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Editor-in-Chief

Prof. Laltluangliana Khiangte

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Editorial

This refereed journal (*Mizo Studies*) has been recently approved by the UGC (University Grants Commission) as one of the high standard periodical magazines and joy can be seen in the face of all readers and contributors, especially research scholars in the field of language and literature. Being the only bi-lingual literary journal in the state of Mizoram, *Mizo Studies* has been the only effective medium for so many scholars and students. It is my privilege to inform interested scholars and students to make contribution in this very refereed journal.

‘Time and tides waits no one’ is the saying that may be very relevant for us this year. Vigorous rain in the state caused a lot of problems for so many families. Gentle water, drops after drops made a different tune that was witnessed as a roaring enemies for many people. As a result, many lost their properties and even their precious lives. So our good time is also running away from us and we will be late unconsciously to face a kind of closer examination of daily work that may be very difficult to assess for effective markings.

It is just like a christian life that our daily deeds would exemplify what we ought to be. Bacon once said, ‘*Reading maketh a full man, conference a ready man, writing an exact man*’, but majority of the students in schools and colleges do not bother

about what these words would throw light upon. ‘*Writing an exact man*’ may be a four-word words that must be seriously considered. If there is no enough number of articles, essays, poems or critical writings, *Mizo Studies* cannot be delivered to your doorsteps on time. Therefore, the need of ‘an exact man’ may exquisitely be required by the Department. Brush up your brain and come out to beautify this small but valuable journal and transmit the underlying meaning to closer associates as beneficial as possible. You and I have a big role to play in our venture for development and more effective dissemination of useful knowledge wherever we are. Be a contagious person in a very meaningful manner. Thank you.

Chief Editor

Traditional Customary Death rites among the Thangkhal

Prof. S. Haukhanlian Mate *

Abstract:

The Thangkhal are one of the many tribes found mostly in Manipur state especially in Churachandpur district. They had their traditional customary practices of disposing the death bodies. They had classified death into different categories, some of which are unwanted in the society. They also performed different rites in which lots of zu was drunk and meats of the animals killed were distributed to different groups.

Key words: Thangkhal, death, coffin, rite.

The Thangkhal are one of the many tribes found mostly in Manipur state especially in Churachandpur district. They have come to Manipur state mostly from the Chin Hills in the early 18th century. As an ethnic group, they had their traditional customary practices of disposing their death bodies.

The early Thangkhal, when they die used to keep the body for many days. The chiefs and the wealthy people used to keep the

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dead body for 9 to 15 days and those who are poor were kept for 3 days or less than that.¹ Besides for the chiefs and the rich people, there is special way of treating the dead bodies called Pangli a tun. In this kind of treatment, the dead body will be kept on the floor of the house or at the veranda and will take out all the skin. Only after it was completely dried up, the dead body will be buried.²

When they died, the body was kept in coffin. For this, they used to cut down big trees for making coffin. From the big tree they cut down, they make hole to keep the dead body. After keeping the dead body, they closed and sealed with sticky rice mixed with water. Inside the coffin, the body will be rotten and will be full of water and the Tanus (son-in-laws) will insert siktul which is a very small iron to pass the body liquid to the ground by using bamboo pipes.³ P. Lalnithanga said that among the Mizos, a hollowed bamboo pipe was pierced through the stomach of the body to let it out the body liquid for passing through bamboo pipes to the ground. Fire would be kept up in the berth near the coffin to dry up the body.⁴ There is a similarity between the Thangkhal and the Mizos in treating the dead bodies in the early times which shows that we are from one origin which had parted us by time.

In the traditional Thangkhal society, as soon as death took place in a family, generally it was the loud lamentations of the family which broke the news to the villagers. They also beat gong and bells to announce the news of the death. To let it know the news of the death to their relatives and friends in other places, they sent messengers known as sikou. The messengers never said that the person died but instead they said that he or she is seriously ill which shows that the person had died. The dead body was not disposed off until the relatives from other places arrived. All the villagers came to mourn over the death and gave condolence to the bereaved

family. Besides, the whole villagers also observed the day as holiday and no one goes for work nor goes outside the village till the death body was disposed off.⁵

In the traditional Thangkhal society, the young ones were encouraged to take active part in the funerals in order to comfort and share the sorrows of the bereaved family.⁶ The young girls collected firewood and rice from each family for the bereaved family. Besides, some of the girls attended the young boys who dug the grave and gave water to drink. The grave was prepared somewhere at the outskirts of the village which is called Hanmual.

The Val-Upa of the village decided the site of the burial and the work was completed by the youths as per his instructions. The young men dug the grave. At the bottom of the grave, a narrow hole just large enough to hold the corpse was prepared. After the grave was prepared, the corpse was placed at the bottom of the grave and was sealed with bamboo which was collected by some of the youths while the grave was dug.⁷

After this, the grave was filled with earth. Besides this type of burial, the Thangkhal also used another type of grave called Pangli a khuak which means a hole was dug out at the side wall of the grave which will accommodate the corpse. When this process was completed, the corpse was pushed into the hole and the main pit of the grave was filled with earth. This kind of pit was dug usually for the chiefs and their relatives as well as for famous persons of the village⁸.

When a Thangkhal died, it was customary for the Tanus to wrap the corpse with clothes. When it was to be carried for burial, the village elders tied the coffin with rope and carried in a stretcher by the Makpas (sons-in-law) to the grave. On the way, the relatives of the deceased person weep or bow their head in sorrow. After the burial is over, they will come back to the house of the deceased person. It was a taboo to go directly to their own house without going first to the house of the deceased person.

The Thangkhal classified death into the following categories:-

(1) Saksi:

A person who dies by an accidental fall from a tree or by drowning or attacked by an animal or killed as a consequence of some quarrel, etc. are called unnatural death or Saksi in Thangkhal. The Thangkhal regarded such death as a bad omen for the entire family and on this Day, no one was allowed to work in the jhum land. The death body of such person is not entitled to get proper funeral rites as he would have received if he met a natural death.⁹ The corpse was not allowed to remain in the village for the whole night and it was buried as soon as possible.

(2) Naunei a si:

It means death of a woman due to child birth. It was considered most unfortunate for woman to die in such condition. In such death, young women were not allow going to the funeral as they feared that they might face the same fate if they go to the funeral and help the bereaved family.¹⁰

(3) Sihpa ngai a si:

It means a natural death. The death bodies of such persons are buried in the normal course and in accordance with the rules of the last rites. When a person dies in such case, messengers are sent to the near relatives and friends known as Sikou to inform them of the death. The death body will be buried only after their relatives and dear ones arrive.¹¹

(4) Naupang si:

It means death of a child. If a child dies in its infancy, such death is not considered as a normal death. In such case, the death body was not buried in the normal procedure of burial as in the case of a grown up person. The death child is buried in a pit dug beneath the floor of the house.¹²

The traditional death rites performed by the early Thangkhal was rather expensive. They have to drink zu together called Khunzu

and killed four-legged animal called Kawsa sa. Among the Thangkhal, Khunzu means rice beer which was contributed for drinking when there was death in one's own house.

The following persons contributed khunzu:

- a) *Bangkua (head of the clan/family);*
- b) *Bangkua thuap (close relative of the family);*
- c) *Zawlpa (close and dear friend);*
- d) *Nuphal (wife's sister or husband of wife's sister);*
- e) *Sa khuailu sangpa (the one who got sakhualu, meat);*
- f) *Sabeu Tangpa (The one who got a piece of meat);*
- g) *Thusa mi nih (those who conduct the functions in the family; two men);*
- h) *Ada thuap (the one who support the Bangkua); and*
- i) *Aliang kung tawng tangpa (the one who got hind leg when meat was distributed).¹³*

These were the people who contributed rice beer called khunzu when someone died and it is also called Namsiat zu.

According to their customary law, Khunzu is a compulsory thing which they did it when they killed an animal after the death of a person which is called Kawsa sagoh. They will drink that rice beer which was contributed on this day. However, they did not just drink the rice beer but followed some rules for drinking it. The following rules are observed in drinking the zu:

1) *Tanu tak leh Bangkua kituak ding meaning eldest daughter and Bangkua will compete in drinking;*

2) *Tanu nihna leh Bangkua thuap kituak ding; meaning Second daughter and Bangkua thuap will compete;*

3) *Tanu thumna leh zawlpa ki tuak ding; meaning Third daughter will compete with Zawlp;*

4) *Nuphal pa leh Pu ngong nepa ki tuak ding; meaning brother-in-law (husband of wife sister) and maternal grandfather or maternal uncle who took the neck of the animal killed will compete in drinking zu.*¹⁴

Besides, they will also call all the daughters from the bereaved family and they will get one share of meat and a cup of rice beer. Here Tanu does not mean only the house-hold daughters but also can mean their husbands. After distributing zu to these people, the other people can start drinking the zu and they enjoyed it even though it was drink on account of death.

The early Thangkhals called the animal which they killed when somebody died as Khunsa or Namsiatsa. They did not eat up all the meat but also distributed some parts of the meat to the following persons:

- a) *Banguapa will get the thigh of the animal killed.*
- b) *Bangua thuap will get the fore leg on which they poured the zu.*
- c) *Zawl will get the Khuailu of the animal killed.*
- d) *The two Thusa will get the rib.*
- e) *Nuphal will get the zaw of the animal.*
- f) *Sasem will get the thigh meat.*¹⁴

Besides, the Tanus present will get a share of meat when distributed it. All other parts of the meat leftover were cooked and ate by the villagers.

Thus, the early Thangkhals, as an ethnic group have their own customary rites even in death funeral and in distributing the meat of the animal killed which is different from other Zo ethnic group. However, most of the traditional practices in connection with death funeral are changed with the advanced of the gospel among them. Now, serving of tea has taken the place of zu which all the Zo ethnic groups had practiced.

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(Footnotes)

Zairema As a Translator

Lalnunpuia Renthlei *

1. Introduction:

Rev. Dr. Zairema (1917-2008), a full-time worker in the Synod Church of Mizoram, contributed much to the non-secular literature of Mizo. He was the first to obtain the degrees of BSc and Bachelor of Divinity (BD) among the Mizo. He died of cardiac problem on the morning of 17 December 2008 at his residence in Zarkawt, Aizawl, at the age of 91. He is best remembered as the father of Mizoram Synod.

He wrote more than 80 literary essays in Mizo and about 40 in English. Some of his well-known articles in English are *The Drum*, *Origin of Tlawmngaihna*, *What Made the Mizos Tick*, and *Introducing Bombay Fantasies*. His well-known articles and essays in Mizo include *Thukhuh*, *Zûn*, *Tawrhna*, *Mai Mai Fakna*, *Mal*, *Sakhua leh Culture*, *A No Ber Mai*, *Dul Pen*, *Mizo Ṭawng Kan Hman Dan Ṭhenkhat*, *A Eng Zawk Nge Upa?*, *Inthawina*, *Hmeichhia Nge Minu* and *Mizoten Hrisel An Tum Dan*.

His theological memoir, *Kan Bible Hi*, was awarded 'Book of the Year 2003' by Mizo Academy of Letters (MAL).

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His posthumous book *Pipute Biak Hi* was also a runner-up of the Book of the Year 2009. He was posthumously awarded *Academy Award 2007-2010* of the Mizo Academy of Letters, the most prestigious award in Mizoram, on 26 November 2010.

Some works of Zairema came out in printed forms during his lifetime, and a few others were published posthumously in 2009. His works are as follows: *Kan Lalpa leh Chhandamtu Isua Krista Chanchin Tha Mathaia Ziak* (1966), *Bilât Lei Hnait Hawth Dân* (1967), *Chanchin Tha Marka* (1971), *Chanchin Tha Johana* (1975), *Beiseina Kawng: Chanchin Tha Luka Ziak* (1977), *Uar Bik Nei Pâwlte* (1977), *God's Miracles in Mizoram: A Glimpse of Christian Work Among Head-Hunters* (1978), *Khati Khan Kan Hril Thin A* (1986), *Apokrifa* (1989), *Kan Bible Hi* (2003), *Random Notes* (2009), *Pipute Biak Hi* (2009), *I Ni Mi Pekte Hi* (2009), *Isua Rilru* (2009), and *Thukhawchang Mi Pekte Hi* (2009).

He also took part as a chief translator in *Hmangaihna Aw* (*A Mizo Revised version of the New Testament, 1986*), and *Pathian Lehkhabu Thianghlim: Thuthlung Hlui leh Thuthlung Thar* (1996).

His writings can be broadly divided into three groups – secular writings, non-secular writings, and translation works. In this paper, our concentration will be on his translation works or activities. For convenience's sake, his works on or activities in translation can be sub-divided into (1) Works on Translation, and (2) Criticism on Translation.

2. Works of Translation

Being a full time worker on translation Zairema contributed much to translation. However, as a worker of the Church, he had to concentrate upon Bible translation which had become his

specialization. He also had some translation works on secular literature. His works on translation can be divided into Bible translation, Apocrypha translation, and Verse translation, and studies may be made based on the divisions.

2.1. Bible Translation: In the previous complete Mizo translation of Bible that came out in 1959, Zairema did not take part as a translator. In fact, the South representing the Baptist Church of Mizoram took the key role in the translation while the North (Presbyterian Church) translated less number of books in the Old Testament. However, Zairema was appointed among the 10 members of the Committee to proofread or correct the drafts made by Rev. Liangkhaia, a Presbyterian Minister, such as *Joba*, *Thuhriltu*, *Hla Thlan Khawm*, *Jeremia*, *Tah Hla*, *Ezeziela*, *Daniela*, *Zakaria*, *Zephania*, *Haggai*, *Habakkuka*, and *Malakia*.

At the early stage of the revision of the complete Mizo Bible, the Bible Society in 1963 asked the Bible Translation Committee whether a new translation was needed or not. In response to this, it was decided to undertake a new translation project as the present edition of the New Testament belonged to 1916. The decision was soon followed by the forming of the new Translation Committee comprising of both Baptist (South) and Presbyterian (North) translators. When Rev. Zairema retired from his service, he was appointed by the Bible Society as a full-time worker in Bible translation with his post being the “Chief Translator”. Later, Rev. Chalbuanga was also appointed by the Baptist as a full-time translator to work side-by-side with Rev. Zairema. At that time, the Bible Society had been adopting a new prevalent translation method known as ‘dynamic equivalent translation’ which had to be applied in the new translation of the

Mizo Bible. It was also decided by the Bible Society that a new English Version known as *The Good News Bible (Today's English Version)* should be the basis for the translation.

The Translation Committee members were assigned portions to be translated. The final drafts of the New Testament translations were completed for trial print in 1984. After taking into consideration the important feedbacks and comments made by the appointed readers from different churches, by the end of 1985, the Mizo New Testament titled by the Bible Society as *Hmangaihna Aw* (Contemporary Version) was printed in Madras (Ralte 86).

The completion of the Mizo New Testament translation (1984) was soon followed by the project of the new translation of the Old Testament. Therefore, a new committee was formed for the project comprising of both Baptist and Presbyterian Church. The translators, according to Rev. Zairema, regularly worked for at least 10 days within a month and for 8 hours every day (*Kan Bible Hi* 196).

The drafts of the whole Old Testament were completed in September 1992, and all of them were sent to the Bible Society for print in November that same year. However, a few years after the completion of the final drafts, the final printing and publication was done only a year after the Gospel Centenary. Nevertheless, the new version of the Mizo Holy Bible known as *Pathian Lehkhabu Thianghlim* (Contemporary Version) was released on the 25th November 1995 by Dr. A.M. Prabhakaran, Director, i/c Translations, Bible Society of India (Ralte 87). However, as a number of serious printing mistakes were found, a Re-edited

Version was published in 2007 and again in 2010.

For the project, the translators were asked by the Bible Society to use Common Language Translation (CL) method (Zairema, *Thukhawchâng* 13). Therefore, some radical changes were found in the new translation. For example, the verses of *Ecclesiastes* 11:1-2 taken from The New King James Version (NKJV),

¹Cast your bread upon the waters,
for you will find it after many days.

²Give a serving to seven, and also to eight,
for you do not know what evil will be on the earth
(676)

are translated into Mizo in the Old Mizo Version [*Pathian Lehkhabu Thianghlim (Mizo (Lushai) – O.V. Re-edited*] as:

¹I chhang paih la, tui chungah chuan,
I hmu leh dawn si, ni rei hnuah.

²Chan tûr pe la, mi pasarih, pariat hnenah,
I hre si lo, lei chungah hian thil ða lo lo tla tûr chu
(892).

The same verses are translated in New Mizo Version, i.e., *Pathian Lehkhabu Thianghlim [Mizo (Lushai) C.L.]* as:

¹I buh chu tui puiah tawlh chhuak la,
A hlawkna i la têt ang.

²Thil ða lo khawvêla thleng tur i hre lo va;
Kawng sarih kawng riatah i neih chhiep rawh (908).

The former translation belongs to literal translation, and the meaning of verses in the translation is not clear. On the other hand, the latter translation employed the methods of both Common Language Translation (CL) and Dynamic Equivalent Translation.

2.2. Apocrypha Translation: The *Deutero-canonical* books which are included in the Roman Catholic Bible are also known as *Apocrypha* and are not included in the Protestant Bible. The book was separately translated into Mizo and was published in 1989 with an adaptation of the title into Mizo as *Apokrifã*. In this book, with the complete title being *Apokrifã: Deutero-Canonical Bute An Tih Bawk Chu*, the name of the translator was not mentioned, and the introduction of the translation book was written by Editor, Synod Literature & Publication Board. But, it was generally accepted the fact that it was translated by Rev. Zairema.

The following passages are extracted both English and Mizo versions of *Tobit* 6 with slightly differences in verse numbers.

Source Text (ST) / English Version: *Catholic Online, Tobit* 6:3-6

³The boy had gone down to the river to wash his feet, when a great fish leapt out of the water and tried to swallow his foot. The boy gave a shout ⁴and the angel said, ‘Catch the fish; do not let it go.’ The boy mastered the fish and pulled it onto the bank. ⁵The angel said, ‘Cut it open; take out gall, heart and liver; set these aside and throw the entrails away, for gall and heart and liver have curative properties.’ ⁶The boy cut the fish open and took out gall and heart and liver. He fried part of the fish for his meal and kept some for

salting. Then they walked on again together until they were nearly in Media (n.pag.).

Target Text (TT) / Mizo Version: *Apokrifà, Tobita 6:2-5*

²Tobia chu luipuiah chuan a ke sil tûrin a kal a, tuiah chuan sangha lian pui a lo chhuak a, a ke chu dawlh a tum a. ³A au va, vantirhkoh chuan, “Sangha kha man la, chelh tlat rawh,” a ti a. Tobia chuan a man a, vaukamah a vawrh chhuak a. ⁴Vantirhkoh chuan a hnenah, “Sangha rîl kha khei la, a mît te, a lung te, a thin te la la, dah ðha rawh, damdawiah a ðha a ni, a rîl erawh chu paih mai rawh,” a ti a. ⁵Tobia chuan sangha rîl chu a khei a, a mît leh a lung leh a thin chu a dah khâwm a. Sangha chu a ðhen a chhûm a, an ei a, a bâng chu chî a al a, a dah ðha a. Media ram an hnaih thlengin an kal ta zêl a (9).

2.3. Verse Translation: The verse translations by Rev. Zairema may be broadly divided into English-Mizo Translation and Mizo-English Translation.

2.3.1. *English-Mizo Translation*: The English-Mizo verse translation by Zairema was necessitated by the translation of Bible and Apocrypha both of which includes prose and verse. His English-Mizo verse translations were mainly free verse to free verse translations, and the translator was not bound by common poetic rules such as syllables, meter or rhymes. His works on English-Mizo verse translation may be sub-divided into two groups such as Biblical Verse Translation and Apocryphal Verse Translation.

(a) *Biblical Verse Translation*: Based upon the Protestant Bible, many books of the Old Testament contain verses which

were translated into Mizo in verses by the Translation Committee. Though we do not know the portions attributed to Zairema, we may say that he took part in the verse translations by the Committee. There are a number of radical changes in the new translation of the Bible both in titles and texts.

For example, *The Song of Solomon 1:5* of The New King James Version (NKJV),

I am dark, but lovely,
O daughters of Jerusalem,
Like the tents of Kedar,
Like the curtains of Solomon (677).

was translated into Mizo in the Old version, i.e., *Pathian Lehkhabu Thianghlim [Mizo (Lushai) – O. V. Re-edited]as:*

Hla Thlan Khawmte:

Ka hâng na a, ka nalh a nia,
Aw Jerusalem fanute u,
Kedar puan inte leh
Solomona puanzârte angin (894).

It was re-translated in *Pathian Lehkhabu Thianghlim [Mizo (Lushai) C.L.]* with different title of the book as:

Hla Chhuanvâwr:

Jerusalem nulate u,
Ka hâng na a, ngaihno ka bei a nia,
Kedar puan in angin hâng mah ila,
Solomona puanzâr mawi ang ka ni (910).

As mentioned earlier, the translators employed the method of ‘dynamic equivalent translation’. Besides, The Bible Society provided more updated materials for Bible translation work, organized trainings for the translators, and financed the Committee for all the expenses. This, of course, helped the translators to have a better knowledge of the Source Text (ST) and this resulted to a better translation.

(b) *Apocryphal Verse Translation*: Some books in *Apocrypha* were written in verse, and other books also contain lines of verses. All the verses which were written in free verses were translated by individual translator, Zairema, into Mizo in free verse style. For example,

Ecclesiasticus/Sirach, Chapter 37:10-11

¹⁰Do not consult anyone who looks at you askance,
Conceal your plans from people jealous of you.

¹¹Do not consult a woman about her rival,

Or a coward about war,

A merchant about prices,

Or a buyer about selling,

Anyone mean about gratitude,

Or anyone selfish about kindness,

A lazy fellow about any sort of work,

Or a casual worker about finishing a job,

An idle servant about a major undertaking,

Do not rely on these for any advice (n.pag.).

Sira (Mizo Version/ *Apokrifâ*), Bung 37:10-11

¹⁰Ringhleltu che thurâwn pawm suh,

Thîktu pawh thu râwn hek suh.

¹¹A elpui chungchângah hmeichhia râwn suh,

Indo thuah mi dâwihzep pawh,

Hlâwk theih dân tûrah sumdâwng mi,

Hralh dân tûrah thil lei tûr pawh,

Lâwm thilhlân dân tûrah mi kawm,

Ngilneih thuah mi nun râwng pawh.

Hnathawh thuah mi thatchhia râwn hek suh,

Inhlawhfa pawh hnapui thawhah,

Hna hrâm thawhah bâwih zawmthaw pawh,

Hengho thurâwn engah mah ngai duh suh (131-132).

2.3.2. *Mizo-English Translation*: Zairema also dealt with secular verse in translation. He translated the three poems of James Dokhuma, written in native (Mizo) language. They are:

(1) *Siamtu Khawrel*, 7-lined 6 stanzas, with regular syllabic forms – 9/11/9/11/9/11/9 into a non-syllabic verse titled *Creator's Perfect Plan*, where the number of stanzas and the number of lines in a stanza were retained.

(2) *Aw! Delhi*, 8-lined 7 stanzas, written in free verse, translated in free verse with an English title *Oh! Delhi*.

(3) *A Tak Chu Khawiah Nge?*, 9-lined 8 stanzas in free verse was translated into free verse with its English title *Where is the truth?* In the translation, only the number of lines in a stanza was retained.

The following lines are taken from the first stanza of *A Tak Chu Khawiah Nge?* with an English translation done by Zairema, as appeared in *Mizo Songs and Folk Tales*:

ST: Van te khian ropuina khumin,
 Leilung zau tak pawh hian mawina leh
 Hausakna chu puan angin sin mah se,
 Ngai teh tuifinriat leh a chhunga nghapui,
 Tuipui mawng thuk taka tuikep lunghlute nen.
 Khawmual nungcha leh fuliafate zawng zawng,
 Chungleng sava leh thing leh maurua pawh;
 Van daifim leh tiaupui chhum chenin,
 A tak reng a lo awm lo ve (1.1-9) (57-58).

TT: The heaven in its glories,
 The earth clothed in beauty
 Adorned with wealth untold;
 Lo! the wide wide seas where Leviathan plays,
 The Deep where the precious pearl unfolds,
 All creatures and lands and seas;
 Birds of the air with woods and bamboos,
 Morning dews and scattering mist –
 Truth? Not there (1.1-9) (60).

Here, we see that the translator used the method of ‘sense for sense translation’ which means a non-literal translation whereby the sense of a source text is considered the most important thing in translation rather than its literal meaning. The translator was also

said to have fidelity in his translation, and this might be influenced by the technique of Bible translation which avoids loss or gain in translation.

3. Criticism on Translation

It was not amazing that Zairema, a full-time worker of Bible translation, also took some part in criticism on translation. He wrote some critical writings on translation dealing mainly with theories and histories especially in the context of Mizo translation. The critical writings on translation by Zairema may be divided into Theoretical Perspective and Historical Perspective as studied below:

3.1. Theoretical Perspective: Most or all of Zairema's critical writings in theoretical perspective of translation belong to *Thukhawchang Mi Pekte Hi*, a posthumous publication (2009) of his essays and articles. Some of his essays such as *Tawng Lehlin*, *Bible Lehlin – I*, *Bible Lehlin – II*, *Bible Lehlin Chungchang*, *Bible Lehlin leh Thurin*, and *Bible Thusaw* mainly deal with the theoretical perspectives of Mizo Bible translation. His other essay, titled *Translation*, deals with the meaning and concept of literary translation.

3.2. Historical Perspective: In fact, most of Zairema's critical writings on translation deal congenially with theoretical and historical perspectives. Some of the above mentioned essays on translation also deal with historical perspective of Mizo Bible translation. In 2003, *Kan Bible Hi* was published and it was awarded MAL's 'Book of the Year 2003'. It was a voluminous book containing both the history of the two Mizo versions of Bible and the critiques of both versions. His other writings include two English essays – *Bible Translation in North East India* and *The*

Bible in Mizo, both of which are published in *Random Notes* in 2009.

4. Conclusion

From the above study, we may conclude that Zairema contributed much to the translation of Bible especially to the new version. He was both translator and critic on translation. Though he dealt mainly with the translation of Bible and Apocrypha (Deuterocanonical), he also had some translated works on secular poetry. However, the new version of Mizo Bible done by Rev. Zairema and other translators belonging to the Translation Committee formed by The Bible Society of India might yet has to pass through the critique of scholars, experts or critics.

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The Bible in Mizo

Rev. Dr. Zairema *

The Mizos, formerly known as Lushais, belong to the Kuki-Chin group of Tibeto-Burma family of people. They live in the hilly region on the southern area of North East India bordering on to Burma and Bangladesh. Due to poor terrain and thick forest, the country was considered inaccessible for outsiders. Though the country is surrounded by Hindu, Muslim and Buddhist civilizations, these great religious and philosophical systems had almost no impact on their religion and culture. Their religion had often been described as ‘animism,’ with a ‘Supreme God’ and numerous evil spirits who were the prime cause of all ills humanity is subjected to. Their main aim in life was to perform a series of rites involving feeding of the whole village, and also killing a number of wild animals whose meat was to be shared by everybody in the village. Any of these two achievements would ensure place in paradise where they would rest from their worldly labours and freely fed for ever.

Tea industry started in North East India sometime in the middle of the 19th Century. A new type of tea, other than Chinese Tea was discovered growing indigenously in the area. Cachar Valley, on the northern end of Mizo Country was also considered

suitable for tea plantation. Planters started clearing forests in areas which the Mizos claimed as their country. The Mizos tried to prevent the planters from cultivating their land; the planters, backed by the British arms, did not care or give way to Mizo claims. After a series of raids and reprisals, the country was finally annexed to the British territory followed by complete subjugation of the Mizos, making it possible for Christian enterprise to begin.

The first two missionaries arrived in the heart of Mizo country in 11th January 1894. Their patron, millionaire Arthington, allowed them to stay only for four years and sent them to new area. During their short stay they learnt the language and could communicate fluently in one year. Preaching the Gospel involved teaching and this called for ability to read and write. They were compelled to reduce the language to writing using modified Roman script. The Government did open some schools but the teaching medium was Bengali, a language which even the native speakers find difficult to master. They persuaded the few Mizo boys in the Government Schools to learn their new system of writing. Their pupils soon picked up and became proficient. Eventually the Government adopted the new script, for educating the Mizos. For the next half century the Missionaries were entrusted with the whole education system and institutions, giving them a small monetary grant.

The Missionaries found it necessary to provide their new literates with reading materials; they had to produce tracts, booklets, text books etc. Translation of portion from the Bible was considered very important. They composed Christian hymns and published a hymn book. Within a span of four years they were able to produce a fairly extensive Mizo-English dictionary.

When they left the country the Welsh Mission took over the work. The first Mizo converts were baptized on the 25th July 1899. The two Pioneer missionaries came back to Mizo country

in 1903 under the auspices of Baptist Missionary Society. The northern part of the country was assigned for the Presbyterians; the southern portion, about half in area was allotted to the Baptist. The two denominations work in close cooperation in all Christian enterprises. Except for the method of baptizing, few laymen could tell the difference between the two denominations. The Welsh Revival of 1904, after crossing oceans came to Mizoram and had not left by the country altogether ever since. In 1933, what is popularly known as Charismatic movement started indigenously and when the Jubilee of the Christian enterprise was celebrated in 1944, it was claimed that over 85 per cent of the population have embraced Christianity.

The rapid spread of Christianity among the Mizos of Mizoram cannot but be described as miraculous. We see God's hand in their history. When persecution and other adverse circumstances occurred, they were always followed by revival and new experience of God's love and his guiding hand. In 1918, the whole Church decided to make special evangelistic endeavor in September every year with the object of making the whole country Christian within the next decade. They were not altogether successful but a trend had been set – with help or no help from outside agencies, a strong determination to make the Church self-propagating was created. There were also other human factors; early converts were fired by new enthusiasm and intense desire to share their experience of the new faith and freedom with their neighbours. For example, Khuma, one of the first two converts, was said to have visited all Mizo families in his evangelistic campaigns. Within fifteen years, the number of Christians rose to over one thousand; many of them migrated to their neighbouring areas, Manipur, Assam, Tripura including Burma purposely to carry and spread their new found faith. At present, the Presbyterian Church alone sends out over 700 missionaries to various parts of India, Nepal and Taiwan. By the time the centenary is celebrated

in 1994 the target is to send out over one thousand missionaries. In Mizoram itself there are still a number of migrants and transient population who are not yet Christians. Work is going full swing among them. Among the purely Mizo population, there may still remain three or four old people who refused to become Christian.

A Mizo village would contain a number of tribes or clans speaking different dialects, each clan living concentrated in one area of the village. The Chief and the aristocrats were mostly Lusei clan whose dialect is known as Duhlian. Duhlian dialect was and is now the lingua franca throughout the country. The people now called the Mizos, is composed of several clans, Luseis, Hmars, Raltes, Paihtes etc. Perhaps the Raltes and the Hmars from the majority in most villages. The early missionaries adopted the Duhlian dialect for communication; the Government also did not think wise to encourage development of other dialects, seeing that production of adequate literature for them would be almost an impossible task. The adaption of one single dialect, enriched by others has facilitated Christian communication and growth in the country and promoted universal literacy for the common man. Mizoram attained second place in literacy in the whole of India.

With the help of the new literates, Bible Translation started, the Gospel of Luke and John were published in 1898 and Acts in 1899. Translation of New Testament was carried out by the two denominations. A draft would be produced by the Baptist, this will be processed by the Presbyterians, their comments and suggestions would be sent back from which a final draft will be prepared. The Baptist missionaries have more time to spare and the lion share of the burden fell on them. Normally the final draft for the Press had been always approved by a joint sitting or both the denominations separately. The New Testament was completed and published in 1917, re-edited in 1924, serving the church for the next sixty years or more.

The task of translating the Old Testament was also jointly

undertaken under the auspices of the Bible Society. The same procedure as followed in the New Testament was followed. The books were farmed out to translators. A committee in the Baptist area would process this and pass them on to the Presbyterian centre. The procedure was excellent but time consuming. As the demand for Old Testament books became insistent it was decided that each centre should make final draft and send them on the Press. In this way, the whole Bible was published in 1959. It thus took nearly sixty years to complete the translation of the Bible. Because of the care and pains that had been put into their works, the Mizo Bible is considered the most reliable among the Bibles of the tribal languages in North East India.

The translation was based chiefly on the English Revised Version. The Revised Standard Version was also used when the work was about to be completed. No one can, perhaps, produce translation so 'faithful' to English Revised Version text as Mizo translators do, even the 'the-s, and-a, lo-s' etc., are reproduced; and as such the translation suffers from the defects of the Revised Version. That the translators did know the original Greek is, however, reflected in certain key passages but the English of the version dominated the translation.

When the Bible Societies adopted the new method of translation namely the use of a language used by common people called common language and the use of dynamic rather than formal equivalence, New Translation of the Bible in Mizo was also undertaken. A team, both from the Baptists and the Presbyterians were formed in 1963 and after working for more than 20 years produced the New Testament in 1987. The Team is now working on the Old Testament project, the completion target being the end of 1992, in time for release during the centenary celebrations in 1994.

No translation can be perfect and every translation can have some outstanding identity. We remembered the 'Wicked

Bible' because they omitted the word 'not' in the Ten Commandments and printed, 'Thou shall commit adultery.' Even though Mizo Bible translators were so careful, in some passages, their meaning is not clear. Jesus' words 'looking at a woman to lust' as a mounting to adultery was translated to give the impression that even a lover's glance is included. The elders of one Church in order to avoid the sin of adultery, made all the ladies in the congregation to sit facing the side wall, instead of facing the pulpit near which the elders were sitting. Mizo is a spoken and tonal language, rather difficult to write. One word, for example, 'ban' can have seven different meanings depending upon the tone. The Missionaries did not provide the tonal marks. Some of the writing systems in the early days were orthographically defective. The word for 'love' is now written as 'khawngaih', the last letter 'h' here is used a sign of glottal stop. In earlier version the word was written as 'khawngai' which could mean 'to beat the point of crying'. New readers often read the command, 'husbands, love your wives' to mean, 'husbands, beat your wives to the point of crying'. It may be added that in some villages where their education was not too advance, this was welcome directive; they could beat their wives to their hearts' content. Poor ladies, they had to endure this and accept the biblical injunction humbly.

Like King James Bible, the Bible transformed Mizo lives giving them new motives for living. Needless to say the Bible has become the standard literature, even Mizo grammar structure had been modified. In the new translation we have tried to rectify some of the defects of earlier translations. In our anxiety to render the original text faithfully we often fail to give sufficient attention to the words we use. In the new translation, we try to put God's words in a language even children, women and a man in the market can understand.

Vulnerable Mizo Language

Lalramliana *

There is a touching story which got us thinking about the number of endangered languages in the World. There is a non-stop arguments that, on one hand; when a substantial section of the people who at home may be talking in a particular subject does not use this subject in the communication with their counterparts in a state, and there is no growth in literature, there is a chance to be endangered. But, on the other hand, still there is a spark that cannot be easily neglected for the natives. Because, The United Nations Education, Scientific and Cultural Organisation (UNESCO), who regularly publish a list of endangered languages are reliable in many respects. The UNESCO itself provides a classification system to show just how 'in trouble' the language is; and they are as follows:

- Vulnerable - most children speak the language, but it may be restricted to certain domains (e.g., home, schools, etc.)
- Definitely endangered - children no longer learn the language as a 'mother tongue' in the home.
- Severely endangered - language is spoken by grandparents and older generations; while the parent generation may un-

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derstand it, they do not speak it to children or among themselves.

- Critically endangered - the youngest speakers are grandparents and older, and they speak the language partially and infrequently.
- Extinct - there are no speakers left.

Here, the UNESCO put Mizo as an endangered languages that which brings spark and create a non-stop arguments among the people of Mizos.

In Mizoram, Mizo is our mother tongue which plays a very crucial role in our education today. Besides, the importance of mother tongue has also been marked by UNESCO on its declaration of every 21st February of a year as an International Mother Language Day to promote the dissemination of mother tongue. Following this even the MHRD has taken steps to celebrate Matribhasha Diwas (Mother Tongue Day) on 21.02.2017.

This piece of writing focuses on how mother tongue (Mizo) and the knowledge of it has become an important feature for our educational development. Because a child will identify himself with the language and culture he knows best.

Mizo language is a very unique language. So, to inculcate the value, importance, uniqueness, etc. among the students teachers are the most responsible person. In Mizoram, Mizo language is our mother tongue. A child connects to his parents, family, relatives, culture, history, identity and religion through its mother tongue. Mother tongue is one of the most powerful tools used to preserve and convey culture and cultural ties. Besides, a child will identify himself/herself with the language and culture he/she knows best. So, teachers' responsibilities is to encourage the love for Mizo among their students.

I am intriguing this, because something is amiss in the total approach to the teaching of Mizo in the schools of Mizoram, which may leads to Mizo language Vulnerable to definitely endangered. Teachers have a mechanical approach to teaching Mizo because they have assumption that, “I am teaching my student with a particular understanding that, since this children are Mizo children. Since this is mother tongue, it is rather easy for them to understand and develop a love of it all, love for the subject, develop a love for the proper expression of Mizo.”

Mizo as a subject is taught very mechanically without much thought and that has led to the situation where the students do not develop a love so much for Mizo. Or they do not show the initiative in the writing or expressing in proper Mizo. Somewhere I feel at the back of my mind that, Mizo as a subject is not properly taught as it should be.

Therefore, so is Mizo as our mother tongue in Mizoram, teachers of the Mizo subject especially in the secondary schools must be expert and qualified persons. Report of Education Commission 1964-66 states,

Methods of teaching and evaluation in training institutions are extremely important and the attitudes of the student teacher will be influenced more by the methods used with them, than by what they are formally taught about the methods they should use in schools. Unfortunately there is little realization of this and the methods of teaching and evaluation used in the training institutions continue to be largely traditional (p.73)

But still, it seems that our class room are highly mechanical. The teachers goes, open the book read it a little bit of explanation, the teachers may give and here it is... And the students came

to know that Mizo because it is my Mother tongue, and there is nothing more to learn or to explore. But is there any teachers who try to dig a little more who try to inspired the students, help the students to think further, to express better, to use certain imagination and give expression to their thought in writings or in expression.

But, there is nothing like a thorough understanding and developing proper linguistic skills in the mother tongue. Undue focus on English has robbed to an extent the emphasis that the schooling system is expected to provide to the mother tongue teaching and learning at an early stage of life. And as such, the primacy of learning English has indirectly affected the entire language learning process through mother tongue.

It needs to be stressed that mother tongue remain vital and the teachers have to be qualified to take a very pro-active approach to developing the student understanding of mother tongue and try to see that the students really start mastering the mother tongue well during the first ten years. The only thing is that, the teaching of English must not clash with the teaching of mother tongue. At present, it is true that, English is taking away the legitimate place of mother tongue.

English has been given a very important place and a lot of focus is there in English teaching. So there has been a tremendous growth in the private school system and all that English medium school were open and children are introduce at their very tender age. And as a result almost all the school have started English medium schools/institutions. But they have not taken care of the suitability of the effectiveness of teaching in their schools. The victims are two- English and mother tongue.

The fact is that it was not properly taught in many cases

and mother tongue has taken as a complete back seat. So, in this total environment, though this cram try to make a very bold case for mother tongue teaching and it's important which is internationally recognised and quite natural to see that a child grows up with his/her mother tongue and the teachers' role. Because of the fact that, mother tongue is given a lower position and it is losing its important and children are being deprive of the wealth of learning mother tongue, which led to vulnerable Mizo language.

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Changing Discourses: Reconceptualising Nature

Dr. Zothanchhingi Khiangte *

Abstract:

As Foucault famously claims, knowledge is 'produced'. A lot of mechanisms are at work in the construction of ideas that we assume to be a natural given. However, considering knowledge as a discursive project, the paper attempts to examine the workings of ideas and concepts which influence our worldviews about the natural world. It attempts to study the western philosophical concept of Nature as an oppositional binary of Man, vis-a-vis the traditional worldview of oral cultures which conceptualises humankind as part of a cosmic whole, not as a separate entity.

Within the discourse of ecology and development, a radical rethinking of the ontological construction of knowledge appears to be necessary. A re-examination of the discursive knowledge that positions the western scientific knowledge about the world may be essential to solve the looming ecological crisis. This makes us

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question the idea of development and progress. What really constitutes development? Is it the surplus production of goods in the ever – increasing consumerist market or is it technological advancement made possible through scientific knowledge? However this assumed benefits of development and progress in terms of technological advancement must be examined as a discursive formulation which regulates our thoughts into accepting the rhetoric of development as the quintessential of human existence.

Foucault's theoretical argument on how discourse produces knowledge, of what he terms as 'power- knowledge', can be applied in this context in our analysis of development as a metaphor for progress. Foucault identifies institutions as one of the mechanisms through which power operates: " Schools serve the same social functions as prisons and mental institutions – to define, classify, control, and regulate people. He examines how changing discourses with scientifically organized system, exert discipline and social control through an internalized system so that our thoughts become regulated into a uniform 'regime of truth'. Of course each society has its own ' regime of truth' or its ' general politics of truth' but this heterogeneity of ' truth' which otherwise may diffuse power, is now more or less found to converge to a global ' regime of truth' that construes human development in terms of material well-being. It is therefore necessary to revisit the mechanisms at work and how knowledge operates in influencing our notion of 'progress'.

The modern dilemma of ecological crisis as a result of relentless exploitation of the earth may be traced back to the Scientific Revolution, followed by the Enlightenment in Europe. The Renaissance saw the flowering of humanism, decentering the

medieval concept of God. The Scientific Revolution and the Enlightenment reconceptualised the universe with growing faith in human capacity. The elevation of Reason and Rationality gave impetus to the faith in man's superiority over the natural world.

One of the most influential philosophers of the Scientific Revolution, Francis Bacon (1561-1626), who is called the Father of Modern Science had written, "I am come in my very truth leading you to Nature with all her children to bind her to your service and make her your slave... the mechanical inventions of recent years do not merely exert a gentle guidance over Nature's courses, they have the power to conquer and subdue her, to shake her to her foundations". These words sound catastrophic for Nature, and Bacon's words seem to be echoed by Descartes (1596-1650), credited as the Father of Modern Philosophy, "I perceived it to be possible to arrive at knowledge highly useful in life, and thus render ourselves the lords and possessors of nature." Carolyn Merchant has accused Bacon of "fashioning a new ethic" that advocates the 'exploitation of nature' for human benefit: "Melding together a new philosophy based on natural magic as a technique for manipulating nature, the technologies of mining and metallurgy, Bacon fashioned a new ethic sanctioning the exploitation of nature." (*The Death of Nature*:1980)

Thus, it is hard to deny the anthropocentric (and androcentric) attitude of western philosophical thoughts on the environment, which can very well be studied in juxtaposition to non-western indigenous peoples' perception of the environment.

The 18-19th century Industrial Revolution carried forward the modern concept of Nature as a 'resource', to be utilized for

man's benefit and not as an object of reverence and worship. This view is contrasted by the traditional perception of indigenous cultures which sees Nature as a living being, to be revered and worshipped. The idea of Nature as a living organism, a nurturing mother who provided for man's needs did have philosophical antecedents in ancient thoughts but contained within the idea also was the image of nature as a *femme fatale*: wild, dangerous and uncontrollable; the metaphor of the earth as a nurturing mother gradually vanished with the mechanized and rationalized worldview of the Scientific Revolution which formulated a new 'regime of truth' (borrowing Foucauldian term) through systematic scientific discourse reinforced constantly through the education system, the media and political and economic ideologies. Now the idea of nature as wild and untamed became dominant and the power to tame and dominate her was in the hands of man. The idea of the earth as a living organism acted as cultural restraint against exploiting her relentlessly but since this idea lost its ground, nature began to be commodified more and more. The outcome is environmental crisis due to unchecked mining, deforestation, excavation, damming of rivers, blasting of mountainsides and altering the whole landscape.

Today, the threats posed by climate change, the chemical and biological warfare stockpiles, toxic waste deposits and the uncontrolled use of insecticides and pesticides affect the reproductive capacity of nature leading to food insecurity and shrinking biodiversity. It is not difficult to relate this pervading environmental crisis to the growing estrangement of humankind from nature. It is therefore necessary to re-conceptualise the discursive knowledge of the earth from a *femme fatale* to a nurturing mother

who needs our care and concern. Acknowledging the wisdom of indigenous traditional knowledge system is a step forward because this knowledge, which has been handed down through generations, is a knowledge gathered from living in close proximity with nature. Like the Baconian and Cartesian method of scientific knowledge, it is a knowledge gathered through observation but the difference lies in the objective of that knowledge so gathered. While the first aims to lord over nature— in other words to subordinate her—the latter aims to maintain an equilibrium (between man & the natural world) because it does not see humankind as an entity separate from nature but as part of the cosmic whole. The feeling of superiority which gives one the claim to subordinate the natural world to economic exploitation has been labeled by Margaret Atwood, a noted Canadian writer and environmental activist, as ‘the American disease spreading from the South’ (*Surfacing*: 2010). The observation may be true of the modern capitalist patriarchal exercise of exploiting the earth, but the phenomenon owes its roots further back in western philosophy. The western philosophical tradition constructs human beings in opposition to the non-human natural world, locating reason and rationality as the essential difference inherent in human beings and which thereby hierarchically opposed human beings to animals and the whole natural realm. The Cartesian proposition “*Cogito ergo sum*” (I think, therefore I am) has had pervasive influence over western civilization which extends its semantic context to the essential dichotomy of Man and Nature. This oppositional binary, which may also be understood as “othering”, is what leads to the exploitation of Nature.

It was only in the later part of the 20th century that concerns about environmental degradation began to surface. The publication of Rachel Carson's *Silent Spring* in 1962 made the world question the unquestioned faith in scientific progress and sparked off the environmental movement. It saw a paradigm shift from western philosophical tradition to an interest in the non-western and non-literate societies and their world-view. A closer understanding of indigenous traditional knowledge offers a possibility of a new bio-cultural paradigm which could show ways in which to live within the ecological limits of the Earth. The threat caused by the anthropogenic climate change affects not only the ecology but paradoxically, it is catastrophic for the world's population of the indigenous peoples whose practices are actually eco-friendly in many ways than not.

The traditional knowledge of the indigenous peoples offers an alternative in the ways in which nature is perceived. The indigenous worldview conceives nature as enspirited: even the mountains, rivers, gorges, rocks and trees are believed to have life in them and humans are taught to live in harmony with nature. The cosmology of these cultures are encapsulated in their rituals, ceremonies and cultural values which are essential components of traditional knowledge. Traditional ecological knowledge presupposes a worldview that provides appropriate environmental ethics. Cultural values and cultural practices act as mechanisms to ensure preservation of knowledge. This is not to assume that traditional knowledge or cultural practices of the indigenous peoples across the world are similar though their dominant world-views may very well stand unanimously as counterpoint to that of the

anthropocentric modern capitalist society. The study does not attempt to suggest a universalization of an identity based on some perceived commonalities. It is merely to propose that in spite of the assumed heterogeneity of indigenous oral cultures across the world, fundamental ethics concerning the natural world run parallel in most of these cultures and most of their traditional practices are, on closer examination, prove to be more ecologically sustainable. Traditional practices and their world-views display an eco-centric cosmology which may serve as a counter discourse to the anthropocentric western worldview.

The contemporary ecological crisis calls for a reconsideration of Environmental Ethics and it starts with genuine concerns for the environment which is possible only by changing our perception of the earth as existing solely for man's benefit. This requires reformulating and reconstructing the discourse on the subject. We need to reconsider the ostensible facts of 'development' produced by scientific discourse, which has in recent decades been increasingly confronted with the question whether development should be at the cost of the death of nature.

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**MIZO SECTION
(Mizo Huang)**

‘ZA-THUM’ ZIRCHIAN HUN

(Keynote Address of The National Seminar on Prose-Writings to Commemorate the Birth Centenary of ZAIREMA-C.ROKHUMA-R.ZUALA ON SEPT. 25, 2017)

Laltluangliana Khiangte *

Zofate zinga chawimawi phute vawrh chhuah hi kan thupui ber a ni. Thuhlaril khawvela hming chher, thu leh hla lama kutchhuak nei tha, mi thiamten an kutchhuak zir tlaka an ngaih hote chanchin hi beng chhi-a ngaihven mar reng kan ni a. An kutchhuakte thlei dangin, thlifima zirbingin, mit la zual lai leh beng verh bikte chu kan thur chhuak nalh nalh a. Seprawtui dan tha nia kan hriatin thial nawna pai thawih kan tum ta thin a ni. Chu chu hnampui zawkte tih dan pawh niin kan hria. Chawimawi lawm hle si, mi dang chawimawi thei lo, an thatna lai aia an taksaa ser laite hmu hmasa tlat thin thatnemna ramah hian thil a tisukuk zo va, kanfai ngai lai engtia halral tur nge ni ang tih hi bengsika kan ngaihtuah ho a tul ta.

‘*Pasal pakhat leh thingphur khat*’ fawm huphurh hauh lote chhul chhuak kal zelah, nula changkang tam tak pasal neih peih lote pawh an kat ta nuk a ni awm e. Khumpui (*Master bedroom*) pindan zau nuam tak pahnih pathum hun ngaihna in pawh a pung zel ni fahmiang. A chhunga thil chi tin hmeh chhuah theih,

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zawhzozo pa in ni awma mawi pindan pakhata thil man tam pui pui hnuhkhawmna khawvelah hian thu leh hla tha a chhuak tlem tial tial a nih chuan, kan hnam chu hohna hrilengin min thiritlang a ni chek ngei ang. Chhura buma awm Mawngping pa hovin, ‘*Sum tha hmu sum tha hmu*’ tia belpa taivawna li thuk lama zuang lut a; eng nge kan hmabak ni ang tih ngaihtuahna nei hauh lova, Ngaitei beiseitu tui fawn sang zelin ‘*Ngai-ngai-ngai*’ a ti ang mai khan, ‘*Sum-sum-sum*’ tih hlapui hi kan rem reng mai ang tih a hlauhawm ta takzet a ni. Sum hi mihring dam chhan ber a lo ni der si lo, ‘A sum ring mi chu a vuai ang a’ (Thufingte 11:28) tih a lo ni daih si a.

Tichuan, keini chuan thluak hmet tui thiam, thu leh hla thaawrawn zam chhuak thiam, nun kaihruaina tling thuziak phawrh thin hote hi kan ngaisang mathlawn lo ve. Dik tak chuan zir lai bua telh tlak thuziak khawrpum thei hote hlui tam tak daih kan la nei lo. Ngun taka zir zauin, fimkhur taka endik leh sawi ho hnu-ah zir tlak thu leh hlate thlan chhuah a ni thin a. Chung thu leh hla hlu takrawn in-irhchhuahna hnar, a thluak bur thawhtu, kalhmang neiarawn rem chhuaktute chu an dam lain a theih ang angin kan kawm fo va. An ina lenchilh chang a awm a, Mizo Department lama sawm chhuah chang a awm bawk. An hmel hmuh tur a awm tawh loh hnuah pawh zir laite rilrua an nun reng theih dan tur kawng kan zawng zel a. A tahtawla an thu leh hla zir chiansak hi ngaih pawimawh berah kan nei chhunzawm ta zel a ni.

Tin, an ziakna tawng, Mizo tawng lah hi Chung Pathian malsawm tawng niin kan hria a, nghawnga zemin vawn nun tlat tha kan ti a. Theh darh leh tihhausak zel pawh mutmawh hnarmawh bera kan neih a ni. Chu tawng mawi tak hmanga awmhawp thuziak (*Creative writings*) thiamhote chu mipui mimir hriatrawn phu hlihah hlihah vek niin an lang. Ngawi renga khawvel khalh kaltute zingah an tel avangin, an pian champhaphak kum za-na zel phei hi chu ‘hmoi-tui ei chakawm taka siam thiam a va pawimawh em’ tiin hun bik kan siam ta deuh zel a, a remchan dan ang angin an chanchinte pawh kan khawr pum ta zel a ni.

Kum za chu rei ve tak a ni. Chanchin Ṭha-in kan rama zung a kail champhaphâk *Gospel Centenary* rêng mai kha kan hmang urhsunin kan buaipui nasat em kha maw! Neih thinglung khawngin, a thei fain ran thawhin, ruaipui kil mup mupin, mahni lu lam ang hrimin kha ni lawmawm lawmna hunpui bik kha kan hmang liam ta chu a nih kha. Ruai ruai tak ai!

Ram leh hnamin hma a sawn rualin mihring dam hun chhung chawh rual pawh a lo rei ve tial tial a. Mizo zingah pawh kum za dam thleng an ṭhahnem ve ta hle. Kan dam khua sei zel hian hnam hmasawna pawh a lantir a, mi chak leh hrisel bik kum za dam sawi tur pawh an kat ta nuk mai. Mahse kut tum leh chawn bawr chiah ṭhang, mawngtam lian pui pui, dul kiar zet zet leh saruak deuhthawa thawh peih nei lo, mu chung Tivi en leh Mobile kheuh mai mai kan pung zel a nih ringawt chuan hnam kawng bo chu kan ni chiang ngawt ang le!

A enga pawh chu nise, kum za tlin lawmna, Zazubili (*Centenary*) pawh a indawt chho ta un un mai le! Lawm tur kan dap thiam tawlh tawlh a, kohhran leh pawl chi hrang hrangin kan kum za tlin phei chu lawm zel kan tum dawn niin a lang ta. Zalawma leh Zachhingi-te an pung zel. Kumzapara leh Zazubilithangi-te pawh an awm chho thuai ta ve ang!

Mizo thu leh hla lama kutchhuak nei ṭha, thuhlaril (*Literature*) khawvela hming chherhote chawimawi leh an kutchhuak zir chiansak zel hi mutmawh hnarmawhah kan nei ta a. Zofate zinga tuikeplung, roh tlak thu leh hla phawrh chhuak a, vawrh darh châkawm khawpa hlu danglamhote hi engtin nge kan vawnṭhat ang tih hi kan lungkham ber a ni ta.

An dam laia duh ang tawka kan cheibawl hman lohte pawh an pian champhaphâk za-na, an pian aṭanga kum za-ah tal hi chuan, khaw' nge mi vuak pherh tawhhote pawh i han hrual mum hram hram teh ang, tiin a thim a var thlu lovin phei kan lo chhep ṭan ta a, chhunzawm zel a nih hmel hle.

Nikum (2016) kha lehkhâ zia k thiam tak Kulikawn tlangval Lalzuithanga pian champhaphâk za-na (*Birth Centenary*) a ni a. Mizo Department, Mizoram University chuan Vanapa Hall-ah a vua leh vangte zawng zawng sawm khawmin hun tha danglam tak mai kan lo buatsaih tawh a. A kutchhuakte thur chhuak thar lehin, a then chu ni thlar zawngtein kan han bih chiang a nih kha!

Kan Lal Isua Krista, thingrem siamtu fapa, hre chiang em ema in chhâhlovin an lo hriat chian zelh zawlh lohzia kan zuk hmu chhuak ta thin ang deuh khan, Kulikawn tlangval awm tha duh mang lova mi ngaih ngawt thin khan hnam tan mau pu khat chu a lo keuh chiang khawp mai. Khatia lemchan nen meuhva a chanchinte pho chhuah a lo nih takah chuan mi tam takin tu nge Lalzuithanga tih an buaipui zui phah hle a, a sulhnu chhui zui tum mi eng emaw zat perh kan zehpui a ni hawt e.

Kan zawngchhang zel dawn! Kum 2017 chuan kakpui pathum a rawn chhuah ta thawt a. Kha kum kha a chhinchhiah tlak ngawt mai. Khawvel Indopui pakhatna vanglai kha a ni a. Mizo tlangval sang rual lammualah an han khawm a. A thlirtu reng reng khan tam hi an han ti khawp a, tu mah rengin an dan zawh an ring lo a nih kha! Zoram khawvel bil atan chuan khati zat chhuah khawm hun la thleng hek lo. An tamzia chu hahipa sawiin, chek tlawk tlawk chungin mita hmutute chuan an in lam an pan theuh zu nia!

United Kingdom, Kumpinu lam tanpui tur an ni a, Wales ram atanga Pathian rawngbawl tura lo chhuak Zosaphluia (Rev. D. E. Jones, 1870-1947) hovin Europe-a Feren (*France*) ram chu an pan a, *Missionary Pastor* ni reng si kha sipai *Captain*-ah siamin arsi pathum an beltir a, kha sap pachal ngei mai khan, ho khawm ngai em em Mizo tlangval huaisena chhal, vai ram la hmu ngai lo pa mawl têt têt ho zawngte nen khan tui pui ral lam an pan ta a ni. Kha kum kha a chhinchhiah tlak ngawt mai. Feren ram kal kum an timathlawn lovin, keini tan erawh chuan thu leh hla zar thum tur chawr tan kum a lo ni ta hlauh zawk.

Chutih lai chuan Champhai Hmunhmeltha-ah March ni 4 khan nausen māwk rin ren a lo piang a, a hmingah **Zairema** tih an sa a. A pa Doliana Khawlhing leh a nu Aibuani-te chuan mi hmingthang tak a la ni ang tih an ring pha hauhin a rinawm loh. Chumi kum vek ruahtui tlak tam lai July chuan nausen dang, Chuauhng zung zam chuan **Rokhuma** hmel a rawn chhuah ve leh thung a. ‘Bar’ thla a lo thleng a, September ni 18 a lo nih meuh chuan Mission Venga nausen lo piang chu Pasena chuan **Rallianzuala** tih hming a saksak ta. An pathum zingah ani hi a naupang ber a, a lei kumte chu a chhiar rei lo ber ta thung hlauh a, natna khirh takin bawm miau hek!

Kum khat chhuak an nih avangin a hnukhawi pian ni champha aṅanga kar khat chiah, September ni 25-ah Zazubili lawmna ni pahfawmin *National Seminar on Mizo Prose-Writings* hlu danglam tak mai chu huaihawt a lo ni ta a. An zavaia kum za an tlin chian tak theuh avangin, han belhkhawm chuan an pathum kum chu zathum (100+100+100) a ni der mai a, kan lehkhawm hmingah pawh hian **ZA-THUM** tih hi hman a lo ṭul ta tlat a ni.

KUM ZA-THUM VAL

*Zo val chhuanawm Zairem-Rokhum-Rallianzual-te,
In sul tin zâm than mawi se Zoram khuavel sir tinah,
In lungkham dawn-khawl zawngte vawng nung zelin,
Vawrh darh zai kan rel zel e thang-tin san-tin pual a'n.*

*Zairema i lo ni ngei tumbur hmanga aw chhuahin,
Ngawi rengin maw i lo zirtir i sul i hnu ziak zelin,
Kam tlawm val nghet thuthlung vawnghimtu chuan,
Ziahbu i chhiah zawngte kan thlir ning lo'ng ni tinin.*

*Rokhuma kan hai nem maw lei rosum chung a leng,
 Zirtirtu ropui, nun leh chetziaa mite kaihruai rengtu,
 Zaidam thin nem nun nema mite ho khawm thin khan,
 Rohlu mawi tin i pai kan thinlungah a cham reng e.
 Rallianzuala ngei khan lei râl chang i do lo ve aw,
 Hnam tan titi ngaihnaawm tangkai khawm zau zelin,
 Mizo tawng hmakhua ngaia i beihna zawngte khan,
 Rah a chhuah e, haia hnawlin min ring suh ang che.*

*An than zamtir zel ang aw nghilh loh val rualte,
 An chhir vut dur vai ang tham ral tawh mah se,
 An sul thai-par tluang thu khawma hril zau zelin,
 An sakhming mawi zual zel se khuavel ram zauah.*

Zairema-Rokhuma-Zuala-te pathum, inkawm rual thiau, han in ‘u’ hranpa tur pawh awm miah lo, Aizawl veng hrang hranga an chen hnu pawha thil pawimawh bik chauha inkawm thinte hian an awmna kil theuh chu an lo uaplum hlawm hle. Kha kum 1917 kha kum tha a ni e, anmahni hringtu chhul pawh a vannei hlawm e. An nute theuh pawh a hrana lawmthu hrilh thliah thliah awm tak a ni, hnam tana mi pawimawh leh hlu tak tak min lo hrinsak avang khan...!

An zinga khaw eng hmu hmasa ber Zairema kha Zofate zinga B.Sc. (*Bachelor of Science*) hmasa ber, chutah pawh a thiam ber chi (*First Class*) ngat a ni a. Pathian thu lama dikri puitling B.D. (*Bachelor of Divinity*) hmasa ber, rizal tha em em neia zo a ni leh a. Hetah pawh hian Zofate zinga hmasa ber leh tiṭha ber a ni leh ta tho tho. A

hnathawhna lamah pawh sulsutu pawimawh tak a ni zar zar emaw tih mai tur a ni. Thuhlaril (*Literature*) lamah ni se, thufùn / thusep (*Essay*) tha tak tak 1940 lam pawha lo ziak tawh a ni a, a kutchhuakte lah chuan belhchian a dawl em em.

Kham khawp thlo chhuak mai ni lovin, mau tlawn zawn tharah an ngai a ni chek ang chu, NEHU chuan D.Litt. (*Doctor of Literature*) a pe nawlh mai a. Baibul lehlin kawngah te, hrilhfiahna ziak kawngah te ke a pen nasa bawk a, Pathian thu lama a thawh hlawkna hai lote chuan D.D. (*Doctor of Divinity*) an lo pe daih tawh bawk. A lehkhahu ziak pakhat, '**Kan Bible hi**' tih chu Mizo *Academy of Letters* chuan 'kum 2008 chungha Mizo tawng lehkhahu chhuak zingah a tha ber e' tiin '**Book of the Year**' lawmman a dawntir leh ta mai a. Chu mai chu a la ni lo, Mizo *Academy of Letters* chawimawina sang ber **Academy Award** chu kum 2010 khan pek a ni bawk. Chawimawina leh ngaihhlutna thuchei a dawn dangte pawh hlu tak tak a ni hlawm.

A dawta kan lam chhuah tur Rokhuma lah pa namai lo tak a ni. Kohhran upa nemnggeh a ni a, khawtlang tana inpawt fan reng mi, kohhran leh vantlang tana Pa nih tling, kawng hrang hranga hna thawk tha chungchuan a nih vanga India chawimawina sang *Padma Shri in Social Work* dawng pha ngat a ni. Chu chuan amah chu awlsam te-in min hmelhriattir mai awm e.

'Tam Do Pawl' hotu pawimawh a ni reng a, hnam chhanna kawngah sau takin ke a lo pen a. Mihring a hmangaihna piahah nungchate thlavang hauhtu langsar tak a ni bawk. Mizorama *Forest Department* chuan *Chief Wild-Life Warden* nihna a hlawm hlawp mai a, a inhmeah a, a mawipui em em. A awmdan leh titi nen pawh a inhmeah ngang mai. Mizo *Writers Association* chuan a chawimawina a, Lelte *Award* a dawng a, YMA leh pawl dangte pawhin kawng hrang hrangin an chawimawina awl lo a ni.

A zarpui pathumna i'n ti mai teh ang, an zinga pang ber,

unau ni hlawm se an tlum ber tih mai awma lang Rallianzuala, Mizo zinga mi fting leh sap ram thlenga kal hmasa Ch. Pasena fapa hmingkoh R. Zuala lah thuhrlitu nihna nei, *Synod Preacher* an tih ang chi kha a ni a. Sawrkarah hna chi hrang hrang a thawk a, a hmingtha hle zel a. Mizo ɽawng thiam leh seprawtui thiam a ni a, a chawisâng thiam em em bawk. *Synod Grammar Cell* an siam tum pawha mi tlemte zinga an thur chhuah nalh; Zaipawl ni se, Mizo Zaipawl zin chhuak zinga tel pha kha a ni a. Pa titi thiam, aw lian leh thil hria, ‘pianpui BA’ an tih ang maia khawi hmunah pawh mite ho khawm thiam a ni a. Chhuah khawm nikhuaa Valupa chan chang zo tak a ni ɽhin.

Heng mi pathum chhuanawm tak takte hian kum za an lo tling tlang ta dial a. Zofate tana an hun leh tha sen takte kha a thlawn hauh lo. An sulhnu zam vel hian hnam lung a tileng tial tial dawn. Chutia an pathuma kum zat belh khawm chu zathum a lo nih takah chuan, an chanchin ziak khawmna bu chu za hlir pathum luan khawmna bu a lo nih tak avangin *Za-thum* tih a lo ngai ta tlat mai tih thu hian min awi zel se. *Za-thum* inthumrawn zel rawh se.

Mi chhe fin a tlai, an ti mathlawn lovin, an kum za tlin kuma chawimawi phu tak tak eng emaw zat kan lo chhuah tawh a. MZU hnuaiia Mizo *Department* chuan kum 2016 aɽang kha chuan a phute chu chawimawi chhoh zel a tum nghet ta hle a. Lalzuihangha hniaka rawn zuitu Zairema, C. Rokhuma, R. Zuala-te bakah hian 2018 chu Mizo *Novelist* hmasa ber L. Biakliana pian champhaphak vawi za-na a lo ni dawn a. Kum tina hraw hreih hrawih neih chu har tak a lo ni a, 2019-2021 bawrah hian han thur nalh tur an vang deuh mai awm e.

Kum 2022-ah erawh chuan hla phuah thiam P.S. Chawngthu phawrh ngei a ngai dawn a, a kum lehah hai zeuh a ngai a nih pawhin kum 2024-ah chuan Capt. L.Z. Sailo te, Lalruali te, Lalzova hming te lam chhuah ngei a ngai ang. Chung mite zawha kum hnih hnu, kum 1927-ah chuan Khawlkungi te, J.

Malsawma te pho chhuah leh ngei an ngai ang. Chutiang zel chuan thu leh hla muala hnutchhiah nei hlu zualte kum za tlin lawmna chu hlung tak zela hman kan tum tawh dawn a ni. Hei hian Mizo thu leh hla hlutna chi a kui tiak thar leh ang a, lei thaa tla chinte rah chhuah chu hlim taka lâwrin, tlam-êmah kan khung chho zel tawh dawn a ni.

TU NGE ROPUI BER :

Isua zirtir sawmpahnihte pawh khan an zinga ropui ber hriat kha an lo chak ve tho mai a. Keini pawh hian tuna mi pathum kan thur chhuahte zingah hian tu nge ropui ber tih hi kan lo ngaihtuah reuh reuh mai thei e. Thu tlukna chu mahni theuha siamah dah ta ila, ngaihtuah leh chhut hmasak ngai chu a tam thei viau ang. Thil chiang tak erawh chu kum 1917-a piang Zofate zingah chuan tuna an piancham kum za kan lawmsakate pathum hi ‘an ropui ber a ni’ tih zawng a lang reng mai.

Mizo thuhlaril (*literature*) hmasawntirtu leh kawng hrang hranga tichangtlungtute hming hi tum khata ziak chhuah mai sen an ni lo va, kutchhuak pawimawh tak nei si, hmaih palh an awm ngeiin a rinawm. Amaherawhchu, tuna mi mal kan han thlur bikte avang hian ziaktu dangte hi an hniam ta em em tihna an ni chuang lo va, an hun laia thawhhlawk deuh leh thuhlaril lam buaipui nasa deuhthe kan han thlur mai chauh a ni. Mizo tawnga thuziak hi kum 140 vel a thang ta a, thuziak thlûr hrang pawh a piang hnem ta viau mai.

Thuhlaril kan tih chhungah hian hla chi hrang hrang kan zir tam em em a, Thutluang thlurah pawh hian a chi hrang sawi tur a tam thei hle ang. Sap tawnga *Prose, Essay, Article, Letters, Report, Critical Writings, Biography, Autobiography*, Ramfanbu, Chanchin chhuina leh zethuang tesepe dangte pawh sawi tur a la awm zel. Thutluang thlur hi zawng an khawih theuh mai a, thawh hlawk deuh bik pawh an awm ngei tih zawng a chiang e.

Lemchan (*Drama*) kan tih tak hi chu Zairema leh C.

Rokhuma chuan an buaipui vak lo niin a lang. Amah R. Zuala erawh kha chuan a tuipui riau thung. A pa hun lai aṅang tawh reng khan, amah ngeiin lem a chang a, mi dang a sawm khawm bawk ṭhin. A lemchan, *'Ekzam Ropui'* tih a buatsaih dan hmang aṅang pawh khan lemchan lama rilru a lo sen thiam dan chu a lang reng mai. Chantual (*Stage*) mawia a lo chettlat tawh dan zawng zawng erawh kan hre kim thei tawh si lo. A theihtawp a lo chhuah ve ṭhin tih erawh zawng kan hria.

Thawnthu (*Novel & Short Story*), Thuthlitfimna leh thleidanna (Criticism), Hla leh chhamhlate (*Song & Poems*), lemchan (*Play*) lam thlur te pawh a awm a. Tuna mi pathum kan thur chhuahte bik hi kan en leh chuan, a pui berah chuan thutluang ziaktute vek an ni. Thutluang bak buaipui an nei hauh lo erawh zawng a ni lo. Lemchan leh bihchianna lam thute pawh an enkhum mai bik lo tih chu a lang reng mai.

Rev. Zairema hian hnuhma a ngahin Mizo thuhlaril hi a thimasawn em em a, mithiam hmasa a lo ni bawk a, kutchhuak a lo nei hma bawk nen, an kutchhuahte chu Mizo tan chuan an lo hlu hle a, thuhlaril tihmasawn kawngah hian hmasa nihna a nei nual bakah, ani hi he hmasawna atan a ke pen hmasa leh mi pawimawh tak a ni. Pathian thu zir leh he lama dikri nei a nih avangin hetiang lam hi a tuipui hle a, Lawmman pawh a dawng nual a, a hun lai khan Sawrkar leh Synod lamah pawh hna hrang hrang a thawk kual nual a. A thu leh hla te avangin ṭhangṭharte'n tun hma hun a, an nun dan leh a thil lo tih ṭhin te kan hriat theih mai bakah zir tur tam tak kan hmuh theih phah a ni.

TLIPNA :

An kutchhuak leh a kaihhnawih thil heti zozai kan sawi tak aṅang khan Mizo thuhlaril khawvela Zairema-C.Rokhuma-R.Zuala teho pawimawhzia leh an lo thawhrimzia chu kan hmu thei ta mai a. An dam laia an chhuah hman loh lehkhabu eng emaw zat chu an

thih hnu hian chhuah a ni a, hengte pawh hi a larin chhiar manhla tak tak vek a ni hlawm. A thlirna kil azir zelin an hlu hlawm hle a, tunah kan hnenah awm tawh lo mah se, an sulhnute avangin Zofate thinlungah chuan hmun sang tak changin, an sakhming hi a dai tawh ngai dawn lo a ni.

Mi tin hian hlutna lai kan nei theuh va, khân pawimawh tak kan luah theuhah hian par chhuang thei ila a pawimawh ber. Tuipui ral atanga lo kal Zosapten pai angreng taka, ‘*Nangmah mahni hmuhah, kei ka hmunah*’ tia min lo chona kha thu khawro leh lawi lo a ni lo, hnun a nei ve tlat. A dikna kan hmu chiang tial tial.

Eng vangin nge hmanlai khan Valupa te, Pasaltha te, Ramvachal te, Ral that mihrâng te, Thangchhuah pa te an ngaihsan em em? An chetna hmunah rah an chhuah a ni mai. Mi chung a chuanna, thu leh thil tiha an chungnunna, chhawn tawn theih khawpa vantlang zinga an than fal vang a ni ber. A hun lai khan mi kawlh sa kawlh laka huai chuan thla an timuang em reng a ni.

Khua leh tlang hmun lo, hun leh hmun danga tehkhawng hrang daiha kan inthlirna khawvelah hi chuan, thu leh hla lama miril leh awmze neia thluak sawr chhuak thiam hote hi than chhawn kan bânz el a pawimawh hle. A phute chawimawi hi kan tihmakmawh a lo ni reng si a.

A tlangkawmna lam i han hawi tak tak tawh teh ang. Thu leh hla thiamte chuan kan hriat loh hlanin khaw thar min lo kaipui reng zel a, kan chenna ngai loh ram thar min fanpui thin. Tukverh thar min rehsak a, khawhawina nuam tak min siamsak a, ‘en rawh le’ min ti a ni ber mai e. Khaw thlirna tlangah min hruai a, khawi zawng pawha thlir thei turin min hung sauh sauh a, min bihruksan ta daih a. Tichuan an kutchhuak chu kan han belchiang a, a phena awm hriat chian chakawm em em hote chu a inbilh ÷ul mai si a. Anmahni zawt chiang tura han thlek pheih zeuh khan, min dipui reng emaw kan kha an lo bo daih tawh a. Chutah zet chuan

mahni thlir thlira thlir a, mahni thlei dan thiam ang anga thlei dan ve a ngai ta thin a ni. Chip tak maiin min han thial dipsak hmasa se, han lem tla hiau hiau mai ila a nawm dawn tehlul nen, zuan phak loh chiah hian min khaisak va zel a, zuan kan auh zel a ngai. Zuang tha peih lo leh ring takngial pawh fan peih lo tan chuan engmah hnemhnanpui tur a awm lo. Zuang a, man hram tuma beia, keuva belchiang a, hlawkpui theih tur ***Za-thum*** bu chu tunah hian i hmaah chhawpin a awm ta e.

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C. Rokhuma as a Story-teller

Dr.Zoramdinthara *

*Storytelling*Nihphung: *Storytelling*tia kan sawi thawnthu sawi hi eng tik hun atanga lo in tan nge tih hi chhui dawnna mai lo chuan hriat theih a ni tawh lova. Thil chiang tak erawh hnam tin hian eng tik hun lai atang emaw khan thawnthu inhrilh chhawn hi kan lo ching vek tih hi a ni. Hnam hrang hrang hian thawnthu inhrilh chhawn kan ching vek a. Hmanlai chanchin zirmite chuan lunga thil lem ker hmanpawh hian thawnthu kan lo inhlan chhawng zel niin an sawi thin. Australia rama cheng hmasate pawh khan lungpui, puk leh bang remchang laiah te khan milem leh thil lem an ziaak thin. Chung chu thawnthu sawituten an hriat renga an sawi chhawn zel theih nan a ni. Hmasawna a lo sang leh deuh hlek a, bang leh puka milem ziah ngawt chu duhtawk lovin, milim siam, chher leh ker nachang an lo hre chho leh ta a. Heng hi ziaka thil chhinchhiah na chang kan hriat hma a chin tawh leh thil inhlan chhawna ber anih vangin inhrilh chhawn danin a zir leh zir loh in kori pawh a tu thui hle. Thawnthu sawitu leh a ngaithlatu chu inhnaih taka thuin an inhrilh chhawng mial mial a. Vawng zui zel tura an duh leh an tu leh fate tana pawh hlan chhawng zel se tia an duh chu uluk takin an hrih chhawng thin.

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Khawvel hmasawna avangin tunah chuan tawngkaa inhrilh chhawn pawh duhtawkw lovin, ziakin thu tluang, hla, lemchan, lam leh *performing artsh*mang tein kan inhrilh chhawng tawh a ni. Hrilhfiahna zau zawk kan thlir chuan thawnthu sawi chuan a tum chu TV, chanchinbu leh lehkhabu hmanga mite chhiar theih tura thawnthu pho chhuah hi a ni ber a. Hrilhfiahna fir leh zim zawk chuan tawngka ngei a thawnthu emaw thu inhlan chhawn kha a kawkw thung.

Tunlai lehzual a literature zirna (*postmodern literature*) ah *storytelling*hian ngaih pawimawh a hlawh chho ta hle mai. Hei hian chhan hrang hrang a nei ngei ang. A hmasa berah chuan thu zia kmiten an ziah dan hi midang thu leh hrilh chhawanna hmanraw pawimawh tak anih bakah an hrilh chhawn dan chu chhiartuten an hriat reng theihna hmanraw pawimawh a nih avang a ni a. Tin, zia kmiten ziah dan hmang chu hnam hrang hrang te rilru leh taksaa min hnuk hnaitu leh hnam hrang hrang nun kan tem tlan theihna anih avang a ni bawkw. Thawnthu sawi chhawn dan chuan a lo dawngsawngtute dinhmun leh nihna awmze nei taka a pholan tel bawkw avangin chhiartuten an tuipui a, ram hrang leh hnam hrang kara inhriat thiam lohna pawh sawi chhuah dan phungin a zir phawt chuan boruak tha tak siamtu a ni bawkw thin. Chutianga taka *story teller*dinhmun chu pawimawh anih avangin hrilhfiahna pawh hetiang hian sawi ila. “*Storytelling* chu khawtlang leh hnam nunphung sukthlek, thu hmanga inhlan chhawn emaw inhrilh chhawanna hi a ni a. Chu chu thu hmanga mawi taka cheimawi leh miten an tuipui theih dan tur ngaihtuaha ziah a ni bawkw thin” (www.beyondintractability.org). Chutianga thiam taka thawnthu sawitu chu *story teller*an ni a. Hei hian thawnthu hrilh chhawn hi kan tawn hriat leh vei zawng inhrilh tawanna hmanraw pawimawh tak a ni tih a pholang thui viau mai. Peter L. Berger-a chuan, “Mihring nun ril tak hi thawnthu inhrilh chhawanna nen inzawmin, chu thu an hriat reng hmang chuan an chenna inchhung atangin khawvel an lo hmang chho ve thin. Thawnthu pawh chu mi zawng zawng tana pawm awm a nih avangin tawng, hnam nunphung leh

hun inher zel vanga hriat thiam loh thil te pawh min hriat fiah tir thin” tiin a sawi a (Atta-Alla 10). Berger-a hrilhfhahna hian thawnthu sawi thiam dinhmun leh pawimawhna lam a pawl mah kan ti thei awm e. Davidson-a chuan, “Thawnthu sawi chu nundan tha zir nan te, ngaihhlut zawng, hnam nun leh chin dan danglam bik te inzirtir nana hman a ni e” tiin a sawi bawk (Davidson 184–189).

C. Rokhuma *storyteller* a nih dan: Hrilhfhahna lama kan sawi angin khawtlang, hnam nunphung sukhlek leh tawn te thu hmanga min hlan chhawngtu hi *story teller* chu a ni ber a. Tin, thawnthu sawitu chuan thu chu mawi taka chei mawiin miten an tuipei theih dan tur a ngaihtuah bawk thin. C. Rokhuma pawh hian kawng hrang hrang a a hunlai mite nunphung, hun tawn mek, khawtlang nun leh inrelbawl dan te awmze nei leh tlo tak tura min hrilh chhawn dan chu hetiang hian sawi ila. Thawnthu phuah dan tlanglawn tak chu mahni chanchin sawi anga ziak *autobiographical method* leh thawnthu ziaktuin historian ang maia pawn lam a thawnthu a sawi chhawn ang chi *direct method* leh lehkhathawn ziah ang deuh a ziah *documentary method* te hi a ni a. *Documentary method* hi tunlai ziak mite ngainat erawh a hlawh meuh tawh lo. *Autobiographical method* erawh Mizo thawnthu ziaktu zingah Zikpuui-pa leh C. Thuamluaia te khan thiam takin an hmang bawk. Heng zingah hian *direct method* hmanga ziah hi a tlanglawn ber leh ziaktu tam zawk tena an hman rim leh ngaihazawn ber a ni. A ziaktu a zalen a, duh dan hawi zawng zawnga thawnthu a her rem theih zung zung avangin eng emaw zawng tak chuan a awlsam hle. C. Rokhuma pawh hian a lehkhabu zawng zawng ziah nan hian ziaktu tam zawkten a an hman rim ber *direct method* chu thiam takin a lo hmang a. A lehkhabu chhunga a tawngkam leh inbiakna reng reng pawh chu a ziaktuin mi dang chanchin a sawi chhawn ang vekin a tar lang zel thin. Hei hi thawnthu sawi thiam tak te chin dan a ni nghe nghe.

Israel Tank rualte chuan thlur tin mai atangin *Sinai* thlaler chu an chil thla ta buah buah mai a. Aigupta tank rual sang khat dawn

lai chuan theihtawp tak meuh chhuahin an lo dang bawk a, an tank neih that T-55 te phei hi chu, tunlai (modern) indona mil zawng taka siam, *Russia tank* thate an ni hlawm a, an chhuanawm hle reng a ni. Chung te chuan an laipui hlauhawm tak tak hmangin Israel tank rualte chu an lo lambun vei thin a, tha tawp tak meuh meuh chhuah a ngai ta. Chim tawp lamah pawh Israel sipai rualte chuan Helicopter leh lawng atanga sipai phur lutin (Heli borne & naval borne) Tiran Straits venna kulhpui Sharm el Sheik chu an run a (*Israel leh Arab Indo* 39).

Hei hian ziakmi tam zawk ten thawnthu sawi chhawn nana an hman rim ber hmangin thiam takin a midang a hrilh chhawn duh chu a hrilh chhawng mawlh mawlh mai a. Chu vang chuan 'C. Rokhuma hi thawnthu sawi thiam tak a ni e' tia sawi mai tur a ni.

Thawnthu kan chhiara rilru a cham reng thei tur chuan a thawnthu inngahna hmun hma *setting* mumal tak a awm a ngai thin. Ziaktu then khat chuan chhiartu te tana a chian theih nan thil awmsa *historical* hmangin *setting* an siam a, then khat chuan suangtuahna khawvel thar hlak dinin *setting* thar an siam bawk. Ziaktu then khat *time setting* leh a chhung thu inhmu rem chiah lova ziak pawh an awm ve bawk. C. Rokhuma hian a thawnthu inngahna hun *time setting* atan Israel ram chanchina thil thleng ngei Israel leh Arab indo thu kum 1948 thil thleng chanchin leh indo chhan kha ngaihnaawm takin a tarlang a. Midang tana ngaihnaawm theih dan tur ber ngaihtuaha ziaikin, *historical facterawh* bo chuang hauh si lovin Israel leh Arab indona chu ngaihnaawm takin min hlui thin. Chutih rual chuan he tih hun lai Israel ram mite nuna thil thleng *social setting* nen pawh a inmil tha hle.

Kil tin atangin Israel chu an bei huai hui a, Syria lam Golan Height atang te, Jordan lam atang tein an rawn bei reng mai a; kum 1957-62 inkarah ngawt pawh Syria ram atangin vawi 422 an rawn run a ni (Ibid 14)

A thawnthu inngahna *place setting* pawh thawnthu tha-in a ken ngei ngei thin chu thawnthu ruangam a ni. Aristotle-a phei chuan

a ngai pawimawh hle ni tur a ni, “Thawnthu ruangam hi thawnthu lungchhiat thlak thlarau a ni e” tiin a lo sawi a (Gupta & Mundra 95). C. Rokhuma lehkha ziak hrang hrang te pawh hi ngun taka kan chik chuan a ngaihnaawm tur lam ngawr ngawr emaw zawnga ziah ni ngawt lovin, awmze nei taka remkhawm leh duan a ni vek hlawm a. *Israel leh Arab Indo Thupawh* hi *novel* ang a thawnthu ruangam fel tak nei ni chiah lo mah se thawnthu ruangam fel tak leh inkahpup chaw chho zat thei tura duan vek a ni. Israel ram *history* atanga chhui chhovin, hmelma an lo neih chhoh dan leh indo tura inbuatsaih dan tlengin awmze nei thlapin a rem chho a. A ngaihnaawm lai leh duh lai lai sawi ngawt lovin, chhiartute thinlunga a cham reng thei turin thawnthu ziak thiamin inpha man taka a rem chho ang hiana lehkhabu dang heng; *Enchim loh Princess Diana, Tunlai Khawvel Thlirna, Tam Do Pawlin Engnge A Tih, Holy Land Ka Hmu Ve Tatih* ah te pawh hian a ziaaktu hian a ngaih pawimawh lai lai ngawt lawr kual lovin thawnthu ziah dan kal hmang fel tak leh chhiar nuam tak tur a duan vek an ni hlawm.

W.H. Hudson-a chuan, “Literature hi hringnun hlimthla pho chhuahna a ni e” tiin a sawi a (Hudson 10). Hudson-a tawngkam hi literature tha ziarang sawi ni khua chuan hmaih theih a ni meuh lo. A chhan ni bera lang chu mihring te chet vel dan leh sukthlek hi literature hring chhuaktu pawimawh tak a nih vang a ni. John Keats-a pawh khan tum nei sa deuh ran lehkha ziah kha a ning deuh viau ni tur a ni; tum nei sa ran a lehkha ziah hian literature hi *arts* a nihna a tibo ah a ngai a. Chuvang chuan zirtir nei miah lo ziah tumin *Ode to Autumn* kha a phuah ta a. Mahse, chu *Ode to Autumn* ngei pawh chu mihring nun hlim thla pho chhuahna tha tak a ni leh ta tho si. *Tam do Pawl hian Engnge a tih* tih pawh hian Mizorama tam lo thlen tawh dan chanchin hrang hrang te leh Mizorama ei leh bar dinhmun leh tam do tura inbuatsaih dan hrang hrang te chu awmze nei takin a sawi chho va. Chutih rual chuan amah Hudson-a sawi dan takin chung mautam chanchin zawng zawng chu a hunlai mihring nun hlim thla pho chhuahna tha tak a lo ni ve leh chiah mai.

McKeough-a pawhin, “Thawnthu hi mihring ngaihtuahna leh suangtuahna te darthlalang a chiang taka kan inhmu thei ang mai a thu hmanga hmuh theihna a ni a” tiin a sawi a (McKeough 148). C. Rokhuma lehkhabu tam zawk te hi Israel ram chanchin leh indona lam hawi deuh vek a ni hlawm a. Chutih rual chuan Israel lam chanchin tel lohna bu *Khawvel Indopui Pahnihna chanchin* a sawi dan hi a chiangin angaihnawm hle. Indopui II-na raphlak zia leh hlauhawm zia kha chu mi sawi chhawn leh film a an tih lan te kan hmu ve mai a. Chutih rual chuan he lehkhabu *Khawvel Indopui Pahnihna* bu kan chhiar chuan amah McKeough-a tawngkam takin darthlanga in en ang mai a chiangin Indopui bu chuan chiang takin a hunlai awmdan min hmuh tir a. Indona hmunah kan tel ve ta emaw tih mai tura chiangin min hmuh tir a, bomb siper te chuan kan bang rawn dengin silai leh laipui puak dur dur ri te pawh hnai te te niin hriat a.

Warsaw khawpui chungah chuan a lei bur hian a han inher rem te te a, an bomb ken lian pui pui chu an thlak ta chur chur mai a. Inrinni nileng leh zankhua chawl lovin an run a. Pathianni a lo thleng a, Pathianni hmasa kha ngaihawm tak a ni (*Khawvel Indopui* 26)

Thawnthu sawi thiam tak ni tur chuan a ngaithlatu tur te hnam leh dinhmun hriat a ngai hle thin. Connelly-a chuan, “Mihring te hi thawnthu sawina hmanrua ber annih avangin a sawitu chuan amah leh society mil a sawi thiam a ngai hle” tiin a sawi a (Connelly 14). Hetiang kawngah hian Rokhuma hi a duai lo hle. Hnamdang chhiar tura ziak anih loh avangin a ngaihtuahna chuan Mizoram bak a pel lem lo. Mizo nu leh pa ngaihtuahnaah a chian chuan a lungawi hliah hliah a ni tih a hriat theih a, a thil han sawi vel dan pawh a Mizo raih bik hian a hriat a. Israel ram hi Mizo anni ta emaw tih mai tur khawp a chiangin chhiartute thinglungah a tuh thei a. British lawng lian pathumin German lawng lian an han bei a sawi te hi chhiartuten an mitthla nghal thawt thawt thei khawpa chiangin a sawi thiam nia! ‘Uisathiam pathumin zukchal an um hi a ang ber awm e’. Norway

in German a lo do ve pawh hi a sawi nep thiam hle ‘Norway chuan a lo do ve na a, buipui tui lian tawng ang chauh a ni’ tiin. Tin, thil khaikhin a thiam zia mawlh hi sawi loh atan chuan uihawm tak a ni. German Laipui leh British Laipui a han khaikhin te hi a thiam a sin, ‘Se chal leh kelchal ding dun ang an ni’ tiin a sawi mai a. Sawi zui vak pawh a ngai lo, a chiang em em tho si a ni. A fak duh zawng fak pawh a thiam na meuh mai. *Royal Airforce* ten German thil siamna hmunpui an han bomb an thlawk chhuak a sawi dan te hi Mizo ngaihtuahna a chiang em em siin a sawi thiam nia, ‘An thlen chin lei lam chu a khurh hian a khur dur dur mai a; an thawm na lutuk nghawr vel chu a phun hian a phun chho nuah nuah mai a ni’. Chutah bomb chu an han thlak ta ngei a, thawhna rual thawk ropui zia a sawi te hi angaihnawm a sin! ‘Sialsir rual tam elkhkenin phingphihlip rual inchuha an thlawk kalh nuk nuk ang mai hi a ni’ tiin a sawi a. Thlawhna thlawk hi an tam leh tam loh sawi chuang si lovin chiang em em sia a sawi thiam te hian C. Rokhuma thawnthu sawi thiam zia tarlangtu a ni awm e. Mizo zia kmite zingah hian Rokhuma tluka thil sawi uar thiam hi an tam kher awm lo ve. He tiang hian *Lancaster bomber* lenzia chu a han sawi a ‘A mei hmawr laipui pu tan chuan, a vawt si, thiante an hla si, mahnia lobinga riak ang hrimin an khuua har vawng vawng mai a ni’ tiin. Hetiang tluka thlawhna lian hi tun thleng pawh hian a la awm lo ang a tih mai awl tak a ni. Heng hian thawnthu thiam taka sawi tur pawhin tawng thiam leh hnam nun thleng pawha hriat tam a tul zia a ti lang chiang hle.

Literature hi thil mawi *arts* anih avangin duhawmna leh mawina *aesthetic value* eng nge emaw zawng tak hian a nei thin. A zia ktu in a thiam phawt chuan a ziah dan hmang leh thu leh hla a chheh dan zawng zawng zawng te pawh *arts* a lo ni thei zel mai. C. Rokhuma pawh hian chhiartute hip bet tura thiamna a neih ril zia hi mawi tak tak a ni. *Tunlai Khawvel Thlirna* tih bu hi kan thlir chuan bung khatnaah Indopui III na tur hmanruate tih a chuang kulh mai a. Bung hmasa berah chuan a thupui ang hian Indopui III-na hi lo

chhuak ta se ram hrang hrangin an hman tur ralthuam hlauhawm pui *electronic air device, nuclear bomb, laser bomb, hydrogen bomb* te leh indo thlawhna, *jet fighter*tha pui pui te bakah Indo lawnglian tha tak tak hman anih tur thuin bul a han tan te te a.

Bung khatna tawpah thlipui leh ruahpuiin in a rawn nam sawk sawk a, a han han duak a, a lo ri leh hum hum a, a aia na zawk mahin a rawn thawk leh ta thin ang hian, Amerika chuan a Indopui III-na buatsaih bakah Khawvel Indopui IV-na chhunzawm leh nghal thei turin ralthum dang a buatsaih leh ta tlut tlut mai a. Bomb mitnei kap hla thei chi te, a phurtu motor lian danglam pui pui te, bomb thuhrukna kua siam nan te, sum dollar tluklehdingawn sawmli a dah hrang leh ta ngut mai tih thu, Washington atangin July ni 28-ah khan an chhuah leh ta uai uai mai (*Tunlai Khawvel Thlirna* 24) tih han chhiar chuan bung hnihna chhiar leh ngei ngei ngai turin chhiartute min dah riltam thiam a. A hun lai khawvel nena han chhui dawn phei chuan khawvel Indopui III-na a lo thlen chuan khawvel hi tawp nghal ngei tura ngaihna lian tak kha an nei thup a. Chutih rual chuan chhiartute tan beiseina eng rawn pe leh in khawvel Indopui III-na chu tawpna tur a la nih loh thu a tawk chauha a han zep zauh thiam te hian chhirtute a hip bet thiam hle. Chuvang chuan bung khatna chhiar zawh chuan bung hnihna chhiar leh ngei ngei ngai turin chhiartute a hip bet thiam a ni. Hetianga chhiartute hip thiamna hi ziakmi nazawng ten an neih theih loh a ni a. Chunvang chuan Rokhuma pawh hi thawnthu sawi thiam tak a ni e tih tur a ni ve ngei ang.

Rossiter-a chuan *Storytelling* pawimawhna hetiang hian a sawi a, "...thawnthu sawi sawitu in a sawi an lo ngaihthlak atangin miin ngaihtuahna thar, ngaihdan, pawm dan thar leh an tawn hriat midangte hrilh chhawn ve theih dan pawh an thiam theih phah thin a ni" tiin a sawi a (Rossiter 214). Zep nak emaw C. Rokhuma tluka Israel ram chanchin buaipui a ziak tam hi zofate zingah an awm lo ve. Zofate hian Pathian thu avangin kan thinlung takin kan Israel a. Kan ngaihtuahna ril tak hi Israel hian a luah reng thin.

Israel hre chiang lem lo pawhin rinnain kan thlir a, eng nge emaw zawng takin kan lung pawh a ti leng thin. C. Rokhuman thiam tak mai a Israel ram dinhmun leh hmelma ten an beih dan a ziak a. Chu chuan Israel chanchin kan ngaih dan leh hriat dan pawh nasa takin a ti pung a. Tin, ngaihtuahna thar min neih tirin Mizote chu nghet leh zualin Isarel te chu min suih fin a, Mizo tawh phawt chuan Israel chanchin chu kan ngaih ven a, hrait pawh kan chak viau thin. Hei hi a chhan nia lang chu ngaihnawm taka Israel ram chanchin C. Rokhuman min fah thin vang a ni.

Thil sawi fiah a thiam dan mawlh mai hi a ngaihnawm. German sipai leh Russia sipai han innuai chung chang a sawi te hi a nih hmel bik hliah hliah hian a hriat, “Russia khan an kalsan reng reng a hmelma hman theih tur chi chu a hal fai vek zel avang khan German sipai chu kangvara feh ang mai an ni a...” tiin an sawi a. Mizo pa ngaihtuahna atang chuan kangvar chu a fiah em em a. Japan thlawhna rual han thlawk hum hum mai a sawi dan te hi mawi tak a ni, amah ang ni lo tan chuan sawi chhuah ve ngawt theih pawh ni lo. “...Nilaini chuan Japan thlawhna rual tam zet mai chu vanlaizawlah muchhe rual tlangban zar ang maiin an lo kawit thla nguai nguai mai a...” tiin a han sawi a. Han ngaihtuah vang vang pawh hian a nih hmel bik hliah hliah a, Mizo pa ngaihtuahna a chiang thei ber tur, mawi tak si a chhep chhuak thiam hi C. Rokhuma thiam bikna a ni awm e. Tin *Royal Air force* thlawhna that zia a sawi dan mawlh hi mawi ka ti. “A chaldar takah hian laipui pahnih, hma lam, chung lam, hnuai lam kap tura che sawn zung zung thei an chhuah thiang rual mai a. A bekah hian a thimkual tawn niawm tak, a tawn tawnin a sir lam kap thei turin a thiat ngoh ve ve bawk a. A kawngkhar niawm chungah hian laipui pahnih dahna bawm a pawng thur bawk a, a mawng takah laipui pali a intlar tuar bawk a...” Han mitthla chhin mai pawh hian a awihawm em em tho si. Chutih rual chiah chuan a thil sawifiah dan hi hnamdang tawng zep tel hauh si lovin chiang em em in a sawi duh chu a sawifiah a. Thu mal hman leh thlan thu ah pawh *critics* te ngai pawimawh em em mai *skillful*

selection of word pawh a zawm tha hle. Chuvang chuan, thawnthu sawi thiam tak te angin thumal pawh a hmanna tur dik takah hmang a. Thumal pawh a hun leh hmun a zirin a hman tur awm tak tak vek a hmangin, awmze nei leh renchem takin a hmun dik takah a bel chat chat thin. Tin, tawngkam chuang tlai thumal pawh awm lovin rawng ban thiam takin a nih dan tur ang taka rawng a thlang ang hian Rokhuma pawh hian thumal hi chhep rem thin. Chu chuan a thu ziak a ti ngaihnaawm bik em em a ni.

Peter L. Berger-a sawi dan takah thawnthu chu mi zawng zawng tana pawm awm a nih avangin tawng, hnam nunphung leh hun inher zel vanga hriat thiam loh thil te pawh min hriat fiah tirtu anih a vangin, Rokhuma hian zofate nitin a khawvel sukthlek leh inlumlet dan min hriattir a. Tin, khawvel thil hriat theihna hmanrua kan neih that loh lai pawha kan hriat chak em em ngaihnaawm taka min hriltu leh zofate tuihalna pawh phuhurutu a ni bawk. Davidson-an storytelling chu ngaihhlut zawng, hnam nun leh chin dan danglam bik te inzirtir nana hman a ni tia a a sawi kha C. Rokhuma hi a ti diktu pakhat a ni awm e. Ngaihnaawm takin Israel leh ram hrang hrang chanchin min hrilh a, chutih rualin chung atang chuan an hnam nun leh danglam bikna thengin kan lo hriat theih phah thin. Hei hian Chiang taka a lantir chu C. Rokhuma hi thil chinchhiahtu recorder ni ngawt lovin pa titi thiam leh ngaihnaawm taka thil sawi thiam a ni tih a lang Chiang hle. Amah Marion Crowford-in a sawi angin, Rokhuma lehkhabu pakhat chhiar tawh chuan a dang pawh chhiar leh zel kan chak a, a duhna lam lamah min kai kual tawh mai a ni. Thil inang reng pawh hi ngaihnaawm takin a sawi thiam a. Hei hi ziakmi tam tak te neih theih loh a neih chu a ni. Chuvang chuan a thuziak avang ngawt pawhin zofaten kan hre reng tawh dawn a ni.

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R. Zuala 'Rauthla Leng' Suangtuahna Thawnthu

F. Lalnunpuii *

I. Introduction

Zofate tana thu leh hla ṭha tak tak hnutchhiahtu R.Zuala hi kum 1917 September 18 khan Upa Ch.Pasena leh Chawntuahi te fa upa ber dawttu ni turin Aizawl-ah a lo piang a. Mi taima leh hawizau tak mai a nia, zai lam pawh a tithei phian, "Pi Zaii hovin Mizo Zaipawl mi 39 zet Syhlet Synod-ah zaiin an kal a; R.Zuala pawh a 'alto' sa-in a tel ve nghe nghe..." (Khawithlar 167). Tin, mi danglam ve tak a nihna tilangtu pakhat chu malzai (*solo*) Mizorama tilar hmasatu a nihna hi a ni, "... Mizorama malzai (solo) ching lartu hmasa a ni..." (168). Hna chi hrang hrang a thawh kual hnuah November 5 1990, zan dar 11:30p.m ah khawvel a lo chhuah san ta a ni.

Mizote tan literature lama sulsutu pawimawh tak a nih mai bakah Mizotaṭawng humhalh duhtu tak mai a ni a, 'Mizo Ṭawng Danglam Bik Riauna' a ziah te hi Mizo ṭawng humhalh leh tih larna atana ṭha em em, chhiar man hla tak a ni. Tin, a thawnthu tawi (*short story*) a ziah te hian ngaihnaawm bikna riau an nei a, a tam zawk hi chu mahni (*first person*) chanchin sawina thawnthu ang deuh vekin a ziaak a ni. A thawnthu tawi ṭhenkhat heng- *An Heti*

Chawk Nia, Daw Ve Ngai Hek Lo, Nang Nen chuan, Riau Riau Mai A, Thlazing, Ṭhian Ṭha te chutih te bakah hian kutchhuak ṭha tak tak a nei a ni.

Suangtuahna (*fantasy*) thawnthu hi a tak taka thil thleng ni lo mahse mi tihlima ngaihtuahna thar lam tak min hnutchhiah saktu a nih theih ve fo avangin a hlu hle. Suangtuahna (*fantasy*) thawnthu leh a taktak (*realism*) thawnthu in an loh dan Dr. K.C. Vanghaka chuan tihian a sawi a, “. . . Realism thawnthuah chuan a taktaka thil thleng emaw, hringnunin a taka a tawn theih tur ang chi, eng hun lai pawha hmeichhiain emaw mipain emaw, a tawn theih tur harsatna emaw, hlawhtlinna emaw hi a huam a. Hringnun darthlalang atana hman theih a ni ṭhin (Literature Kawngpui 276).

Suangtuahna thawnthu chu tihian a hrihfhiah a, “Fantasy thawnthu an tih ve thung chu thil mak pui pui suangtuahns (imagination) thawnthu, hmanlai mite nun behchhan emaw, Bible-a mite nun behchhanin emaw, eng hun lai emawa mite nun dan behchhana ziak a ni ṭhin. . . (279).

Tichuan, thawnthu chu a ziaktuin a duh ang tawkin a ziaikin a chei danglam thianga mahse chu thil chu eng emaw ti kawng zawng talin hringnun nen inlaichinna a nei tur a ni. Suangtuahna thawnthu kan tih pawh hi a taktaka thil thleng ni lo mahse mihringte min tihlim tu a nih phawt chuan a hlu em em a ni. W. H. Hudson chuan tihian a sawi a, “*Ṭawngkam mawi taka thuziak (art) hi mihring tana thil mawi ber a ni a, mihring kutchhuak a ni a, hringnun awi tleitu (chawmtu) hmanraw ṭha ber a ni e'*” (287) a ti hial a ni.

2. Rauthla Leng' thawnthu tlangpui (*summary*)

R.Zuala hi thu leh hla thiam tak leh mi taima tak a nia, hna chi hrang hrang a thawk kual chung pawhin thu leh hla lama a tuina hi a reh thei chuang lo a ni. ‘Rauthla Leng’ thawnthu tawi hi kum 1974-ah chhuah a lo ni tawh a, thawnthu ngaihnaawm tak mai hmanlai pi leh puten thihhnu piah lam an lo suangtuah dan leh Christian rin dan nen a danglamna te hmanlai Mizo ten thawnthu

(*folktales*) a an lo sawi ṭhin Chhura leh Nahaia te chu ngaihnaawm takin a ziaak a.

A changtupa Hrangkhuma (Khuma) chu Ṭawi tlang siper Hualtu khuaa awm a ni a. Ṭawi ramngawah chuan thil mak deuh deuh a awm nia sawi ṭhin a nia chung zinga pakhat chu dil mak tak mai a awm a mahse hmu fuh an tlem hle, "...A hmuten an sawi dap pawhin zawn hmuh ve mai a harsa a..." (Rauthla Leng 112). Chu dil chu a vei ruk em avang chuan a mumang lamah te hial a lo hmu a, a mumangah chuan chu dila a insil lai chuan hmeichhe hmelṭha tak mai pakhat hian lo koin an khuaah remchang hmasa ve leh zin turin a intiam tir a.

Ṭum khat chu Ṭawiah a ṭhiante pahnih Hlira leh Zika nen an ramchhuaka an vannei viau a Hlira chuan Sanghal sum li vel a kap a ani pawh chuan sum sarieh aia te lo tur a kap hliam bawk a. A sanghal kah hliam chu an chhuia an hmuh zawh lawk loh avangin Hlira sa kah chu a ṭhiante chuan hawn pui phawt se ani chuan a sahliam chu a chhui anga a hmuh zawh loh leh a riah chilh anga a tuk lamah a ṭhiante chuan lo zawm ve leh mai turin an inti ta a. Chutia a sa hliam kah hnu a chhui chu kham ko bang rual rem laiah a tawp ta tlat mai a, mihring tan lawna rual a ni si lo a. Kham hnuai thing zung aṭanga uai thlak a tum lai chuan hmana a mumang kha a hrechhuak ta zawk a, enfiah tuma an eu fan deuh lai chuan a thingzung vawn chu a bal ta hlauha nikhaw hre loin a awm zui ta nghal a.

An harh leh chuan hmeichhe hmelṭha tak mai hi a bulah a lo awm reng a, Thuahriathnuai khua a awm Tlingi a nih thu leh a lo zin tur amah hmuak tura lokal a nih thu te a hrilh a. Hmana an tuikhura an inhmuh tawh thu te a pasal chu Ngama a nia fa an neih loh thu te an khaw kawt chhuah Lumler puk te chu a hmuh a. Lungloh tui chu a harh phah deuh nan tiin a intir bawk a. Khuma chu a rilru a buai ru viaua a mumang ni theiin a hre bawk si lo, Lungloh tui, Hringlang tlang tih te chu hmanlai Mizo pi leh puten mitthi thlarau kalkawng a

awm nia an rin a ni si a. Mahse Lungloh tui te chu a in bawk sia a thi anga mitthi khua a pan mek a niah te a ngai hial a, "... Chuti a nih chuan ka thi ang a, mitthi khua ka pan mek em ni ang le?...khama ka tlak te, hmana ka mumang te ka la hre vek si a..." (119).

Thuahriathnuai khua chu mit a hmuh theih chin zawng in hlir a lo ni a, chu khua a awm ve Nahaia leh Chhura te nen chuan an titi ho a, thawnthua an chanchin an lo sawi thin te chu a dik leh dik loh fiah tumin an chanchin te chu dilchhut takin a zawt thinina mahse thawnthua kan lo hriat ang nen chuan a inmil thei si lo. Chemtatrawta thawnthu kan lo hriat thin te pawh Khuman an zawh chian chuan ,khual thuthang leh ar pan chuk chu a pun duh' tih ang deuh vek a lo ni hlawm a. Khuma chu Chhura chuan ngaihhrui nan a 'sekibuhchhuak' a pe a, Nahaia chuan 'Chawite hring' hrui hnih a pe bawk a. Zufang an chhawp chu a lo intam deuh a ni ang a rui ta viau a, Chhura chuan Tlingi hnenah an Hringkhaw khual chu an ni Thuahriathnuai khua a awm te nen chuan khawsak tlan a harsat avangin a pasal Ngama chu Hringkhuaa a awm laia haw leh dan a hriat avangin hruai haw leh mai turin a ti a.

Khuma chu a bo emaw tiin an lo zawng nasa mai a, rui bual in puk bulah chuan an hmu a. A thiltawn chungchang chu a tir atangin a hrilh ta veka, a dik ani tih lantir nan 'Lunglohtui' Tlingi pekna bur te 'Sekibuhchhuak' Chhura pek leh Nahaia 'chawite hring' pek te chu a lo la ak a. Tin, puk chung hmuh theih chinah chuan a ke hniak leh Tlingi ke hniak an hmu bawk a.

2.1 'Rauthla Leng' Suangtuahna (*fantasy*) Thawnthu

R.Zuala hian ngaihnaawm leh awihawm taka thu phuah a thiam zia 'Rauthla Leng' thawnthu atang hian kan hre thei awm e. Hmanlai Mizo pi pute rin danah chuan mi an thihin an thlarau chuan kawng bik nein 'mitthi khua' emaw 'Pialral' emaw an pan thinin an ring a. An kalkawngah chuan Rihdil an tlawh ngei ngei a, an khawvel ngaihna leh lunglenna te a reh nan Hawilopar khimin Lunglohtui an in thinina tichuan mitthi khua an thleng theih choh thin. 'Rauthla Leng'

thawnthuah hian hmanlai Mizo pi puten mitthi thlarau awmna hmun nia an lo ngaih chu thiam tak maiin a rawn tilang a. Thawnthua kan sawi thin Chhura, Nahaia, Tlingi, Chemtatrawta, Ngama te chu a suangtuahna mitthlaah an mizia tur niawma a rin chu tarlangin inkawmna ngaihnaum tak a changtupa Khuma nen a neih tir bawk a. Tin, Mizoramah hian thil mak tak tak sawi tur a awm ve nuala, Phawngpui tlanga fur laia kal chuan vangvat chik ngur ngur thei a awm tia sawi te pawh a awm thin. Tin, kan pi leh puten ‘Lungloh tui’ awm nia an lo ngai thin te hi thil danglam ve tak pakhat chu a ni. Hetiang tui danglam bik hi hnam dang ho pawhin an thawnthuah an lo nei ve nual. Hmanlaiin China lal tam takin tui thih theih tawh lohna awmin an ringa chutiang nunna tui (*elixir*)zawng tur chuan an mi leh sa tam tak zawng turin an tir chhuak thin mahse hlawhtling a lo haw an awm ngai lo ni te pawhin an sawi. Chutiang deuh chuan R.Zuala hian a suangtuahnaah hmanlai titi a an lo sawi thin dil chu Khuma hmangin a rin dan thiam takin a rawn tilang a, “. . . A tui chu a fim em em a. . . a wawt kher mai bawk a. A hnar lamah chuan a chawmtu luite awm pawh hi ka hmu hauh lo va, a luan chhuah lehna lai ni awmah pawh chuan, a dir ker ker lek niin ka hria a. . .” (112, 113).

Tin, he thawnthuah hian a changtu chi hrang hrang te a tak rama hun thumuna thu ho ni si lo te hi intawn tirin khawvel hmun khata cheng ni ang maiin a lantir thiam a. Khawvela suangtuahna (*fantasy*) thawnthu lar ber tih hial *Alice’s Adventures in Wonderland*-ah chuan a changtunu Alice-i chuan sazupui var amaha tawng mawlh mawlh chu hmuin a kuaah a zui luta, chu sazupui chuan ‘*Wonderland*’ hmunah hruaiin mi maksak tak tak, ramsa tawngthei leh hmun mak tak tak khawvel pangngaia a hmuh ngai loh leh thleng ngai lo tur thil tam tak a tawng a ni tih kan hmu. Hetiang deuh hian R.Zuala hian *setting* atan khawvel hran ‘Thuahriathnuai’ kua a din a. Khuma chu ‘Thuahriathnuai’ kua an khaw bul lawka awm ni si mahse a awm tih tuman an hriat loh leh hmuh ngai loh kuaah kalin thil mak tak tak a va tawng a.

Khawvelah a awm a ni tih finfiahna awm lo mahse hmanlai Mizo pi leh puten an rin tlat 'Lunglohtui' te hial a in a tui pangngai nen chuan inang theia a rin loh avangin Khuma hmangin a suangtuah dan a tilang a, "... Theikum hmin tuah tak rim hi ka teh deuh ber a... a vawt hle a, ka han lem chuan ka hit deuh map hian ka hria a, a bur ruak chu ka ak ta mai a" (118). Tin, hmanlai thawnthu (*folktale*) a kan sawi thin Chhura leh Nahai te chu an awm tak tak a ngem tih rinthua kan sawi thin te chu changtuah hmangin Khuma hoin hmaichhanah a inkawm tira, Nahaia te chuan Khuma chu Hringkhua atanga lokal a ni tih an hre mai a. An inthuum dan leh Khuma inthuum dan chu a inang lo hle a, anni chu saruak deuh thawin an awm a. Mipa in hrenpereng an kaiha hmeichhiain siapsuap an feng a Khuma thung chu kamis leh kekawr tlawn a inbela mahse mak ti hmel em em an pu chuang lo. Innel takin an titi ho thei a, Khuma'n Nahaia te 'ka pu' tia a koh pawhin anni chuan putar tak tak lo chu 'ka pu' tia an lo koh ngai loh avangin mak an ti zawk hle. Tunlai anga tawngkam mawi hmanga kan inkoh duat anga an lo inkoh ve loh avangin an tan chuan a nuihzatthlak zawk a ni.

Tin, an in te chu thlam aia lian awrh choh, chhe te te vek a ni a chutiang in chu tunlaih chhungkaw chen nan hmuh tur a awm mang tawh lo mahse hlim leh nuam ti takin an khawsa vek a, an khaw bul lawka awm 'Hringkhua' an tih an khua aia nuam leh changkaw zawk pawh chu an awt chuang lo. Chhura leh Nahaia mi inang lo tak pahnih te thawnthu (*folktale*) a kan sawi thin, lo an inthleng dan te Chhura Sekibuhchhuak te Chhura Mawngping khuaa a zin chungchang te Saum hming a theihngihlh chungchang te Chhura chengkek lawh tih te thawnthuah ngaihnaawm takin kan sawi thin. Chhura at zia leh Nahaia fin a chelh loh dan te kan sawi thin kha Khuma'n an zawh chian chuan thawnthua kan lo sawi thin ang kha a lo ni lo vek mai a, Chhura pawh chu pa fel tak leh kawm nuam tak mai a lo ni zawka, "... hmel fel tak, pa rawn tlak hmel pu a ni tlat si a". (127). Nahaia pawh pa fel tak mai a lo ni bawk a. Chemtatrawta thawnthu kan lo sawi thin pawh chu thu thang dik lo

leh uar deuh hleka sawi a awm avangin a dik loin kan lo hre mai zawk a ni tih Khuma nen an inkawmna aṭangin min hriat tir a.

A changtute hi hun khata awmza ni si lo hian hlim takin, inpawh takin a inkawm tir thei a. Chhura, Nahaia, Chemtatrawta, Tlingi leh Ngama te tan chuan mi maksak tak a inthuum dan te pawh an la hmuh ngai loh leh an suangtuah phak loh tur thil a nia mahse ‘Hringkhua’ a chengte chu an hmuh fo tawh niawm takin an lo dawngsawng thiam em em zawk si a. Tin, an nun dan leh khawsak dan te pawh a inthlaurin danglam vek tawh mahse a ziaktu hian thawnthu (*folktale*) a kan sawi ṭhin te leh mitthi khua ni awma a hriat hmangin khawvel thar a dina chu chu *setting*-ah a hmang nghala. Mahni chenna khawvel aṭanga hmanlai khawvela let leh tur chuan huaisen te pawh a ngai viau ang mahse Khuma chu hruaitu ṭha tak Tlingi, nu hmelṭha leh fel tak a neih tira, Mizo society-a tlawmngaihna leh ṭhenawm khawveng te an induhsakna te mikhual chung a ṭhatna an lantir dan te chu Khuma chung a chet dan aṭangin a tilanga, hmanlai Mizo pi pute khan an mi duhsak zawng te chu an zufang thlum ber an in pui ṭhin Nahaia te pawhin Khuma chung a duhsakna leh an lo lawm a ni tih entir nan zu an lo zuk pui baw a ni.

3. Conclusion

Literature chu hringnun darthlang a nih angin mihring nun nen inzawmna eng emaw tak a nei ṭhin. ‘Rauthla Leng’ thawnthu aṭang pawh hian chiang takin kan hmu thei awm e. Thihna hi tu te chungah pawh thleng vek thei a nia, mi an thihin an thlarau chuan pan lam a nei vekin kan ring ṭhin. Chutiang chiah chuan Mizorama christianna a luh hma kha chuan mitthi thlarau hian ‘mitthi khua’ a panna kawng zawh bik nei ṭhinin an ring a. A ziaktu hian khawvel thar *setting* atan a siam a chu *setting* atana a hman chu Mizo pi leh puten ‘mitthi khua’ an sawi ṭhin mahse a awm ngei em tih finfiahna la awm lo chu a ngaihuatnain a hmu a. Chu mitthi khua a ngaihuatna aṭang chuan khawvel thar a thawntu atan hian a din pah ta a ni,

chu khawvel thar a chu a thawnthu pumpui innghahna hmunhma (*setting*) atan thiam takin a hmang tih kan hmu. Tin, thawnthu (*folktale*) mai a kan sawi thin Tlingi, Nahaia, Chhura, Chemtatrawta te ho chu changtu (*character*) ah te a hmang a. A thawnthu pumpui hi zeldin a remkhawm, a hmunhma leh thil thleng reng reng te hi a tak taka awm nge awm loh tih finfiah theih loh vek mahse chhiartute a ti hlama hmanlai khawvel min thlir let tir thiam lawi sia, suanguahna (*fantasy*) thawnthu ngaihnaawm tak a nihzia kan hre thei awm e.

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R. Zuala Thawnthu Tawite Ziarang

Lalrammuana Sailo *

1. Thuhmahruai

Thuziak mite hian tuipei zawng leh ziah duh zawng an nei thin a, thu sawi dan kalhmangah pawh sawi duh dan leh kalpui duh dan bik an nei fo. Thuziak mi chu mihring ve bawk a nih avangin a kutchhuak te chuan kawng tam takah inzulna an nei fova, chumi avang chuan a kutchhuak chu chhuia zirchiang turin tehfung sahal rual khai taka khai theiha a awm chang a awm thin. R. Zuala (1917-1990) thawnthu kalhmang sawi tur kan ni a. A thawnthu tawi pasarih *Rauthla leng, Daw ve ngai hek lo, Thlazing, Nang nen chuan, Thian tha te chu, An heti chawk nia, Riau riau mai* a tih atang tein a thawnthu kalpui dan kan chhui ang a. Hengte hi thawnthu tawi te te a nih hlawm avangin thawnthu mal chhui bik loin thawnthu hrang hrang la khawmin R. Zuala thawnthu kalhmang zir chhuah kan tum dawn a ni.

2. R. Zuala thawnthu ziarang

A) Setting (milieu)

Dictionary of Literary Terms & Literary Theory chuan *setting* chu “*The where and when of the story of the play; the locale. In drama the term may refer to the scenery or props*” (650) tiin a hrilhfhah a.

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Thawnthu a thil thlengte a thlenna hmun leh hun te leh tute chung a thleng nge tihte, an incheina, hmanruate leh an tawngkam hman te thlenging a huam thei ang. Kawng dangin lo sawi leh ta ila, *setting* chuan thawnthu thlenna hun leh hmun bakah a mi chengte nunphung, an eizawna te, an hnam dan leh an sakhua te, in leh lo sak dan, sik leh sa, rorelna kawnga an inawp dan te a huam vek ang.

R. Zuala thawnthu tawi pasarih kan lak zinga paruk *Daw ve ngai hek lo*, *Thlazing*, *Nang nen chuan*, *Thian tha te chu*, *An heti chawk nia*, *Riau riau mai* a tih thawnthuah te hian ni leh thla leh hunbi (*time*) te tarlan mumal a awm lo. Tin, a hmun pawh chiang taka sawi lan a ni lo fo bawk. *An heti chawk nia* tihah chuan hun bi ah thlasik a la hla lo hle tih a hriat theih a, tin a hmunah chuan *narrator* chu Aizawl atanga mahni khaw hlui lama zin a nih avangin Aizawl pawn lama thil thleng tih a chhui hriat theih a. *Riau riau mai* a tihah chuan hlo thlawh hun laia thil thleng a nih thu leh pialtlep pawh a la nal hle tih kan hmu a. An khawsakna lamah chuan an hna thawhna thawmhnaw bal te in an thlen hmaa thawmhnaw faia inthlak an duh avang erawh chuan an lang thianghlim ang reng viau a. *Thlazing* thawnthua tualthahna hi zan lama thleng thin a ni tih a hriat a, chuti tih lohah chuan khaw hming emaw tarlan a nei lo a, changtute hming erawh a pe thung a.

A thawnthu lar ber *Rauthla lenghi* a *setting* atan a tak ram leh a suanguahna ram inchawhpawlhin a hman a, ‘exotic setting’ a ni a tih theih dan a awm. *Oxford English Dictionary* chuan *Exotic* chu “*originating in or typical of a distant foreign country*” (348) tiin a hrilh fiah a. Narelle Atkins-in a sawifiah dan behchhanin *exoting setting* chu lo sawi zau ila; thawnthu chu *exotic setting* nei a nih theihna chu a thawnthu ziaktu lam ai mahin a chhiartu lam atangin a ni ang. English zinga thawnthu zia mi ten anmahni ram chhunga thil

thleng thawnthu an ziah te chu Mizote tan chuan *exotic setting* a ni dawn a. Tin, Mizote tan pawh Mizo ziah ngei leh Mizoram chhunga thawnthu innghat ni ngeia lang mahse suangtuahna ram nena chawh fin leh kan la tlawhpawh loh leh daidar loh rama innghat thawnthute chu *exotic setting* nei a ni. Entiman, C. Thuamluaia thawnthu *Engtin awm ta zel ang maw?* tih thawnthu te pawh hi Mizo te tan ngei pawh *exotic setting* nei a ni, kan hriat pawh loh ram a nih miau avangin. *Rauthla lengah* hian Thuahriathnuai khua leh a mi chengte kan hmu a, chu khuaah chuan Hualtu khuaa mi Hrangkhuma chu mak tak maiin a lut hlawl mai a. Tlingi sawi danin Thuahriathnuai khuaa chengte chuan mihring pangngaite chu an hriat vek thu leh mihringte hriatna erawh chuan phak chin a neih thu kan hmu a (*Rauthla Leng* 177). Tin, mumangah te inlar theiin mihring pangngai te lu a len lohna hmunah te pawh an kaltlang thei a ni tih kan hmu a, chu chuan danglamna leh khawvel hran (*exotic*) a mi an nih a entir a ni. Tin incheina kawngah pawh Thuahriathnuai khuaa mite chuan siapsuap leh hrenpereng te an la inbel a, silai pawh an hre lo a ni tih kan hmu a, chu chuan Thuahriathnuai a mi te thil hriatna pawh chuan phak chin a nei ve tho a ni tih kan hre thei a ni.

B) A thawnthu phenah mipat hmeichhiatna a inphum ru fo A thawnthu te kan chhiar chuan mi kaihhruai tumna leh zirtir tum engmah a nei hranin a hriat lo a. Tu mitmei lah a veng hek lo. Sakhuana hian a phuar meuh lo niin a lang a, zalen takin a duh ang zawng leh a duh ang sawi chhuahna atana tha nia a hriat tawngkam chu a hmang mai. Tawng hi inbiak pawhna hmanrua a ni a, tawngkam hi duhzawng leh veizawng sawi chhuahna a ni a, thumal leh tawngkauchheh thlan dan hian thu chheptu mizia leh tarlan duh chu a tilang thin.

R. Zuala thawnthu a thil thleng leh ṭawngkam thenkhat chu mipat hmeichhiatna nena hmehbel theih a awm nual mai. *Ṭhian ṭha te chut*ih thawnthuah a mikhualna rama mi nu, a ṭhianpa nupui ni baw uiretu chuan a ṭhianpa laka a thiltih chu dik a tih loh em avangin a zin chhan leh a hna thawh tur a thawh zawh hmaa haw mai rilruk chungin a ṭhianpa bulah chuan a inpuang a. A ṭhianpa thung chuan, “Kan nu nen chuan nuam in tih ve tho dawn chu – la cham rih rawh – i tih tur lah i la ti zo si lo...” (*Khawithlar* 144) tiin a chhang a. Heta “tih tur ti zo lo” tih ṭawngkam awmze pahnih nei thei kher a rawn hmang te hi R. Zuala thawnthu tidanglamtu a ni. *Daw ve ngai hek lo* tih thawnthuah chutiang ziarang chu kan hmu tam zual a. Thangi nen an han inneih hnu chuan khawvel hi hlimawm a ti a, a hlimzia a sawi chhuahna ṭawngkam erawh ngaih kawih theih tak a ni. A sawi danin, engkim mai hi a “hmu nuam” a, a ṭawngkam dang hi lo en zui ila, “puan zarna tura kan mau pum ṭawn khampheia tho tuai, lo sirsawn zar zarte pawh hi an nuam tawl-ah ka ngai zel baw a...kan kawmthlang pitar te takngial pawh ka hmu duah hlih hlih mai zuk nia le!...Thla a lo sik a. Tun hma chuan thlasik khaw vawt hi hreawm ka ti ṭhin a, tunah erawh chuan a nuam riau mai” (120, 121) tiin nupui han neih chu nuam a tihzia a sawi a. Heng ṭawngkam leh thu te hi mipat hmeichhiatna nena sawi zawm theih leh hrilhfhiah theih vek a ni.

C) Humorous element

A Hand Book of Literary Terms chuan heti hian a hrilhfhiah a, “At present both “wit” and “humor” designate species of the **comic**: that is, any element in a work of literature, whether a character, event, or utterance, which is designed to amuse or to excite mirth in the reader or audience” (322). *Humour* chu Mizo ṭawng chuan

nuihzathlak tihna a ni mai ang chu, chetzia emaw thusawi avanga nuihzathlak pawh ni se. *Humoursiamtu* thenkhatte chu *Hyperbole* (thusawi leh tawngkam uar uchuak lutuk avanga nuihzathlak) te, *Incongruity* - thil inmil lo lutuk leh a awm ang loh lutuk vanga nuihzathlak te, *Slapstick* – chetphung leh chet chhiat avanga nuihzathlak hrim hrim, entirman; Charlie Chaplin ang te hi. R. Zuala thawnthu *Riau riau mai a* tihah hian *slapstick* ziarang, chet sual leh chet chhiat vang hrim hrim a nuihzathlak tlangval pakhat chanchin tawite chu thiam takin a rawn sawi a. Chu thawnthuah chuan nula leh tlangval hlo thlo a inlawmte chuan Bil hmun luiteah haw pahin insil fai an tum a. Lui chu an thleng a, tlangval chu nula te hmuh phak lohah lui hnar lamah insil turin a chho a, a thawmhnaw zawng zawng hlipin a insil ta a. Mahse pialtlep nahah a tawlh thlu hlah mai a, pialtlepah chuan tawlh thlain nula te hmaah chuan a zuk thleng thla dawn ta mai a. A tihngaihna hre lo mangang tal vel chungchang, nuihzathlak taka ziah lanna a ni.

R. Zuala themthiamna leh a thawnthu te tingaihnawmtu pakhat chu kan beisei loh lamah nuihna tur min siamsak a, kan rin loh lamah thawnthu chhiartute min hruai thut thutin min kuai her a. A changtute chungah thil thleng avangin an lungngaihna te tawmpuiin an tuarnate kan va tuarpui ve dawn emaw kan intih lai takin kan rin loh lam daihin min thlukpuiin nuihna tur min siam sak a. Thawnthu laihawl vela kan lo thinrim lek lek te kha kan inchhir lek lek hial thin.

Thian tha te chutih thawnthu tawiah hian *incongruity* ziarang kan hmu a. Pa pakhat chu Aizawl a zin tumin a thlen in pa nupui nen chuan an chesual hlah mai a. A thlenin pa lah chuan amah chu thian thaah ngaiin a thlenna in hmasa atangin an in lama thleng turin

a hruai chhuak a ni si a. Amah duhsaktu leh thian thaa ngai em emtu chung a thil tih chu dik theiin a hre lo a, a inthiam lo em em mai. A thianpa te in chu chhuahsan a, an khaw lama kir leh mai chu tha berin a hria a. Mahse a thianpa chuan a tiktur a tih zawh hmaa haw chu a rem tih loh avangin an khawsak dan chu inpuan law law mai a duh ta a, a thianpa nupui nena an chetdan chu huphurh tak chungin a inpuang ta a.

Mahse rin loh takin a thianpa ngaihndan chu a lo dang a. A thianpa chuan “Thian tha karah te chuan heti ang mai mai hi pawisak tham tur em ni? Kei pawh in ina ka thlen lai khan, in nu chang a ni hlei nem – in nula leh i farnute pawh kha ka kim vek asin. I pawisak a te em mai” (*Khawithlar* 144) a lo ti daih mai a. Chhiartute beisei dan ang ni loin thawnthu chu a inher thut a, thinrim leh lungngai tura ngaih pa pakhat chu a intithei zawk hlauh mai a. Mahse a ngaihnawmin a hlawhtlinpui tlat si.

4) Suspense leh surprise ending

A handbook of literary terms chuan *suspense* leh *surprise* chu heti hian a hrilhfiha a.

Thawnthu arawn intan a, a bul tan dan kalhmang atangin chhiartute rilruah thawnthu kal zel dan tur leh changtute chet vel dan tur kan lo suangtuah a. Mahse thil thleng leh tur chu rinthu mai a ni a, chutianga chhiartute leh ngaithlatuten thawnthu awm leh zel dan tur ngaihtuaha rilru an lo hman lawkna chu *suspense* a ni a. Chhiartute lo beisei lawk dan leh lo rinlawk dan ang ni lo taka thawnthu a lo inher chhuah hi *surprise* chu a ni (228).

R. Zuala thawnthu te hriatreng ti nuamtu leh tiropuitu pakhat

chu a chung a kan sawi tak pahnih *suspense* leh *surprise* a hmang thiam em em hi a ni. Hei hi a thawnthu tam tak tingaih nawmtu leh ti nuizathlaktu ber a ni bawk. A thawnthua *humour* a hman dan chungchanga kan sawi lan tawh angin *Thian tha te chutih* thawnthu tinuizathlaktu ber chu in uirena chungchanga thian pahnih an inbiakna tawngkam kan beisei loh dan taka a tawp tak vang a ni. A thawnthu pakhat 'Thlazing' tihte chu han chhiar mai chuan Lalzuithanga Thlahrang boruak tem ve ni awm tak a ni a. Khaw pakhat a tualthahna thleng nawn fo chungchang a ni a, Police-in an chhui a, an man thei si lo. Inspector Bula chuan a hote chu anmahni chan chhung vil uluk leh zual turin a chah a, chutichung chuan Constable Thira chu thah a ni leh a. Nakinah chuan Sub Inspector Khawra chuan tualthattu chu a hrechhuak ta niin a inhria a. Zana an duty-naah chuan S.I Khawra chuan S.I ve tho Bula chu engvanga mi that ngawt thinn nge a nih a zawt ta thut mai a. Tualthattu S.I Bula'n a chhan dan chu:

Kei pawhin mak ka ti a ni. Mi ka thahte zawng zawng kha ka huat avanga that ka ni lo. Mahse ka thinlung ril takah hian thi tur apiang hi min hrilh thinn a, chuti anga min hrilh apiangte tihlum tura Pathian hmanrua chu ka ni mai a ni. Chuvang chuan ka kut thate hi tihchakin a awm thinn a, thirhruia ka han hren tawh chuan tal pawh an tal hlei thei lo. En teh, ka kut bawrte hi – mak deuh asin – a vung emaw tih mai tur hian a lo lian mar tun a, ka kut tha hi a lo chak zual sauh a – chu veleh chuan ka tih tur chu ka rilruah a lo lang nghal a – ka iptea ka thirzai ah hi ka han phawrh – an nghawngah ka hreng chawih a, rei ka pawt ngai lo; an thi thuai thinn – Chutia ka tih tur ka tih zawh hnu chuan ka rilrua a hahdam huai thinn a ni – en teh mah – ka kut bawr hi – hei thirzai pawh ka ak reng asin (132).

tiin a thirzaiah chu a phawrh a, S.I Khawra nghawngah chuan a

vet thut a, a that zui chu a ni ve leh der mai a. Hetiang kalhmang tak hi R. Zuala danglamna leh chhinchhiah awlsamna tur a ni. Tin, a thawnthu pakhat *Rauthla Lengah* chuan Hualtu khaw bul lawka tuma la tlawhpawh ngai loh Thuahriathnuai khua a lo awm reng thu min hrilh a. Chu khuaah chuan thawnthua kan sawi thin Tlingi leh Ngama te, Chemtatra wta te, Chhura leh Nahaia te leh mi dang dang, Mizoten thawnthu sawia an sawi thin te chu an lo cheng reng mai a. Chu khuaa tla lut hlawl Hrangkhuma chuan Chhura leh Nahaia chu an chanchin Mizoten thawnthu sawia an sawi thin dan te a hrilh a. Hetah hian R. Zuala themthiamna leh finna lo langin thawnthua kan mihring hriatte chu mihring awm tak tak an nih theihzia leh an chet dante pawh tlema sawi uar leh phuah belh hreta ngaihna w m leh thawnthu sawia sawizui a nih theih dan awihawm takin min hrilh a ni.

Entirnan, Chhura'n Mawngping khaw mite mawng a verh sak chungchang arawn sawifiah zawm dan hi lo en ila: Chhura bellam zuara Mawngping khuaa a zin chu Mawngping khaw mite chuan, a bikin naupang zingah khawihli pui an lo vei nasa em em mai a. Chhura chu khawihli deh thiam tak a nih avangin khawihli vei ho chu enkawlin a hmuamhma chu tulthira chhun kehin a hnai sak hlawm a. Chu chu Nahaian a lo hriat chuan Mawngping khaw mawng verh sak tiin fiamthu in a sawi ta a ni. Hetah pawh hian R. Zuala hian thawnthua Chhura leh Nahaia te chungchang kan lo hriat dan chu a tak tak zul a nih theihzia sawiin a hrilh fiahna nen thawnthu vek hmangin thiam takin minrawn *surprise* thin a, mi tam takin Chhura an lo mitthla thin dan leh ni a an lo hriat dan – phut khat, chhawih leh a buang mai ni tura an lo ngai chu a lo nih loh theihzia leh pa fing leh pa tlawmngai tak a lo nih theih zawk zia arawn puang chhuak a ni.

3. Tlangkawmna

R. Zuala thawnthu tawi te ziarang leh a ropuizia kan sawi tawh a. A thawnthu tihlute ber eng nge ti ta ıla, a ngaihnaawmna hi a ni ang. A thawnthute hi a ngaihnaawm tlat a, chhiartute rilruah cham zui a awm tlat a, chu chu hlawhtlinna sang tak a ni tawh reng a ni. Chu chu art huanga hlawhtlinna nei tur chuan ngaihpawimawh hmasak chi a ni. Tin, nula leh tlangval inngaihzaawmna chungchang ngawt piah lam thawnthu min hmuh tir hi a lawmawm a, chutiang lak atanga ngaihtuahna dang a rawn pu ngam hrim hrim hi a fakawmna pakhat a ni. Chutih rualin a thawnthu duhkawp lohna lai erawh thawnthu thenkhat heng: *Thian tha te chu, Riau riau mai a, An heti chawk niat* tihah te hian mihring hming ziah tel mumal a ni lova, chu chuan a thawnthu sawi chhawn leh zir kawngah harsatna a siam deuh a. Amaherawhchu, *Rauthla lengringawt* pawh hi ziak ta se, hriatrengna lungphun a tlin dawn nen, a thawnthu tawi hrang hranga *suspense* leh *surprise* a hlawhtlinpuizia leh mite thinlunga chamreng thei zawnga thuziak a thiam em avang hian Mizo literature-a hriatreng hlawh turte zingah a tel ve a ni.

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Zairema as an Essayist With Reference to Selected Essays – A
No Ber Mai, No Ber Mai, Dul Pen, Zun

Enid H. Lalrammuani *

Zairema hi Mizo literature-ah a thawhhlawk viau mai. Mizo essay ziaktu hmasa zinga mi a ni a, Bible lehlin kawngah a khaipa ber *Chief Translator* hun engemaw chen a ni nghe nghe. Mizo tawng a thiamin a chik peih a, Mizo tawng dik humhalhtu pawimawh tak a ni. Pathian thu zira pastor hna thawk a ni bawk a, Pathian thu lam hawi lehkhahu pawh a chhuah nual a ni. Mithiam leh thil chik mi a ni a, a thuziak te hi belhchian dawl leh zir tham tak an ni hlawm. He paper hian Zairema essay ziak te zinga pathum *A No Ber Mai No Ber Mai!*, *Dul Pen leh Zun* hmangin Zairema hi essay ziaktu angin zirchian kan tum dawn a ni.

Essay chu tawi fel taka ziaktuin a rilru chhungriila a vei zawng thil leh a ngaihdan a puanchhuahna a ni. Ziak dan hmang bithliah fel tak a awm lem lova, a sei zawng leh ziak dan hmang thu-ah a ziaktu a zalen hle. *Essais* (tihchhinna/enchhinna) tih hming vuaha French mi Montaigne-a thuziak te kha a tobula ngaih a ni deuh thin na a, Grik leh Rome vanglai pawh khan hetiang a thutluang ziak hi an lo ching daih tawh a. Mizo essay ziaktu hmasa te kha lehkhathiam

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hmasate an ni hlawm a, ngunthluk taka ngaihtuahna sen ngai, midangte hnena ngaihtuah zui tur thuril leh fing hnutchhiah a, mi rilru chawhthawh hi essay nihphung pawimawh tak a ni. Zairema hi pa tawngtamlo leh ngunthluk taka ngaihtuahna seng thin mi a nihzia chu a essay-te hian an tarlang chiang viau awm e.

Zairema essay-te hi *Impersonal Essay* huang chhunga mi an ni hlawm. Michel de Montaigne-a anga a thil tawn leh a mimal chanchin lam thlur lovin a vei zawng leh ngaihndan tarlanna te (Dul pen), ngunthluk taka thil nihphung chhuizuina ang chi (Zun) leh khuarel mawina leh hlutzia seprawtuina (A No Ber Mai, No Ber Mai!) lam hawi an ni. *Father of English Essay* ti a koh Francis Bacon-a te nen huang khata khung chi an nih hmel e.

Zairema essay te hian a hawl zauvin a hawl kim viau mai a, heng a essay thlan chhuah pathum te pawh hi essay ze thuang hrang hrang a khung theih an ni hlawm.

1. *Zun* essay hi Mizo hlathu lar leh hman tlanglawn tak *Zun* thumal zirchianna a ni a, a tobul leh hman dan danglam chho zel chhuina leh Mizo tawng kauchheh pangngaia hman zui mai theih a nih dan tarlanna leh rawtna lam a ni a. Zirchianna leh chhuizuina lam thil a nih avangin *critical essay* huangchhunga khung ve mai chi a ni awm e.

2. Essay ziak dan hmang lar tak pakhat chu *character essay/ character sketch essay* hi a ni. Thil nung leh nung lo pawh, mihring pianhmang leh zia nei a seprawtuina a ni a, ngaihnawm tak leh mitthla theih tura ruangam leh zia hmehbel a, an mawina leh nihphung chiang taka dinchhuahna a ni. Hetianga thuziak hi Grik thuziak mi Theophrastus-a khan a lo hmang daih tawh niin an sawi (*Literature Kawngpui*). Zairema essay ‘*A no ber mai no ber mai!*’ essay

pawh hi nula hmeltha leh ngaihnopei tak, thlir nin theih loh, no leh mam hen mai, zing thawhphan nei hauh lo khawpa hmeltha duhawm tak ang a 'Bawngek Antam' seprawtuina a ni.

3. *Dul Pen* essay hi Mizo *culture* chungchang leh mi chi hrang hrang nunphung leh mizia thlirna lam hawi a ni ve thung a, *Social Essay* huang chhunga khung theih niin a lang. Hnamin chin dan bik a neih in an loh theih dan leh inhriatthiam sak tawn loh chuan buaina a thlen theih dan lam sawina a ni ve thung. Mihring mizia leh rilru puthmang inan loh theih dan te, inhriatthiam tawn kan mamawhzia leh midang venthawn a tul hun leh nuam kan tih leh chak zawng ang ringawta awm avanga harsatna leh tuarna lo awm theih dan lam a thlur ve thung.

Essay hi hrilhfiah dan hrang hrang a tam ang bawkin thlirtute thlir dan pawh a in ang lo hle. Crabbe-a chuan essay chu thuziak thiam bikna *talent* nei lem lo te thuziah dan tlanglawn leh lar tak ni maiin a hria a, a chhan pawh ngunthluk taka ngaihtuahna sen ngai lem lova pawnlawi taka chhiartute chawkhlim thei thuziahna ni maia a hriat vang a ni. "The essay is the most popular mode of writing because it suits the writer who has neither talent nor inclination to pursue his inquiries farther, and. . . the generality of readers who are amused with variety and superficiality" (*An Introduction to The Study of Literature*). Chhiartute leh ziaktute lawm zawng mawlmang tak leh awlsam taka ziah chhuahna niin a ngai a ni ber awm e. Chutih laiin Sainte Beauve-a ve thung chuan thuziak dan harsa leh thiam ngai tak - tawi fel tak leh uluk theihtawpa ziah ngai niin a hre ve thung. Essay hi a sei zawng leh ziak dan hmang fel tak a zam ni lo mah se, Crabbe-a ngaihdan ang a awlai taka ziak chhuah mai chi chu ni ngawtin a lang lo. Dr. Laltluangliana Khiangte chuan

tihian Chiang leh fiah takin a hrilhfiah ve thung a, “Thupui eng eng emaw, ngaihtuahna tla darh, awmze nei taka phuah chhuah hi essay chu a ni. Kaih theh tur thu awmze neia ziakkhawm, thu ril leh hlu tur chin funkhawmna leh han seprawtui velna a nih bawk avangin ‘Thufun/Thusep’ a tih ve mai theih awm e” tiin (*Thuhlari*).

Hrilhfiah dan leh thlir dan hrang hrang awm mah se, essay tha erawh chu hai theih niin a lang lo. Hla zawng zawng hi hla tha a chhal a ni vek ngawt lova, hla tha ziarang hmanga belhchian dawl apiang hi mi thinlung hnehtu leh sak nin theih loh hla chu an lo ni leh thin. Essay tha ziarang hrang hrang nia an lo sawi chu - thupui mi hip thei, sei lutuk lo leh tawi lutuk lo, a chhiartute hneh thei tak leh ngaihnaawm tak, inngahna tlak leh belhchian dawl, mawi tak leh ngunthluk taka ziak leh chhiartute thinlunga ngaihtuah zui tur chi tha tuh thei tih te hi an ni. Heng tehna hrang hrang hmanga Zairema essay te han buk hian Zairema hi essayist tha tak a ni tih a lang Chiang hle.

Zairema essay thlan chhuah pathumte hian thupui tawi fel tak leh mi hip thei tak a nei hlawm a. *Dul Pen* tih hi Mizo tawngkam pangngai leh tawngkam tlanglawn tak mai a ni a, englam hawi zawngin nge a ziah dawn tih hriat a chakawm nghal viau mai. *Zun* tih ve thung hi hlathu lar leh hman rim tak, nula leh tlangval tawh phawt chuan an lo kurpui thu thiltitheih leh awmze ril zet a lo ni bawk si. *A No Ber Mai, No Ber Mai!* tih pheih hi chuan nula hmelta tak min mitthla tir nghal titih thei mai lehngal! Zairema hian a essay thupui atan hian chhiar chakawm leh mihip thei riau a thlang thiamin a vuah fuh hlawm hle a ni.

A essay te hi chhiar ninawm hman lo khawpa tawi fel ni siin a thupui kheh chhuah tum leh ngaihtuahna kaihruai thei tur tawkin a

famkim thlap lawi si. *Dul Pen* hmang hian *culture* inan loh theih dan leh mihring mize inan lohzia te, inhriatthiam tawn leh mahni ngei pawh inthunun a tul thute a tarlang a, mihring ten kan chak zawng kan chhiatpui theih zia leh thatpui theih dan tifiyah turin chanchin ngaihnaawm chi hrang hrang tawi te te si hmangin tih dan leh nunphung finthlak zawk a chhawp chhuak bawk. ‘Zun’ tih hlathu lo chhuahna bul leh awmzia atanga bul tanin, hla thu than danglam dan leh awmze thar neia Mizo hla thu hman zui theih a nih thu in a tlip bawk. Mizo chawhmeh ‘Bawngkek Antam’ mawizia leh tui zia leh Mizo hrawk a fah zia phei chu phek khat leh a chanve lekah nula hmeltha leh no tak nena hmehbel mai theih tura ngaihnaawmin a ziaak zo der bawk.

ThuZIAK thiamte hi tawngkauchheh mawi leh thu inlalawn hmang thiam riau te, chhiar nuam leh hriatthiam awlsam riau te, midangin an hman zen zen loh tawngkam awmze nei leh mawi remchhuak thiam riau te an ni chawk. Essay ziaak dan tawngkam pawh hi chi hnih – *Rhetorical-literary essay* leh *Easy-conversational essay* tiin an then a (*Literature Lamtluang*). Zairema hian tawngkauchheh mawi leh danglam deuh takin a ziaak lem lova, hriatthiam awlsam leh chhiar nuam tak, tawngkauchheh pangngai *Easy-conversational essay* hmangin a ziaak a. Thu uar lutuk leh hnunhnang lutuk ni lem lo mah se, chhiar nuam leh fiah tak si a thu ziah hi a essay ziah dan hmang a ni. Mi hneh thei tak erawh a ni thung si.

A essay te hi midang hneh a tum luata belhchian leh finfiah dawl lo khawp a awm lem lo. Tlang leh tluangtlam takin ngaihtuah zui tur thuril phum tel siin a ziaak mai thin. Essay tha ziarang hrang hrang hmanga a essayte han buk hian Zairema hi essayist tha ti a chhal loh theih a ni lo.

Essay tha hlutna chu a ziaktu thu thukphum, finthuril *philosophy* tha pai hi a ni fo. Ngaihtuah ngun poh leh Zairema essay te hian thuchah ril tak leh tha tak an nei deuh zel. *Dul Pen* essay hi Mizo culture mual liam mek hlutzia tarlan a tumna leh chhawmnun zel tlakte chu thlitfim thiam a tulzia tarlan a tumna niin a lang. Hnam hrang hrang hian nunphung leh chin dan danglam bik kan nei theuh a, hmasawanna leh hnam dang culture nena kan lo inpawlhsawp deuh hnuah chung kan chin dan tam tak te chuan hnualsuat leh mawilo chan an chang fo thin. Zairema hian Mizo ten kan chin than thil leh nuam kan tih zawng thil tam tak te chu a hun leh hmun a zira hman thiam ngai tak a nih thu a sawi a. He essay hi kum 1982-a a ziah a ni a (*Rev.Dr. Zairema leh Capt. C.Khuma Hnuhma*), hetih hun lai hian mi thenkhat rilru-ah Mizo culture kaihtawh tumna a lian hle bawk.

Tun lai hian kan hnam culture tharthawh duhna a sang hle a, kan uar ta hle bawk. Kan tih tawh ngai lohte tihnun leh kan tum a, hman lai tih dan zir turin pawlte kan din a, sikul hial pawh kan nei ta. Culture tih hi hnam zia, hnam dang chin ve loh kan chin bik sawina ni awm tak a ni. Hnam dang chin ve loh lam te, ei duhzawng te, inchei dan te Mizoin kan chin bikte chu Mizo culture kan ti a ni. Chuti a nih chuan dul pen pawh hi Mizo culture zinga tel, kan hnam nuna inphum thuk tak, ngaih pawimawha kan neih tur zingah ka ruat a ni (*Dul pen*).

He thu hi han chhiar mai chuan Zairema hian Mizo culture zawng zawng vawn nun a, chin zui zel a duh hle ni maiin a ngaih theih awm e. Ti hian a ziak chhunzawm bawk a –

Hnam dang zingah kan cheng ve fo thin a. Naupang dul pen sak ching an awm ve ka hre lo. Chuvangin dul pen hi Mizo culture a ni kan ti thei ang. Kan Brigadier sap pawhin

vantlang hmuha officer pakhat dul a pensak an tih pawh hi kan Mizo culture mu thelh thelh tawh kaih thawh a tumna, sawrkar policy-ah a ngaih theih lawm ni? (*Dul Pen*).

Dul pen hi eng ti kawng mahin Mizo *culture* mual liam mek kaihthawh tumna sawrkar *policy* a nih a rinawm loh. He thu phenah hian a ziaktu ngaihdan dik tak leh tarlan a tum tak chu a inphum ru zawk niin a lang. Literature phenah hian ziaktute ngaihdan leh veizawng thil tam tak phum ruk a ni thin. Langsar taka thu khal leh zir tur *didactic* zeh chiam hi a fuh ber lo thei. Zairema hian a hun laia Mizo *culture* vawn nun tum a nih danah fel tawk lo leh fuh tawk lo thil awm thei sawisel nan leh ngaihtuah nawn a tulzia a sawina ni zawkin a lang. *Satire* tha ziarang hmanga a hunlaia Mizo *culture* thar thawh tumna *cultural revival* boruak inmung mek leh kalpui dan fiamthu biru taka a deuna leh sawiselna a ni mah zawk. *Satirical element* hi langsar lo takin a zam thiam a, *Dul Pen* hi *Satirical essay* tha taka chhal theih a ni. Essay tha chuan ngaihtuah zui tur thuril a pai thin a, Francis Bacon-an, "...some books are to be chewed and digested..." ti a a lo sawi ang khan Zairema *Dul Pen* pawh hi chip taka thial phawt chi niin a lang. A essay 'Sakhua leh Culture' ah chuan he a ngaihdan hi langsar zawkin tihian a ziaak a-

kan zinga thenkhat Thlarau Thianghlim pawlnaah an lut thuk hle a, kan hnawl tawh Mizo zaite kha an zingah a lo puak chhuak ta a,...Cultural revival pawh hi Kohhran erna rilru neia kan ti a nih chuan rah tha a chhuah ka ring lo....Heng kan culture a thil tha awm te hi kan revive tur chu a ni a, mahse a tha lo revive a awl avangin kan hmanhmawh tur niin ka ring lo, fimkhur takin kan ti chho tur a ni (*Sakhua leh Culture*).

Mi hrang hrang chanchin hmangin nuam kan tih leh chak zawng in an loh zia ngaihnaawm taka a sawi hnuah “Mi rilru rina thei te, mi pawh khawih thei te kan tihchak zawng a nih miau si chuan insum kan tum poh a ni ang chu” tiin tihdan tha zawk Pastor pakhat nupui chanchin hmangin midang tina lova inbunruah dan min zirtir a. Amah ngei pawh dul pen nuam ti mi tak, “Nuho thla sarih vel tling tawh chinte, paho...dul inpho luah ka hmuh hi chuan pensak ka chak a la reh thei lo”, tiin a insawi te te a. A tawpa a thu tlukna chu, “Leiah hian pen ngam lo mah ila, vanah chuan kan la ngam ang chu ka ti deuh”, tih te mai hi a ni. He essay hian tuma rilru tina lo leh tu pawh mah sawi lova chi tha tuh hi a tum ber niin a lang a.

Zun essay hian Zairema rilru puthmang leh thil chik mi a nihzia a tarlang bawk. Mizo hla thu lar tak pakhat ‘zun’ chungchang tihian a sawi a, “kan hriat uar hi kan lo la hre chik zo deuh thin lova, zirlaihote tan hian kan hre Chiang ngei a ni tih fiah a tul thin; chu chu zirlaite zir lo mite lakah kan danglamna a ni si a” tiin mithiam leh zirmite a cho te te a. ‘Zun’ awmzia leh a lo chhuahna han chhui chian dawn meuh chuan hla upat dan indawt leh hla lo chhuah dan te chu chhui tanna tur niin a ngai a, chu chu chhui rual ni a a hriat loh avangin ‘Heng hi thil chhan har a ni,’ tih te, ‘ka hre lo a ni’, ‘chhan a har hle’ tiin a sawi leh mai a. Pawh tawng a nih mai theih thu sawiin, “A lo chhuah chhoh dante chu kan sawi tur pawh a ni lova..” tiin a hriatchian loh thil chu zeldin thu a sawi zui a tum lem lo. ‘Zun’ chu “A mihring ngaihnoheina, midangin an va ngaihzaawn ber kha” emaw “Mihringa mi hipna awm kha” tiin a hrilh fiah a. Nula leh tlangval inngaizawngte tan chauh a hman bik a nih avangin, “inngaizawng lai rauthla” tiin a sawi fiah a ni. Essay chu, “Thupui eng pawh...awmze nei taka phuah chhuah...seprawtuina...” a nih angin Zairema hian zun hmangin hla thu leh tawng than danglam

theihzia tarlan a tum bawk. *Zun* chu ‘ngaiin’ a zui thin a, ‘zun leng ngai’, ‘zung leng zam’ tiin a awmzia leh hmanna pawh a zau ta tulh tulh mai a. ‘Zun’ chu hla thu mai nilovin tawng pangngaia awmze thar nei a hmang turin ‘mizia’ *personality* sawi nan “Zun zam a chak hle mai – *he has a strong personality*, ti a hman a ni ve thei mai lawm ni?” tiin zawhna in a tlang a kawm a ni. He essay hian tawng awmze thara hman rawtna leh Mizo tawng tihhausak dan kawng pawimawh tak a chhawp chhuak tel bawk niin a lang.

Zairema hi William Wordsworth-a ang maia khuarel mawina Pathian-mi *nature worshipper* ang em a chhal ni lo mah se, Pathian thilsiam hrang hrang mawina leh duhawmna hian a hip hneh hle tih a essay ‘*A No Ber Mai, No Ber Mai*’ tih hian a tichiang viau mai. Mihring ni lo pawh mihring anga thlir thiam, suangtuahna leh ngaihruat thiamna ril tak nei mi a nihzia he essay hian a tarlang Chiang hle bawk. Chu chu zia kmite danglamna leh ropuina a ni. Bawnggek antam chu nula hmelta te thatna leh duhawmna pawhin a teh phak rual loh ang in tihian a sawi a,

Nulate chuan an biangte hi tih no mawi nan powder te, cream te an hmang a. Tleirawl heh mawi hler hler pawh thlasikah chuan a lo rep a, lipstick-a khuh mawi a ngai a..., a ni tan zawng chutiang a ngai ve lo, ama lo pian chhuah phung ve reng rengah a inphut tawk, tha fel mawi ve reng reng a ni....Lianchia an sawi ang maiin hnahtel pawh kai sela, ka duhna leh min hipna chu a dang thei chuang lo (*A No Ber Mai, No Ber Mai*).

Tawngkam no leh lungkuai, thu chheh mawi leh danglam tak, dak hlerh hlawrh a hmang hauh lo na a, suangtuahna mitthlaah erawh mawina a nemkai Chiang hle thung. “Tuk khat chu zingah ka zu tlawh a, zing thawhphan pawh a nei ve lo a ni awm e. A la zing

hle na a, tlai lama a intheh pharh ang reng kha a la ni..." *Character sketch essayist* tha a chhal loh rual a ni lo.

Zairema hian a essay-te hmangin a ngaihtuahna leh veizawng thil tawi fel takin a tarlang thin a. A essay te hi tawi fel taka ziakin, tawngkam chuangtlai leh tangkailo a hmang ngai lem lo. A thuziakte hi ngun tak leh uluk taka chhiar a, ngaihtuah nawn hnu a a awmzia hriatfiah theih chi an ni hlawm. Tawngkam tluangtlam leh hriat awl taka ziak thin ni mah sela, a thu thukphum leh thu kheh chhuah tum te hi a langsar lo fo a, chik taka ngaihtuah hnu a zir chhuah chi a ni mah zawk. Thufing leh fiamthu rawngkai a zeh tel te pawh a ziah chhan leh a kheh hawn tum thuchah tuam mawi nan a hmang a, nuihpui bawk bawk chi niin a lang lova, ngun taka chhut nawn hnua a awmzia hriatchian theih chi a ni deuh ber. Zairema hi essay ziaktu tha tak - ngun taka thil chhut mi, mipui nawlpui chhut ngai lem loh pawh awmze thar nei leh ngaihdan tha zawk vawrh chhuak thei, zirchiana zir chhuah tur thufing leh ril pai thu ziaktu a ni a, *essayist* tha leh Mizo thuziak-mi chhuanawm tak a ni.

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Post-Colonialism Leh Pasaltha Khuangchera

By Laltluangliana Khiangte

H. Lalrotluanga *

Lehkhabu tha ziaktu chuan a ziahsak, a chhiartu tan hmun leh hun awl zau tak, ngaihtuah chhunzawm tur thiam takin min chhawpchuahsak thin. Chu chuan amah leh chhiartute inkarah sawifiah mai theih loh inlaichinna thuk tak a siam a, lehkhabu dang an ziah chhiar tumin kan fan kan fan tawh mai a ni...Lehkhabu pakhat vang pawhin ziaktu tha a nih theih a, lehkhabu sawm zet pawh a tul mai thei. Lehkhabu pakhat ang ziake thin te hi chuan an beih fe pawhin an beih rei a ngai khawp ang. Hei tak hi literature khawvel chu a ni (Tapchhak Theory, 78)

Tia C.Lalawmpuia Vanchiau sawi ang hian Mizo zinga thuziak lama kutchhuak ngah ber pawl leh a kut chhuakte tun thlenga zirilaibu lama kan hmuh thin Dr.Laltluangliana Khiangte hi a kut chhuak pakhat 'Pasaltha Khuangchera' vang chauh pawh hian ziaktu tha zinga chhiar tel tlak niin a lang. Ziaktu tha chuan a chhiartu leh ngaihlathu tan hmun awl a zuah thiam em em a, a ziah chhunzawm dan tur leh eng hawi zawngin nge a ziaktu hian min kalpui ang tiin ngaihnamw ti takin kan chhiar thei thin. Lemchan ziaktu tha ni tur hian thenkhat tan chuan lemchan thawnthu pakhat chauh pawh a tawk maithei, thenkhat erawh an kutchhuak pakhat vang chauh

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pawhin ziaktu tha-ah kan chhiar tel thei bawk ang. ‘Pasaltha Khuangchera’ hi Mizo Academy of Letters ten *Book of the Year* nihna hial an pek a nih avangin Mizo ten ziaka kan neih zingah chuan chhuanawm ber pawl atling phak a ni.

Mizo literature hian hma a sawn zela, thuang hrang hranghian duhthusam chu la ni hauh lo mah se, kan hmasawn dan hi a tha lam zawngin a kal zel tih hi phat rual a ni lo. *Literary Criticism* chuan thuziak eng pawh a chhui fiah a, “Hei hi chutiang tak chu a ni e,” a ti thin, *Literary theory* erawh chuan thuziak kalphung thar a lo awmin, “Hei chu chumi atanga lo chhuak a ni a, a pianhmang chutiang chu a ni a, chu lam hawi leh nger zawng nei chu a ni,” a lo ti var thin (Theory of Literature, 112). Dr. R. Thangvunga sawi ang hian Mizo thuziakte kan chhui fiah a kan lo chik hi kan Literature than zel nan thil pawimawh tak a ni. Hnampui zawkte tih dan a nih vang lam ai mahin kan thu leh hlain hma alo sawn deuh deuh theih nan,

Thil mawi mawina hmuh thiam te, mi thiam thiamna hriat chhuahsak te, mi fing finna phawrh thiam te, mi a atna enkhum thiam te, thudik dikna changchawi thiam te, hmeltha thatna hlutsak thiamte, mi dik lohna lai hmuh a, kawng tha zawk kawh hmuh thiamte hi thil pawimawh tak a ni a. A nihna tak hria a, a nih dan tur tak duang chhuak a, a hawrh tur tak vantlang hmuha pho chhuah (*Thu leh Hla lam thlitfinna lam*, 17)

tia ‘Pasaltha Khuangchera’ lemchan thawnthu ziaktu Laltuangliana Khiangte in a sawi ang hian midangte chhiar leh hmuh theih tura kan thu leh hla hlutna leh thiamna phawrh chhuah sak hi Literature huanga thil pawimawh tak a ni.

Marxism postcolonial studies Pasaltha Khuangchera:

Karl Marx a ngaih dan chuan hun rei tak atang tawh khan tun thleng hian kan khawtlang nun hi pawl hnihah kan then phawk

a, kan eizawna a dang angin kan telna pawl adang mai a ni. Heng pawl hnihte hi ‘Rapbettu’ leh ‘Rahbeh’ ate an ni. Heng pawl pahnihte hian *economic* leh *politics* a chungnung zawk inchuhin chhum lo chat lova indona an nei chho zel a ni. He an inbeihna hi hmanah chuan thuhrukin a awm a, tunah erawh chuan a langin an indo ta. Karl Marx chuan he pawl hnih ‘*Bourgeoisie*’ (Milianho) leh ‘*Proletariat*’ (michheho) a vuah (*Khawvel Nghawr Nghingtu*, 19).

Marxist theory of literature emaw *literary concept* kan tih hian Karl Marx a thu leh hla dinchhuah ngaihruatna chu tehfung a tana hmanga thuziak thlirna hi a ni awm e. Marxism hi *literary theory* a kan hman piah lamah kawng hrang hranga thuziak zuk thlir nan hman a ni thin bawk. *Marxist literary theory* hmanga thuziak kan zuk thlir a kan zirchian hian a tum ber chu khawtlang nun a, dinhmun (*class*), nunphung (*Culture*) leh thuneihna (*power*) chungchang a ziaktuin a thu ziaka a tarlan zuk khawrh chhuah hi a ni deuh ber. Thil mawina chhutna (*Aesthetic*) leh themthiamna (*Artistic*) lam ai chuan engtin nge a ziaktuin khawtlang dinhmun (*class*) a thlir dan te, a hunlai nunphung dinhmun hrang hrang a hmuh dan zuk khawrh chhuah kha a dah pawimawh hmasa zawk a ni.

Dinhmun inkhaidiat dan (The Author analysis of class relation):

Dinhmun sang leh hniamte inthlauh dan leh inkungkaih tlat si dan hi *Marxist theory* hian a sawi lan tum pakhat leh thawnthu ziaktute pawhin an thawnthu ziaka an tarlan thin chu a ni. “Sawi tur in neilo, ka tih chu ka tih a nih thin kha. Lal upa-min fapa ka ni lo’ m ni, hmeithai fa lakah ka tlawm ang maw? Ka nula min chhuhsaktu ka hmachhawn ngam lo vang maw? Teuh lo mai, pa leh pa chu a tawp rak thlengin kan inel ang” (p.61) tia Khuangchera leh Thanchumi te inneih lawi chhiat zana thil thleng Khuangchera hmeithai fa a nih vang leh lal upa-min fapa a nih vang maia Neihthang an tihbuai a tuma, an dinhmun inthlauh vanga zahna chang hre lova chet a thawh ngam mai khan dinhmun sang leh hniamte inthlauh dan a tar lang Chiang hle a ni.

Lal khua leh tui an nih angin an chet velna hrim hrimah pawh an chungah thuneitu an lalte mit mei an veng em em thin. Theihtawp chhuaha thawkin tan la mahse, a hming tumtu chu an lalte an ni tho thin, lalte khan an rorel leh chet velna hrim hrimah an khaw mipui tel lovin engmah an ti thei hek lo. Thil a kal that tawh loh chuan, atuartu tak zawk chu mipui hi an ni fo bawk, Sailianpuia'n a khaw pasaltha te vai lian kap turin "Ti hian kei leh upa min te, putar hote hian kan thlir liam ang che u. Hlawhtling ngei turin thawk chhuak ang che u" (p.90). Pasalthate dinhmun siamna leh an thawhrah chuan hmeithai an siam a, nu leh pa tam takin an fa duh lai ngawih ngawih an chan phah bawk a, naupang tam tak fahrah an lo nih phah bawk. Khuangchera tel lo chuan Sailianpuia chu vailian kap turin a ngaih reng a tha theilo,

Ka chhuak ang ka chhuak chek ang. Nupui fanaute ka kalsan ang. Naulaihrilh serh chhung mai pawh an hrethiam lo maw? Chhuan ang he hu a ni lo a ti maw? Ni thum chu a va rei ve le! Mangan ni chuan Khuangchera hi a lo ngaihawm ni tur a ni. Ral hmaah chuan tuibur hmuam da chhung lek pawh Khuangchera tel lo chuan miten rei an ti thin (p.92)

Tia Khuangchera'n vai lian kah a tum ve thu an lal a chhan dan atang hian dinhmun inthlau tak inkungkaih tlat si dan chiang takin kan hre thei a ni.

A changtuten an dinhmun siam that an tum dan (How do characters overcome oppression):

Marxist theory a dinhmun hniam zawk ten dinhmun sang zawk chan an tum dan kan hmu thin. 'Pasaltha Khuangchera' lemchan thawnthua Pasaltha te chet velna reng rengah hian an lal thu leh hla kan hmu nghal zat bawk. Ngaihsii Sakeiin a seh tum pawh khan Khuangchera, Changa leh Hempua ten an chhan thu kan hmu a, Upa – I chuan "He tlangval hi an sawi fova, Nopui dawmawm taka ngaih thin a ni a. Kan lal hian engtin nge a ngaih ve

le” (p.17) tia Khuangchera chungchang a sawi atang hian khawtlang huap pawha chawimawina tawp Nopui dawm tir theitu chu an chung a roreltu an lal leh upa te kha an ni. Pasalthate khan an dinhmun siam nan an lal khua leh tui tan theih tawp an chhuah a, an nunna hial pawh an thap hreh reng reng lo.

Pasaltha Khuangchera nun pumpui kha kan thlir chuan an lal khua leh tui tan theih tawp a chhuah thin tih kan hmu a, chu chu khawtlang pawhin an muan pui hle bawk. Sailianpuia khuaa Khuangchera pem dan Zawlbuk titi hian a ti Chiang viau awm e, Khuangchera pem tur an lalnuin a um zui dan te, mangan ni khuaa an thlamuanpui dan leh a tel lova nula leh tlangval te pawh an hlim theih a rin tawh loh thu hmanga Khuangchera pem tur a ui lai khan a ni chuan, “Mangan leh thlaphan niin, in lam leh ram lamah Khuangchera ka ni a; induhsak niin Khuangchera ka ni si lo va ui beh mi ka ni ta lo” (p.64) tia Khuangchera’ n a chhan let dan kan hmuh atang hian “A sense of class struggle in some characters but we also see huge gaps in the classes. The Narrator does struggle for individuality to determine his identity but he also display a class struggle in which he tries to become a prominent man” (*Marxism and Political Criticism*, 60). Michael Ryan an *Marxism* chungchang a tarlan dan leh Khuangchera nun pawh hi a in hmeh hle a ni.

Pasaltha Khuangchera lemchan thawnthua a changtute dinhmun a ziaktuin a tarlan dan (What role does class play in the work):

“Marxism is very wide field comprising a theory of economics, history, society and revolution. Marxist literary theories do not constitute a school. Marxist assign a structure to social reality. It is called a structure view of reality” (*MS Nagarajan*, 224). Marxism kan tih hian mihring dinhmun hrang hrang, hausa leh rethei, dinhmun sang leh hniam ten an dinhmun atanga theihtawp chhuaha beihna (*Struggles*) an neih dan a sawi thin.

Lemchan bul tan nan Parvatui Zawlbukah Putar, Thangapa leh Mualkil upa ten titi hrang hran an vawrh thu kan hmu a, “Kan

lal hi chu a tha ber leh mawi ber pek zel hi a chakawm bawk ani. Kan lal a ni miao a, eng ui thei lah ni hek lo i!" tia Mualkil upa in an lal chanchin a sawi atang hian an lal laka tlaklum hlawh tur chuan a thu kha an awih a ngai tlata, an dinhmun inthlah dan pawh kan hmu a ni. 'Pasaltha Khuangchera' lemchan thawnthua pasalthate chet velna leh Khuangchera nun phung hrim hrim kan thlir pawh hian dinhmun in ang lo tak tak kan hmu bawk. Mualkil upa, hmeithai fa, lal upa-min, pasaltha, lal khua leh tui tih tawngkam zawng zawng pawh hi dinhmun (class) thliarna vek a ni.

Lal khua leh tui tan theitawp an chhuah a, eng hun leh eng hmuna pawh an tlan chhe ngai lo, a chhan bulpui pakhtatah chuan an lal duh sak nih an duh vangte dinhmun tha zawk leh sang zawk chan an duh vangte a ni fo. Chu lai tak chu Karl Marx an dinhmun chihnih '*class struggles*' a sawi chu a ni. Vai lian an kah tuma Khuangchera tawngkam ngeiin, "Ka theih zat zat kan kap hlum ve phawt ang e. Awmhmuna beidawn nghal ngawt zawng a dawihzep hna deuh e. Lal khua leh tui dinhmun a derthawn laia lo inkuangkua mai zawng a pasaltha zia lo ve. Ka tih theih chin chin chu ka ti ve mai tur a ni. Keima tana nung ka nih loh hi!"(p.93) tia a sawi hian a tarlang chiang viau awm e.

'Pasaltha Khuangchera' lemchan thawnthu hi Mizo ten lemchan *drama* kan neih zinga *Book of the Year* hial dawng thei a nih piah lamah a ziaktu themthiamna hi a sang hle a, hnam upa zawkte zia pawh a chhiar hnem hle ang tih a hriat theih bawk. "Thil nihna tak sawifiahte, a changtute hmelthatzia leh hmelchhiat-zia te inhrilh (*telling*) aiin inbiakna tawngkam (*dialogue*) hmanga tarlan leh swifiah (*showing*) a ngai fo thin (Literature Lamtluang, 250) tia H.Laldinmawia'n *Drama* chungchang a sawi nen pawh hian 'Pasaltha Khuangchera' lemchan thawnthu hi a bul tan phat atangin a ziaktu hian Mizo nunphung tha tarlang chungin, thil buai (*suspense*) a tanga a hmawr bawk dan thlengin zirham tling lemchan thawnthu tha tak min ziah sak a ni.

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Regular Feature :

*In this issue, we are going to read two small tales from Mara community of southern Mizoram and it must be quite interesting for all readers. The first one is **A Story of Thlyura** and the second one is **A Lyno's tale**. (If there is any printing mistake or spelling error of proper names to be made, kindly inform the Editor-in-chief of this journal).*

ASTORY OF THLYURA

Once upon a time there lived a gigantic man who could possibly be the tallest, strongest man ever on earth. His name was Thlyura. Just as his name implied, he was so big that no cloth could fit him. His mother became so worried and frustrated about his son's lack of clothing, that she devised a plan to weave new cloth for him. She went out and requested a group of spiders to help her.

The spiders obliged and started their work immediately on two mountains Sawhmo and Kawri. They worked for a whole year to produce a single cloth of the desired size.

Even his meals became burdensome for his family. His breakfast alone required four full tins of rice. His mother felt they could no longer support their over-grown son and so sadly, she decided to let him go and fend for himself.

Sad Thlyura left his home-town and went away to a far-off place. One day, he came upon a small village and stood right outside the village, holding a bronze drum in one hand and making a fist out of the other.

He took a deep breath and hit the drum with all his might which made the loudest gong the villagers had ever heard. Hitting a bronze drum in someone else's village meant it was a challenge for a fight.

Every able man in the village burst out angrily, and ran hurriedly towards the direction of the sound. Thlyura took his time as people started to gather around him. Then he shouted, "I challenge anyone who dares to wrestle with me, but remember, whosoever I defeat will become my slave for a lifetime".

The villagers looked at each other, and whispered amongst themselves. Then Lotopai stepped out of the crowd. Lotopai was the tallest, biggest and strongest and he was the pride of the village. Then the two giants started wrestling with all their might.

They were both so strong and skilled. As the villagers watched in awe at the spectacle they themselves felt a rush of excitement. They were both such experts, competing with each other to be the winner for a long time and they were really exhausted and drained. At the end, Thlyura just barely won the fight before sun set.

One day the two went out to the forest. They saw a huge bee-hive but it was still not big enough for Thlyura, so he told Lotopai to get it. Later on, they found another big bee-hive surely bigger than the first one which Thlyura ate with satisfaction.

They had been walking for hours when they walked up to a river named '*Ka-Aw*' (My Voice). It was too small a river to quench Thlyura's thirst, so Lotopai drank the whole water. When he was finished there was no drop of water left in the river.

They again set out and came upon the ‘*Chhimtuipui*’ river, which is one of the biggest rivers of Mizoram. Thlyura began drinking it and when he was done the river-bed was so dry that it actually cracked up. People from the nearby village came out to collect the fish leaping in the dried soil.

Thlyura felt an urge to urinate, so he warned the villagers to step away from the river. Everyone except one stubborn old widow complied. Everyone warned her to leave but she refused and said, “Nothing will happen” and she still continued collecting the fish. Thlyura could not hold himself any longer and so the old lady was washed away in his urine and was never heard of again.

During one of his journeys, he came upon one village where there lived a big man named Liazapa, who had arms so big and long that they deserved to be called the longest arms ever on the earth. Even Liazapa could not defeat Thlyura, and so Liazapa too became his slave.

Thlyura, alongwith Liazapa came across one village where there lived Awchopya. This man had a peculiar feature on his head which made him look like a cock. Everyone in the village knew the secret that Awchopya could not be defeated or killed unless his peculiar feature was cut off.

Thlyura, a visitor, did not know that secret. The two of them had a fight and after two days of continuous fighting Thlyura gave up and was defeated. The villagers put him in a cage and left him outside under the scorching sun to let him die.

One day the children were playing a game with ‘*kawi*’ and one of their *kawi* rolled near Thlyura which he picked up. He told the children to exchange it with a knife to which they obliged.

Having a knife in hand, Thlyura quickly cut himself free from his cage and immediately fought Awchopya once again. This time after a long fight, with the help of his knife he managed to kill Awchopya by chopping off his head.

A couple of years had passed before Thlyura finally went home and was once again united with his mother.

A LYNO'S TALE

Once upon a time there lived five brothers and a sister in a small house. Although they were ignorant, they were quite happy together. Their only sister grew up to be an extremely beautiful maiden.

Her brothers loved and adored her and they wanted to give her the best of things. They also hoped that she would one day be married to a noble gentleman and live happily.

So, in preparation, they employed someone to set out throughout the world to collect the most precious things for their sister's dowry. But they were unfortunate enough as they could not find what they were looking for.

Running out of options and disappointed they quietly sat and stared at the sky where they saw the glitter of stars and the big moon. Then they suddenly realised that the moon would be a great gift if only they could get it.

They devised a plan but soon realised that the only long device they knew of was the 'suk', the stump of wood or pestle used for grinding rice. So, each one ran throughout the village and gathered the all the 'suks' they could find. They tied up the *suks* together and managed to have a very long pole. On this new pole, the eldest brother climbed first, who was then followed by the second and then the others, save for the youngest.

The eldest brother had climbed so high that the villagers could no longer see him. He had reached up to the clouds and became thirsty. He yelled down to his brother below him to pass him some water.

Then, the brother passed on the message to another brother below him. When the message finally reached the youngest brother who was still on the ground, the message became so unclear and he could not understand why his brothers would want him to cut down the pole.

He did not want to disobey, so he chopped down the pole where his brothers were still climbing. The falling stumps of wood made such a

loud rumbling noise that the people on the ground thought heaven itself was falling, and started panicking so they ran away as fast as they could.

Since the pole was so tall, the bodies of the brothers fell scattered in far-off places. The eldest brother's body landed as far as the boundaries of Mathura and his younger brothers were scattered round and about that area. This tragic tale is the reason why some Lyno tribes are still living in the Mathura area even to this day.

MIZO STUDIES: LITERARY NEWS / REPORT

Department Freshers' Social: Every year, Mizo Department have held formal Fresher Social and Parting Social with the presence of it's Faculty Members. This year, Freshers' Social had been held on 18th, August, 2017 at Guest House, Mizoram University to welcome the lovely new students to the Department and Mizoram University as well. The programme was started at 10:30 am. It was split up into two sessions where the first session was observed more formal. Prof. Laltluangliana Khiangte, Head of the Department delivered welcome speech. He asked all the students to be aware of their privilege to get an admission amongst many applicants, and to know their main purpose in joining the Department. To accomplish their master degree course as good as possible and to try to cope with the rules and regulations of the Department is the duty and must be the priority of the students.

Book Release: A book written by K. Rohmingliana, III Semester student was released on 19th August, 2017 at MZP Conference Hall, Aizawl. It is entitled *Suangtuah Hlimthla*, a collection of short stories and articles. Mr. Lalzarzova, Guest Faculty of the Department previewd the book. He said, "This *Suangtuah Hlimthla* is built up with love, and herein lies a quest for answer; so, the maker of this book is none other than love itself." The book contents 200 pages and priced ₹200. Apart from this book, the author have published some other books beforehand.

Cleaning Programme: Cleaning the Department and its surrounding area in accordance with Swachh Bharat is one of the regular events of the Department. On 1st September, the Department held cleaning programme in the afternoon. Students and Staffs weeded out crab grass from the surrounding areas and cleaned the building to provide a salubrious environment to the University. It will be held as often as possible in future.

Teachers' Day Observed: Teachers' Day was observed again this year by the students at Dean's Conference Hall, School of Education and Humanities. Unfortunately, it had to be preponed on 4th September due to some inconveniency occurred at University. The programme was started at 1:00 pm under the chairmanship of Vanlalduata, Class Representative of III Semester. It was replete with interesting items from the students. As being Head of the Department, Prof. Laltluangliana Khiangte gave a very good lecture for the students. He thanked the students for observing the day saying how nice it felt to be a teacher. He also told them to be sincere in their studies and to have a clear focus on their future plan. Mere study is not a real study. He wants them to be successful in life. He further said that to be a successful person, one must be diligent, reliable and honest. As one of the sayings goes 'a student's religion is his study', Professor said that the prior duty of a student is to be faithful and loyal to his studies.

After having delivered a good lecture, Professor cut a special cake prepared by the students. All faculty members were gifted with Teachers' Day Special gift. Besides the speech of Professor, Assistant Professors of the Department- Mr. Lalsangzuala, Mr. K. Lalnunhlima, and Dr. Ruth Lalremruati had given a short yet worth-

remembering speech. Among their speech, this quotation is worth taking into account which was quoted by Dr. Ruth Lalremruati: “Teaching is the one profession that creates all other professions”- unknown author.

REPORT ON NATIONAL SEMINAR ON MIZO PROSE WRITINGS

The Department of Mizo, Mizoram University organized a *Two-Day National Seminar On Prose Writings To Commemorate The Birth Centenary of Rev. Dr. Zairema, Padma Shri C. Rokhuma & Mr. R. Zuala* in collaboration with AITLF (All India Tribal Literary Forum) & Ramnika Foundation, Headquarters, New Delhi from 25th – 26th of September, 2017 at Aizawl.

The Department of Mizo, Mizoram University had consistently organized various seminars, consultation, refresher course and related literary programmes right from the beginning to uphold and enhance Mizo literature in different fields or areas. One of the important programmes the department has been to organize a seminar on Mizo writers who have rendered great contributions to Mizo literature through their works. The department had often organized such literary programmes on particular authors or poets to have a deeper study on their works and contributions. Last year, in the month of November, the birth centenary celebration of one of the most popular novelists Lalzuithanga was organized so successfully.

This year marked the Birth Centenary of three distinguished Mizo Prose Writers, namely – Rev. Dr. Zairema (1917-2008), Mr. R. Zuala (1917 – 1990) & Padma Shri C. Rokhuma (1917 – 2016). The Department, acknowledging the rich contributions made by them, therefore decided to conduct a Two-Day National

Seminar on Mizo Prose Writings to commemorate the Birth Centenary of these three prose writers. The department is looking forward to acknowledge the contribution of selected writers who made tremendous achievement in the field of language and literature. The same kind of National or International Seminar will be organized if and when the birth centenary of those distinguished scholar-writers is to be celebrated in a grand manner.

The first day, that is, the *Inaugural and Commemoration of the Birth Centenary Function* was conducted on 25th September, 2017 at Synod Conference Centre, Aizawl. The Inaugural Session started at 10 A.M. Ms. Lalhlimpui, who took over the session as Compere, welcomed all the guests and explained the purpose of the programme, and handed over the session to the Chairman, Prof. Laltluangliana Khiangte, Vice President of All India Tribal Literary Forum and Head of the Department. Prof. Laltluangliana Khiangte gave a keynote address to the programme and the constant activities of the Department for the betterment of Mizo Literature with the thought-provoking words. He encouraged and challenged the invited relatives of the prose writers to value and pay more heed to the works of their fathers and grandfathers.

The Chief Guest to this session, Mr. Lalsawta, Honourable Finance Minister, released the book entitled *Za-Thum* prepared by Prof. Laltluangliana Khiangte, which contained the works of the said three prose writers and abstracts of the 13 research papers; and blessed the seminar to start its proceedings. In his benedictory address he spoke about the increasing importance of literature. He appreciated the activities of the Department. There was felicitation of the three deceased prose writers- Zairema, R. Zual and C. Rokhuma to their families. The felicitation was handed over to them by Prof. R. Thangvunga, Dr. Lalzama and Mrs. Boihchhingpui. Ms. Maya Lalthanpui, daughter of Zairema; Mr. C, Manliana, son of C. Rokhuma; and Mr. C. Hmingthanzuala, son of R. Zuala

gave a short speech and thanked the Department for appreciating and organizing such a great opportunity for their fathers. The session was enlightened with an inaugural song performed by Mizo Department Choir and a beautiful song from Selected Singers of the said Department. After Ms. Lahlimpuii proposed vote of thanks, the session ended with a handsome refreshment prepared for the occasion.

The second session started at 1:00 PM which was moderated by Prof. R. Thangvunga. In this session, Dr. Zoramdinthara, Asst. Professor, Mizo Deptt., PUC; Ms. Enid H. Lalrammuani, Asst. Professor, Mizo Deptt., PUC; and Lalzarzova, Research Scholar, Mizo Deptt., MZU read their papers - *C. Rokhuma as a Story-teller, Zairema as an Essayist, Literary Works of R. Zuala*. The third session followed up the previous session after a short break and was moderated by Mr. Lalsangzuala, Asst. Professor, Mizo Deptt., MZU. Ms. Lalnunpuii, Asst. Professor, Gov't. Hnahthial College; Mr. H. Laldinmawia, Asst. Professor, Mizo Deptt., PUC; Mr. Lalrothuanga, Research Scholar, MZU; and Mr. F. Lalzuithanga, Asst. Professor, St. Xavier College read their papers - *A Critical Study of R. Zuala's 'Rauthlaleng', Zairema as an Aphoristic Essayist, C. Rokhuma as Prose Writer, An Analysis of Selected Stories of R. Zuala*. With this, Day 1 of the Seminar ended.

The second day of the Seminar was conducted at Seminar Hall of Pachhunga University College, Aizawl on 26th September, 2017. Prof. Lalhmasai Chuaungo, Dean, School of Education & Humanities, MZU moderated the first session; and the paper readers were - Ms. Gospel Lalramzauhvi, Research Scholar, MZU: *Zairema as a Folklorist*; Dr. Ruth Lalremruati, Asst. Professor. MZU: *C. Rokhuma as a Social Activist*, and Mr. Lalrammuana, Research Scholar, MZU: *R. Zuala as a Novelist*. The next session was moderated by Dr. Ruth Lalremruati, Asst. Professor of the

Department. In this session, Mr. Lalnunpuia Renthlei, Research Scholar, MZU; Mr. Laltlanmawia, Guest Teacher, Gov't. Hrangbana College; and Prof. Laltluangliana Khiangte, Mizo Deptt., MZU read their papers - *Zairema as a Translator*, *Construction of R. Zuala's 'Rauthlaleng'*, *C. Rokhuma as a Man of Letters* respectively.

The Sixth session started at 1:30 PM. It was named *Interaction with Guest of Honours (Former Teacher/Tutor/Lecturer)* which was chaired by Prof. Laltluangliana Khiangte. The session started with Chairman's address on the origin and development of Mizo Subject with effect from the year 1961 till date. The Guests of Honour were Dr. L.N. Tluanga, Padma Shri Lalthangfala Sailo and Mr. Zasanga, Rtd., IPS, who are the pioneers in teaching Mizo subject at the College level. The first two teachers were from the Union Christian College, Barapani and the third one was from the Pachhunga Memorial College, Aizawl. This session was followed up with the last session of this national seminar which was *MILLTA Business Session & Closing of 26th September, 2017*.

The Seminar was graced by dignitaries, academicians and scholars of literature who have expertise in the field. Around 250 audiences gathered together each day. It was a successful seminar which was replete with interesting research topics, discussions, and interaction with honourable former teachers/lecturers of Mizo subject. During these two days, different books written by different authors were sold with a good discount.

**M.PHIL DEGREE AWARDED BY MZY DURING
July to September, 2017**

1. **Ms. L.B. Ngoze, Department of Economics**
Determinants of Infant Mortality in Saiha District, Mizoram
Supervisor : Dr. Lalhriatpuii
2. **Mr. Khawlsiamthanga Khawlhing, Department of Economics**
Performance of Oil Palm Growers in Kolasib District, Mizoram
Supervisor : Dr. James L.T. Thanga
3. **Ms. Thelma Lalhmingthangi, Department of Economics**
A Study on Consumer Preferences of Cellular Services in Aizawl City, Mizoram
Supervisor : Dr. Lalhriatpuii
4. **Mr. R. Vanlalmangaihhsanga, Department of Political Science**
Political Ideologies in Mizoram : A Case Study of the Mizo National Front Party
Supervisor : Prof. J. DOUNGEL
5. **Ms. Zodinliani Ralte, Department of Social Work**
Female Substance Abusers Under Institutional Care in Aizawl, Mizoram
Supervisor : Dr. Henry Z. PACHUAU

6. **Ms. Hem Lata, Department of Hindi**
'Hamara Shahar Us Baras' : Kathya Aur Shilp'
Supervisor : Prof. S.K. Sharma
7. **Mr. Kh. Chungphangam, Department of Social Work**
Entrepreneurial Attitude Among College Students in Chandel, Manipur
Supervisor : Prof. C. Divendiran
8. **Mr. R. Lalnunthara, Department of Commerce**
Buying Attitude of the College Students towards Fast Foods in Lunglei Town, Mizoram
Supervisor : Prof. NVR Jyoti Kumar
9. **Ms. Marina Lalrintluangi, Department of Economics**
Distribution and Pricing of Milk and of Milk Products in Aizawl City of Mizoram : A Case Study of MULCO
Supervisor : Dr. Lalrinthanga
10. **Ms. Lalruatkimi, Department of History**
Colonial Expansion and Frontier Markets in Mizoram
Supervisor : Dr. Lalngurliana Sailo
11. **Mr. Tuansangmuana, Department of Economics**
EA Study on Housing Problems of Urban Poor in Aizawl city, Mizoram
Supervisor : Dr. James L.T. Thanga

**PH.D DEGREE AWARDED BY MZY DURING
July to September, 2017**

1. **Ms. Rebecca Lalngaihawmi, Department of Psychology**
Study of Photoemissions Using the Muffin-Tin and Low Energy Electron Diffraction Formalisms from Surface and Bulk States of Metals and Semiconductor
Supervisor : Prof. R.K. Thapa
2. **Ms. Ruby Zothankimi Ralte, Department of Psychology**
Self- Construal as Related to Behavioural Regulations and Mental Well-Being in the Mizo
Supervisor : Prof. H. K. Laldinpuii Fente
3. **Ms. Lucy Laltlanzovi, Department of Psychology**
Gender role Conflict as Related to Psycho-Social functions Among Mizo Adolescents
Supervisor : Prof. C. Lalfamkima Varte
4. **Ms. Neeti Rai, Department of Hindi**
Kashinath Singh Ka Sahitya: Ek Aalochanatmak Adhyayan
Supervisor : Prof. Sanjay Kumar
5. **Mr. Mangcha Touthang, Department of Social Work**
Displacement, Resettlement and Rehabilitation: The Case of Khuga Multipurpose Project in Manipur
Supervisor : Prof. E. Kanagaraj

6. **Ms. R. Vanlalmachhuani, Department of Commerce**
Customer Satisfaction of Health Care Services: A Comparative Study of Select Hospitals in Mizoram
Supervisor : Dr. N. Rokendro Singh
7. **Mr. Trinankur Dey, Department of Management**
A Study on Consumer Behaviour in Retail Sector in Tripura
Supervisor : Prof. L.S. Sharma

