chhawng an hnawt ðin

Chhawngnawh zawh hian lal mualah nula leh tlangval an chai a. An in turin zu an rawn pu khawm a, zu in tur an tlachham ngai lo. Hemi zan hian an lâm tlaivar tur a ni a, an tlaivar loh chuan a ni lehah chai a thiang tawh lo. Ni thum aþanga ni sarìh thleng a aw h a, hemi chhung hian upa lam, nu leh pate pawhin zu an inho ðin. An chai hian nula leh tlangval an inkârthlak a, tlangvalin nula kokiah an kuah a, nula erawh chuan an kuah ve lo. An ding kual a, a laiah khuang vawtu leh seki khawngtu an awm. Chai hi an uar em em a, chai hla pawh an ngah hle a ni.

### **10.4 Chhawngnawt**

Pawl kût leh Chapchar kûta an ngaih pawimawh leh an tih ngei ngei ðin chu Chhawngnawh hi a ni. Chhawngnawh tel lo chuan kût hi a kim thei tlat lo va; mitinte hlimna, an induhsakzia lantirna a nih bawk avangin Chhawngnawh tel lo chuan heng kût hi an hmang ngai lo.

### **10.5 Chhawngnawh dan(theatre)**

Chhawngnawh dawnin mipa naupangin puandum an sin a, hmeichhe naupangin puan rin te, tawlh-loh puan dumte an sin a,



vakiria an khim bawk a, thi neih tawk tawk an awrh chhuak a. Naute(mipa) chu an chhip samah chhawn sen khawihnunin an hmehbel a, hmeichhe naute chu an chhip samah sava dâwp sen khawite hnunin an hmehbel bawk a. An nute'n thlengin chaw an chawi a; vawksa emaw arsa emaw artui emaw nen an châwi a, lungdawh chhawngnawhna hmunah chuan ding chungin an thiante nen an inbarh tawn a. An inhrai zawh, khaw thim dawn tepah an haw thin. Chumi zan chuan a khuain sa an ei vek a. Chhawngnawh zan hi kût zanah a pui ber mai. Hemi zana sa ei tur neih loh chu mi rualbanlo leh zahthlaka ngaih a ni. Zu lam an uar vak lo va. Lungdawh thar neite'n an lungdawha zu an inho mai tih loh chu chhawngnawh tukah awmni an kham leh thin.

#### **10.6 Mim kût**

He kût hi mitthi pual kût a ni a, an chin tan dan chu hetiang hian an sawi. Tlingi leh Ngama hi an nausen lai ata an induh a, rei an inneih hmian Tlingi chu a thi ta a. Ngama lungleng chu a tap a tap a, a khûi thei ta lo a, mitthiin a thlûk ta a. Mitthi kuaah Tlingi chu a zu hmu a, a lo cher hle a, a chhan a han zawh chuan, "Ei tur kan vâv em a ni, haw leh ta la, tlai tharte min han pe ve dawn nia," a ti a. Ngama chu a lo harh a. Lova thlai chi thar apiang chu khovah a dahkhawm a, tuium hûn hmunah Tlingi tan a chhiah ta a. A lungleng a tap leh a, mitthiin a thlûk leh a, Tlingi a zu hmuh chuan a lo thau ve ta hle a. A lo harh a, chung chu mi a hrilh a, amah pawh chu a thi ve ta thuai a.

#### **10.7 Mim kût hman dan (Theatre)**

Mim kût tak a thlen hma hian naupangte'n zulâwm tur an khawn a. Kût ni a lo thlen chuan chhung tinin thlai thar an neih ang ang chu an chhungte thi tate tan khovah an chhiah a. Chhang an dêng a, 'Chhangpai' an siam a. Chhangpai hi banrek tiat velin chhang hmeh ban kha an hrual a, kutpah chen velin an tan a, chu chu hnahin a hranin an fun a, an funna hnah hmawr tawn tawn chu hruiin an tawn a, a tawnna hrui chu a ah nan hman nghal a ni. An

chhang chhum hmin chu a then mitthi an chhiah a, naupang awmnaah chuan naupang hming kimin an pe a, tualah an ak chhuak a, an lawm ve em em thin.

Nu leh paho erawh chu mitthi hlate an sa a, an lung a leng em em a, nuho phe chu an tap an tap a. Mim kût hmasa hnua thite sunna a ni ber a, chhung thenkhat mitthi awm ve lote chu lusun hlim deuhte inah te an leng a, zu an in pawhin mitthi pual hla an sa a, an inhnem a.

*‘Thi loi’ khua awm maw fam loi khua awm maw,*

*Lai ah Suanglungpui e fam lo reng awm na ngai.*

Ni thum chungh Mim kût hi an hmang a, hemi zawh chuan an thil chhiahte kha a la tha zawng chu an ei a. Mitthi thlaraute pawhin, “Kan chungte’n min duh ta lo,” an ti a, mitthi khaw lam panin an liam ve ta nghiai nghiai thin an ti. Mim kût hman thla hi ‘Thi tin thla’ an ti bawh a, thla serhah an hmang a, nupui pasal inneih hun atan an duh lo, vanduinaw tawh turah an inngai tlat a ni.

## 11. Conclusion

Mizo pi pute khawvela an khawtlang nuna a tak ngeia an lo tih, nunchan hmanga an entir hrang hrang kan tar lan bakah hian sawi belh tur eng nge maw zat a la awm ang. An hunpui hman thenkhat te, an infiamna te, an damdawi hman te, an insak dan te, an inthuanma leh lâm hrang hrangte pawh nunchan hmanga an lan tir a awm nual a, sawi kim sen a har hle a ni. Amaherawhchu, heng kan tar lan a tang pawh hian nunchanin Mizote a luah thukzia kan hre thei ngei ang.

Kristiannain Mizote a luh chilh hma hian zu hi an leklam nasa hle a, an thil tih engkim, an nunchan thil zawng zawngah zu hian thuk takin hmun a luah a. Amaherawhchu, zu hi suala an ngaih loh avang leh, a intute ngei pawh rui buai khawpa an awm kan hre lem lo. A serh zinga a mei ang maiin zu hian Mizo khawtlang nun a chiah hneh hle a ni.

Nunchan(theatre) hi an sakhaw biakna kawngah a langsar em em a. An thiam hla leh inthawina thil an tih reng rengte hi nunchan hmanga an lan tir vek tih theih a ni. An sakhaw vawn thlaka kristian an nih pawhin an sakhaw biak hluia an lo tih dan thenkhatte chu kristianna nena inhnerem thei turin an chhawmnung zel a. An sakhaw hlui rin dan khan tun thleng hian an thuhlaril(literature) lamah hmun nasa tak a luah a. Hla leh thu phuah kawngah pawh kan hre tam hle a ni.

Malsawmna an dawn theihna tura an nunchante hi tun hnuah chin than ni tawh lo mah sela, khang an tih dan tam takte kaltlang khan tun hnuah kristian sakhua an be ta a, Pathian hnenah malsawmna tawngtaiin an dil ta zawk a ni. Khawvel piah lam thila hlauhna tam tak an neihte chu kristiannain a hnawl bosak a. Tun hnuah atthlak taka kan ngaih, hlauhna avanga an lo tih thinte kha thawnthu ang maiin thangharte'n hre tawh mah ila, an hunlai dinhmun atanga chhui chuan an dem awmin a lang lem lo.

Mizote hi nunchan lama tui leh thiam tak, nunchan hi khawtlang nuna bet ve tlat a nihzia kan hre thei a. Kum 1894 hnu lama kristianna meichher lo alh than atang pawhin Mizo pi pute khawvela an nunchan thiamna kha an chhawmnung zel a. Nunchan par a lo chhuak a; Nunchan dan chi dang in Sap missionary-te kaihhruaina hnuaiah a lo alh chho zel a. Lemchan thawnthute lo piang chhuakin kum 1912-ah pheh chuan mipuite hmuh theih turin lemchan tualah ngei nunchan a ni a. Kum 1963-ah Lalthangfala Sailo chuan 'Sangi Inleng' tih lemchan thawnthu ziakin a buin a chhuah thei ta hial a ni.

Lemchan lamah Mizo fate tana arsi eng tak, doctorate degree hial latu Laltluangliana Kiangte chuan Mizo lemchan chu tunhnaiah a rawn chhem alh chho leh a. Ani hunlai hian K.Saibela te, Liansailova te, Khawlkungi te leh mi dang tam takin a zarah lemchan huang chu an dai lut a. Mizo pi pute khawvel nunchan inchhawmnung zel chu chhem alh leh zual a ni chho ta a ni.

Mizo khawtlang nun hian tih dan hlui chhawmnun tam tak a neih zingah nunchan hi a hlu ber pawl a ni awm e. Tun hnu thleng pawhin tam tak chu a taka kan la hman zuite pawh a awm a. Khawvel hmasawn zel ruala siamtha chung zelin an nunchan thilte chu an her rem a. Hei hi Mizote tana hlu tak, hun lo kal zel tur pawha a hlutna tipung zual zel theitu tur niin a lang a. An nunchan zinga tel lâm thenkhat zinga ‘Cheraw’ ngat phei chu khawvel hriata pho lana awmin kum 2010 khan ‘World Record’ bu-ah hial chuankaitir a ni a. Lâm dang tam tak pawh a thatna leh mawina, hmuhawm leh mit titlaitu a nihnate hi nakin zelah a la pâr vul zel dawn niin a lang.

Mizo khawtlang nuna lungualna, sual laka inthen thianghlimna, thatnain sual a hneh dan, mi tlawmngai leh huaisente chawimawia an awmna, tanpui ngaite tanpui hnam an nihzia hi an nunchanah hian Chiang takin kan hmu a. Vantlang hlimna leh lawmna thlen an tum zia te, mihring thatna leh thil tihin thih hnu piah lam ram thlenga an ngaihtuahna a luah thukzia an nunchan atang hian kan hmu bawk a ni.

### **Bibliography:**

- Chaldailova, R. *Mizo Pi Pute Khawvel*. Gilzom Offset, Aizawl. 2011. Print.
- Khiangte, Laltluangliana. *Folktales of Mizoram*. Felfim Computer, Mission Veng, Aizawl. 1997. Print.
- . *Thuhlahril (Literary Trends and Mizo Literature)*. 2nd Ed.. Felfim Computer, Mission Veng, Aizawl. 1997. Print.
- . *Thupui Zirbingte* (Ed). Pachhunga University College, Aizawl. 1989. Print.

- Liangkhaia, Rev. *Mizo Chanchin*. 5th Edition. Felfim Computer, Mission Veng, Aizawl. 2002. Print.
- Lianhmingthanga, F & Lalthangliana, B. *Mizo Nun Hlui (Part II)* 5th Edition. Synod Press, Aizawl. 1995.
- Lalruanga, Dr. *Mizo Thawnthu Zirzauna*. Zomi Book Agency, Aizawl. 2000. Print.
- Lalthangliana, B (Ed). *Chhinlung*. Loist Bet, Aizawl. 2014. Print.
- . *Mizo Chanchin (A short Account & Easy Reference of Mizo History)*. RTM Press, Aizawl. 2009. Print.
- Lehman, F.K. *The Structure of Chin Society*. Firma Private Ltd. Reprint: Tribal Research Institute, Department of Art & Culture, Government of Mizoram. 2003. Print.
- McCall, A.G. Major. *Lushai Chrysalis*. Elephanta Industries, New Delhi. Reprint: Tribal Research Institute, Department of Art & Culture, Govt of Mizoram. 1980. Print.
- Rozika, R. *Chawngmawii leh Hrangchhuana*, Technosys Offset, Chaltlang, Aizawl. 2013. Print.
- Zairema, Rev. *Pi Pute Biak Hi*. Hebron Press, New Delhi. 2009. Print.
- Zatluanga. *Mizo Chanchin*. Royal Press, Aizawl. 1966. Print.

## Regular Features

## TELL ME YOUR STORY :

## CHAWNGMAWII AND HRANGCHHUANA

*When we examine the various themes of folk tales, it is very clear that one of the most dominant themes in Mizo folk tales is love and sympathy. There are many stories that tell of passionate love between young lovers, but what is most interesting is that these love stories usually have a tragic end unlike the usual “and they lived happily ever after” ending in most of the European folk tales.*

*Well, this story about Chawngmawii and Hrangchhuana is also another story of passionate love between a poor man and a lady of high social standing, whose love, however did not meet a happy end. And this is how the story goes as below. It will be interesting to tell a Mizo traditional story like this and we may have this section regularly even in this journal. This piece has been extracted from the unpublished collection of ‘Hundred Mizo Traditional Tales’ prepared and edited by Dr. LaltluanglianaKhangte (Editor-in-Chief)*

Once there lived a beautiful young girl in a certain village. Her name was Chawngmawii. She was in love with a brave and handsome young man, Hrangchhuana from the neighbouring village.

In those times, neighboring villages were always at war with each other and so communication and interaction among them was very difficult. It was by no means an easy task to enter another village. Only the brave and courageous young men could do that. But Hrangchhuana and Chawngmawii were so much in love with each other that no danger could keep them apart for long.

Hrangchhuana used to visit Chawngmawii secretly when all the people of the village were asleep. With time, his visits be-

came more regular and children from the village often disappeared. The villagers began to get alarmed by the children's disappearance. They thought of catching the culprit. They were certain that the kidnapper was someone from the neighboring villages.

It must be mentioned here that to capture victims from an enemy village was thought to be an act of chivalry and anyone who could bring home the head of an enemy or that of a wild animal was considered a hero. It was a feat which could be accomplished only by the 'pasaltha' (a brave warrior). So, Hrangchhuana used to carry home a few children every time he visited Chawngmawii's village.

The villagers erected a wall round their village so that no intruder would be able to enter the village unnoticed. They would close the gate after all the villagers had returned home from their jhums. Every night, a certain amount of ash would be sprinkled just at the gate in order to trace the footsteps of any intruder. Anyone who entered the village was sure to step on the ash.

But it was not so easy to catch Hrangchhuana. He was very clever and prudent. Every time he entered the village, he would enter backwards and leave backwards so that when he was inside the village, they would think that he had left and when he had already left they would think that he was still in the village and would conduct a massive man hunt. This way he fooled the villagers a number of times. But he became more and more careless while visiting the village of his enemy.

One night, as he was about to enter the village, the sentry caught him. They bound him with a rope and dragged him to the village chief. The chief decided to first find out who it was that Hrangchhuana used to pay a visit.

So he ordered that every young girl of the village be brought out of their houses. Hrangchhuana was made to lie down on his back and

the girls were to walk across him one by one with legs apart and skirts lifted. This was known as *karkalaka inzawh* by the community. It was the most humiliating punishment for a young man. One by one, the young girls began to walk across him and some showed their utter disgust by spitting on his face. Some even went to the extent of urinating on him.

Now it was the turn of Chawngmawii. All the while she had been dreading for this moment. No matter how she wished to escape the moment, she was compelled to take her turn. Unable to control her emotions, she dropped down upon him and hugged him ever so tightly. Tears rolling down her beautiful face, she whispered,

“O my love, my darling! No, no....

I’m so sorry that it has to happen this way.

How unfortunate we are!”

Her heart was torn with compassion but there was nothing she could do to save him.

As the truth was out, it was decided that Hrangchhuana be killed immediately for his secret killings of many villagers. In the most humiliating manner before his beloved, Hrangchhuana was tied with a rope and dragged around like a wild beast. He was killed after being tortured mercilessly. His head was hung high up on a tall tree for everyone to see.

It was a sight so painful for Chawngmawii that it pierced her heart like a dagger. She resolved to take down her lover’s head even if it meant risking her own life. She waited for the night to descend. In the night’s darkness, she climbed up the tree and wiped away the dirt thrown at the battered face of her beloved. It was her love that gave her the courage to defy the orders of the village authority.

She took down Hrangchhuana’s head and decided to carry



out his last wishes. Before his captivity, Hrangchhuana had clearly instructed her to take his head to his parents if anything as gruesome as this should happen to him. He also told her that as a reward, she should ask for a particular ball of thread kept at the bottom of his basket. She quickly proceeded towards Hrangchhuana's village. On reaching Hrangchhuana's house, she called out from the front porch;

“Hrangchhuana's parents ! Please open the door for me, for I stand here with Hrangchhuana's head.”

Hrangchhuana's parents had already heard of their son's death but they did not hope to see his head. They called in Chawngmawii and thanked her for her courageous act. They asked her to name her reward.

Now on seeing their son's severed head, they burst out crying but at the same time they were glad to at least have his head. courageous act. They asked her to name her reward.

At this, Chawngmawii said, “I shall not ask for anything precious, for I don't deserve such. But if I may, I would like to have the ball of thread that Hrangchhuana kept in his “*thul*” (a conical shaped basket) as a memento.”

Needless to say, Hrangchhuana's parents had no qualms parting with such a trifling thing as a ball of thread. They gladly gave away the ball of thread to Chawngmawii. But what they did not know was that it was not an ordinary ball of thread. In fact, it was Hrangchhuana's most precious possession.

On reaching home, Chawngmawii slowly unwound the thread and presto! She found a beautiful necklace inside the ball. Chawngmawii was glad to have such a beautiful necklace. But her joy was short-lived.

Her daring act had been found out. Now she had to pay the price with her life. But the love of the two young lovers did not end with

their death. Their love was meant to live on forever. It is said that they turned into stars after their death. They are the brightest stars in the night sky. They are also known as Venus and Jupiter.

It is said that the two stars always draw close to each other even if they are found far away from each other at first. On such nights when these two stars are in parallel to each other, it is said that Hrangchhuana and Chawngmawii are copulating and it is believed to be an auspicious night for lovers.

**MIZO DEPARTMENT LITERARY NEWS / REPORT**

- 1. Book Release Function:** Book Release function was held on 14<sup>th</sup> March, 2016 at the main Hall of the Department of Mizo, Mizoram University. The book, entitled “*Essays on Criticism: LAISUIH BU HNIHNA*”, was written and published by the author, F. Lalzuithanga, Research Scholar of the said Department, and was released by Prof. Laltluangliana Khiangte, Head of Mizo Department. The function was chaired by Mr. Lalsangzuala, Asst. Professor, Department of Mizo, Mizoram University.
- 2. World Poetry Day:** World Poetry Day was organized on 21<sup>st</sup> March, 2016 at the Department of Mizo, Mizoram University. To proclaim 21<sup>st</sup> March as World Poetry Day was designated during UNESCO’s 30<sup>th</sup> Session held in Paris in 1999. The programme was chaired by Prof. R.Thangvunga. Prof. Laltluangliana Khiangte, Head of the Department, delivered Keynote Address, and read a few poems written by himself. Poetry Reading Session for selected students was held. Apart from this, all students and teachers of the Department of Mizo attended the **First Poetry Festival for Young Mizo Poets** organized by Sahitya Akademi & NECOL at the University Auditorium during 15<sup>th</sup> & 16<sup>th</sup>, March, 2016 under the convenership of Prof. R.L. Thanmawia, C.O.E. and Prof. Margaret Ch. Zama of English Department.
- 3. World Theatre Day:** The Department organised, for the first time, Celebration of World Theatre Day at the Main Hall of the Department on 28<sup>th</sup> March, 2016 at 2:30 pm. Mr. K. Lalnunhlma, Associate Professor, was the chairperson of the programme. In this interesting programme, a special lecture was delivered by Prof. Laltluangliana Khiangte, HOD, on “Theatre can tell everything,” followed by question and answer hour.

4. **Department Day:** On 16<sup>th</sup> May 2016, **Department Day** was observed at the Main Hall of the Department at 1:00 pm. Special Invitees, all the students and Research Scholars of the Department attended the function. This special programme was chaired by Prof. Laltluangliana Khiantge, HOD and his new book on Literary Criticism (*Thu leh Hla Thlitfimna Lam*) was released by Prof. R. Lalthantluanga, the outgoing Vice Chancellor, who has been given a good Momento as its first Care-taker during 1997 (Aug) to Jan.1999. A valedictory speech on the honourable Vice Chancellor was delivered by Prof. R. Thangvunga. Mr. R. Lalngaihawma, Class Representative of IV<sup>th</sup> Semester reviewed and reported their achievements in VIBRIO 2016, organised by the Students Union of Mizoram University.

5. **Panel Discussion:** Panel Discussion on “Mizo Tawng Chungchang leh Hmakhua” (Mizo language and its future) was organized at IGNITE Studio on 2<sup>nd</sup> June, 2016 to be broadcasted in local channels of Cable network. Panel of experts were Prof. Laltluangliana Khiantge, HOD, Mrs. Zothanmawii, Deputy Director, SCERT, and Mr. C. Chhuanvawra, Vice President, MAL. Special invitees and selected students of the Department of Mizo attended the programme that was compered by Ms. Lahlimpuii, Guest Faculty, Department of Mizo. Volunteers like Mr. Lalramliana, Guest Teacher, B. Lalruatpuia, Tlangmuankima, R. Lalngaihawma, Vanlaltana Khiantge of Mizo Department made tireless efforts for the success of the whole programme.

6. **Memorial Service :** In loving memory of one of the most popular Mizo Novelists, Mr. Lalhmingliana Saiawi, who left us for his heavenly home on 6<sup>th</sup>. June 2016. The Department of Mizo thereafter had organised a very heart touching memorial service at the residence of himself on 13<sup>th</sup> June 2016 at 3.00 Pm where Prof. R. Thangvunga offered Bible reading and prayer. The programme was conducted by the Head of the Department (Prof. Laltluangliana Khiantge) in the presence of the whole members of

the Saiawi family at their Chaltlang Veng residence. Teachers and students of the Department, altogether more than a hundred in numbers solidly have expressed their feeling and grief for the departed soul by giving a nice frame of memorial dirge composed for the occasion. Novelist Lalhmingliana Saiawi was born on 3rd. September 1937 and served as an IAS officer for thirty years in Maharashtra. Then he continued his able service as Member of the Maharashtra Administrative Tribunal w.e.f. 1998 for one term and Patna Bench of Administrative Tribunal had the privilege of having as a member in their state till January 2002. According to Mr. Lalsangzuala, Asst. Professor, telling about the life and works of the novelist mentioned that Mr. Saiawi had written 8 Novels (long & short) and published over 15 books of essays and articles, where he has recorded his strong desire to correct and drive the State of Mizoram in the right and better direction. His contribution for the enrichment of Mizo Literature made him very popular amongst his readers especially literature students under the University.

7. **Etcetera:** In accordance with Swacch Bharat Programme, cleaning of the Department and its surrounding area was done regularly. The first was on 18<sup>th</sup> March, second on 22<sup>nd</sup> April, followed by the third on 27<sup>th</sup> May, 2016 and it will be organised at least once a month. In the International Seminar on “**Orality: The Quest of Meaning**” which was organized by the Department of English, Bodoland University during 26<sup>th</sup>-28<sup>th</sup>, May, 2016, Prof. Laltluangliana Khiangte, HOD presented a paper and also moderated one session of the Seminar. One good Mizo traditional drum was purchased for the Department and steel bookcase and other furniture are supplied by the Administration, MZU. Teachers of Mizo Department attended a special lecture delivered by Prof. Marathe of English Department at the Conference Hall of Dean, School of Education & Humanities, MZU.

**Ph. D. DEGREE AWARDED BY MZU DURING  
January-March, 2016**

1. **Lalthlamuana, Dept. of Mathematics & Computer Sciences, *Artificial neural network based approach for Mizo Character recognition system.***  
**Supervisor : Prof. Jamal Hussain**
2. **C. Zorammuana, Dept. of Mathematics & Computer Sciences, *Elastic Waves in the Fibre-Reinforced Composite Materials.***  
**Supervisor : Dr. S. Sarat Singh**
3. **Zomuanawmi, Dept. of Psychology, *Pro-social and anti-social characteristics and spiritual wellbeing of young Adults in Mizoram in Relation to Perceived Parenting Styles.***  
**Supervisor : Prof. Zokaitluangi**
4. **Mary Zothanmawii, Dept. of Psychology, *Perceived Parenting Style Correlates of Psychopathology and Mental Well-being Among Mizo Adolescents.***  
**Supervisor : Prof. Zokaitluangi**
5. **Lalremruati Pachuau, Dept. of Psychology, *Moderating Effect of Parenting, Personality Traits and Coping Strategies on the Relationship between Sibling's Substance Abuse and Psychological Health Status Among Mizo Adolescents.***  
**Supervisor : Prof. H. K. Laldinpui Fente**

6. **Lalchhuanmawii, Dept. of Public Administration, Child Welfare Administration in Mizoram: A Case Study of Aizawl District.**  
**Supervisor : Prof. Lalrintluanga**
7. **Ricky Lalhmangaihzuala, Dept. of Physics, Effects of Spin-Orbit interactions on band structure in Semiconductor spintronic materials.**  
**Supervisor : Prof. Zaithanzauva Pachuau**
8. **Lalnunpuia, Dept. of Physics, A Study of Photoemission and Band Structure Calculation in the magnetic Solids.**  
**Supervisor : Prof. Zaithanzauva Pachuau**
8. **Lalnunpuia, Dept. of Physics, A Study of Photoemission and Band Structure Calculation in the magnetic Solids.**  
**Supervisor : Prof. Zaithanzauva Pachuau**
9. **Khundrakpam Premoda Devi, Dept. of Library & Information Science, Use of UGC-INFONET Digital Library Consortium by Faculty Members of North Eastern Hill University, Manipur University and Mizoram University: A Comparative Study .**  
**Supervisor : Prof. Pravakar Rath**
10. **Leishangthem Jeecelee, Dept. of Forestry, Studies on structural diversity and functional dynamism of homegardens in Aizawl district of Mizoram.**  
**Supervisor : Prof. U. K. Sahoo**

11. **Lalsaimawia Sailo, Dept. of Chemistry, Ferrate (VI): A green chemical in the treatment of wastewater contaminated with some endocrine disrupting chemicals (EDCs).**  
**Supervisor : Prof. Diwakar Tiwari**
  
12. **Rebecca Lalnunpuii, Dept. of Chemistry, Risk factors of tumorigenesis in Tuibur consumers.**  
**Supervisor : Dr. Muthukumaran R.**
  
13. **Lalmangaihi Ralte, Dept. of Education, Technical Education in Mizoram: Status, Problems and Prospects.**  
**Supervisor : Prof. Lalmasai Chuaungo**
  
14. **Pallab Deb, Dept. of Environmental Science, Habitat evaluation and status of Western Hoolock Gibbon (Hoolockhoolock Harlan, 1834) in some distributional ranges in Assam and Mizoram.**  
**Supervisor : Dr. P. K. Rai**  
**Joint Supervisor : Prof. P. C. Bhattacharjee**



**M. Phil. DEGREE AWARDED BY MZU DURING  
January-March, 2016**

1. **Gospel Lalramzauhvi, Dept. of Mizo, *A Critical Analysis of Mizo Myths.***  
**Supervisor : Prof. R. Thangvunga**
2. **Vanlalmangaihi, Dept. of Education, *Elementary Education in Mizoram: An Inter-District Analysis.***  
**Supervisor : Dr. Lalbiakdiki Hnamte**
3. **C. Lalremmawii, Dept. of Education, *Mathematics Education in Secondary Schools in Aizawl City: An Analytical Study.***  
**Supervisor : Dr. Lynda Zohmingliani**
4. **Lallawmkimi Ralte, Dept. of History & Ethnography, *Mizoram-Tripura Boundary Since Pre-Colonial Period.***  
**Supervisor : Dr. Lalngurliana Sailo**
5. **Runremsangi, Dept. of Social Work, *Working Children in Aizawl, Mizoram: A Situational Analysis.***  
**Supervisor : Dr. Henry Z. Pachuau**
6. **Alice Devi K, Dept. of Social Work, *Drug Abuse among Youth and Family Environment in Manipur.***  
**Supervisor : Dr. C. Devendiran**
7. **K. Vanlalhruaizela, Dept. of Social Work, *Rural Livelihood Diversification in Serchhip District, Mizoram.***  
**Supervisor : Dr. Kanagaraj E**

8. **Lalthazuali, Dept. of Psychology**, *Role of Depression and Well-being in HIV Transmission Risk Behaviour of People Living with HIV/AIDS.*  
**Supervisor : Prof. H. K. Laldinpui Fente**
9. **C. Lalnunpuii, Dept. of Psychology**, *Impact of Paternal Alcoholism on Achievement Motivation, Self-Efficacy and Psychological Well-being of Adolescents.*  
**Supervisor : Dr. Zoengpari**
10. **Vanlalmuana, Dept. of Commerce**, *Financial Performance of Mizoram Co-Operative Apex Bank Ltd.*  
**Supervisor : Dr. Hariom Gupta**
11. **Melody Kawlramchhani, Dept. of Political Science**, *Inner Line Regulation in Mizoram and its Implications.*  
**Supervisor : Dr. K. V Reddy**
12. **R. Lalthankima, Dept. of Public Administration**, *Urban development: A study of Jawahar Lal Nehru National Urban renewal mission in Aizawl.*  
**Supervisor : Dr. Laltanpuii Ralte**
13. **H. Lalzidinga, Dept. of Public Administration**, *Department of Environment and Forest, Government of Mizoram: Structure and Working.*  
**Supervisor : Dr. A. Muthulakshmi**
14. **C. M. Thangi Chhakchhuak, Dept. of Library & Information Science**, *Collection Development and Services of College Libraries in Aizawl.*  
**Supervisor : Dr. R. N. Mishra**

15. **R. Laltlanzova, Dept. of Library & Information Science**, *Use and User's Satisfaction on Library Resources and Services by School of Engineering and Technology, Mizoram University.*  
**Supervisor : Prof. R. K. Ngurtinkhuma**
  
16. **Esther Lalnunpuii, Dept. of Library & Information Science**, *Awareness and Use of Social Networking Sites by Faculty Members and Students of National Institute of Technology, Mizoram.*  
**Supervisor : Dr. M. K. Verma**
  
17. **C. Lalrinengi, Dept. of Zoology**, *Alleviation of Doxorubicin-Induced Cytogenetic Damage in the Bone Marrow Cells of Mice by a Citrus Bioflavanoid Naringin.*  
**Supervisor : Prof. Ganesh Chandra Jagetia**
  
18. **Lalhriatpuii Ralte, Dept. of Economics**, *A Study on the Coverage and Impact of Public Health Care Schemes in Mizoram with Special Reference to Aibawk RD Block.*  
**Supervisor : Dr. James L. T. Thanga**

**LIST OF EXPERTS FOR MIZO STUDIES****A. Literature, Language, Folklore, Culture etc.  
(Mizo Section)**

1. Prof. Laltluangliana Kiangte, Head, Dept. of Mizo, MZU
2. Prof. R.L. Thanmawia, Controller of Examinations, MZU
3. Dr. Lalzama, Head of Mizo Department, PU College
4. Dr. H. Lallungmuana, Ex-Principal, PU College
5. Mr. Lalthangfala Sailo, Ex-Dy.Registrar, NEHU (MC)  
& Former Guest Teacher, Mizo Department.

**B. Literature, Language, Folklore etc.  
(English Section)**

1. Prof. R. Thangvunga, Department of Mizo, MZU
2. Dr. T. Lalrindiki Fanai, English Dept., MZU
3. Prof. Margaret L. Pachuau, English Dept., MZU
4. Dr. Lalrinmawii Tochwawng, English Dept., GTRC
5. Dr. Zothanchhingi Kiangte, Head of English Dept.,  
Bodoland University, Kokrajar

**C. History, Education, Sociology & Others  
(English Section)**

1. Prof. Thangchungnunga, Dept. of Economics, MZU
2. Prof. Orestes Rosanga, Dept. of History, MZU
3. Prof. Lalneihzovi, Dept. of Public Administration, MZU
4. Prof. H.K.Laldinpui Fente, Dept. of Psychology, MZU
5. Prof. Lalhmasai Chuaungo, Dean, School of Education  
& Humanities, Mizoram University



