

MIZO STUDIES

(A Quarterly Refereed Journal)

Editor-in-Chief
Prof. Laltluangliana Khiangte



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Editorial:

PIONEER TO REMEMBER :

A distinguished man of Letters, Thangliana (T.H.Lewin).

If you look at the cover picture of this issue, you will see an Englishman surrounded by seven tribal leaders of the Mizos of North East India. A political officer, in charge of Chittagong hill tracts for some decades with effect from 1864 onwards, Mr. T. H. Lewin (1839-1916), whom the Mizos dearly called 'Thangliana' was kind enough to help those tribal chiefs of various ranges of those days to experience group tour and also to see how development was made in a big city like Calcutta. The present Kolkata was called Khulkhut (Calcutta as known to them) by the Mizos at that time when Lewin took Mizo chiefs and their followers (27 of them) to visit the then capital of British India in December 1873.

An educated and far sighted man, Mr. Lewin had collected many words of Mizo language learned by him at a time when administering the sensitive hill tracts of North East India. It seems that he was the first Englishman to reduce the language of Mizo in a proper written form along with his report of administration to be submitted to the central government annually.

His collection of random words had been published in the *Hills Tracts of Chittagong and the Dwellers Therein* in 1869 and

also many more words had been included in his *Progressive Colloquial Exercises in Lushai dialect of the Dzo or Kuki Language* in the year 1884. He himself might not have really thought how his pioneering primer prepared during his busy schedule of government administration had really paved the way for the systematic literation of the present language and literature of the Mizos.

Because of the tireless efforts made by Thangliana, all these essays and articles came into being after 140 years of its development, and the present issue of *Mizo Studies* can reproduce a good number of valuable writings to be honored as valuable work of art. I may not mention the content of this issue elaborately although all the articles of this issue made me think of the matchless contribution made by one humble administrator, who had really spearheaded a new era of writings among the Mizos.

So, hat-off one more time just to show our gratitude and respect to Thangliana, who considered himself a small ordinary fly in the big wheel of British Administration in India (*A Fly on the Wheel*: 1912). There was a time when he considered his efforts and countless contributions not really appreciated and recognized by the Government of India. But we, lovers of Mizo language and literature highly appreciated his role as a pioneer for the development of education in the present Mizoram. Three Cheers for Thangliana whose memorable photo appears on the cover of this issue of *Mizo Studies*!

Chief Editor

The Two Gifted Blind Men

Ruth V.L. Rinpuii*

Visual impairment or blindness has always been considered the most severe and traumatic physical handicap in every society. There were times when the visually challenged were considered as burden in a family, owing to incapacity of doing any work. Ignorance, neglect, superstition and fear are few social factors that has dominated the history of disability, and were the few major factors that discriminated persons with disability, thereby delaying their development. Even in the Mizo society, there were only little special interests determined to institutionalize them and make them independent. For most families, having a visual impaired member was often associated with having fewer material resources and social isolation and sadly branded as ‘a curse’. In many societies people have low expectations from persons with disability. Such negative and patronizing attitude deprive the disabled of their due rights and keep them socially excluded. (Singh: 24)

Visual impairment is defined in terms of visual acuity, field of vision and vision efficiency. ‘Visual ability’ of the eye to see distant objects clearly is assessed using Snellen chart.(Sharma: 194)

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“Blindness”¹ refers to a condition where a person suffers from any of the following conditions, namely, (i) Total absence of sight; or (ii) Visual acuity not exceeding 6/60 or 20/200 (Snellen) in the better eye with correcting lenses or (iii) Limitation of the field of vision subtending an angle of 20 degrees or worse.

“Gift”² is a thing given willingly to someone without payment; a present, a natural ability or talent. A gifted man simply means having or showing natural talent or aptitude. Some gifts are supernatural received at the time of the new birth from God.

Stories of physically challenged people experiencing discrimination in institutions, public places and professional sphere are quite rampant. The view of people with disabilities as pitiable, as objects of charity, as existing on the margins of society, is reinforced by their representation in novels, television dramas and films. (Addlakha, xxx)

But there were two ‘gifted’ men who, inspite of being blind, overcame many obstacles and who were blessed with multiple talents. For instance, Hranglamthanga, a hymnodist, and Zadawla, an evangelist, who were both very instrumental in leading the Churches in Mizoram.

HRANGLAMTHANGA:

He was also known as Lama, son of Sailianhranga. Lama was born in 1897 in Lengkawt, also known as Lenge. He became blind when he was 8 years old when a *thlangdar*³ urinated on his eyes. He was dwarfish, only 4ft. 8 inch in height and became deaf later in his lifetime. He had only one sister. He lost both his parents in 1918 due to plague. He was looked-after by his uncle, Savunga who lived at Zawngin. In 1908 he became a Christian, and was baptized in 1926 by Pastor Pasena and Pastor Hauchhunga. In

1921 he moved to Hmar Chaltlang from Zawngin and began touring numerous villages preaching the gospel of God and composing multiple hymns. In 1955 he moved to Rengkai, Manipur and lived there till his last day. He was remembered for his outstanding contributions in the Mizo Christian Hymn Book. He was a strong believer in Christ who used to pray at a small chapel all day long. He was humble, soft spoken, kind hearted and one who he never got angry. Sometimes he felt uncomfortable about his visual impairment but he never questioned God about it.

His Gifts: Despite being blind, he could knit his clothes, and could identify different colours just by touching, he could even tell whether they were plain or stripes. Apart from this, he did domestic chores like cooking, washing and pounding rice, etc. Amazingly, he could tell whether the trees were tall or short just by listening to the sound of the wind.⁴ He was a good Bible story teller and he loved listening to Bible reading and could even recite many Bible verses. His gift includes weaving *emping, kho, pher, thlangra, dawrawn*⁵ with different colours. People often placed their orders; he hardly had any leisure time. He found out his hidden talent when he was in a church choir, thereby he could memorize song lyrics and tonic solfa. He was so gifted that he never forgot a single word that he heard. He could easily memorize Bible verses and used to recite them. Many people came up to him to clarify their doubts. He was called ‘a living Bible Dictionary’ by most of his locality (Lalramliana:6).

On Composing Hymns: Before he was known for composing hymns, he used to compose lovesongs and confessional songs which were personal, reflecting his deep loneliness and grief in not being able to see God’s beautiful creations. The theme of his songs changed after he became a Christian. He became more optimistic, his faith was strong and his heart was filled with God’s mercy.

Mizo Christians are lovers of singing and the production of Mizo Christian Hymn Book was an interesting one. In 1921, he composed two hymns- “Lalpa, I thlarauvin I bawih hi min hrui ang che,” his first hymn seeking God’s guidance in times of trouble and his second hymn, “Kan Lalber Immanuela.”

One day, when he was left alone at home, he felt extremely lonely and began to cry. Soon, he felt the presence of the Holy Spirit and was deeply touched by God’s love; so he wrote a powerful hymn, “*Immanuela hming I fak ang u,*” expressing God’s unconditional and everlasting love. It was a great hit, the Senvawn Childrens’ Choir sang the hymn for the first time at the Annual Assembly and won a prize. Those days most Christian hymns were translated from English, often with some loses in translation, whereas Mizo original songs were far easier to sing and more meaningful. In 1923, he again composed his first ever *hlapui*,⁶ “*Huai takin bei ru, Lalpa tan do turin*” (Kistian raldo hla) reminding the believers to fight as warriors in a Holy War. He invited all the believers to be strong and to fight the battle for Christ. In July, 1924, Vanbawng Kohhran requested him to compose a hymn based on Revelation 4:8, “Holy, Holy”. Thus, the hymn, “*Lalberte Lalber leh Hotute Hotu chu*” was born. Being a devoted religious person, he usually used his time in prayer. On that very day, he prayed the whole day in the forest; and he experienced a vivid vision; he felt as if he was spending time with the angels in Heaven. Later, he wrote the tune after he got an inspiration from the sound of flipping wings of a flying bird, Kawlhawk, one species of hornbill.

This hymn was a powerful weapon used by God and became the choirs’ favorite which was sung in almost all the churches in Mizoram and even sung at an church in England. Lama was also surprised by how powerful the hymn was. It was first sung at Saitual Assembly in 1925 by the joint Zawngin and

Vanbawng choir. Indeed, one of the most effective ministries of the Mizo Christians was the ministry of singing Gospel songs. The choir toured different places even today, strengthening the Christians spiritually. In 1932, he composed “*Angel aw ka hrria*” and “*Gospel Jubilee dar ngai rawh u*”. In 1945 he wrote “*Lo inhawng rawh, lo inhawng rawh*”, and “*Aw, Lalpa Pathian Engkimtithi*” and “*Van Indona*” while living in Hmar Chaltlang.

Death and Legacy: The exact numbers of hymns composed by Lama was not known. According to Lalngaisanga, Lama had composed 26 hymns out of which 4 were *hlapui*; “*Lalberte Lalber*”, “*Van Indona*”, “*Huai Takin bei ru*” and “*Kan Lalber Immanuel*”. All the tunes and the music arrangement were done by him. Later in his life he even composed in Hmar dialect. On 31st Dec 1975 he saw the door of heaven opening for him. He died peacefully on 1st Jan 1976. His funeral was held on 2nd Feb 1976 by postponing the grand celebration of the New Year. At his funeral, the ICI Choir sang “*Lalberte Lalber*” in the church and the same hymn was also sung by Lamka Presbyterian Choir at the cemetery.

Apart from his love for composing hymns, he served as Sunday School Superintendent for 15 years. He was also a good preacher and preached in various churches. He was elected as Tual Upa - Church elder in Hmar Chaltlang.

Awards: He was awarded “*No Mawi*” on 28th Oct 1970 organized by the MZP for his outstanding contributions in Mizo Hymns. All his songs were useful for the Christian spiritual upliftment.

ZADAWLA:

Zadawla was a blind preacher/ evangelist noted for his eloquence. He was born in August, 1936 at Farkawn in a God fearing family. His father was Hrampiana and his mother was Sungveli. He had eight brothers and one sister. He was born blind. Sadly, his birth was considered as a hard luck and none of his family members were pleased to celebrate his birth. There were times when he used to hear his family members crying over his blindness which hurt him intolerably. He was lonely and disappointed from the ill treatments that he faced during his childhood days until he answered a call from God. He felt unwanted, and sometimes he wished to die as he felt there was no point in living in the world when the world seemed to be “too dark” for him.

One day a prophet, Chawngkhupa came to Farkawn and he declared Zadawla as “the Chosen one,” and told Zadawla’s family not to cry over his disability. He said Zadawla was born to preach, to enlighten the world and to bring peace and harmony. When Zadawla turned 14, other God’s servants, Nochhuna, Ngunneihi and Thanpari visited him one by one telling him to answer God’s call and to dedicate his talents only to Him. Then he finally answered ‘the call’ from God and there was no turning back. He became God’s faithful servant ever since. (Zadawla: 3)

The gifted Zadawla: Zadawla never wanted to take his visual impairment as an obstruction. There were no separate schools for the blind during those days, so he attended schools with normal children where he learnt the alphabets, numbers and figures just by listening. He was more intelligent than the rest of the students. But he could not appear in the examination because of the unavailability of braille, so he promoted himself to higher classes whenever he wanted to. That was when he discovered how gifted he was. He was an expert in Mathematics and was faster than the rest of his

classmates in calculation, and they often came up to him for tuitions. It was a time when the Mizos became interested in western popular instrument. The acoustic guitar came to be a very-easy-to-use accompaniment for “love songs.” (Pachau: 40) Like any other teenager, Zadawla loved to move around with his friends in a slapdash fashion playing guitar, singing love songs. He became popular and he made friends easily who followed him wherever he went. Soon, he found out his other hidden talents in music, solfa, signals, singing, drums beating and composing lovesongs. He was specialized in composing *Kaihlek Hla*, modified form of songs/folksongs. He learnt solfa from his friends just by listening and tried to memorize all the hymns from the Hymn Book.

He attended Sunday Schools regularly and even appeared in the Sunday School Examination where he received many trophies. He also served as a teacher in Sunday School from Primary to Senior Department. The children loved to hear his teachings because he was very good in Bible storytelling. He loved to retell Mizo folkstories like *Chemtawrawta* and *Chhura* in his own version. Apart from all these multiple talents he used to go to jhum with his friends and used to climb trees. He did most of the domestic chores by himself after the decease of his mother. Just like regular bachelors of his time he used to court girls and dated many girlfriends.⁷

His Ministry: Revival has always been one of most the significant factors for the phenomenal success of preaching in Mizoram. As a result of revivalism, *Tawngghriatloh*, speaking in tongues became very common. In 1954 Zadawla also started speaking in *Tawngghriatloh* and he turned out to be an useful interpreter which was very helpful for his evangelism later on. In 1955 he entered ministry as an evangelist starting from Thaidawr vilage. He said that answering God’s call was not easy, he had to face many problems. Sometimes he had to travel 4/5 times in a

year outside his village. His family did not approve of him going on tours because of his blindness, but he said, “A blind man can become God’s faithful servant,” and he was unstoppable. There were also times when he had to preach against the *khurbing*, which is form of spiritual incest, misuse of sex and infidelity, which he considered inrolerable. Despite being a blind man, sometimes even he had to overcome such kind of temptations.

On Healing and Delivering Sermons: He began his healing ministry in Burma after he prayed for a lady suffering from pneumonia. She was found completely healed after his prayer. Soon after, many sick people came up to him with all kinds of sickness and there they received physical and spiritual healing. He became God’s powerful tool in healing ministry. In 1970, he started delivering sermons at Lunglei Hospital. There were many patients in the hospital who found themselves completely healed just by listening to his powerful sermons. Later, he visited Saiha, Durtlang, Serkawn, Champhai, Kolasib and Aizawl hospitals. His ministry was extended from visiting hospitals to visiting Jails and Homes including ‘Jeriko Khualbuk.’ He used to conduct counseling classes, singing classes, listening to their problems, giving them hopes and reminding them about God’s love and His salvation. He was indeed a true friend of sinners and the destitutes. He was also invited in different Middle Schools and High Schools to deliver encouraging speeches and sermons.

As a Peacemaker: The period from 1960-1971 may be called a period of hardship and outreach for the Mizo Christians. It was the time when the dreaded ‘Mautam’ Famine of 1959-60 and the formation of Mizo National Front continued to hit hard at the socio-economic life of the people. (Zaihmingthanga 70) It was Zadawla, who told the people to stay firm on their faith and reminded them that God was the only answer. There was a time when there was confusion and disorder in politically disturbed area,

Khuangthing village, then Zadawla interfered by delivering a powerful sermon about peace in the Church. He also asked the whole congregation to shake hands and to forgive one another. As a consequence, there was peace and harmony in the village which was celebrated by a grand feast the next day.

On getting his Degree: Towards the end of 1950's a new type of revival called 'Assurance of Salvation' appealed to the educated, intellectual community. Retreats and campaign were common, conducted by few learned men. Zadawla, having no training either in theology or in preaching was ashamed of his humble personality. But then he received a message from God telling him not to be ashamed of what he was but rather to consider his blindness as 'gift' and to feel proud about it. So, in 1970 he gave himself a title 'M.D.' which means 'Mit Del' (blind in Mizo) but which stands for 'Master of Divinity' in English. In 1989 he received a Diploma from the Mizoram Presbyterian Church Synod. In 2015 Garson Theological College and Seminary gave him the degree, B. Min, (Bachelor of Ministry).

It is worth mentioning that he was also one of the volunteers of the "Bawn Zawn" or the gift boxes in June, 1994. He had delivered multiple sermons at Presbytery *Inkhawmpui*⁸ and other Assemblies like- Bial Inkhawmpui, Hmeichhe Inkhawmpui and Thalai Inkhawmpui, etc. For him the years from 1955 to 1965 was decade of revival in his ministry because it was the time when he toured different places and saw God's marvelous works. No wonder, he compared himself as an eaglet guided and protected by her mother eagle flying around wherever he wanted to go. He was amazed by God's love and all the countless blessings showered upon him.

From the stories of the extraordinary men mentioned above, one can easily identify physical and social barriers which prevent

the two men's integration and full participation. For instance, Zadawla recalled, "One day my family were praying to God to take away my life and to turn my body back to sand," and he cried silently. But he never gave up hope and he moved forward trying to fulfill his dreams. No doubt, in the verbal-visual world, blind people are often left far behind since human communication become more expressive and dialectical. Unlike most of the visual impaired persons who have problems in social adjustment, learning, poor intelligence and academic retardation, Zadawla and Lama did not want to stay home idle and alienating themselves from the rest of the world. Instead, they wanted to step outside, get the best education and thereby, multiplying their talents. Zadawla attended school till class VI, and surprisingly, Lama was also a literate person; he could write with the help of cut-out paper alphabets specially made for him by Vaikhawla. He could even write small letters and punctuation marks like coma, colon and hyphen. Both Lama and Zadawla were so gifted that they were far superior to the rest of the disabled persons during their times. They both knew exactly that their spiritual gifts were determined by God and not by any other talents which a man might possess.

Conclusion: The world has always been respecting and utilizing the multi talents of blind persons like James Waddel, a preacher; Miss Fanny J. Crosby, a famous hymnodist and music teacher; Louis Braille, the inventor of Braille; Abrahamn Nemeth, the inventor of Nemeth Braille for studying Mathematics and Science; singers and musicians like Stevie Wonder, Art Tatum, Ronnie Milsap and a lot more. Amongst the Mizo - Suakliana, a gifted hymnodist; Pasena, known for his handiwork; Lalbuatsaiha, Asst Professor and Rocky, a musician, are the few well known figures. While their successes call for a celebration, at the same time, we should not lose sight of the deeper concern since the path to justice for the disabled is rather convoluted. It is a road with too

many blockades. And it is high time that every effort should ensure that persons with disabilities get their rights to participate and contribute in all aspects of socio-economic and political life. Helen Keller, a blind and deaf author and political activist says, “Although the world is full of suffering, it is full also of the overcoming of it”. Indeed, it is the joint responsibility of the government, the community and the disabled persons themselves to achieve the goal of mainstreaming. Lastly, people with disabilities have a right to be included in all aspects of life. In order to fight for the right to inclusion, people with disabilities need to live in an environment in which they are empowered. The empowered Zadaula and Lama are the living proof that people with visual impairment can make great contribution to society. They were fighters fighting against all kinds of personal and the social oppressions. They were independent and self efficient. Zadaula admits that he was never a burden and useless as they expected him to be when he was born. Guided by the holy spirits, both were God’s powerful instruments in spreading the Gospel of God and thus, setting good examples to be followed. They wanted to show the world that they could make differences and they both considered their blindness as blessing in disguise. It is a great challenge for all the disabled and abled persons not trying to do anything for the good of the society. They are true legendary figures who deserve to be respected.

Endnotes:

1. According to The Persons With Disabilities (Equal Opportunities, Protection of Rights and Full Participation) Act, 1995¹ Blindness.
2. <https://en.oxforddictionaries.com/gift>.
3. Thlangdar: one of the species of beetle producing disagreeable odour.
4. Interview with his niece, and co-author, Lalhmachhuani, Chaltlang Lily Veng on 6th, Nov., 2017.

5. Emping, kho, pher, thlangra, dawrawn: all these are Mizo kitchen particles made out of bamboo. *Emping* is a closely woven basket for carrying rice and vegetables. *Kho* is a Mizo basket for measuring rice and keeping some cleaned rice for cooking. Thin strips of bamboo are used to make this basket. *Thlangra* is a bamboo sieve/tray for sifting and winnowing grain. *Dawrawn* is a tall closely woven bamboo basket used especially for carrying unhusked rice.

6. Hlapui: Songs having theme, a chorus.

7. U-Tube, Interviewed with Miss Lalhmachhuani on “Krista vanga Mi Hlawhtlingte” on 7th Nov., 2017.

8. Presbytery: Meeting of elected church elders and pastors representing a number of local churches.

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Aministrative Development in Mizoram

Lalhmachhuana *

Abstract: Mizoram administrative era can be widely divided into three phases namely the Pre-British Period, the British Period and the Post-Independence Period. The Pre-British period covers from time immemorial when Mizo people lived in Burma where traditional autocratic administrator Chieftainship was originated till the British ruled over the land. The British period includes the annexation of the land till the independence of India. The Post-Independence period comprises immediate post-independence District Administration, the Autonomous District Council under Assam, Union Territory with Legislative Assembly, the Statehood, Village Councils and Aizawl Municipal Council.

During the Pre-British period village administration was under the hands of the supreme hereditary Chief called Lal. It was found that the administration during Chieftainship was very economical and inexpensive. Administration was practised as the traditional customs of the Mizo tribes. After the annexation of the British some important administrative developments for the tribal people were slowly introduced according to need base in the Mizo Hills. The following are the administrative developments within Pre-British period to post independence period.

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Pre-British Period: From time immemorial, even before the Mizo migrated to the land of Mizoram, that was when they lived in Burma, the Mizo were said to have had the institution of Chieftainship. However, due to lack of any written document, it was difficult to mention exactly when and how the institution of Chieftainship originated in the Mizo Hills¹. Each village had an autonomous indigenous traditional institution for local administration. These were running independently of each other under the autocratic hereditary Chief called Lal. Each Chief had his own independent territorial jurisdiction. Therefore, Chief was the supreme Administrator, the Judge, the Prosecutor and the Guardian of his village. However, he exercised full power of control over the administration of justice according to customary law. To look after the individual rights, preserving the communal harmony, administering the local affairs and so forth, the Chief is assisted by a Council of Elders called Upa.² A large majority of the Chiefs belonged to the Sailo clan of the Lusei tribe. Other tribes like Fanai, Pawi, Paihte and Hualngo also formed Chieftainship but only in a smaller number and they were subordinate to the Sailo Chiefs. In the meantime, some independent Pawi and Lakher Chiefs in southern parts were also found.³

The Lusei had in every village a bachelors' dormitory, called Zawlbuk where the young men learn the traditional practice of the society and got indoctrinated into the norms of social behaviour. Zawlbuk was mostly common in Lusei and Pawi villages. The Lakher and the Ralte did not have this system but the Ralte adopted it after coming under the influence of the Lusei. The Paihte did not have Zawlbuk as such, but young men would sleep in the verandah or porch of the houses of influential men of the village who would provide adequate sleeping platforms for the purpose.⁴ The first clear evidence of the existence of Zawlbuk was known when the Mizo lived together in the second sizeable village called Selesih seven thousand. It was situated in and around the existing village of

Khawbung and Zawlseï in the years between 1740 and 1750. Zawlbuk played an important role in the past life of the Mizo tribes over and around 200 years, the institution of Zawlbuk and its administration came to an end in the year 1938⁵ because it was no longer needed in the society and it was replaced by formal schools and religious institutions like Churches. Zawlbuk was an important institution founded for ruling, administering and safeguarding the Mizo society.

British Period: The British ruled over Mizo Hills for more than half a century. When the British annexed and subdued Mizo Hills they introduced a new systematic administrative system for smooth and better management. The District administration began in the year 1891, the whole Mizo Hills was divided into two big administrative districts. The South Lushai Hills District was a part of Bengal and the North Lushai Hills was a part of Assam.⁶ In the North Lushai Hills, H.R. Browne was appointed as a Political Officer by the Government. The South Lushai Hills was constituted from 1st April 1891, and Murray was appointed as the Superintendent. The British diminished the power of the Chiefs and allowed them as a head of the village under their control. The duty of the Superintendent was to settle all disputes between the Chiefs and to prevent all raiding and public violation of peace. He was not to interfere in the village management of the Chief. The Chiefs were responsible for the making and maintenance of inter-village paths and levying of taxes on the village.⁷ On 6th September, 1895 the South Lushai Hills was formally put under the British India. It was put under the administration of Bengal.⁸

The Inner Line Regulations: When the British occupied the land, they become conscious that the Mizo people needed protection from the plain people and vice versa by a certain law. The Assam Frontier Regulation 11 of 1880 was decided to be applied in the Lushai Hills. Accordingly, the Chin Hills Regulation was framed and introduced on 13th August, 1896. Under this

regulation, outsiders were not permitted to set foot in the Lushai Hills area without Inner Line Pass issued by the Deputy Commissioner. This regulation is still enforced today.⁹

Lushai Hills District: For a more efficient and easier administration of the Mizo Hills, the South Lushai Hills District and North Lushai Hills District were amalgamated into one administrative District known as the Lushai Hills District on 1st April 1898 under the Chief Commissioner of Assam. Major J. Shakespear assumed the charge of the Lushai Hills as the first Superintendent. The Governor of Assam was responsible for the Lushai Hills District acting under the Viceroy and the Governor-General in India. The District executive administration was conferred on the Superintendent, his assistants, Circle Interpreters and the Chiefs of villages.¹⁰

Circle System: A new system called the Circle System was introduced in Lushai Hills between 1901 and 1902.¹¹ A Circle Interpreter was appointed in each Circle to act as a channel for exchanging of information between the Sub-Divisional Officers, the Chiefs and the people. Circle Interpreters were assigned to assess house tax, prepare vital statistics and maintain circle books, both permanent and temporary. The Interpreter also maintained the birth and death register of each village.¹²

Backward Tract: The Lushai Hills District was classified as a Scheduled District under provision of the Schedule District Act, 1894 and after that it was classified as a backward tract on 3rd January, 1921.¹³ Any matter relating to the affairs of the backward areas were reserved for the Governor. The Assam Legislature had power to legislate for these areas but such laws were implemented only after the Governor-General or the Governor agreed to such extension and with modification, if necessary. The tribal areas constituted a reserved subject of the Governor; however, only one Governor, Sir Robert Reid, visited to the Lushai Hills twice during his two years of Governorship of Assam.¹⁴

Excluded Area: According to the order of Government of India, Excluded and Partially Excluded Areas Order, 1936 (under the Government of India Act 1935), the Lushai Hills District was one of the Excluded Area from 1st April, 1937.¹⁵ According to this order, Lushai Hills was privately under the control of Governor of Assam from 1st April, 1937 to 1947, the provincial and federal Ministries or Legislatures had no power. Consequently, the Mizo tribes remained under the personal rule of the British authority and the village traditional Chiefs.¹⁶

District Conference: A year before India attained independence, a District conference of Chiefs and Commoners was summoned by MacDonald on 14th January, 1946 to discuss the matters relating to administration and future political set up of the Lushai Hills. A plan was formulated involving adoption of a constitution for the Lushai Hills with legislature, ministry, judiciary and other usual organs of a fully-fledged Government. The constitution drafted in this regard was called MacDonald's Rorel Khawl.¹⁷ This draft constitution was accepted by the Chiefs and the Commoners. The first Mizo Union General Assembly held in September 1946 decided the constitutional issue concerning the future of the Mizo people: whether they should join Burma, or be independent or whether they should remain with India after the British left the country. The Conference was set up to advise the Superintendent regarding supervision of the District.¹⁸

Post-Independence Period: After India attained independence, the Government decided to provide regional autonomy for the Hill areas of Assam to encourage participation in policy or decision-making, management of their local affairs, and safeguard tribal interests as they demanded.¹⁹ To look after the problems and affairs of the tribal people of the Hills areas a sub-committee was constituted known as the North-East Frontier (Assam) Tribal and Excluded Areas Committee. The Government of Assam set up interim Tribal Advisory Councils in the Lushai

Hills and the Advisory Council had no statutory basis; it was treated as a Provisional District Council. The Lushai Hills District Advisory Council had the strength of 35 elected members. 10 seats were reserved for the Chiefs and 25 for the common people.²⁰ In 1951, the Pawi-Lakher Regional Advisory Council was set up consisting of the person appointed to administer the Pawi, Lakher and Chakma.²¹

District Council and Regional Council: Under paragraph two of the sixth schedule to the Indian Constitution called the Assam Autonomous District (Constitution of District Councils Rules) 1951, the Lushai Hills District for the Mizo people was constituted on 25th April, 1952 and inaugurated at Aizawl, and the Pawi-Lakher Regional Council for Pawi, Lakher and Chakma tribes was constituted on 23rd April, 1953 and inaugurated at Lunglei.²²

Abolition of Chieftainship: Based on the recommendation made by the Mizo District Council, the Government of Assam enacted the Assam Lushai Hills District (Acquisition of Chiefs Rights) Act on 28th June, 1954. Following the Act, the traditional hereditary Chieftainship was abolished within the territory of the District Council with effect from 1st April, 1955.²³ The District Council assumed the rights and interests of 259 Chiefs in the District Council area on 16th August 1954.²⁴ According to the provisions of the Act, Chieftainship within the territory of the Pawi-Lakher Regional Council was altogether abolished with effect from 15th April, 1956.²⁵ The Regional Council assumed the rights and interests of 50 Chiefs from the Pawi-Lakher region on 15th April, 1956.²⁶

Village Councils: Accordingly, paragraph 11 of the Sixth Schedule to the constitution of India, The Lushai Hills District (Village Councils) Act, 1953 was passed by the Lushai Hills District Council which received the approval of the Governor of Assam on 29th November, 1953, to assign for the establishment of Village Councils etc., and for other matters relating to village administration.²⁷ Village Councils were constituted to perform the functions earlier discharged

by the Chiefs and upa (village elders).²⁸ After the abolition of traditional Chieftainship, the village administration was the responsibility of the democratic elected Village Councils. To accomplish the internal affairs of the village, the Pawi-Lakher Regional Council also enacted a parallel legislation known as the Pawi-Lakher Autonomous Region (Village Council) Act on 24th November, 1954.²⁹

Insurgency: Great bamboo famine called Mautam tampui, broke out in 1959 in Mizoram and it was felt that both the Union and the State Government did not provide adequate relief measures regardless of the demands made by the Mizo District Council and some of the Mizo Member of Legislative Assembly. A non-political organization such as Mizo Cultural Society and Mizo National Famine Front were formed to help the famine-stricken people.³⁰ The Mizo National Famine Front was transformed to a political party named the Mizo National Front (M.N.F), and was formed on 22nd October, 1961 to attain independence and sovereignty for the Mizo people.³¹ A great disturbance was started on 28th February, 1966.³² The M.N.F. declared Independence and accused the Government of India for violation of the Charter of the United Nations and its comprehensive announcement of Human Rights and thereby refused the right of self-determination to the Mizo people. The M.N.F. also appealed to all independent countries to recognize independent Mizoram.³³

The Union Territory of Mizoram: As per the North-Eastern (Areas) Reorganization Act 1971, Mizo Hills District was elevated into a Union Territory with thirty-three Legislative Assembly members and one seat in each house of Parliament (Lok Sabha and Rajya Sabha), consisting of a Council of Ministers and Lieutenant Governor as its administrative head.³⁴ To safeguard the interests of the minority tribes, the Act provided the creation of three District Councils for the Pawi, the Lakher and the Chakma.³⁵ The Union Territory of Mizoram was inaugurated at Aizawl by the

then Prime Minister, Indira Gandhi on 21st January, 1972. The Pawi-Lakher Region was divided into three Councils on 2nd April, 1972 and subsequently the Pawi-Lakher Region Council came to an end. After a month, each of the three Regional Councils was constituted as an Autonomous District Council of Pawi, Lakher and Chakma on 29th April, 1972.³⁶

The State of Mizoram: The Government of India and the Mizo National Front (MNF) signed Peace Accord on 30th June, 1986. Mizoram was elevated from the status of a Union Territory to the State of Mizoram on 20th February, 1987. The Mizo people enjoyed special safeguard against Article 371 (G) of the Constitution of India to protect their religious practices, customary and economic interests which no state in the plain area enjoyed. They have been given complete internal home rule to manage their own affairs by their own genius financed by the Government of India. Mizo governed Mizo. The Ministers, MLAs and most of the officials are Mizo. The non-Mizo in Mizoram are working in partnership with the Mizo for the constructive socio-economic transformation of the Mizo society. By and large, the destiny of Mizoram remains in the hands of the Mizo people.³⁷

Autonomous District Councils in the State of Mizoram: The Pawi and Lakher Autonomous Regional Council were created on 4th April, 1953. The nomenclature of the Pawi Autonomous Regional Council was changed to Lai Autonomous Regional Council on 16th February, 1973. The Lakher Autonomous Regional Council was also changed to Mara Autonomous Regional Council in 1973. The Chakma Autonomous Regional Council was created on 2nd April, 1972.³⁸

Aizawl Municipal Council: The Mizoram Municipalities Act was passed by the Mizoram Legislative Assembly on 20th April, 2007.³⁹ The Mizoram Municipalities Act, 2007 was enacted for providing administration of town areas and for establishing

municipalities in towns, transitional areas and urban areas in Mizoram. The first Aizawl Municipal Council office was inaugurated on 1st July, 2008.⁴⁰ Notified Urban Areas of Aizawl City is divided into 19 Wards out of which 6 Wards are reserved for women as mandated by 74th Constitution Amendment Act of 1992.⁴¹ The first ever 19 wards Aizawl Municipal Council election was held on 3rd November, 2010 in Aizawl city.⁴²

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Mizo Culture and Belief in the Light of Christianity

*Laltluangliana Khiangte**

Abstract : A very brief note on Mizo culture and belief where the origin of the Mizos has been highlighted including Mizo traditional customs and practices, code of conduct in the traditional way of living in the ancient society, recent change in the lifestyle of the tribal people of Mizoram.

Keywords: Chhinlung, Lushai, Zawlbuk, tlawmngaihna, Chapchar Kut, Chai, Culture, Belief, worship, origin, religion, Christianity, life and death, theology, tales, chant, singing and related terms.

The Mizos & Their Origin -

Mizos are of Mongoloid stock belonging to the Tibeto-Burman family of languages as per the findings of anthropologists, linguists and historians. The people themselves, however, have their own theory of origin, based on a popular myth that maintains that the Mizos came out of a very big cave called *Chhinlung*. Some scholars suggest that the Mizos had migrated from China during the reign of Chien Lung (hence the Mizos most probably called their place of origin as *Chhinlung*); and to substantiate this hypothesis, there was this myth of the ten lost tribes of Israel who found themselves in China. This 'lost tribe' theory (which is not particular to the case of

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Mizos) is what Gananath Obeyesekere called the “European myth model” and Stuart Kirsch maintains that this myth of the “ten lost tribes of Israel” is conveniently invoked in favourable circumstances by colonizers and missionaries in an attempt to ‘re-construct’ indigenous histories; it received much interest among the Mizos so much so that a large section of people from Mizoram migrated to Israel on account of this myth.

One of the foremost pastors among the Mizos, the Reverend Liangkhaia, who wrote many books including the first history of the Mizos, *Mizo Chanchin* in 1920s, mentioned one supposition that ‘the Mizos are the descendants of Japheth, one of the three sons of Noah.’ Although it is difficult to substantiate this belief, the belief has a deep hold on a considerable number of the people.

The possible Hebraic connection apart, the Mizos are racially of Mongoloid origin. They are a part of the great waves of the Mongoloid race which fanned out of the east and the south of Asia in the past. Looking at the writings of local historians, further evidence is strong enough that the Mizo people migrated from Yunnan province in China through the Shan state in Burma, now Myanmar. From Shan they further came west, crossing the river Irrawaddy in Burma and leaving some Mizo families known as the Lusei in Burma.

Being a nomadic tribe and dependent on land, life was hard and it was only around 1300-1450 AD (approx.) while living in the Chin Hills of Burma that they may be said to have created some semblance of oral tradition as reflected from their oldest songs and stories till today.

So oral tradition pre-dominates in Mizo folk literature for it was a non-literate culture, and its collection in written form comes at a much later date - 1874 being the year of the birth of the Hunterian transliteration system of Mizo language, as first reduced by Thomas Herbert Lewin, the then Civil officer under the British administration in India.

In Burmese language '*lu*' means '*tribe*' and '*se*' means '*ten*'. There were ten such tribes in Burma and one of these tribes moved further west. This was the '*Lushai*', initially '*Lusei tribe*'. But now the general population of the Lushai Hills is known among themselves by the generic name of '*Mizo*' and their language '*Lushai*' or '*Duhlian*' as '*Mizoṭawng*' (Mizo language). And the generic term *Mizo* means 'highlanders' or 'people of the hill', which comprises several tribes, such as *Lusei*, *Ralte*, *Hmar*, *Paite*, *Lai*, *Mara* and many others. The electoral rolls will give an inquisitive reader the best information.

Traditional Customs and Practices

In the past Mizos had a distinct community and their largest social unit was the village. The village is usually set on the crest of the hill with the chief's house at the best location, normally at the centre of the village and the *Zawlbuk*, the bachelors' dormitory is prominently located near the chief's residence. In a way the focal place of the village was the *Zawlbuk*, where all young male members of the village converged and slept at night.

Zawlbuk was the training centre and indeed, the cradle wherein the Mizo youths were drilled and shaped into responsible members of the society. Besides being the centre of governance, the *Zawlbuk* was an institution where the values of the society were imbibed in each male member and was taught to uphold these values and traditions the society held dear and thereby eventually succeeded in building up a unique society.

After the coming of Christianity, the *Zawlbuk* institution came to be gradually replaced, from the 1930s, by various institutions amongst which predominantly was the Church. In fact, after the culmination of the Second World War, the institution of *Zawlbuk* had no effective role to play in the society even though the physical structure of the dormitory could still be seen as a relic in some villages in Mizoram.

The Mizo society has no class distinction and no sexual discrimination. Caste system was non-existent. The village exists like a big family with the chief as the father and ruler. Birth of a child, marriage in the village, death of a person or a community feast of any kind arranged by any member of the village and those of yearly festivals were important occasions in which the whole village was involved.

When somebody dies, all the able-bodied young men would volunteer to dig a grave to bury the dead while other members of the community offer condolences to the bereaved family. And this practice includes staying at the house of the deceased for a few nights to provide companionship to the bereaved family in times of their grief and loneliness apart from lending their helping hands whenever the necessity arises.

Sharing was an experience which was ubiquitous to Mizo culture and this is evident from the Mizo proverb, “Those who share will live, those who grab will die,” which remains the moral guiding principle for the people. This has a close connection to what the wider Christian world understands as the Lord’s Prayer where Christ advised us to pronounce, ‘Give us this day our daily bread’ and not to accumulate large amount of food for the future.

Other Socio-Cultural Heritage

The word ‘culture’ may be defined as “humanity’s effort to assert independent inner being”. But the most up-to-date definition as enunciated by some scholars may be read as, ‘Our culture is that in terms of which our life is organised’. The Mizo culture prior to the advent of the British was what some anthropologists would call ‘non-literate culture’ because the people had not developed writing system at that time.

Mizos in the past were endowed with rich and vibrant oral traditions which kept the culture alive. Folktales and folk songs, which were as old as the people themselves, recorded deeds of

prowess, events and places. They serve as historical documents and act as undeniable source of knowledge about the people's past, in the absence of written records.

There are also religious and medicinal chants that were used in performing rituals and during curing ceremonies respectively. Each family had its own *Sakhua* (an English equivalent of what we understand as 'religion' but the term connotes more to an individual belief, a personalised faith rather than a certain religious ideological concept shared by a large populace as in institutionalised religions) and offered a series of sacrifices to the family deities.

These oral narratives also serve as cultural mappings with accounts of wars, raids, their places of habitation and their hunting grounds. Inter-clan or inter-village wars being the order of the day, the different forms of Mizo oral traditions reflect pictures of warfare. Tales of plunder, raids and captivity by enemies abound and one such popular account (*Chhim leh Hmar Indo*) speaks of the war between people of the South and the North.

As agriculturists, the Mizos had three annual festivals called *Kut*, marking three different stages of the agricultural process. The three festivals are - *Chapchar Kut*, *Mim Kut* and *Pawl Kut*. The grandest one, *Chapchar Kut* often lasted for three days and three nights, during which drinking, feasting, singing and dancing continued.

This *Chapchar Kut* or spring festival may be considered as the most important *Kut* and the time for merry-making and enjoyment for adults. Young men and women, holding one another's shoulder would dance in the village chief's courtyard day in and out during the festival to enjoy themselves. This *Kut* is perhaps, the gayest of all the three festivals.

Mim Kut is celebrated with solemnity, in honour of the dead. In this *Mim Kut* or autumn festival, the first fruit of the crops are offered to the dead. *Pawl Kut* is held after paddy harvest. This

festival is enjoyed by children and women. They prepared their best food and feed one another in a selected yard called *lungdawh* with great amusement and enthusiasm. Like any other tribe or other advanced nations, the Mizos of the past had three main festivals that had been observed every year.

The Mizos believe in life after death. The spiritual world has two compartments, separated by a river. One compartment is called *Pialral* or Heaven, where only those who earned the *thangchhuah*, a title given to distinguished citizen during their lifetime, could go without any trouble on the way. Life in *Pialral* is luxurious; there is plenty to eat and no work to do. The other place is called *Mitthi Khua*, meaning 'village of the dead.' All the dead, whose door to *Pialral* is closed, go to *Mitthi Khua*, where life is dull and colourless, a shadowy existence as in the Hebrew 'Sheol.'

In fact, aspirant for the honour of *thangchhuah* title must give to the public a series of special feasts, seven or eight times. The grand feast involved considerable expenses and it might take almost one's lifetime to complete the whole series and not many people could afford it. For an expert and daring hunter (*pasaltha*) the alternative way of earning the coveted title is to kill the following fearful wild animals - elephant, bear, wild bison, stag, barking deer and wild boar, and if possible eagle and common krait. After killing each prescribed animal, a sort of thanksgiving ceremony or 'ai' had to be performed, which again required the killing of certain domestic animals.

The Mizos boast of several community and folk dances which have been handed down from generations and developed under the influences of the birds, animals, hills and valleys. They have dances like *cheraw* which is sometimes referred to as bamboo dance for the better understanding of the dance by non-Mizo.

Other important dances are - *Khuallam*, literally translated as dance of the guest; *chheih-lam*, a dance of joy and exhilaration; *chai-lam*, dance normally performed on festive occasions are really

colourful. *Rallu-lam*, *Solakia*, *Sarlam-kai* and *Par-lam* dances are also quite popular. For all these dances, gongs, cymbals or drums are used effectively. All these dances, shown to the national and international audience, are recognised as important cultural heritages of the Mizos.

The Mizo society follows a patriarchal system of inheritance and the youngest son inherits all movable and immovable properties. The elder sons generally move out of the parents' house after they get married. The youngest son is expected to stay on and look after the parents in their old age until death.

When a person dies, he is buried in the common graveyard called *thlanmual* and the relatives erect memorial stones after some years. Relatives and friends gather in the house of the bereaved family and consolation songs (*khawhar hla*) are sung for about a week or so by a group of sympathisers. The spirit of *Tlawmngaihna* may be best shown in times of bereavement and hardships.

Tlawmngaihna and its Relevance Today

The Mizo society practises one of the most beautiful ethical codes called *tlawmngaihna* since time immemorial. In the theological world, the role of a *pasaltha* (brave heart), *val-upa* (youth elder) and *tlawmngai* person may be enunciated as what Christ had shown in the spirit of selflessness.

The word *tlawmngaihna* may not have an English equivalent but it can best be translated as - to be hospitable, kind, honest, patient, unselfish, generous, diligent, courageous, industrious, enduring, courteous, merciful, compassionate, gentle and helpful to others in any manner as the situation demands.

So, *Tlawmngaihna*, to a Mizo, stands for that quintessential humane and conscientious attitude that finds expression in different instances such as sacrificing one's comfort and well-being for the service of others, especially to those who are not members of the family. It is the core of their philosophy of life that may be compared

with the teachings of Christ and other saints.

Closely connected with *tlawmngaihna* is the Mizos' hospitality. Even a complete stranger is provided food and accommodation without any expectation in return. Any Mizo would take in a guest *mikhual* or *khualzin* (traveller) for a night or two and feed him, complete with some provision for the journey in the form of *chawfun* (a lunch pack of boiled rice) for the wayfarer. This again is very close to the teachings of Christ and the love of God as explained as *Agape*. Not only in the case of strangers and travellers, they recognised the importance of having good neighbours and considering them as relatives.

Thus, the Mizos in the past used to say that 'it is better to wage war with seven villages instead of having strained relationship with the next-door neighbours'. They know that their immediate helpers are those who live nearby and so they share many things with them such as curry, fruit, vegetable, meat, etc. The word 'sharing' is the core of the philosophy of the Mizos and one could boast of this beautiful moral code of conduct, full of valuable practices of redeeming nature of human life even outside the land where Mizos live in big groups.

Let us examine *Agape* love as the universal principle for the moral and ethical life and try to compare it with the Mizo's *tlawmngaihna*. The New Testaments of the Bible talks about love (*agapē*) that has to be inculcated by all Christians following the teaching of Christ. Jesus teaches us to love one another by saying, 'Thou shalt love thy neighbour's as thyself'. He considers that love is the greatest of all the commandments.

So, love is the principle and virtue of life that binds the community together in perfect unity for Christians. The greatness of *Agape* is that love extends beyond one's neighbours and reaches out even to the enemies according to the teaching of Christ. This reminds us of one of the sayings (Mizo do's & don'ts) of the Mizos,

that, 'it is better to wage war with seven villages instead of confronting next door neighbour'.

So, the community characterized by an egalitarian life, high ethical and moral principles has been the legacy of tribal heritage in Mizoram. And the spirit of *tlawmngaihna* is very much present in the life of the Mizos of the past and there is a feeling that it has gone down to some extent with the people of today's globalised citizens.

No doubt, *tlawmngaihna* is a selfless concern or goodwill for fellow human beings. In order to attain a high degree of *tlawmngaihna*, one has to cultivate properly and inculcate in one's character the main attributes of *tlawmngaihna*. A person who possessed *tlawmngaihna* is a person who is ever honest, courageous, diligent, enduring, patient, gentle, kind, discreet, humble, cheerful, generous, courteous, merciful and compassionate. A perfectly *tlawmngai* person should normally have all these attributes of character and even more, in the fullest measure.

So, Apostle Paul's idea of "love" may closely be compared to Mizo *tlawmngaihna*, which is the hidden gospel written in the heart of the Mizo tribals even before they embrace Christianity at the close of the 19th century. While comparing *agape* and that of *tlawmngaihna*, the text (1 Corinthians 13:4-7) may be briefly read as, ' *Tlawmngaihna* is patient and kind, it is not jealous or boastful, it is not arrogant or rude, it does not rejoice at wrong, but rejoices in the right'.

However, *tlawmngaihna* has its limitation for it has always been applied or said to be in practice outside the family circle within the society or in the group activities of a particular community. So, we need to understand that the limitless love of God (*agape*) transcends *tlawmngaihna* or any other tribal ethical and moral values that has been applied in the specific community.

As one theological scholar puts it, 'It (*Agape*) stands for universal ethical and moral life principle, and it encompasses and

enriches any aspect of tribal heritage’.

Worshipper of the Unknown God (Acts 17; 23)

On re-viewing the tribal heritage of the indigenous people of North East India, the term ‘religion’ may be defined as the human recognition of superhuman controlling power and especially of a personal god or gods requiring obedience and worship.

Religion, in common parlance, is an aspiration, a search to find favour with the supreme being in order to receive blessings and to be freed from the curse of sins. As we are aware, different practices are adopted in different religions to explain the mystery of the unknown.

The traditional religion of the Mizos had been usually described as ‘animism’, which lexically means, ‘attribution of soul to inanimate object or natural phenomena.’ The term, however, is now generally used to describe the faith of pre-literate people, depending on memory and oral traditions rather than on sacred literature. It involves the belief in all kinds of spirits, including belief in some form of life after death. The Mizos, in their animistic beliefs and practices, seemed to have depended on their own genius for the development of their ideas and practices.

A Mizo historian and pastor, Liangkhaia believes that the traditional religion of the Mizos had its origin in the consciousness of their need for deliverance from physical illness and from other misfortunes which they attributed to evil-spirits. The earliest known sacrificial incantation indicates a time when they did not know whom they should invoke in times of need. The chant may be rendered in English as follows:

*“Oh, hear and answer us,
Thou who was worshipped by our ancestors.”*

And after sometime, they mentioned their old homes and the surrounding areas which lengthened the sacrificial spells or

invocation. Shakespear (1912) pointed out that practically all divisions of the Lushai-Kuki family believed in a spirit called *Pathian*, who was supposed to be the creator of everything and was a beneficent being, but had, however, little concern with the daily affairs of humans. He is believed to have dwelt beyond the sky and they sometimes addressed him as *Chunga Pathian* (God above us).

At a later period the sacrificial incantation was addressed to 'sa' and 'khua'. Liangkhaia, again, believes that the two objects of worship were eventually combined and became 'sakhua', a term which has been used for translating the English word 'religion'. If we split the word, 'Sa' indicates animal life and a male-swine (pig) is sacrificed for this and 'khua' means 'nature or weather', for this, domesticated cow-gayal (mithun) is necessary. The combination of the words into 'sakhua' may mean, 'life principle or basis' of the Mizos. *Sakhua* was the life principle of the family to worship the God of one particular clan.

Here, clan is used to describe a group of blood-related people, speaking the same dialect within a larger tribe, and descended from the same ancestors. If a man wishes to embrace the *sakhua* of another clan, he may do so after performing certain ceremony, after which he must cut off all his connections with his old clan. Such a man is known as *saphun*, implanted into the new *sakhua*. It was that *sakhua* that built up, protected and cared for the family. Women were considered to have no *sakhua* of their own.

The ancient Mizos used to say that women and crabs had no religion. It means a woman simply follows the religion of her husband or her father. It was the *sakhua* of her parents or husband which was responsible for her welfare and existence. Children followed the *sakhua* of their fathers. The social conventions and legal matters were clearly built on patriarchal system.

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Mizo Folk Song at a Glance

Lalhlimpuii*

Abstract: In the broadest sense, we can simply distinguish Mizo folk song into two- tlar hnih zai (couplet) and tlar thum zai (triplet). It can be categorised into different zai basing on its names and tunes. It can also be classified basing on its themes. Love, nature, patriotism, sufferings, confessions, and boasting of one's heroic action are the major themes of Mizo folk song. Amongst them, love is the principle theme. Poetry plays a vital role as a means of transportation of love. However, putting Mizo folk song in a chronological order is one of the hardest tasks due to lack of written records. This paper attempts to picture what Mizo folk song is at a glance.

1.1 Introduction:

Mizo folk songs are of a little variety that it can be distinguished into two - *tlar hnih zai* (couplet) and *tlar thum zai* (triplet). One whole song is summed up in two or three lines, having its own message within a single stanza. But there can be many stanza-like songs in one 'Zai'. For instance, *Darpawngi Zai* has three different *zai*¹ in which each *zai* has more than 15 songs. The

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meaning is that when one composes a song wholly independent of an existing *zai*, he or she can simply compose another song using the same tune. Hence, within a one *zai*, there can be many composed songs having the same tune but different lyrics. So, when a new *zai* comes into existence, anyone can compose another song using the same tune. But the one who simply uses an existing tune cannot bear the name of that *zai*, or a song which copies an existing tune cannot bear the name of the one who composes. For example, Darpawngi, besides her original *zai*, composes some songs using the tune of *Saikuti Zai* and others. Those songs cannot be included in *Darpawngi Zai* since *Darpawngi Zai* has its own tune.

Many historians and writers trace back the primitive age in order to find out the first Mizo folk song by doing a thorough research, yet the results or what they claimed as the first songs are all different. Also, the time when the primitive people began to compose songs cannot be clearly stated. So, by a mere supposition, it is not easy to ascertain the first song and the exact period when they began having songs. The first known Mizo songs were, according to V.L. Zaithanmawia in his "*History of Mizo Hla*", composed at the bank of Chindwin.

R.L. Thanmawia writes, "K.Zawla believed that the Mizos did not have any kind of song before they occupied Len range. . . . Zatluanga, on the other hand, noted that simple verses had already been made before they crossed the Run River..." (Mizo Poetry, 33). And the first songs recorded by these writers are as follows:

Ur ur tak ai, ur ur tak ai;

Hnuang hnuang tak ai, hnuang hnuang tak ai;

Vai vai tak ai, vai vai tak ai.

According to V.L. Zaithanmawia, the first known Mizo songs were those songs our forefathers composed at the bank of Chindwin. He writes,

Their songs during this time were sung by young adults.
They made the leaders, and when the leaders sang "Haa

law, haa law” others sang “Aw e, aw e.”. . . When they dwelled in Shan State, they already began composing many good songs. The song of our forefathers when in Shan State is: *Shan fa tlang khua pi tling tleng / In do thlunglu bakin chhaih/ Kan mi thah, ka laimi do/ Tual thatin lan eih de ning.* (Lalthangliana, 3)

On the other hand, B. Lalthangliana opposes this assumption,

It is contradicted with Mizo History saying that the first Mizo songs are composed at the bank of Chindwin basing on “Shan” word in the supposed first Mizo song, which is “*Shan fa tlang khua pu tling tleng e*”. We all believe that our forefathers migrated to westward on the route of Chindwin River. Yet, Shan State of Burma is not at the bank of Chindwin River but on the eastern side of Irrawaddi River, so, geographically proved to be wrong.” (6)

According to *Mizo Pi Pute leh an Thlahte Chanchin*, by K. Zawla and Zatlunga, their first song is,

Heta tang hian kha kha a lang a,

Khata tang khan hei hi a lang a.

(*That place can be seen from here/ And here can be seen from there.*) (Quoted by B. Lalthangliana, 3&4).

However, other writers refute such claim on the ground that it does not contain any archaic words. All these contradictions show that Mizo folk songs cannot be put in a chronological order till today. Writes R.L. Thanmawia, “It is acceptable that the Mizo ancestors might have forgotten their earliest songs due to the absence of record, and it would really be difficult to arrange the chronological sequences of their earliest songs.” (Mizo Poetry, 33)

B. Lalthangliana opines, “We believe that amongst the Mizo folksongs we can have a record of, “*Tlar Hnih Hla*” (couplet) is the oldest.” (8)

1.2 Nature and characteristics of Mizo Folksong

In the broadest sense, Mizo folk songs, as mentioned

earlier, can be distinguished into two – *Tlar Hnih Zai* (couplet) and *Tlar Thum Zai* (triplet). Yet, it can be categorized into different *zai* based on its name and theme. Mizo folk song bears different names and it has different themes. R.L. Thanmawia writes in *Mizo Poetry*,

The Mizos are fortunate enough in having a traditional way of classification of their folk songs, and accordingly the Mizo folk songs may be classified as follows: Songs bearing names of individuals; Songs named after modulation of the voice, Cradle songs, Invocations and Incantations. A study of their folk songs on the basis of the indigenous system of classification shows that the Mizos are having about one hundred different types of songs. (41)

All *zai* which bear the names of individuals do not always bear the names of the composers. For instance, the one who composed all the songs of *Darlenglehi Zai* is not Darlenglehi, but a blind man, Lalkhawdina. Though her name bears this *zai*, she never composes a song. She was a good-looking and well-figured widow. Her good nature and beauty was talked about a lot. Lalkhawdina, though blind, really longed to be able to see; so he used to court her. He then started composing songs. All these songs were called *Darlenglehi Zai*.

Some folk songs bear the names of villages. One of the appropriate exemplars is *Tlangkhaw Zai*. It came into existence when the Mizo forefathers resided in Tlangkhua before they crossed Tiau river. According to hearsay, Luaisiali and Saingova of Tlangkhua had an intimate relationship. They made a vow to spend one whole day together. But Luaisiali's parents sent her away to the field. Then Saingova sang in melancholy,

“*Tlang khuaah Saingo ka kual reng e/*

Siali feh kirin ka ring lo ve.

(I, Saingo hovers around Tlangkhua/ I am done hoping that she will be back.)

It is said that from the above song, *Tlangkhaw Zai* appeared. Even without external evidence, it is sufficiently reliable from the internal evidence of its lyrics that this *zai* had begun when they resided in Tlangkhua.

Love, nature, patriotism, sufferings, confessions, and boasting of one's heroic action are the major themes of Mizo folk song. Amongst them, love is the principal theme as is in other literature, so would it be worth taking into account. Poetry plays a vital role as a means of transportation of love from the primeval era till today. In *Hrangchhawni Zai*, we have seen this,

A tuarah thangte ka zuau em ni?
Dawrkai sahbawn rimtuiin zotui thiangah;
Di zun leng kan tleng, a fai thei lo.
A sawi hian sawi suh, ka lung min len,
A ko kal u, Laldang khua chhan pualhrang val,
A ngaiin Hrangchhawni them reng mai.

(Am I a little bit weak? / With fragrant soap and Zo pure water;/ We rinse the charm of our beloved, it cannot be cleansed./ Say no more, it makes me feel lonely,/Will you please go call him,/ Hrangchhawni suffers from love-sick of missing him.)

Love is what drags Latheri into the chasm. She was possessed by a strong love for Chalthanga. When Chalthanga died a terrible death by a brutal order of her brothers, she tore off her clothes and sang her love for him that she would not die of starving but of longing to be with her one and only love,

“Ka nemte puan ka chawi lo vang ka nu;
Ka di thangdanga zalna mah, chhimhlel tual daiah,
Chhunrawl lovin thla ka fam lo vang ka nu;
Suihlunglengin Sailo ngurpui fam lo awl na e.”

(I will not clothe myself, mother/ Even my lover lies dead beneath the cold earth/ Will I not die of hunger, mother/ It'll be easier to die

of pensive loneliness for Sailo princess.)

As R.L. Thanmawia rightly writes, “Laltheri’s songs brought a great change in the domestic and social status of Mizo women. . . The whole content of the song reflects her love for Chalthanga and her condemnation for the cruel deed more than her grief at the great loss.” (Mizo Poetry, 43).

Darpawngi, who can be said as a woman of adversity, too, was not an exception to love. When she was deserted by Thanglianpuia, she sang her lost love with this sentimental song,

“Thuang hluana chham ang zal min ti maw!

Chuti Liandang lung her zun leng ka ngaih chu;

Rual ang ka hring zo lo ve.”

(You said that I sleep madly on the pathway!/ I, suffering from the pangs of my lost lover/ Cannot live normally as others).

Lianchhiari, daughter of Thangluah chief, Vanhnuaithanga, too fell for a commoner named Chawngfianga who was an orphan. Despite of his low dignity, her parents approved him for their soon to be son-in-law. Then, he sent messengers accordingly. But his messengers turned out to be interposed-enemies. Though Lianchhiari’s parents promised to accept anything he could afford for the bride price, they delivered a wrong message to him that if he did not leave the village immediately, he would probably be killed for he had angered their chief. He thus left the village immediately for his life; he did not even dare to run to Lianchhiari. So, Lianchhiari sent a bird as her emissary to tell her lover, Chawngfianga in her pensive loneliness. She sang,

“Kawlawna huivate, biahthu hrilh thiam che maw?

Suihlungleng ka tah hi,

Nemte’n va hril rawh maw.”

(You, wood pigeon of skyline, if you know how to tell/ Tell him softly that/ I weep in deep loneliness.)

1.3 Folk song in the late nineteenth century

The late nineteenth century played a crucial role in the development of Mizo folk song. During these era, their religion, or rather ritual practice became more precise than before; the chieftainship or the society improved a bit; and furthermore, literature became more improved. There are numerous female poets; and most of them came into existence during these years. In some other parts of the world, women are barred from writing at an early age. Even in western literature, one can come to know from the study of George Eliot's curtailed side of truth that women's writing was not taken seriously during Victorian era. Mary Ann Evans has her pseudonym 'George Eliot' in order to escape the stereotype of women only writing light-hearted romances.

In the Elizabethan era, William Shakespeare came to prominence in English literature whose works are still known worldwide and whose name has been immortalized even today. But if we read Virginia Woolf's *A Room of One's Own* wherein she writes about the story of Judith, Shakespeare's sister who died by her own hands in a piteous manner. Judith wanted to enter the stage to earn some honour and fame. But she was deprived of the opportunity by her parents. They "told her to mend the stockings or mind the stew and not moon about with books and papers" (61), while her brother Shakespeare had all time to study "Latin – Ovid Virgil and Horace – and the elements of grammar and logic." (61).

However, her parents did not thwart her from doing what she so eagerly wanted to do out of discrimination among the siblings. "They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter – indeed, more likely than not, she was the apple of her father's eye." (61) A possible assumption from this quoted line is that during the Elizabethan period, women were

not allowed to act or perform on stage. The condition of life for a woman was to stay at home doing household things and mind only to cater for the family. Nevertheless, she was forced to marry the son of a neighbouring wood-stapler when she was in her teens. She then ran away from their home to escape that marriage. She went to London, stood at the stage door, and said that she wanted to perform at stage. But, the manager bellowed ‘no woman could possibly be an actress’ (61), they just laughed in her face. “Nick Greene, the actor-manager took pity on her, she found herself with child by that gentleman” (62), then she killed herself.

A look at gender issues in Mizo literature shows that Mizo women possessed a very low status in Mizo society during the times of their forefathers. They were seldom treated at par with men. They were simply taken for granted that even their sufferings were always neglected and ignored. Yet, they were not hindered to compose a song, nor their songs be treated as petty or lightly. Rather, they were valued and esteemed not only by the whole village, but also by their neighbouring villages to which their songs spread. So, Mizo women might possess a very low status and they might never be treated as human, but when it comes to composing songs, there was not such a vast gap between man and woman, no partiality between man and woman since Mizo people were always so fond of singing. That may be the reason why there were numerous poetesses in Mizo folk song.

Mizo folk song bearing the names of female which prevailed during the late nineteenth century are- *Darmani Zai*, *Aikhiangi Zai*, *Thanghniangi Zai*, *Thangnunnemi Zai*, *Laltheri Zai*, *Lianchhiari Zai*, *Saikuti Zai*, *Chhingpuii Zai*, *Lalchhungi Zai*, *Rualchhingvungi Zai*, *Darlenglehi Zai*, and *Darpawngi Zai*. There were eight poetesses during this time except Darmani, Thangnunnemi, Chhingpuii, and Darlenglehi who just bore the names of it but did not compose a song.

The late nineteenth century saw a crucial development of Mizo life and society. During these times, their religion, or rather ritual practices had more certitude, the chieftainships and the society too, improved a lot. Their way of living and cultivation also took a big leap, and their communications too, became more standardized.

Most importantly, literature had grown numerously. It seems like every village had its own song-composers and almost everywhere a new song emerged spontaneously in numbers. This era had brought improved nature and characteristics to literature.

1.4 Impact of Colonisation:

After British colonization, to state more precisely, after the coming of Welsh missionaries, literature became more well-defined and definite because of the efforts given by the missionaries. They made alphabets, established schools, and taught while preaching in order to educate and civilize them. Literature, therefore, made a big change. For instance, the original similes and metaphors had changed because of the influence of Welsh missionaries.

Despite the change literature had undergone, colonization proved to be the origin of Mizo literature regarding written record. Before colonization, literature undeniably existed, but nothing could be recorded for there was no alphabet. All their songs and tales were passed on to another generation orally, so could there be no certainty.

Liangkhaia recorded that on January, 11th, 1894, the first missionaries, Rev. F.W. Savidge and Rev. J.H. Lorrain came to Mizoram; Rev. D.E. Jones on 31st August, 1897; and Rev. Edwin Rowlands in December, 1899. (190-191) These missionaries made alphabets, established schools, and taught while preaching in order to educate and civilized them, to lead them away from their barbarian attitude. From time to time, Christianity lengthened and widened its kingdom.

The birth of a new religion marked the birth of a new type

of songs that has a distinctive characteristics; that is, satirical song. *Puma zai*, which was used as a satire on the new religion, broke out initially as started by Liangkhaia in Zawngin village and became very popular when the chief of Zawngin village celebrated it with a grand feast. Later, it was called *Tlanglam zai* because when they sang *Puma zai* all who gathered used to dance in the field while singing that very song. For instance, the first Christians used to collect rice on every Sunday. The unbelievers laughed at this activity and composed songs as below :

“Immanuela a tam em ni?

Chawlhni tlaia in buh tham khawn zozai hi,

Ei seng hian kei zawng ka ring nem le!

(Does Immanuel starve?/ All the rice you have collected on Sunday evening/ I don't think he will be able to eat all.)

Just as the life of the *Mizos* cannot be separated from music, the life of the *Mizos* and alcohol had strong connections that each and every family had a pot of ale. They celebrated their festivals and special occasions with a bundle of alcohol. But, when the missionaries came and spread their religion, the Christians were not allowed to drink alcohol. So, they drank tea instead of alcohol. The unbelievers then sang,

“Tin zu leh tin zu a dang mang e,

Nangni tin zu luarbawn thingpui hnahthel ro,

Tirhkoh mei bula'n a dawt kuang kuang.

(So different is alcohol and alcohol/ Your alcohol, reddened with dry tea leaf/ Short tailed Apostle sucks and gulps it.)

Besides *Puma zai*, there was also a song called *Kaihlek zai* which was composed by the new converts and unbelievers as well to satirize the religion. The new converted Christians were so restricted that they were not allowed to sing their traditional songs and even the same tune of their traditional songs. If they were caught

singing that song, they must not escape punishment, and the punishment could be banishment from the Church. A transgressor was punished according to his or her transgression. But, being humans, they could not always control their emotion and desire. The more the restriction was, the stronger was the attraction. Then, *Kaihlek Zai* broke out.

To conclude this paper, Mizo folk song seem to be having a very little variety, but it seems to appear greater and richer than the contemporary poetry after having an in-depth analysis especially when considering candour in dealing with personal feelings such as anger, dissatisfaction, confessing of one's love and sorrow, and the like. Besides this, it can be assumed that the characteristics of confessional poetry and post-colonialism are more precise and certain than the contemporary period. Be it boasting or confession, there is more frankness and freedom compared to contemporary age. Lastly, but not the least, as the title suggests, this paper is just a glimpse of Mizo Folk song, not a detailed expository writing, to picture what the Mizo folk song is at a glance.

End notes:

1 *Zai*, Equivalent to a book of songs in which all songs have one tune

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Ethnic Classifications, Pre-Colonial Settlement and

Worldview of the Maras

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Abstract : This paper attempts to situate the Maras in a historical context and briefly highlighted their historical ethnic classifications and at the same time traces their pre-colonial settlement and later migration to the present Maraland. It also dealt on traditional religious belief system, customary practices and world view of the Maras.

Introduction:

‘Maraland’ or traditionally known as the land of the Maras is a locale inhabited by the people who are known to the outside world as Lakher, Samtu, Shendus etc, and is located in the northeast corner of India. In the present situation, the Maras occupied an area under Mara Autonomous District Council within the state of Mizoram. The region forms a part of the Eastern Himalaya of Indo-China land mass, and to be precise, the demographic distribution of the Maras includes the southern region of the state of Mizoram in India, South-western corner of the Chin Hills of western Myanmar and the Arakan Hill tracts in Myanmar. The land is encircled and watered by the river Kolodyne popularly known as *Beino*, a Mara word literally meaning Princess or Queen.

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Beino or Kolodyne is a river emanating from the hills near Haka and flowing in a southerly direction, takes a sharp turn, and flows northwards till somewhat north of Muallianpui village, when it again turns south and flows down to the Bay of Bengal at Akyab. Many Mara villages are located in west and east of the river *Beino*.¹

‘Maraland’ or the land of the Maras is a land of majestic contradictions. It is a mountainous region, restricted by steep hill ranges, irregular crevices and narrow precipices running in haphazard directions forming ridges, undulation and deep gorges. There are numerous mountains of varying heights like, the *Tliatlu* with a height of 1940 metres, the *Kahrie* 1918 metres, the *Zyhno thiena byuh* 1864 metres, the *Leiparotlah* 1840 metres, the *Mawma* 1834 metres, the *Meisabyu* 1810 metres, the *Chhôchhopaw* 1791 metres, the *Irene Peak* 1787 metres and the *Ngipikana* 1765 metres and other several peaks.² There are also low lying areas and valleys marked by the Khaikhy, Pala, Salyu, Tolyu, Vathlo, etc. covering an area of about 2892 hectares.³

‘Maraland’ is watered by several rivers like the *Beino*, *Tisi*, *Pala*, *Kaao*, *Kaochao*, *Salyu*, *Titlao*, *Tisopi* etc. These rivers have lots of importance in the life of the Maras. They flow in different directions, some run along taking the west course or the east course and others flowing along ridges and gorges in the south and north directions. These rivers abound with numerous varieties of fishes. The Maras are very partial in fish, and as the *Beino*/Kolodyne and several of its tributaries flow through the region, there were plenty of opportunities of catching them.⁴

It may also be noted that a number of lakes adorned the rich landscape of ‘Maraland’. Prominent among them is *Pala Tipo*. The oval shaped lake has a width of 150 meters and a length of almost 200 meters is believed to be around 40 feet deep. According to the local beliefs, the *Pala Tipo* was created by a flood which engulfed the entire village resulting from the killing of a magical snake.⁵ Various species of wild ducks and other aquatic birds are

seen in abundance.

Bordered by deciduous and tropical evergreen forests, the unpolluted water of the lake is the home to many rare species of fish, crabs and other creatures of the aqua kingdom.⁶ Towards the eastern side of the *Pala Tipo*, two other lakes known as *Apino* and *Ataw* are located. Other well-known lakes include *Samachiepa Tipo*, *Pala Tichho Tipo*.⁷ The forest areas and the lakes attract large number of migratory birds beside the local birds. Several species of pheasants, hawks, eagles, bulbuls, herons, egrets etc, made the area their habitat.⁸

It is believed that in pre-colonial time, ‘Maraland’ was a vast expanse and the habitat of different species of animals. Gigantic mammals like elephant also roamed the region⁹. It is also believed that rhinoceros once roamed the region and was the home of many animals including tiger, bear, bison, and different species of deer and monkeys.

Ethnic Classifications:

In absence of standard historical documentation and lack of archaeological sources, there is no definite idea about the origin and pattern of migration of the Maras prior to their arrival in their present setting. It is for this reason that the early history of the Maras is shrouded in mystery.

It is generally believed that the Tibeto-Burman group and Mongoloid stock, who now occupy Southeast Asia and Northeast India, migrated in three waves;

1. The Mon-Khmer (Talaing, Palung, En Raing, Pa-o, Khasi, Annimite.)
2. The Tibeto_Burman (Pyu, Kanzas, Thet, Burman, Chin, Kachin, Naga, Lolo.)
3. The Tai-Chinese (Shan, Saiamese, and Karen.)¹⁰

Lian H. Sakhong argued that the Tibeto-Burman group initially

moved towards the West and thereafter subdivided themselves into several groups. They follow different routes, one group reaching northern Tibet, where some of them stayed behind, while others moved on until they reached Burma in three waves. These people were:

1. The Chin-Kachin-Naga group,
2. The Burman and Old-Burman (Pyu, Kanzas, Thet)
3. The Lolo group.¹¹

From the linguistic point of view, Lian H. Sakhong, based on *the Linguistic Survey of India* in 1904, described that the Chin dialects are divided into four major groups;

1. The Northern Group: Thado, Kamhau, Sokte/Sukte, Siyin/Sizang, Ralte, Paite.
2. The Central Group: Tashon/Tlaisum, Lai, Lakher/Mara, Lushai/Mizo, Bangjogi/Bawmzo, and Pankhu.
3. The Old-Kuki Group: Rangkhoh, Kolren, Kom, Purum, Hmar, Cha.
4. The Southern Group: Chin-me, Chin-bok, Chin-pun, Khyang/Asho, M'ro/Khuami, shendus/Yindu, and Welaung.¹²

Whatever may be the case, the origin of the Maras may be traced by their physical resemblance to other tribes who are believed to have descended from the mongoloid stock. This may be corroborated by many of the cultural similarities which they shared with much of the Chin groups. It is also clear that they belonged to what Prof. Max Muller has classed as a Lohitic subdivision of Bhotiya, generally understood as Tibeto Burman.¹³ Their languages exhibit a common source, all passing through the 'Hundred gates of the Himalaya'.¹⁴

The Mara groups, whom Lian H. Sakhong identified as the Laimi tribe, moved to different areas as Thlantlang/Klangklang/Thlatla, Haka/Hiakha who at this time had followed customs partly

Poi/Lai and partly Mara/Lakher. In fact, N.E. Parry stated that The Maras are a branch of the Lai tribe of the Chin whose language is closely akin to Lai.¹⁵ In due course, the Maras gradually formed themselves into a separate tribe after they broke off from Thlatla/Thlantlang areas in the Chin Hills.¹⁶

From there, some of the Maras moved towards the South west and inhabited the southeast corner of the Lushai hills district, south of the Haka sub-division of the Chin Hills, and the extreme north of the Arakan Hill Tracts.¹⁷ On the west, the Maras are bordered by Fanais and Lusheis, on the east and north by Chins, and on the south by Khumis, Matus and Khyengs.¹⁸

The Maras also believed in a myth which is very similar among all the Chin groups that their ancestors came out of a hole or the bowels of the earth as tradition puts it, “long ago before the great darkness called, *khazohra* fell upon the world; men all came out of a hole below the earth. As the founder of each Mara group came out of the earth, he called out his name. *Tlosai* called ‘I am *Tlosai*’, *Zyhno* called out ‘I am *Zyhno*’, *Hawthai* called out ‘I am *Hawthai*’, *Saby* called out ‘I am *Saby*’, *Heima* called out ‘I am *Heima*’, and so on. Accordingly *Khazohra* thought that a very large number of Maras had come out and stopped the way. When the Luseis came out of the hole, however, only the first one to come out called out, ‘I am Lusei’ and all the rest came out silently. God only hearing one man announce his arrival, thought only one Lusei had come out, and gave them a much longer time, during which Luseis were pouring out of the hole silently in great numbers. It is perhaps to this reason that Luseis to this day are more numerous than the Maras.¹⁹

The above lines suggest that the Maras also came out of a hole below the bowels of the earth, which is a legend quite similar to the legends and myths of origin among other Kuki-Chin tribes. Mention may be made that almost all the Chin tribes and clans

have promulgated similar but slightly different versions of the myth, which brings the ancestors of the Chin out from the hole or the bowels of the earth.²⁰

Though it is very difficult to arrive at any definite conclusion regarding their origin, however, there are some theories which may provide an idea about the pattern and migration of the Maras. It is believed that they penetrated present day Mizoram at three different times and accordingly they were known by three different names. Those who came first were called 'Old Kuki' probably between late 15th century and early 16th century. They were *Hrangkhawl*, *Biate*, *Langrawng*, *Pangkhau* and *Mawk*. The 'New Kuki' are the *Changsen*, *Thado* and others. The third groups were the Lushais, the Maras and others by driving out the 'New Kuki' and other tribes.²¹

It is argued that the first home of the Maras was at *Leisaih* which is identified as a place located between *Leitak (Leita)* and *Zaphai (Zophei)* in northern Myanmar.²² N.E. Parry argued that it was from here that the Maras started their migrations and arrived at their present settlements. Thus, it is beyond doubt that the Maras made a historical migration from the Haka sub-division of the Chin Hills of Myanmar and arrived at their present settlements in the areas of Mara Autonomous District Council in the State of Mizoram, India.

What may be noted, however, is the fact that everything that is articulated about their origin and settlements and their associations with some place in China, appears to be merely conjectural as there is no adequate evidence to prove these speculations. What appears to be more convincing is the fact that they shared many common grounds with the larger Chin groups and also had common origin and traditions.

Pre-colonial society and traditional religious belief system:

Pre-colonial Mara society was pyramidal where the Chief

was the head of the tribe followed by the elders (Khyby), priests²³ (theithaipa), blacksmiths (Syudaipa), the village crier (tla-awhpa), and the commoners along with the *machhie* and slaves or bonded labourers.²⁴ In other words, the royal clans are considered as the highest clans called Abei Chi, followed by the Phoso chi (patrician) and the lowest category being the Machhie chi. (plebeian)²⁵

Rank in the Mara social system was confined to the chief and members of his family, and was therefore dependent entirely upon birth. Commoners could acquire prestige or attain to a higher social status than others through skill in warfare, wealth, or other factors, but a sharp distinction was always made between members of the royal family and the rest of the tribe. Chieftainship was as a rule hereditary in the male line, and it was exceptional for a man to become chief who was not a member of the ruling clan. On his death, the chief was generally succeeded by the eldest son.²⁶

The Maras share the common belief that the vast expanse of the universe, i.e., heaven and earth are in the hands of a powerful and controlling persona, whose character and reality can never be fathomed. They identified him as the Supreme Being and called him *Khazohpa*, *Pachhahpa*, *Khazoh Lythapa*, *Chhaohiapa*, *Cho-y*, or *Hiah-Va*.²⁷ *Khazohpa* means literally the father of all, being derived from *khapa zydua*, meaning everything.²⁸ They believed that the abode of *Khazohpa* was in heaven, though sometimes, a Mara will confess that he does not know where *Khazohpa* actually lives and some Mara tribes believed that *Khazohpa* lives on the high mountain which they called *Khihso*.²⁹ They also believe in the existence of spirits, some good and some bad. The bad spirits are called *Lyurahripa*, who are the spirits of the mountains, pools and woods.³⁰ The Maras also had a notion that they are cosseted by an invisible being or a deity, known as *Zoh*.³¹

The Maras believed that every human being had two souls;

the ordinary soul is called *thlapa*.³² Some people are thought to be afflicted with mischievous souls, which, while wandering about when their owner is asleep, maltreat and go out of their way to annoy others; such souls are called *thlachhi*.³³

The most dreaded spirit was *Lyurahripa*, and there were numerous spirits of this kind of which prominent were *Khaso*, *Rahhao*, *Vahia*, *Sakhia*, *Lahsi*, *Athlawh*, *Thlahchahmuhipa*, *Raw*, *Ahmawh*, *Samarano*, etc.³⁴ Misfortunes, sickness and other bad things were thought to be the work of these bad spirits. They appeared in many forms and were easily offended, and therefore, people were extremely careful wherever they went. To avoid provocation and in order to keep them in good temper or to appease them from their anger, they would sacrifice large number of domestic fowls and animals to these bad spirits.³⁵

The Maras share the common belief of mankind in the survival of the soul after death. There were three separate abodes to which the spirits of the dead may be sent, *Athikhi*, *Sawvawkhi*, and *Peira*.³⁶ The pleasantest abode is *Peira* / paradise, which is nearest to the abode of *Khazohpa*.³⁷ The abode of all ordinary spirits is *Athikhi*, while *sawvaw*, people who die an unnatural death, and *thichhie*, those who have died of certain detestable diseases like dropsy, paralysis, leprosy, syphilis or yaws is known as *thichhie*.³⁸ Their souls are believed to go to *Sawvawkhi*.

The Maras had also customarily observed certain other traditions and practices connected with socio-religious life. In this regard, the various taboos like *Ana*, *Pana* and *Aoh* are the three terms that constantly figure out pertaining to the socio- cultural and religious observances and practices of the Maras.

The early Maras strictly observe numerous *Ana*. N.E. Parry had stated that “*Ana* are the Mara equivalent to the Ten Commandments, some of them are undoubted social value, and are no more illogical than most of our own superstitions”. Many of

the *Anas* are having high moral tone and ethical values.

Below are some of the *Ana* strictly adhered to by the early Maras;

1. It is considered *ana* to shift the boundary of some other person's field or land.
2. It is *ana* to throw weeds and wastes into another's field.
3. It is *ana* for a couple to have sexual intercourse in another person's bed because of the belief that it will lead to death of the owner of the bed.
4. It is *ana* to steal eggs.
5. It is *ana* to go near a *Samarawpa* tree, as it was then believed that it would seize their soul if they go near the tree.³⁹
6. It is *ana* to use *Awhmobyupatha* as fire wood because of the believe that when burnt it can cause chickens to fall ill and die.
7. It is also *ana* to split a man's ear off.
8. It is *ana* for a woman to give birth to a child in another person's house.
9. It is *ana* to intersect the bamboo pole or wood by which the coffin is carried.
10. It is *ana* to carry a body overhead.
11. It is *ana* to bury the dead, and place the head of the corpse towards the west.
12. It is *ana* to whistle at night.
13. It is *ana* to for a woman to whistle.
14. It is *ana* to sit at the entrance of the door.
15. It is *ana* to shout in the forest.
16. It is *ana* to sleep facing towards the west.
17. It is *ana* to beat a man with a broomstick or a stick used for stirring rice.

18. Once a person left the village for good, it is *ana* for him to return, otherwise the person would die.
19. It is *ana* for a married man to kill any animals or insects during his wife's pregnancy.
20. It is *ana* to marry two sons to two sisters of the same family or parents.
21. It is *ana* to urinate near a place of sacrifice.
22. It is *ana* for a *Puhpa* (maternal uncle) to curse his nephew (*tupahapa*), for it invites impotency.
23. It is *ana* for a woman to walk over a sleeping man.

The early Maras practiced a number of sacrificial rituals and ceremonies. This kind of practice was a religious exercise which has to do with their everyday existence. They were thought to appease the god and spirits in order to be free from illness, misery, misfortune, disease, starvation etc. These misfortunes are thought to be caused by god and spirits. It was in this background that they performed several sacrifices by killing different animals ranging from mithun, pig, goat, dog and fowl. The sacrifice includes individual sacrifice, household or family sacrifice and community sacrifice.

These sacrifices are performed by the priest, who was called *theithaipa*, or a person who was a professional in ceremonial rituals and sacrifices. There are three categories of priests among the Maras in pre-colonial times, namely; Family priest, Village priest and *Khazohneipa* or an exorcist.⁴⁰

The early Maras are known to have followed stringent ritual and religious practices. Their entire world view was based on their relationship with the god and spirits. In other words, they were extremely religious people in terms of their beliefs and practices. In actual fact, sacrificial rituals, ceremonies and taboos completely guided their world-view

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- ³ *Ibid*.
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- ⁶ <http://www.mapsofindia.com/mizoram/geography-and-history.html>
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- ¹⁰ *In Defence of Identity*, *Op.cit*, p.228.
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- ²³ It should however be noted that there was no priestly class or clan among the Maras, but there was definitely a priest in every village during the pre-colonial period.
- ²⁴ This idea is based on an interview with H.C. Kalai (L) son of H.C. Tlaikao, Chief of Thiahra, way back in the year 2005.
- ²⁵ P.T. Hlychho, *Op.cit*, p. 88.
- ²⁶ *Ibid*
- ²⁷ *Ibid*, p. 102.
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²⁹ *Ibid.*

³⁰ *Ibid.*

³¹ *Ibid.*, p. 351.

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³⁵ R.A.Lorrain, *Five Years in Unknown jungle: For God and Empire*, London, 1912, p. 101.

³⁶ N.E. Parry, *Opcit.* p. 396.

³⁷ *Ibid.*

³⁸ *Ibid.* p.408.

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Oral Tradition: Nature and Characteristics of
Mizo Folk Songs

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Abstract: Folk songs may be considered as one of the most popular forms in the Mizo Oral Literature. The Mizo are known to be great lovers of songs. Their bliss and sorrows are conveyed spontaneously in the form of songs. Mizo folk songs are lyrical in nature, short length, rhythmic and can be easily understood. It reflects the social heritage, the environment and culture of the Mizo of a particular time. Most of the Mizo folk songs are of complex or troubled times but there are some that rejoice or commemorate times of bliss. There is a certain pace to a folksong, it's not hasty or rushed and concentrates on the story telling aspect. The simplicity in their form and style demonstrates the simplicity of their attitude to life.

The Mizo oral literature is fairly rich, even though the oral tradition of the Mizo has been modified by the written literature with the introduction of the Mizo alphabet by the Missionaries in 1894. A considerable amount of Mizo folk songs have survived and have been recorded by scholars and writers. The various characteristics of Mizo folk songs show the nature and character

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as well as highlight the richness of the Mizo folk songs. However, it may be considered unfair to judge it with an in-depth and critical analysis based on today's written literature, since they are simple literature. Closely looking into the earlier Mizo songs, we can clearly see that they have a sort of uniform and regular characteristics.

Simplicity is one of the main traits of Mizo folk songs; they are characterized by simplicity of musical and poetical devices, and marked by the absence of embellishment. A prime quality of Mizo folk songs is straightforwardness in textual form and style, simplicity of melody and rhythm. They are simple and easy to comprehend the implication of the song with freshness and life, briefly yet completely and suitably proportioned.

The early Mizo folks hourly communicate with nature and they are not exposed to the other world apart from their community. So, these songs reflected the daily routine, the cultural heritage of the Mizo people's mental and emotional sphere of their life. They found solace in what they saw, elude them from feeling of loneliness, eventually; their songs are connected with the simple life of the people. Intricate situation and complex composition are hardly seen in their early songs. The simplicity in their form and style demonstrates the simplicity of their attitude towards life. It reveals the feelings and sentiments of the common people, their melancholy and struggle, anguish and bitterness, torments and anger in simple and straightforward manner.

Akin to its simplicity another important characteristics is its effortless sing-able tune, it has been recorded that there are more than a hundred different kind of tune in Mizo folk songs, but they mainly circle around a few musical notes. Most of the Mizo folksongs mainly circle around three to four musical notes. Thanmawia writes, "One of the musical instrument songs called *Dar hla* consist of only three notes" (*History of*. 41). "The earlier tunes are simply constructed in a very straightforward character, having the note of mostly, 'd' 'r' and 'm'" (Chhuanvawra 121).

Thus, the uncomplicated simplicity and sing-ability of the tunes make the song immensely popular among the folks. The songs are composed to fit their voice; the melodies touch them as something long familiar. This melody must come from the simple, homely, peasant folk and is surely the simplest of songs. With regard to the range, they are fairly effortless even for an untrained voice as the musical notes circle around a few notes only. Mizo folk songs are also sung in a relaxed manner and easy voice. It is also characterized as strophic, wherein one melody is repeated for every stanza.

Different cultures have specific ways of arranging their folk songs; whatever may be the theme or form of the song they are categorized based on their characteristics. Similarly, the Mizo have a regular form of labeling folk songs which is characterized mainly by its tune and is termed as '*Hlabu*'. Songs having the same tune are kept under one category called '*Hlabu khat*', even though it consists of various nature and themes, based on their tune they mostly come under one category.

During those days not many people are blessed with the talent of making a beautiful tune; so if a person composed such melodious tune, different songs are composed by different persons based on the existing tune and the tune composer becomes the name benefactor of the song. For example, if we look into *Hrangchhawni Zai* – we find a lot of songs categorized and grouped together in a single '*Hlabu*' called *Hrangchhawni Zai*. But it is evident from these songs that all the songs are not composed by her since there are songs composed for her by other composers.

So, to presume that, "Even though there are a number of Folk songs, there exist a mere hundreds of them if we categorize it based on its tune," (Thanmawia *Mizo Hla Hlui* 7) appears to be on the safe side. If we carefully study the Mizo folk songs, it consists of a handful of tunes in which different types of songs are composed based on these tunes which justify our acceptance that the Mizos do have a lesser folk songs based on its tune.

In the history of the Mizo Folk songs, the tune of the song had more significant value and influence than the composer of the song because even if the theme and nature of the song is completely different it is kept under one category since the tune of the songs are the same. The tune is given high importance and they are the main context of the song. Most of the tunes in the Mizo folk songs are soft and tender which can be sung and danced with in the social gatherings as well as tranquil moments.

There are a few songs categorized under *Hlabu khat* not based on their tune but rather based on the nature and theme of the songs. For example, when a warrior killed an animal he chanted *Hlado*; it did not matter if the chant is long or short; if he chanted it for that occasion, then it comes under the category of *Hlado*. Based on the kind of animal killed *Hlado* also are of different types and tune. If a foe is killed then all their chants come under the category of *Bawhhla*. *Hlado*, *Bawhhla*, *Salu lam zai*, *Dawihla*, and *Thiamhla* are the type of songs in the Mizo folk songs which are categorized under *Hlabu khat* based on its nature and theme. Apart from these folk songs mentioned, all the other Mizo folk songs are labeled based on the tune of the song.

Another noteworthy character to be noted is that they are spontaneous composition. Since they are accustomed to composing different songs with the same tune, these songs are mostly composed instantly depending on what they do and see in their surroundings and are sung out instantaneously. While singing a song in groups the talented composer among them spontaneously composes new lines and recite them; these were sung by the whole group following the same tune they have started. Since it was not a premeditated or intended composition, there are differences in the length of the song and the regularity of meter is also not maintained. However, the singers themselves make adjustment to be in rhyme with the tune. Since they used to sing this kind of instantly composed song the lyrics of the songs are also quite simple, easy to learn, lively in

tune with their present situation and so they were very interested in such kind of songs. Mizo folk songs are spontaneous overflow of the composer's feelings, it may also be noted that there can be different composers at a time since the recital may be done by different persons.

One of the natures of the Mizo folk song is its subjective theme, the subject-matter is concerned with the composer's own reflections and feelings. The manifestation of what the composer has seen or heard is echoed in the songs. Whatever the subject may be the poet's mind is centered on his own thoughts and feelings. We can say that most of the Mizo folk songs are personal, the composers reveal their thoughts and experiences. But it is also safe to say that these composers talk about their past based on their experience and transform it in the form of a song. In this kind of songs, we see a lot of illustration where the composers convey their egos and presumed themselves to be above average compared to the common men and women of their time. In the case of *Hlado* we come across a situation where the slayer of the animal extols himself and proclaims himself above common men; his chants are normally attributed to himself, as being elevated above other men. In the case of *Bawhhla* the person who takes the head of his foe chants about his victory and accomplishment over the dead body of his foe. *Bawhhla* can be chanted only by the person who took the head of his foe. *Bawhhla* are characterized by self-appraisal, and prestige which influence the common people to hold them at high esteem among others. *Hlado* and *Bawhhla* are songs which depict the personal ego and greatness of an individual while *Chai hla*, *Chawngchen zai* and personally named songs are songs which depict struggle, compassion, and sympathy.

Another important nature in Mizo folk songs study is the partaking of the women folk. It is presumed that in the Mizo history, women had no voice in social administration, whether at home or in the community; and even if she had, it was never approved by

the male folks. Some of the traditional sayings clearly highlight the attitudes of the men towards women. The women were under the autocratic dominance of men; women seldom sit idle in the early Mizo society. When they are free from household chores, they bring out their spinning wheels to weave cloth.

However, in the context of songs named after women, it is important to note that the names of the women are far more in number compared to men's and the majority of them are composed and named after women. They are not only great in number, but it is noteworthy to mention that the most famous folk songs of the Mizos named after personal names are of women. These songs cover all aspects of life, particularly the long cherished dreams of a woman, her aspirations, fears, love and longings in the heart.

Songs named after personal names greatly highlighted the participation of women in the history of the Mizo songs as evident from the fact that Thanmawia "had pointed out 30 names of the women folk under personally named songs, in the meantime, we find only 19 songs named after men, 10 of them belong to the renowned warriors of their time and were classified under *Pasalthat hla* (Songs of great warrior), leaving only 9 of them which are solely based on common men" (*Mizo Hla Hlui* 11-12). These facts truly point out the significance of women in the history of the Mizo folk songs. A woman's sentiments are nimbly woven into the fine fabric of the folk songs of the Mizo.

Another characteristic of Mizo folk songs that can be highlighted is the use of parallelism. Parallelism is defined as, "The arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them, the effect of parallelism is usually one of the balanced arrangement achieved through repetition of the same syntactic forms" (Baldick 183).

Mizo folk songs are mainly composed in couplet, triplet and quatrain. In these lines we often see repetition from the previous line -

a word, phrase or sentences to support the previous line to make a more impressive conclusion. This is commonly seen in *Chawngchen Zai*, *Dar Hla*, *Salu lam Zai* and *Chai Hla* (Lung 81).

Mizo Folk songs are rich and diverse which reveal their entire life. The whole life of the people, the rudiments of their temperament, their feelings; about their concerns, their agony and their pleasure; the nature of the people as a whole and as an individual separately are reflected in their folk songs. It generally reflects the everyday life of the common folks and tells stories of the common folks, their simple lives and how they go about with their everyday life are reflected in a very simple form. And just like many other folk songs all over the world, the subjects of the Mizo folk songs are very much linked to nature.

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Issues of Local Self Government in Mizoram

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Abstract : Local Self-Government has been an integral part of Mizo polity. It helped to preserve democratic traditions in social, cultural, economic and political life. The existence of local bodies in Mizoram is a positive proof of the inherent genius of our people to manage local affairs efficiently and on a decentralised basis. The paper begins with a brief historical overview of the evolution of Local Self-Government in Mizoram. Secondly, it describes the composition, powers and functions of the Village Council. Thirdly, the reformation of the Village Council is highlighted. Finally, the paper presents a brief analytical remarks and suggestions about the nature and functions of the Village Council in Mizoram.

Introduction : The Evolution

To enable anyone to comprehend the importance and implications of Local Self-Government in Mizoram, we need to appreciate fully the provision of the Sixth Schedule of the Constitution of India. To begin with, it is necessary to discuss briefly the history of tribal areas in Assam of the earlier days, i.e., when the entire North East Region was within Assam. Assam was

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constituted in 1874 as a separate province. In 1905, Bengal was partitioned and a new Province of Eastern Bengal and Assam came into existence. The partition was, however, reversed in 1912 but Assam refused to go along with Bengal preferring to remain a separate entity and thus became a separate Province. When Assam was constituted in 1874, it was administered by means of Regulations which were subsequently validated by the Government of India Act, 1870 and subsequently by the Scheduled Districts Act (14 Of 1874).¹

Subsequently, after India's Independence, the Constituent Assembly set up a sub-committee to recommend an institutional framework for governance of the hill areas of Assam. The Sub-Committee was headed by Gopinath Bordoloi, the Chief Minister of Assam and popularly known as the Bordoloi Committee. The Bordoloi Committee recommended that in each of the Hill District, a District Council should be formed to promote and regulate the tribal way of life according to their own genius. The recommendations were accepted and incorporated into Article 244(2) and included in Part A of the Table appended to paragraph 20 of the Sixth Schedule to the Constitution of India.²

Under the Sixth Schedule, the Lushai Hills District Council was officially inaugurated on April 25th, 1952 by the then Assam Chief Minister, Bishnuram Medhi at Aizawl.³ It was inaugurated with 24 members (18 elected + 6 nominated). The District Council, taking into account the welfare of the people and in accordance with the provision of the Sixth Schedule of the Constitution prepared the groundwork for the introduction of modern representative democratic institutions by passing the Lushai Hills District (Village Councils) Act, 1953 on July 13th, 1953, which received the assent of the Governor of Assam on November 19th, 1953. It was officially notified in the Assam Gazette on December 9, 1953. With the Act in place, the first elections to the Village Councils were held in the villages of Mizoram from April 23rd – July 7th,

1954. In this election *Mizo Union* and *Zalen Party* contested the elections.⁴

Meanwhile, the Lushai Hills District (Chieftainship Abolition) Act, 1952 was passed by the Assam Legislative Assembly with effect from January 1st, 1953. According to the Act, all the existing Chiefs as on April 25th, 1952 within the Lushai Hill District were to be abolished. Accordingly, the Mizo District Council passed “The Assam-Lushai Hill District (Acquisition of Chief’s Rights) Act, 1954, which came into effect from April 1st, 1954. After the inauguration of Village Council in each of the villages in Mizoram 259 Lushai Chiefs, and 50 Pawi (Lai) and Lakher (Mara) Chiefs were abolished/terminated by the Government on April 15th, 1954.⁵

The Village Councils were officially inaugurated with great fanfare during the July 22nd – August 12th, 1954 and started functioning from the 16th August 1954. The introduction of Village Council brought about a significant change in the traditional village administration. It brought modern participatory political process in Mizoram and replaced the traditional political institutions.

Composition of the Village Council

A Village Council shall be composed of members according to the numbers of houses it contains as follows:⁶

For Village not exceeding 100 houses, there shall be 4 members;
For Village between 101 and 200 houses, there shall be 5 members;
For Village between 201 and 300 houses, there shall be 6 members;
For Village between 301 and 400 houses, there shall be 7 members;
For Village between 401 and 500 houses, there shall be 8 members;
For Village between 501 and 600 houses, there shall be 9 members;
For Village exceeding 600 houses, there shall be 10 members;

Of the total number of members of the Village Council, one-third or nearest shall be nominated by the Executive Committee of the District Council and the rest elected by the adult citizens of the village.

Terms of the Village Council

According to the Lushai Hills Autonomous District (Administration of Justice) Rules, 1953, Section 4(6) the terms of the Village Council should be a period of 3 (three) years commencing from the day of its first sitting.⁷ On the contrary, the terms of the village Council can also be terminated by the invocation of Section 25 of the same (Administration of justice) Rules if the situation warrants it.

Qualifications

A person shall be qualified for being elected and for being a member of the Village Council if:

- 1) he is a member of a Scheduled tribe;*
- 2) he has attained the age of 25 years;*
- 3) he is voter where he seeks election;*
- 4) he is not a member of any other Village Council;*
- 5) he is not of unsound mind;*
- 6) a period of 3 (three) years has elapsed since his conviction of an offence, and if imprisoned, since his release from prison, under the Lushai Hills Autonomous District (Administration of Justice Rules), 1953, whether before or after the commencement of this Act; or under other laws for the time being in force in India;*

The Lushai Hills District (Village Council) Act, 1953 which was amended in the years 1985, 1991, 1996 and 1999 establishes Village Councils, regulate the number of the council, highlights the powers and functions and prescribes the rule and procedure to be followed in the working and functioning of the Council.⁸

Powers and Functions

The Village Council is not only endowed with the responsibility and functions of looking after the local administration, it also acts and functions as an important agency in the implementation of the policies and programmes of the Government. Broadly mentioned,

the powers and functions of the Village Council can be divided into 3 (three) broad categories:

Executive and Administrative: The Village Council is endowed with the following powers and functions -

- Village Council has been empowered to enforce ‘*Hnatlang*’ (a common service for the common good of villagers which the residents of the village are to render) and also authorised to regulate ‘*Hnatlang*’.

- The Lushai Hills District (Village Council) Act, 1953 directs the Council to establish Sanitation Committee in each village. Hence, the Village Council is responsible for the sanitation of the village which is very important for the health of the villagers.

- The Lushai Hills District (House Site) Act, 1953 empowers the Village Council to give land within its area for human settlement. But this power shall not be exercised within the notified towns and sub-towns. Besides, the Village Council cannot give land for agricultural purpose, shop, and hotel, or for any commercial purpose.

- The Village Council is also responsible for the maintenance of inter and intra village roads. It must also construct and maintain bridges between the villages.

- It would look after the village water-points.

- It would maintain a record of the births and deaths in the village.

- It is empowered and responsible for town-planning. Besides, it is also responsible for the maintenance of the village cemetery.

- It also has the power to impose prohibition of liquor in the village.

Legislative: Democratic decentralisation is one of the basic prerequisites of governance. It ensures grassroots level people’s

participation in decision-making process. The Lushai Hills District (Village Council) Act, 1953, Section 23 empowers the Village Council to make laws and to amend them. The following are some of the law making functions of the Village Council –

➤ The prevention and control of fire in the village and its area is the responsibility of the Village Council. As stated in chapter 6 of the Mizoram (Prevention and Control of Fire in the Village Ram) Rules, 2001, the Village Council is entrusted with the prevention and control of fire in its area.

➤ By virtue of the power conferred by the Animal Control and Taxation Act, 1980 and the Animal Control and Taxation Rules, 1982 the Village Council has the power to regulate the control of cattle within its territorial jurisdiction.

➤ There are certain responsibilities of the Village Council under the Mizo District (Forest) Act, 1955. There are three classes of village forest envisaged in the Act, the protection of which lies on the Village Council. These are:

i. Village Safety Reserve: that is reserve for the protection against fire and reserve constituted in the interest of health and water supply.

ii. Village Supply Reserve: that is reserve for the supply of the needs of the village. Any person resident in the village may cut trees and bamboos from this reserve for his household needs. The Village Council shall have the power to distribute land within this reserve for jhum cultivation.

iii. Protected Forest Reserve: that is the protection of valuable forest from destruction for the interest of the village communities.

Judicial and Financial: The Administration of Justice Rules, 1953 establishes the Village Court. The Village Court shall be composed of either all the members of the Village Council or some members of the Council, not less than three members, elected by the members among the member of the Council themselves. The

Village Court shall have the power (*Section 6*) to entertain and try “civil cases” within its territorial jurisdiction only when both the parties are tribal but not involving punishable by death, transportation for life or imprisonment for not less than five years. It can also impose fines up to Rs. 500/-.

The Act appoints the President of the Council to be the treasurer of the Village Council in so far the Local Funds are concerned. Local Fund is the income of the Council from certain sources like fines from petty cases, cattle tax which is divided between the Council and the state government in equal halves. The Council also receives *Development funds* from the Government for the implementations of the various Schemes promulgated for the development of the people.

Reorganisation of the Village Council

Over the years, several attempts have been made to reform the Village Council institutions. The first major move was made in 1979 when the Government of Mizoram appointed a Special Study Team, consisting of 9 members. The Study Team made an exhaustive study of administrative problems pertaining to the Village Council institutions and submitted its report called the Mizoram Panchayati Raj Bill, 1981. The Bill envisaged a two-tier system – a federation of villages having a population between 15,000 – 20,000 to form the lower – tier and Development Councils covering the area of revenue sub-divisions to form the upper-tier. However, it was never introduced in the Mizoram Legislative Assembly.

Sometime later, the Government of Mizoram appointed an Administrative Reforms Commission on 29th September, 1995, to review the existing administrative arrangements and to recommend appropriate structural mechanism and to study the implications of the 73rd and 74th Constitutional Amendment Act and to explore the possibility of harmonious implementation in Mizoram.

Subsequently, the The Lushai Hills District (Village Council) Act, 1953 was amended again in 1996.⁹

Drawbacks

Considering the development with respect to the administration of the villages in many parts of India, there are many loopholes in the working of Village Council in Mizoram. The situation in the urban local government is no better. Some of the drawbacks with which the Village Council can be associated are highlighted below:

1. Lack of decentralization. The Village Council does not have any autonomous power in their functioning. This reduced the Council to the status of a mere agent and low ranked officials which undermine the status of the Council as an elected representative of the people in the village. Thus, The Village Council has no say in the formulation of governmental policies even with respect to the welfare of the villages. It resulted in the erosion of the administration of the Village Council.

2. No independent funds, which are to be utilized for the development of the village is available.

Recommendations/Points for Discussion

From the above discussion we can notice that one thing stands out clearly, that is *the inadequacy with respect to the powers of the Village Council, and that the power of the Council needs revision.* In regard to this let me point out a few thoughts or suggestions:

- The introduction of the “Gram Sabha” system.
- The introduction of Obligatory and Voluntary functions in the Village Council as per provision of the Panchayati Raj system.
- To have greater devolution of powers to the Village Council.

Endnotes:

¹ P.R. Kyndiah (1993), *Rev. J.J.M. Nichols Roy: Architect of District Council Autonomy*. New Delhi: Sanchar Publishing House.

² This information is downloaded from the website of Ministry of Law and Justice (Legislative Department).

³ Lalrintluanga, "The Genesis and Functioning of the Mizo District Council." In Jangkhongam Doungel (2016). ed. *Autonomy Movement and the Sixth Schedule in North East India*. Guwahati: Spectrum Publications.

⁴ R.K. Satpathy, "*Local Government in Mizoram: Some Observations*" in R.N. Prasad & A.K. Agarwal (1995), (ed). *Landmarks: A Study of Public Administration in Mizoram*. Aizawl: Lengchhawn Press.

⁵ Lalrintluanga, "Village Council Administration: Problems and Prospect." Paper presented at a seminar on *Local Self Government in Mizoram*. Organized by Mizoram Municipal Steering Committee and Department of Political Science, Mizoram University. Aizawl, Mizoram.

⁶ Village Council Act, 1953 (adapted and amended up-to-date, 1999).

⁷ Ibid.

⁸ K. Lalrinzuali, "Village Council Tobul, Nihphung leh Mawhphurhna," in Vanlalchhawna and H.T.C. Lalrinchhana (2005) (ed.) *Village Council: Zofate Hmasawwna Lungphum*. Aizawl: FICORM.

⁹ The Administrative Reform Commission Member includes H. Raltawna IAS (Rtd), and B.T. Sanga was the Member-Secretary. The report is titled, *A Study of 73rd and 74th Constitutional Amendment Acts, 1992 in the Context of Mizoram: A Report*.

MIZO HUANG
(Mizo Section)

Rev. Liangkhaia – ‘Hlaa A Sulhnu’

Vanlalchanchinṭharilmawia*

Abstract : Mizo hranghlui zinga kutchhuak ngah tak mai, a thih kum 1979 thleng pawha kutchhuak ngah ber an sawi ṭhin Liangkhaia sulhnu zingah, a hlate chauh thlir a ni dawn a. Chu pawh chu a tawi thei ang bera thlir tur a ni ang. Puma zai pawchhuaktu hi zai mi, a mal pawha lo zai tawh ṭhin, solfa thiam, hlaphuahtu, hlasiamtu leh hla letlingtu pawimawh tak a ni.

Liangkhaia hi Thanghluta leh Hauzachhingi te fahming koh a ni a, arsi tlak kum 1884 khan Kalkhama khua Saihumah a piang a. A lai ah hming chu Hrangchina a ni a. Amaherawhchu a nausen laia artê-hringbana an thawina artê, amah thawitu puithiamin mi tihdan loh deuhva liangah a khai avangin Liangkhaia tiin an ko va, a pu hlen ta a ni.

Zoram dung leh vang dengchhuaka a mihringpuite tana Liangkhaia'n hriatreng tur sulhnu a neihna hmasa ber chu hla (Puma zai)-ah a ni a. Kum 1907-ah Lalzika, Zawngin lal chuan Lahlleia khua Ratuah Liangkhaia te chu ama pawimawhah a tir a. Liangkhaia te chuan Bunghmun an tlawh hmasa a (K. Zawla 321), chu khuaa

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hmar pain nau awi paha a hla sak a hriat chu Zawlbukah nawmnaah takin an sa a hre leh ta a, a chhinchhiah ta khiau a, Zawngin khuaah a pawchhuak ta a. An lal ho chuan an khuaah chuan an sa ta sup sup a. Chang hnih-khat chu a phuah ngei tih hriat a ni a, chu Puma Zai chu an sakna hmun apiangah an lampui nasa hle thin a. Liangkhaia hla puakchhuah chu Zawng in lal, Lalzika chuan siala a aih tak hial avangin kar lovah Zoram a deng chhuak ta a. Puma zai (*Puma-Hmar biahte tawng a ni a. Lalpa emaw Pathian emaw tihna a ni*)-ah hian mi zawng zawng an lâm thin avang leh vantlang lâm theihna a nih avangin a hnu deuh he hla thluk hrula hla lo piang chu 'Tlanglâm zai' tiin an vuah ta a ni.

Puma zai hian hrin chhuah hla tam tak a nei a chungte chu – Awithangpa zai, Hrangchhawni zai, Lungphunlian zai, Rel zai, Tualchapi zai, Lianrikhumi zai, Transport zai leh Aijal zai te a ni a. Puma zai sak uar lai chuan khawtlang an lungrualin mi hausa leh rethei inthliarna a awm lo va; ruai thehnaah pawh mi hausa hlui leh mi rethei hlui siam hran a ni ngai lo va. Puma zai atang hian Mizo hlaphuah thiamte'n hla thluk mawi tak, Mizo aw leh rilrem em em si, sak thiam awl bawk si an siam chhuak a, Zofate'n hlaah nasa taka hma kan sawn piah lamah inlungrualna leh inpumkhatna kan neih nasat phah em em bawk. Heng zawng zawng kan neihna tura Liangkhaia'n sul a lo sut hi theihnghilh rual a ni tawh dawn lo a ni.

Zofate zinga Pathian hla siam hmasa ber dawttu, *London School of Music-in Junior, Elementary leh Intermediate certificate* (pathum) a pek kim hmasa ber leh Kristian hlabua Mizo pa hla thawh hnem ber Liangkhaia hian Pathian hla sawm leh pali a siam a, Suakropuia nen hla pakhat '*Kraws daihlim hnuaiah chuan*' tih an siam bawk a. Pathian hla sawmhnih leh pathum a letling a, Ch. Pasena nen hla pakhat '*Pathian hmangaihna in kan thinlung sual a hneh*' an letling bawk a. 'Kristian hla bu' 18th *Edition (Revised)* 2005-ah hian a hla siam leh lehlin sawmthum zet a chuang a, Mizo zinga hla ngah ber a ni. A hla siam leh lehlin thenkhat chauh kan enzui dawn a ni.

Solfa thiam tak tak chin lo chuan Minor (thlûk fân) hla hi an tui pui mawh hle a, ani hi chuan, *Aw Lalpa min lawmin* te, *Lalpa, i thu hi a hlu ber* te, *Thlalerka ka vahvaih chhung hian* te, *Thisen hlu, thisen hlu* te hi thlukfan hla mawi em em vek a ni. *Music* thiam a nihna tilang Chiangtu a va ni em! Kristian hla bu siam lai pawha a sulsutu zinga mi a ni tih kan hriat theuh kha.

Liangkhaia hla lehlin hmasak ber nia lang chu *‘Harh rawh, Tawtawrawt a ri e’* tih kum 1910-a a lehlin hi a ni a. Hemi hma lama lehlin pawh hi a nei hman mai thei. Kum 1913 a tanging hla a siam / phuah tan a, chumi kuma a hla siamte chu – *“Thlalerka ka vahvaih chhung hian”*, *“Thisen hlu thisen hlu”* leh *“Thumak ka sawi nin theih loh chu”* te a ni a. A hla phuah hnunung ber chu kum 1953-a a phuah ‘M. Suaka sunna’ a ni.

Hla tlar hmasa ber hla thupui a vuahin hla a siam thin. Hla chang bithliah dan bik a nei hran lo va, chang khata hla tlar li, tlar ruk, tlar riat leh tlar kua awmtein hla a siam a, a thunawn nei hla pathum a siam bawk a ni. Hla tlar siam danah hman bik a nei hran lo. Hla tlar khat amaha thukim ni nghal ang chi (*run on line*) a hmang leh zauh thin bawk. A hla chang inrem dan hi thinglera kan lawna a kâk hrang hrang kan rap chho thin ang hian a hlate hi a inlalawn tha hle.

Liangkhaia hian tawngkam hman uar bik a nei em em lo va, *Kraws, thisen, Kalvari leh chatuan* tihte hi a hman ngun deuh thumal a ni a. Lei leh van siamtu Isua, Kalvari tlanga Krawsa a tuarna leh thihna-Pathian hmangaihna lo lang chhuak chu a hla boruak siamtu ber leh a lungphum a tih theih awm e. A hla phuah tam zawk hi amah ngei a inhnimphum vena leh a rilru a puanchhuahna hla (*Subjective hymn*) a ni a. *‘Hetah hian nunna tui a luang’* tihte erawh hi chu *Objective hymn* a ni.

A hla siamah hian aiding (*symbol*) leh hmehbel tehkhinna (*Metaphor*) a hmang thiam hle, *simile* erawh a hmang tam lo. *Metaphor* a hman tlem a zawng lo thur chhuak ila :

Mi sual dum ber a varna chu,

Thlemna tui fawn, Thlemna ral lian,

Pasaltha Isua tan turin,

Thlarau ngunhnam i ni si.

Vawiin thlenga kan la hman lar leh thusawitute pawhin an tawngkau chheh taka an la hmante an ni hlawm. Aiding (*Symbol*) a hman thiam zia i han pho leh lawk teh ang :

Thlaler ka vahvaih chhung hian,

Farawa Aigupta a ta,

Lei pangpar hi a chuai si thin.

Thlaler chu ram ro hmun a ni a, hringnun damchhung sualna hmun leh hun sawi nan a hmang a, a hnua hla siamtute pawhin an hmang ve ta zel a. Aigupta tih pawh thlaler nen thil thuhmun sawina tawngkam tho a ni a. Pangpar hian hlimna lam hawi a entir ber thin a, a ni hi chuan lei pangpar a ti a, a kawh chu a dang daih; ral leh mai tur lei mawina, chatuan daih loh tur sawi nan a hmang a ni.

Chhim leh hmar, chhak leh thlanga chengte leh kohhran hrang hrangte hi Liangkhaia hla hian kut min ben tirin min lam tir a. Inpumkhatna leh inlungualna min pe a. Mizorama hla sak ngun deuh thlan tur ni se – ‘*Thisen hlu, thisen hlu*’, ‘*Hetah hian nunna tui a luang*’, ‘*Thumak ka sawi nin theih loh chu*’ tih te hi chu hmaih chi a ni awm lo mang e.

Liangkhaia hi Lalpa’n hlaa a mit a tih var dan hi mak leh thuk tak a ni a. A hla zawng zawng kan thlir hman dawn si lo, kalsan vek chi erawh a ni si lo. ‘*Thisen hlu, thisen hlu*’ tih leh ‘*Hetah hian nunna tui a luang*’ tih hi chu i han uipui tuilian thlir ngawt lo teh ang.

“*Thisen hlu, thisen hlu*” tih hlaah hian ‘*thisen*’ tih hi wawi sawm a lang a. Vai tawngin han letling ta ila hlau an awm mai lo vang maw? *Thisen* chu a rapawmin thisuk neite an awm a. Liangkhaia’n he hla a phuah a. Zosaphluia a thawn pawh khan ‘*Thisen tih a tam em mai titem deuh rawh*’ a lo ti a. Liangkhaia

erawh chuan, “*Hei aia tam hi thun ka duh a, mahse ka thei ta ngang lo a ni*” a lo ti a (K. Zawla 321). ‘*Thisen chhuah lovin ngaihdamna reng a awm lo*’ (Heb. 9:22) tih a lo thlen dik a ngai si. Lalpa’n Israel-ho Aigupta bawih a an awmlai khan vawi sawm a hrem a. Chu bawih ata an chhuah theihna turin chhung tinin Beramno a pa, kum khat hnuai lam hmelhem lo, talha ei tur leh a thisen laa an kawngka biang pahniahah leh kawngka lu chung a tat turin a hriattir a. Lalpa’n a hriattir anga an tih hnu chuan Aigupta chhuahsan tur chuan an kal chhuak ta. Tuipui sen an daikai a, Aigupta ram an chhuahsan ta a ni.

“*Thuthlung hmasa chu sawiselbo ni lo se thlun nawn a ngai lo tur*” (Heb. 8:7) tih Lalpa thu a a lo thlen dika thuthlung hmasa hlimthla (Israel fate Aigupta bawih ata hruaichhuah an nih dan) a lo thlen nan Kalvari Kraws-ah Isua’n thuthlung thar a awm theih nan a nun a rawn hlan ta. Chu Isua nak atanga ‘*Thisen*’ leh ‘*Tui*’ lo luangchhuak ngei chu Liangkhaia’n “*Thisen hlu, thisen hlu*” a tih leh “*Hetah hian nunna tui a luang*” a tih chu a ni a. “*.....Jerusalem khuaa tanin hnam tin hnenah an hril ang,*” (Luka 24:47) tih a lo thlen theih nan Isua thisen leh tui chu a chhuah a ngai ta si. Isua chu a thi a, phûmin a awm a, a tho leh a a zirtir sawm leh pakhat hnenah a inlarnaah a thu mi tinte tana chhandamna tur chu a rawn puang chhuak ta. Chu thu chu Petera’n Jerusalem atanga hril tannin (TT. 2:38) tun thlengin hril a ni ta zel a ni.

Liangkhaian hla a lehlin tam zawk hi chu Cherra-a Pathian thu zira a awm laia a lehlin a ni a. A hla lehlin turah a duh tui hle tih a hriat, a chhan chu a hla lehlinthe hi sak nuam tak tak leh a thu ken tha tak tak a ni a. Liangkhaia hian R. Dala te angin a hla lehlinah *rhyme scheme* mumal tak siam a tum hnan lo nanging ri inhnaih leh inlalawn a thlang chhuak thiam hle. Chutih lain rhyme scheme tha tak abab-in “*Aw thawhrim leh buaina pia saw*” leh *Chhandamtu chatuan nun nan*” tih a letling tho baw k a.

Hla ti hlai ti ropuitu-a thu luang (*flow*) a thu chheh (*diction*) leh a lam rik dan (*rhyme*)-ah te hian Liangkhaia hlate hi a tha hle :

*Tawtawrawt a lo rik hun chuan,
Lei leh van an tlan bo vang;
Mi tin Amah haitu zawng chuan,
Koh luihna ri chu an hria ang...*

A hla siam leh lehlin hmangin mi rilru kaihthawh a thiam hle a, fng tak leh ril takin Pathian thu nung chu a puangchhuak thin.

Zofate zinga ‘Academy Award’ dawng hmasa ber Liangkhaia hi Mizo Poethmasa zinga mi a ni a, mite la hmelhriat loh lam hlaphuahtu (Poet)a nihna lo thlir leh ila.

Liangkhaia hian hla hril (poem)hi pakua a phuah a, chungte chu – R. Dala sunna, Mual a liam ta, Awmhar huiva, Lalparliana sunna, M. Suaka sunna, Khawvel lei hringnun, Awm ve ang maw, Chhuahkhama leh Biakliana thlahna a ni a. Heng zinga pariat hi sunna hla (elegy)a ni.

Sunna hla a phuah zinga hmasa ber chu R. Dala sunna hla hi a ni. Kum 1922 a a phuah a ni. A sunna hla dang pasarih pawh hi mimal, chawitu bik awma a phuah a ni a, Biakliana a phuahna hla hi chu tlar li lek a ni a. Hla hi a sei avanga hla a ni lo va; miin hla thu mawi taka a remkhawm a nih chuan tlar li chauh pawh ni se hla pakhat a ni ve hrim hrim a, a thu fûn leh laimu a zirin hla tha leh ropui a ni thei tlat a ni:

<i>Hei hi hriatrengna lo chang rawh se,</i>	<i>a</i>
<i>Lalpa rawngbawla hrân tum val tha;</i>	<i>b</i>
<i>Chatuan chawlhna-ah a kal ta e,</i>	<i>a</i>
<i>Sakhming chul lo tur Lalbiakliana.”</i>	<i>b</i>

Tlar li chauh mah ni se, thu ing-euh leh lam hahthlak ri inkawkalh a awm lo va, kawngpui mam tha tak a Car-a tleng zel zel ang hian chhiar a hahdam a, rhyme scheme *abab* a nei bawh a ni.

Liangkhaia sunna hlate hi Pathian fakna hlate ang lo deuh hlekin a ngaihdan leh pawm dan tel lova thil nihphung a sawichhuahna

an ni ber a. R. Dala sunna erawh hi chu *subjective poetry* a ni a. A hla ziaranga chhinchhiah tlak tak chu inbiakna, dam lai leh thi tawhte pawh biakna hi a ni :-

*Ihmuh chuan e, Beram No hliam hnu kha,
Nangin i thlahthlam loh ringin;
Ka rawn then ta, ti ang che.*

A hla that riauna dang leh chu ‘*Metaphor*’ a hmang thiam hle a ni. Tehkhinna rau rauah simile ai chuan tuihnang a nghah zawkin, hla phuahtu ropuina tilangtu a ni. Heng – ‘*Van kohna*’, ‘*Hmar thimpui*’, ‘*Lusei varparh arsi*’, ‘*Zia am dang laimi*’ leh ‘*Chatuan pialral*’ te hian a hla a tithukin a thu tehkhin nen a inhmeh hle.

“Van kohna ri chu ngaithlain

Kan chhuang thin che Dala, I sulhnuah hian

Hmar thimpui i tawn vang hian.”

“Lusei varparh arsi atan

I lo chhuak kan zingah hian”

“Zia am dam laimi a ngir teu to”

Kum 1930-a Liangkhaia’n ‘*Khawvel lei hring nun*’ a phuah hi Bible-a Daniela lehkhahu atanga lak chhuah, lal Nebukanezzara chuan mumang a nei a, Daniela’n a hrilh fiahsak kha a ni a. Lalpa ngei chu au thawm nen, Vantirhkoh chungnung ber aw nen, Van atanga a lo chhuk hunah a mah ringa a thu zawmtute chu kumkhuaa Lalpa hnena cheng tawh turin boruakah lak chhoh tur a ni; chumi hnu (Mi thianghlim lawr zawh hnu) a kum sarikh, Daniela hapta hun a khawvel awm dan tur hlimthla tarlanna hla ‘*Khawvel lei hring nun*’ hi a ni kan ti thei ang. Sakawlh (No. 666) pawh hi mi thianghlim lawr zawha lo thleng tur nia a lan avangin ringtute tan hlauh tur a awm lo a ni.

Bible-a thutluang kha Mizo hla thu mawi leh un hmanga a chhpechphuah thiam piahlamah hmehbel tehkhin thu a hmang thiam hle.

*Khawvel lei hringnun a dang tur chu,
Babulon lal tawnmang rauthla-ah;
Chung Pathianin a entir a,
Zia am dang laimi a ngir teu to*

tiin hla khuhhawanna a han nei a, han chhiar ila amah leh amah hian rimawi a insiam a, a hla thu luang dik zia pawh kan hmu.

Liangkhaia hi Pathiana innghat tlat mi a nih vangan a hlate hian boruak rit tak a keng lo va. Thihna hi mi tin ta, van kawng min hawnsaktu a ni tih a hrechiang hle, thihna avangan a lungngaiin a kaikun ve ngai lo. A nupui Ngurchhuani kum 1924-a a sun ñum erawh hi chuan a lungngai ve hle, hnemtu a tawng lo emaw tih hial tur a ni:

*Awmhar huivaten khua an chuan,
An nun hlui ngai hianin,
Min kai la thing tin zar mawiah
Hmuh ka nuam an lenna.*

tiin thlawk thei sava a chan a, a lungduhte lenna fam khawpui chu thlir a hmuh theih mai a inbeisei rum rum a:

*Ka bang loving hnutiang sul hawi
Ka thlir ang ni lenin,
Dam takin aw kar a hla e,
Khuanun min hual rawh se.*

tiin a la au ta fan a, a hla boruaka chenpui chuan hnuk a ulh ve ñeuh mai. Hetih hun lai hi Kristiannain Mizo hla thu a upbeh nasat em em lai a ni a. Liangkhaia hian phuartu awm miah lovin hla han phuah se a va ña dawn em. Duh ni se, a hlathu hman thiamzia lah chu ‘*Hlau suh ka awmpui che*’ tih hlaah ringawt pawh hian a chiang em em si. Pathiana innghat tlat mi a nih vangan a hmangaih a kawppui ngei pawh chu ñhen mah se inhnenna a hmu tlat si:

*Lei lungngaih rûmna a bo vang,
Ka hmatiang ram mawiah,
Thlafam lenrual zawng an kimna
Len zâ hun ka nghakhlel.*

tiin a lusun manganna chu hun lo la thleng tur, duh takte nen a Jerusalem thara intawh hun tur thlir chungin a sat chat ta.

Aw le, Mizo thuhlarila Rev. Liangkhaia dinhmun chu ‘Hlaa a sulhnu’ kan sawi atangin kan hre tawh a. Chumi piah lamah sap thufingin, “*If you would civilize a man, begin with his grandfather/father*” a lo tih angin Mizo *Novelist* hmasa ber leh *Father of Mizo Poetry* nihna Mizo poetry luhchilhtute’n an pek L. Biakliana hi a fapa niin “Mizo thuhlaril kungpui’ tia sawi mai awma mawi, thuhlaril zethuang hrang hranga kutchhuak ngah tak leh kum 2003-a M.A. (Mizo) zir laite’n zirchianna neia Zofa damlai zinga Mizo thuhlaril (*Literature*)-a thawh hlawk bera an thlan Prof. Laltluangliana Khiantge hi a tupa a ni baw k a. Liangkhaia hian ni 27th June, 1979 khan he khawvel hi lo chhuahsan tawh mah se a kutchhuak leh a tu leh fa vang hian Zofate tan thu leh hla kungpui nih a tling chiang ngang mai. Zoram khawvelah hian a hming hi a dai tawh dawn lo va, a hlutna leh tangkaina hi Zofate thinlungah a châm reng tawh dawn a ni.

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Tualchhung Inrelbawlna Sawrkar :
Village Council leh Panchayati Raj Khaikhinna

Lallianchhunga*

Abstract : Mizoramah Village Council hmangin ‘tualchhung sorkar inawpna’ hi kum 60 chuang kan kalpui tawh a. Village Council hi thingtlang khuate hmasawnna tur atana din nge Mizo khawtlang nun mila khaw enkawltu tura din tih pawh a chiang chho mek zel a ni. India ram state hrang hrangah chuan thingtlang khuate tan bika din tualchhung sorkar, hmasawnna kaihhnawih khawih thei tur ‘panchayat’ din a ni tawh a. Mizoramah erawh ‘Panchayati Raj System’ hi kan la hman ve loh avangin 14th Finance Commission chuan kum 2015-2020 chhungin Village Council te sum dawn turah rawtna engmah a siam ta lo va. Heivang hian Mizoram a Village Council kalphung hi Sorkar Laipui pawm theih tura her remin Mizo khawtlang inawp dan a a tha lai chhawm telin ‘Panchayati Raj’ kalphung zawm ve mai a hun tawh chungchang chu he paper-ah hian tarlan a ni.

Key Words: Village Council, khawtlang inawpna, 14th Finance Commission, hmasawnna, thuneihna, Panchayati Raj System

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India Danpui Article 40-in a tarlan angin ‘Tualchhung Inrelbawlina Sawrkar’ chi hrang hrang kan nei a. Mizoram bik atan ‘Tualchhung Inrelbawlina Sawrkar’ kan neihte chu Autonomous District Council, Aizawl Municipal Corporation leh Village Council (VC) te hi an ni a. Heng Tualchhung Inrelbawlina Sawrkar kan neihte hian a mal malin chanchin ngaihnawm tak tak nei mahsela tun tum atan chuan Mizoram khawpui ber Aizawl pawn lama khawlian deuh leh khawte deuh te’n inang khata an hman, ADC pawn lama Village Council (VC) chungchang leh Panchayati Raj System kan thlûrbing dawn a ni.

1. Village Council

1.1 A Tobul:

Village Council hi Assam hnuaia District Council pakhat kan nih laia ‘The Lushai Hills District (Village Council) Act, 1953’ hmanga din a ni a. Kum 60 chuang chu VC hmangin kan lo inawp tawh a nih chu! Mizoram khawpui ber Aizawl pawh The Mizoram Municipalities Act, 2007 hmanga kum 2008 July 1 atanga khawpui tana Tualchhung Inrelbawlina Sawrkar (Municipality) din a nih hma zawng kha chuan he VC inawpna Dan hman hian enkawl leh cheibawl a ni a; Mizoram District Headquarters/khawpui zawng zawngte erawh chu he VC inawpna hmanga enkawl an la ni mêk thung a ni.

Kan hriat theuh angin Mizote hi khaw mala inawp thin, khaw tina thuneihna tawp nei lal leh a upate awp thin kan ni a. Kan lal leh upate khan tunlai khawvel ram changkang ber bera khaw inawpna an kalpui dan aia nep bik hauh lovin ruahmanna fel tak hmangin an khua theuh an enkawl a. An khaw hmasawnna atana ruahmanna leh a tihhlawhtlinna lam te, thuneihna leh mawhpurhna hlen leh thuchhe remna thlengin ziaak loh dan kalphung mumal tak neiin an khuate an enkawl thin a; a hunlai mila thlir chuan khawtlang inawpna pawh a tha thin hle a ni.

Amaherawhchu, hun lo danglam zelah *politics*-a Mizote

hawih a lo danglam ñan a, kum 1946 April 9-ah *Political Party* hmasa ber Mizo Union te lo dingin, chu chuan lal leh upate rorelna paihthlak duhna a hring chhuak a. Kum 1954-ah ‘Assam Lushai Hills District (Acquisition of Chiefs’ Rights) Act, 1954’ chu *District Council* chuan a pawm a. He dan hi kum 1954 April 1 añanga hman ñan niin, ‘kum 1956 April 15 hnu lam añangin Mizo (Lusei) lal 259 leh Pawi-Lakher lal 50-te chu he dan hmang hian an lal nihna añanga ban an ni’¹.

Lal leh upate hmanga khawtlang inawpna tihbona Dan siam a nih hma hian a thlaktu tur rorelna kalphung thara inawpna tur VC dinna turin The Lushai Hills District (Village Council) Act, 1953 chu siam fel hmasak a ni a. ‘He Village Council Dan hi *Sixth Schedule to the Constitution of India, paragraph 3, Sub.-para (1), Clauses (e) & (f)*-in thuneihna a pek hmanga kum 1953-a Lushai Hills District Council-in a siam a ni a, ni 29. 11. 1953 niin *Governor of Assam* pawmpuina (*assent*) lak a ni a. Tichuan, Assam Sawrkara *Tribal Areas Department*-in *Notification No. TAD/R/61/52 dated 1st Dec., 1953* hmangin chu Dan chu a chhuah (*published*) ta a, chutah *Assam Gazette dated 9th Dec., 1953*-ah chhuah a ni leh a. Mizorama *Village Council* inthlanna hmasa ber chu kum 1954-ah neih a ni a, a ruala *Village Council* zawng zawng inthlang lovin, inthlanna buaipuitu (*Polling Parties*)-te kha khaw tinah an kal kual a, khaw indawt zêlin inthlanna chu neih a ni. A taka *Village Council* an din ñan ni chu a thuhmun vek a, chu chu 16th August, 1954 a ni.²

1.2 Village Council Thuneihna:

The Lushai Hills District (Village Council) Act, 1953 siam hmasak berah hian VC-te thuneihna a lang tlem hle a. Kum tina lo/ thlawh hma atana ram ñeh theihna leh hnatlang koh theihna deuh chiah a lang a (Sec.8)³. A bak chu VC siam dan te, *executives* siam dan, *conduct of business, president, vice president* leh *secretary*-te hnathawh dan tur, tlangau chungchang te, khawper chungchang

leh VC thiah theih dante chauh a lang a ni. Hengte bakah hian VC chu dan hrang hrang eng emaw zat tlawhchhana thuneihna leh mawhpurhna pek a ni bawh, chung dante chu: (i) *The Lushai Hills Autonomous District (Administration of Justice) Rules, 1953*, (ii) *The Lushai Hills District Fund Rules, 1952*, (iii) *The Lushai Hills District (House Site) Act, 1953*, (iv) *The Lushai Hills District (Jhumming) Regulations, 1954*, (v) *The Mizoram District (Forest) Act, 1955*, (vi) *The Mizoram Animal (Control & Taxation) Act, 2014*. Heng dan (Act) leh dan teseh (Rules) te hi an siam kum en pawhin an hlui tawh hlawn hle tih a hriat awm e.

Village Council chuan thuneihna chi hnih – *General Administration* leh *Judicial* ti a then hlawk theih a nei a. *General Administration* chuan Lo atana ram theh theihna, feh kawng sial leh lo ramri siam te, khaw kar kawng sial te, In hmun inpek te, tuikhur/tui *point* enkawl te, hnattlang koh te, naupiang leh mitthi chhinchhiah te, thlanmual enkawl te, mibo zawn leh khaw chung hmasawna atana ruahmanna chi hrang hrang siamte a huam a. *Judicial* lama an thuneihna chuan *civil* leh *criminal case* chi hrang hrang heng – kut inthlak chungchang, inbumna, buaina tenau chhuak, zu ruih leh awm dan mawi lo, mipui chawkbuaia zawnga chetna, pawngsualte huamin *Jail* tan thua thubuaia rem theihna erawh a nei lo va; thubuaia a chak lo zawk chu ₹ 500/- (cheng zanga) a chaw tir (*fine*) thei thung a ni⁴. Heng bakah hian sawi tur ting chuan *The Mizoram Animal (Control & Taxation) Act, 2014* tlawhchhanin *Sawrkar Department* kaihhruaina hnuaiah kum tin ran chhiah a khawn thei a, heng atanga a sum hmuh chu zat leh zatin *Sawrkar department* (LAD) nen an insem thin. Tin, hnattlang hi ₹ 25/- (cheng sawmnhieh leh panga) in a ‘phat’ theih a, ‘pha’ si lova thawh bawh si lote chu ₹ 50/- (cheng sawmnga) in a ‘run’ thei bawh. Hengte hi he Dan hnuaia *Village Council* in sum leh pai hmuh theihna (*revenue*) a neihte chu an ni.

Heng *Village Council* thuneihna kan tarlante bakah hian *The Lushai Hills District (Village Council) Amendment Act, 2014*

hmingin thuneihna leh mawhphurhna pek belh an ni a. Chungte chu: khaw chhung hmasawwna atana ruahmanna siam, *State Sawrkar Deptt/Agency* te hnathawh lo enpui/vilpui leh tanpui, chhiatrupna thlen huna chhawmdawlina lam lo buaipui, hri/natna tha lo leng thei lak atanga invenna tur atana Sawrkar hmalakna lo tawiawm, *public distribution system*-a *State* Sawrkar lo thawhpui, hmasawwna lam hawi hnathawh hlawhtlin theihna tura *Social Audit* huaihawt, *State* Sawrkar ruahmanna anga *property tax* khawn, thubuai ziah luh atanga *fee* lak, *State* Sawrkar phalna la hmasaa vantlang thil (*public utility*) atanga hman man lak leh a tul hun apianga Sawrkar hnathawhte lo tawiawm.

2. Panchayati Raj System:

Panchayati Raj System kan sawi hian kum 1992-a *India Parliament* In hnihin India Danpui Siamthat 73-na a siam chhunga mi kan sawi dawn a. He Danpui Siamthat 73-na hi April 20, 1993 khan *India President*-in lo nemngghetin April 23, 1993 atang khan hman theih a lo ni ta a, duhthlan theihna an pek *State*-te chauh lo chuan *Panchayati Raj System* hi neih ngei ngei tur a lo ni ta a. Mizoram pawh *Darjeeling*-a *Gorkha Hill Council*, *Manipur Tribal Areas*, *Nagaland* leh *Meghalaya*-te nen India Danpui *Article 243M* (2) (a) & (b)-in *Panchayati Raj System* neih leh neih loh chungchangah duhthlan theihna min pe a, hetiang kalphung hi kan nei duh a nih chuan kan *State Legislative Assembly*-ah MLA hmun thuma thena hmun hnihte (2/3) remtihna hmanga pawmpuina pek a ngai a ni.

2.1 *Panchayati Raj System* Ruangam leh Kalphung:

India Danpui Siamthat 73-na chuan *Panchayati Raj System* hi rorelna chhawng thum (*three tier*) nei turin ruahmanna a siam a: (i) *District level*-ah *Zilla Parishad* (ii) *Block level* tan *Block Samiti/Vidhan Sabha* (iii) Tualchhung Inrelbawlina Sawrkar, *Gram Panchayat*. Amaherawhchu, mihring nuai 20 aia tlem chenna *State*-ah chuan *Block level*-ah Inrelbawlina din loh tur a ni a (Art.243B-

2). Hetihruah hian *National Commission to Review the Working of the Constitution* (2000-2002)-in Mizoram tana rawtna a siamah chuan khua (thingtlang) leh *District level*-ah chauh *Panchayati Raj* inrelbawlna hi din ni se a ti bawh a ni.

Panchayat-te term hi kum 5 zel a ni a. *Member* ni turin *Schedule Caste/Schedule Tribe* leh hmeichhiate tan *seat* hauh (*reserve*) tur a ni a. *Schedule Tribe/caste* tana *Seat* hauh hi a mihring tam dan aṭanga siam tur a ni a. Hmeichhe tan chuan *Seat* hmun thuma thena hmun khat (1/3) hauh (*reserve*) tur a ni bawh. ST/SC tana *Seat* hauh hmun thuma thena hmun khat chu ST/SC hmeichhe tan hauh tur niin, hei hi a pumpuia hmeichhe tana *seat* hauhsak (1/3) chhungah chhiar tel thung tur a ni bawh. *Panchayat* sum leh pai hman dan hi endik (*audit*) theih tura kalpui tur a ni. Tin, *State Finance Commission* leh *State Election Commission* pawh he Danpui Siamṭhat 73-na hmang tur *State*-te chuan an din ngei ngei a ngai bawh.

2.2 Panchayat Thuneihna:

India Danpui Siamṭhat 73-na hian *Panchayat*-te hi thuneihna tam takin a thuan a, chungte chu chi hrang hrang 29 laiah thenin Danpui Schedule Sawmpakhatnaah (*Eleventh Schedule*) dah an ni.

Tin, *Article 243G* chuan Danpuiin a ruahmanna hnuaiah *State Legislature*-in *Panchayat*-te chu mahniah inrelbawl thei sawrkar an nih theihna turin thuneihna leh mawhpurhna a siamsak a, chungte chu: (a) ei leh bar lama hmasawna leh khawtlang nun intluk tlanna atana kawng ruahmannaah; (b) ei leh bara hmasawna atan leh khawtlang nun intluk tlanna atana ruahmanna chu *Panchayat* kutah *Schedule* sawmpakhatnaa thil dang tarlante nen a awm ang.

Panchayat-te sum hnar tur ruahmanna pawh *Article 243H*-ah chuangin Dan hmangin State Legislature chuan- (a) chhiah hrang hrang heng- *tax, duty, toll* leh *fee* tuk, khawn leh hman, Dan-in a phal huang chhungah *panchayat*-te kutah thuneihna a pe ang; (b) chhiah chi hrang hrang-*tax, duty, toll* leh *fee*-te State Sawrkarin a

khawn thin chu, chin tawh fel tak siamin, *Panchayat* chanpual atan a pe thei ang; (c) *Consolidated Fund of the State* atangin *Panchayat*-te hnenah sum-pai tanpuina a pe thei ang; (d) *Panchayat*-in a sum hmuhte an hman dan turah ruahmanna fel tak siamin leh pawisa an lakhhuah theih dan turah pawh ruahmanna a siam ang.

3. *Village Council* leh *Panchayati Raj System*:

Mizoramah hian VC titawpa *Panchayati Raj System* lakluha hman ve rawtna hi tunhma atang khan chanchinbu hrang hrangah chhiar tur a awm thin a, hei hi a chhan bulpui ber chu thingtlang khuate hmasawna atana VC kalphung leh thuneihna duhkawp loh vang a ni thei ang. Chutihlai vek chuan *Panchayati Raj* hming hrim hrim sawiselna leh vai/hnamdang ho inawp dan lakluh ve ngawt duh lo zawnga thuziak pawh hmuh tur a awm fo bawh. Heng inhnialna/sawihona atanga thil lang chiang tak erawh chu tualchhung inrelbawlna leh inawpna tha leh changtlung tak neih hi hmasawna bul thut a ni tihah kan lungual tlang thin hle a ni.

Hun a lo kal zel a, VC Dan pawh siam danglam hret hret a lo ni ta zel a; *The Lushai Hills District (Village Council) Act, 1953* siamthatna kum 2014-a neih a nih pheih kha chuan VC-te chu kalphung tha zawk leh thuneihna sang zawka thuamin *Panchayat* kalphung eng emaw chen a zui ve ta a ni.

3.1 An inanna leh danglamna:

(i) *Panchayat*-te ang bawkin VC-te hian an inhmukhawm (*meeting*) hmasa ber atanga chhiara kum 5 chhung *term* an nei a. VC *term* hi thla 18 chhung pawh sei emaw, pawh tawi theih a ni a. *Panchayat* ang thoin VC inthlanna hi *term* tawp hmam buatsaih zawh vek tur a ni. *Panchayat*-te *term* erawh pawh sei theihna dan siam a ni lo.

(ii) *Panchayat*-a *member* awmzat hi *voter* tam dan atanga siam a nih laiin VC-a *member* tam zawng chu In/Chhungkua (*household*) awm zat atanga siam a ni thung. In (*household*) 200

chin tan VC *member*3, In 201-500-ah *member*5, In 501-1000-ah *member*7 leh In 1000 chunglam tan *member*9-te hi VC-a *member* awm thei zat atana kum 2014-a Dan siamṭhatin a bituk dan chu a ni.

(iii) *Gram Panchayat* hnuaiah *Gram Sabha* (Vantlang Rorel Inkhawm) neih theihna pawh *Village Council* hian a nei ve a. *Gram Panchayat* hnuaiah kum khat chhunga *Gram Sabha* neih theih zat tur bituk a awm loh laiin VC-ah chuan kum khatah wawi 3 tal *Gram Sabha* inkhawm neih ngei ngei tur a ni (Sec 11A-6). *Electoral Roll* thar bera chuang *voter* hmun zaa ṭhena hmun sawm (10%) an kalkhawm chuan *Gram Sabha* inkhawm hi neih theih a ni (Sec. 11A-3).

VC huamchhunga *Gram Sabha* hi thuneihna leh mawhpurhna sang taka thuan a ni a. Vantlang/khawtlang leh ei leh bara hmasawmna atana *annual plan*, *programme* leh *project* siam reng rengte chu *Gram Sabha* pawmpuina lak hmasak zel tur a ni; tin, retheihna um bo leh thil danga Sawrkar ṭanpuina dawng tur (*beneficiary*) thlan chhuah pawh *Gram Sabha* mawhpurhna atana dah a ni baw (Sec. 11A-1). Vantlang rohlu/thil (*asset*) venhim leh enkawl pawh *Gram Sabha* kut a ni a (Sec 11A-4). *Member*-ten VC an kalpui dan leh *meeting*-a an thutlukna reng rengah *Gram Sabha*-ah mawhpurhna an nei tur a ni baw (Sec. 8-4).

(iv) *Panchayat*-a hmeichhiate tan hmun thuma ṭhena hmun khat (1/3) aia tlem lo *seat* hauhsak (*reserve*) kalphung pawh VC chhungah seng luh a ni ve ta.

Household zat	VC Member zat	Seat Hauh (in number)	Seat Hauh (in percent)
200 chin	3	1	33.33
201 -500	5	1	20
501-1000	7	2	28.57
1000 chung lam	9	3	33.33

(v) VC chhunga kan neih ve loh chu 'bial' (*ward/constituency*) hi a ni. *Gram Panchayat* chhungah chuan 'bial' (*ward/constituency*)

tenau siam niin *member*-te khan ‘bial’ an nei theuh tihna a ni (Art.243C-2). Hmeichhiate tana *seathauhsak* chungchang pawh he mi nen hian a inzawm a, a chhan chu *seathauhna* ‘bial’ kha inthlan a pianga thlak kual (*rotate*)tur a nih vang a ni (Art.243D-3).

(vi) *Panchayat* chhungah *Schedule Caste* leh *Schedule Tribe* tan an (mihring) tam dan azirin (*in proportion to their population*) *seathauhsak* (*reserve*)tur a ni a. VC chhungah erawh hetiangah *Schedule Caste/Tribe*-te tana *seathauhsak* (*reserve*)a ni lo.

(vii) *Panchayat*-te hian thubuai rem theihna (*Judicial Power*) an nei lo. VC chuan *The Lushai Hills Autonomous District (Administration of Justice) Rules, 1953* hmangin a huamchhungah thubuai tenau rem theihna a nei.

(viii) *Panchayat*-te’n Lo atana ram theh theihna an nei lo va; VC-te erawhin kum tin Lo atan ram an theh thei thung.

(ix) *Panchayat* inthlana *votenei* thei chu *The Representation of People Act, 1950 (Act 43 of 1950)*-in ‘ting’ (*qualify*) a tihte an nih avangin *Legislative Assembly* inthlana *voter*-te chuan *Panchayat* inthlanah *vote* an nei vek tlangpui. Tuna VC-ah erawh Mizorama awm nghet tawh Gorkhali leh Mizote’n *vote* kan nei. *The Mizoram (Election to Village Council) Rules, 2014*-in *Rule 18*-a a tarlan danin *Village Council* inthlana *vote* nei thei lo (*disqualified voter*) a tih zingah ‘*Schedule tribe* mi leh sa ni lo, *The Lushai Hills Autonomous District (Administration of Justice) Rules, 1953*-a *Rule 14*-na anga VC Court-in a chungchang a rel theih loh’ tih a tel. VC-a *votenei* thei tur chuan ‘*The Lushai Hills Autonomous District (Administration of Justice) Rules, 1953*-a *Rule 14*-na anga VC Court-in a chungchang a rel theih *tribal* mi a ni tur a ni’ tihna a ni ber.

3.2 *The 14th Finance Commission*: Village Council sum hnârpui a chat?

Fourteenth Finance Commission hi India Danpui Art. 280 tlawhchhana January 2, 2013-a *India President*-in a din a ni a.

Rawtna a siam zingah kum 2015 – 2020 inkar atana Sawrkar sum bawm (*Consolidated Fund of the State*) atanga *Panchayat* leh *Municipalities*-te tana sum leh pai (*resources*)pek dan pawh a tel. *Chairman* chu *RBI Governor*pawh lo ni tawh Dr.Y.V.Reddy a ni.

*Fourteenth Finance Commission Report*⁵ a tarlan a nih dan chuan Nagaland, Mizoram leh Manipur-te chu kum 2015 – 2020 chhungin *Rural Local Body*-te tana pawisa pek tur *Basic Grant* leh *Performance*-te dawng lo tur kan ni a. Kum 2015 – 2020 chhung atan *14th Finance Commission* hian *Basic Grant* atan 180262.98 *crore* dahin *Performance Grant* atan 20029.22 *crore* a dah a, heng atang hian Mizorama VC te'n chan tur an nei ve lo tihna a ni. Khawpui tualchhung sawrkar *Municipality*erawhin kum 2015 – 2020 chhungin *Basic Grant* leh *Performance Grant* atan 96.17 *crore* leh 24.04 *crore* ve ve dawn tur a nei ang.

A tir lama tarlan ang khan VC hian sum hnar (*source of revenue*) a nei tha lo hle a. Thubuai a rema VC Court-in a chak lo zawk ₹ 500/- (cheng zanga) a chawi tir theih ringawt hi sum hnar tha a ni lo va; mihring ngaihtuahna leh nun dan phung lo changkang zelah *tribal*pawhin VC Court-a thubuai putluh aiin *Police*-ah emaw *Court* sang zawka thubuai chinfel an thlan tawh avangin VC tam takin an '*Court*' hawwna hun an nei tawh meuh lo. Ran chhiah hi *State* Sawrkar nen 50:50 in insem mah se a tam lem lo bawk. Heng bakah hian *Rural Development Department* hmalakna hrang hrang atangin VC te'n sum leh pai an lo neih ve phah a, ni 100 inhlawhna (MGNREGS) atangin sum an hailut nual bawk; mahse, hengte hi VC-te tana sum hnar a tih zingah an tel lo va, chuvangin heng sum leh paite hi endik (*audit*) theih turin VC Fund-ah an ziaklut ngai lo. Heng bakah hian kum 2014-a Dan siam thatin *State* Sawrkarin a bituk ang zat *Property tax* an khawn theihna a siamsak a, hei hi tihhlawhtlin a la ni lo. Heng a sum leh pai thawhchhuah mekna ringawt atang hi chuan VC hian a *member*-te thla tin hlawh (*monthly salary*) pawh a thawk chhuak zo lo.

Mizoram State Finance Commission (SFC) hmasa ber chuan

Feb.,15,2015 khan a ‘*Report*’ hmasa ber Mizoram *Governor* hnenah a thehlut a. Mizoram SFC rawtna thehluh zingah VC te’n an mawhpurhna an hlen chhuah theihna tur atan Sawrkarin chhiah a lakkhawm aṭangin sum a pek chhuah ve dan tur ruahmanna siamte leh anmahniin sum an lo hman ve nghal theih tur atan eng chhiahte nge an lo khawn ve tur ni ang tih te a tel a. Heng rawtna te hi 1st April, 2015 – 31st March, 2020 inkar atan niin Mizoram SFC hian VC-te tan sum a ruahman chu Mizoram Sorkarin kum tin nuai 680 pek turin a lo pawmpui a. Hei pawh hi Mizoram chhunga Village Council 812 te’n kum tin an insem tur atan a la beitham hle.

4. Tlangkawmna leh Rawtna:

Democracy Sawrkar inrelbawlina bul ṭhut (*Grassroots Democracy*) a fuh loh chuan ram inrelbawlina a fuh tak tak thei lo. Mipui nawlpuite tel ve phâkna chu a ‘bul ṭhut’ hi a ni a. *Politics* hriatna (*political consciousness*) dik tak nena an aiawhtu tur MP leh MLA-te thlang thiam tur chuan an tel vena phâk tawkah ‘Tualchhung Inrelbawlina Sawrkar’ ṭha tawk tak siamsak an ngai; ni tina an hmuh leh hriat theihthe aṭanga an aiawh tur mi ṭha an thlan thiam hmasak a pawimawh hle. Tin, ‘Tualchhung Inrelbawlina Sawrkar’ hi mi ṭhate hîp a, hnathawk thei tura sum leh pai leh thuneihnaa thuam a ṭul a; chu mi hmang chuan mipui leh khuain hmasawmna kawng a zawh thei chauh ang. *Village Council*-te hi anmahni pual bik sum hnâr leh *State* Sawrkar aṭanga ṭanpuina ringawt chuan hmasawmna kawng an zawh thei lo va. Chuvangin, Sawrkar Laipui aṭanga sum lo luanglut dawngsawng thei tura buatsaih a ṭul ta a, chumi atana kawng zawh awm ber chu *Village Council* kalphunga a ṭha lai lai, Mizo khawtlang inawp dan chhawm nung chung a India Danpui Siamṭhat 73-na zawm ve hi a ni.

Endnotes:

¹ Poonte B. Zoram Thlirna, (Deputy Commissioner, Mizo District, Aizawl, 1965).

² <https://lad.mizoram.gov.in/page/village-council-kaihhruaina-2012.html>. Web. 1 March 2017.

³ The Lushai Hills District (Village Council) Act, 1953

⁴ Lalrintluanga, *Empowerment of Democratic Institution of Village Council in Mizoram*, International Journal of Operation and Supply Chain Management, 1(1-2) January-December 2011, Pp 183 – 203.

⁵ *14th Finance Commission Report (2015-2020)-in Rural Local Body-te tana sum a semah Mizoram chhunga VC-te an tel ve loh avangin he mi chungchang zirchiang turin Mizoram Sawrkar chuan 16 Jan.,2017-ah 'Study Team on Conversion of the existing Village Councils into Panchayati Raj System' a din a, chu ta member te chu: Chairman*

– K. Lalrinthanga, Parliament Secretary (LAD); Vice Chairman

– K. Lalmuana, Secretary (LAD); Member Secretary

– R.S. Lalzamlia, Director (LAD); Member- Lallianchhunga (MZU), Dr. L.H.Chhuanawma (PUC), Eric R. Zomuanpuia (Chhimbial Chhantu, Lunglei). Study Team-ah hian SIRD & PR (Mizoram) chu Co-opted member a ni a.

Study Team rawtna angin Mizoram Sawrkar chuan *Village Council-te hi India Danpui Siamthat 73-na zulzuia siam a, thuam chak tul a ti a. Chu mi atan chuan 12 March, 2018-ah Drafting Committee of the Mizoram Local Government (Panchayat) Billa din ta a ni. Chairman- R.S. Lalzamlia, Director (LAD); Secretary- K.T. Pakhuangte, SIRD & PR; Member- Lallianchhunga (MZU), Dr. L.H. Chhuanawma (PUC), Eric R. Zomuanpuia (Chhimbial Chhantu, Lunglei), C. Lalthlamuana, Joint Director (LAD).*

Re-thinking Of Traditional Wisdom And Knowledge In Mizo Orality

F. Lalzuithanga*

Abstract: Mizo pi pute khawvela an rinna leh an hriatnain an nun a kaihhruai dan leh an phâk tawh ang zela mihring nunphung an thlir dan te, an thahte thlenga inrochun atana an nunkhua an buatsaih dante kha- thawnthu te, an thufing leh an thu khirh khan (riddles) atang tein he paper-ah hian awmze neia chhui a ni.

1. Introduction:

Tunlai khawvel, thiamna leh finna tihpuna a awm hun leh hriatna leh thiamna kawnga ram leh sorkar te, hnam leh mi tinte kan intlansiak tawhna khawvel leh hriatna, thiamna leh finna nei tura sum leh pai, tha leh zung tam tak kan sen ral mai piah lama hun tam tak kan khawhralna khawvelah hian finna leh thiamna zawng zawng te, hriatna leh zirna zawng zawngte hi lehkhabu siam ang maia tawp-in-tai awm lo a ni a. Hriat zawh sen leh fin tawh tih reng a awm thei ngai dawn si lo. Chutiang khawvela kan chen tawh lai leh finna leh hriatna kawnga kan intlansiak mek lai hian, pi leh pu atanga hmana finna leh hriatna kan lo rochun chhawn zelte hi ngaihnepe leh thlak vek theih a ni chuang hauh lo mai a. Chung atang chuan miin finna leh hriatna tam tak hi an lo nei zawk a lo ni.

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Thufing pakhat chuan, 'Mak tihna leh thil mak hi finna bul tanna chu a ni' (*The beginning of wisdom is wonder*) a lo ti a. Greek mi fing hmasa kan tih Thales te, Anaximander leh Anaximenes te, Pythagoras leh Zeno-teho khan BC 600 vel daih tawh khan khawvel leh a chhunga thil awm hrang hrang lo indin dan leh mihring nun chungchang te, van thengreng zau tak mai *universe* kan tihte leh a chhunga awm ni leh thla leh arsitho chungchangah mak tihna leh zawhna tam tak an lo neiin, an zawhna chhanna hmuh tumin nasa takin ngaihtuahna leh rilru an lo seng tawh thin a. 'Eng nge ni? eng vang nge? Engtin nge? Engtikah nge? Khawiah nge?' tiin an lo chhuh a, chung an ngaihtuahna leh dilchhut taka suangtuahna vanga thil bul hriat tuma zawinna (*quest for the beginning*) kal zel atang chuan, tunlai thiamna leh finna, hriatna kan tih hi a lo piang chhuak a ni. Awmze neia an suangtuahna leh rindante an sawi chhuah avangin wawiin thlengin khawvelin an hming kan lo hre ta a, 'Early Greek Philosophers' tiin *Western Philosophy* kan tih lungphum chu anniho chungah hian rem chhoh a lo ni.

Thales-a chuan 'Thil engkim bul chu tui a ni' tiin khawvel hi thil phek bial (disk) anga ngaiin tui chungah lang angin a lo sawi a. Bible-ah pawh Genesis kan en chuan, a tirah chuan 'Tui thuk tak chung' chu a thim mup tih kan hmu a; a hnuah Pathianin tui leh khawmual chu inthen hrang turin a ti chauh tih kan hmu a (ref. Gen. 1:2, 9) Kan pi leh pute khan heng thute hi an hriat a rinawm loh va; chuti chung chuan an thawnthuah khawvel lo indin dan an sawiah a tirah chuan khawvel hi tui vek a ni a; chu chu 'Tuihriam' an ti mai a, Tuihriam ralah lei a awm a, chu lei chu sakuhin a va la a; changpatin a lo tipung a, mihringte chenna khawp a lo awm thei ta a ni, an lo ti ve mai a. Wawiin thlengin thawnthu sawiin keini chuan kan sawi a. Pi pute suangtuahna rilzia leh an finna leh hriatna sanzia lam kan ngaihtuah ngai lo. Lei insiam dan leh khawvel siam dan ringawtah pawh pi pute suangtuahna leh zeldin thu hi Thales-a ngaihtuahna nen danglamna a awm tam teh vak chuang em ni? Thales-a kha mi fing (philosopher)-a kan ngaih si

chuan kan pi leh pute pawh kha mi finga chhiar tur an nih lohna bik a awm chuang em ni le?

Nimahsela, Mizote minrawn tlawhpawhtu hmasa English mitekhan ngaihtuah chiang lovin Mizote chu ‘*Hnam Mawl (savage)*’ ti khan min lo sawi mai thin a. A chhan ber pawh kan leido kan hmelmate kan thah chuan an lu kan lak thin avang khan ‘Mi lu hnam’ (*head-hunter*) min ti a; chubakah lehkhaziak leh chhiar kan thiam loh vang leh thiam tur pawha hawrawp kan neih si loh avang te, kan khawsak dan mawlmang leh kan lan dan tawp leh bal tak avang te, kan ei leh in duhzawng pawhraw pui pui avangtein ‘Hnam Mawl’ angah min ngai niin a lang.

Chuvangin, Mizote hi ‘hnam mawl tak leh â tak’ kan ni chiah em? Zirna (*education*) hi zia leh chhiar thiam ringawt a ni chuang lo va; zirna pangngai (*formal education*) kan neih hma daih tawh atang khan zia leh chhiar thiam lo Mizo te, kan pi leh pute khan zia kin thufing leh thuril tak tak lo zia chhuak lo mah se, tawngkain an lo inhlanhhawng a; thu-in an sawi mai a; chu chu an nunah an lantir a, a takin an finna leh hriatnate chu an nitin nunah an hman tangkai mai zawk a ni lawm ni? Thales-ate rualho ngaihtuahna aia hniam chuang lo neitu pi leh pute kha mi fingaropui tak an lo ni zawk tih hi an thu leh hla atangtea hai chhuah a, pho chhuah hi a hun takzet tawh a ni.

2. Wisdom & Knowledge of the Mizos:

Mizoram Bawrhsap A.G McCall, I.C.S chuan, “*Hnam pum nun hre tur chuan an tunhma nun hriat a ngai a; eng hnam mahin a tlangpui thuin kum za khat lek chhungin an ze ril an thlak ngai lo,*” tiin (Zikpui Pa Hnuhma 431). Mizote mizia leh nunphung, an suangtuahna chhungril leh an ngaihtuahna lairil hre chiang tur chuan min thlahtu, kan pi leh pute nun leh zia, an thu leh hlate atanga hriat leh zir tur niin a ngai a. Kum 13 zet Bawrhsap hna thawka Mizorama a han awm hnu leh Mizote mizia leh nun ze ril a han hriat

chian tak hnu chuan amah ngeiin (AG McCall), “*Hetiang khawpa nun tha leh ropui, hetiang hnam mawlin an rawn pu chhuak thei hi an hmanlai nun hun engemawti lai vel khan hnam ropui zawk, China ang zingahte an khawsa tawh a ni ang e,*” tiin (321) Mizote nun zia chu ropui tiin a fak hial a nih kha. ‘*Nun tha leh ropui*’ chu ‘*hnam mawl*’ zinga hmuh theih anih chhan chu finna leh hriatna ropui tak an neih vang a ni tih hi phat thu a cheng lo.

Mizote hi hnam naupang tak ni mah ila kan thu leh hla hrang hrangahte hian khawvel thiamna finthuril hi a lo inzam teuh mai a. Hmanlai pi pute thu leh hla te, an tawngkam lo hman tam takah te, an thusawi leh thufing te, thawnthuah te, an hlaahte leh thil dang dangah hian *an philosophy* a inzep teuh mai a. Tunlai mitena kan tluk loh leh kan ngaihtuah phak loh thil tam tak, finna leh thiamna, hriatna ropui tak an lo nei teuh mai a. Chuvangin, Mizote hian finna leh thiamna lamah kan chhehvel hnamdangte ngaihtuah pawhin kan lo sangin kan lo hre hle tih a lantir chiang hle a ni. An hun laia an thiam ang leh phak ang tawka hriatna leh thiamna sang tak an lo neihte kha a lo ropui hle mai tih a hriat theih a. Hnampui zawkte ngaihtuah chuan kan thu leh hlate hi la beitham viau mah se, keimahni tawkah chuan a ropui ve hle a, finthuril neih thuah pawh a sang hle tih kan hre thei a ni.

Tunlai hun angin lehkhahu chhiar tur leh inzirna tur lehkhah zia an neih loh avangin pi leh pute hunah kha chuan ‘a taka an tawn leh dai hriat’ bakah an suangtuahna leh zeldin atangtein finna leh hriatna hi an paw chhuak niin a lang. A tam ber phe chu a taka an dawn leh dai hriat ngei atanga fin a leh hriatna an chhar chhuah a ni tih a chiang a. A chhehvel thil leh anmahni hual veltu thil chi hrang hrangte chu an ‘zirna hmun’ chu a ni mai a. Chuvangin, an finna leh hriatna neihte pawh a chiang bik nge nge a ni. Lehkhahu atang ringawta hriatna (*Bookish Knowledge*) mai ni lo va a tak ngeia an tawn leh dai hriat anih avangin. Chung an finna leh hriatna chhar chhuahte chu tawngkain an lo inhlan chhawng zel a. An tu an fate hnenah tawngkain an hrilh a; a takin an entir a, an nun chhuahpui

avangin kum tam tak hnuah pawh ñhang leh thar thlengin kan lo hriat theih phah a ni.

Chutih laiin tunlai khawvel thiamna leh finna lo sang zel avangin pi pute finna leh hriatna, an zeldin thu leh an suangtuahnate kha Science thiamna leh khawvel finna leh hmasawwna ñhang zel hian hnawl chin leh ban chin te, ñhenkhatte pheih chu atthlak leh finfiah dawl lo tak tak, hriat lohna vanga puithuna atthlak rin leh mawlna rawngkai zirtna angin chhuah mah se, rangkachak meia fiah hnu anga hun leh thiamna sang zel meipuiin a fiah hnu pawha la awm reng tur, ñhang leh thar thlenga inrochun zel tlak, vawn tlak leh zawm tlak tam tak a la awm reng a ni tih hriain pi leh pute finna leh hriatna khawlkhawm zawng zawngte kha a zawng a za chuan hre thei tawh lo mah ila, kan hriat chhun chhun hi roh taka kan vawn a, kan zawm a, kan vawnñhat leh ñhangthar chhuah awm zelte hnena kan hlan chhawn zel hi tihmakmawh kan chung a inngat a lo ni.

Tun tumah chuan chung pi pute finna leh hriatna rohlu zawng zawngte kha kan khawrh chhuak vek hman dawn lo va; a hriat lah kan hre kim vek nahek lo; nimahsela, a khuhhawwna angin a theih chen chenah thlur hrang hrang añang an finna leh hriatna sanzia leh ropuizia tlem tlem kan thur chhuak thei turah erawh inngai ila. Chipchiar leh uluk zawka awmze neia zirzau dawn chuan lehkhabu tam tak siamna tham hial khawp anih dawn avangin tun tum bikah chuan kan *'sakhi chul ram fan thuak thuak'* hman dawn chauh a ni.

3. Traditional Wisdom and Knowledge in Mizo Orality:

He paper hian a tum ber chu hetiang hian hlawn lian tak takah a ñhen phawk phawk theih a, chungte chu-

1. Pi pute Rochun Thawnthu (Folk Narrative) añanga an finna leh hriatna sanzia hai chhuah.

2. Pi Pute Thufing leh Thusawi (Proverbs, Riddles and Saying) añanga an finna leh thiamna sanzia pho lan.

3. Pi pute Puithuna hrang hrang añanga an finna leh hriatna hmuh chhuah.

4. Pi pute nundan, nunphung leh khawsak dan aṭanga an finna leh hriatna sanzia hai chhuah

5. Pi pute thiamthil leh an rindan hrang hrang neih te, an damdawi leh thiamhnang leh hmanraw hrang hrang aṭanga an finna leh hriatna sanzia tarlan.

Nimahsela, chipchiar tak chuan a engamah khi luhchilh hman a nih dawn loh avangin, a sawihawna ang chauhvvin kan kalpui mai a ngai ang a. Pipute finna leh hriatna lo sanzia leh ‘hnam mawl’ leh ‘a tak’ mai an lo nihzia erawh a chhui thuk leh a luhchilh zui apiangin an hmu chhuak deuh deuh ang tih erawh a chiang.

4.1 Pi Pite Thawnthu aṭanga Finna leh Hriatna kan Hmuhte:

Pi pute thawnthu chi hrang hrang- Tuanthu (Myth) te, Thanthu (Legend) te, Thawnthu (Folktales) aṭangte hian pi leh pute finna leh hriatna sanzia leh ropuizia chiang takin kan hmu thei a. Heng Rochun Thawnthu chi hrang hrang kan neihte hi en ila, Tuanthu aṭang kan pipute khan an thiam ang tawkin thil bul lo chhuah dan an chhui ve nasa hle tih kan hre thei ang a, lei lo awm ṭan dan te, thim zing leh thil nung hrang hrangten nihphung hrang hrang an neih dan te leh thil ṭobul hrang hrang an rindan leh suangtuah dan kan hmu thei a ni. An finna leh hriatnate hi hnam dangte finna leh hriatna ril pui pui ngaihtuah pawhin a hniam bik chuang lo va; hetiang ngaihtuah chhuah nachang an lo hria hi a hluin an phak tawkah finna thu an lo zir ve nasa hle tih kan hre thei a ni.

Tuanthu aṭang hian lei leh van lo awm ṭan dan nia an ngaih, an suangtuahna te, an sawifiah dan te leh an zeldin thute kan hre thei a, pi pute finna leh hriatna dana lei leh van lo awm ṭan dan sawifiahna *cosmogony* angin kan sawi thei ang. Chuvangin, lei leh van lo awm dan te, thil engkim lo pian chhuah dan te, mihringte leh ramsate ṭobul leh inzawm dan te, thil siam hrang hrangte inkungkaih dante leh ramhuai leh rau chungchang te, pathian emaw siamtu emaw chungchanga an ngaihtuahna leh an hriat dan hrang hrangte kan hmuin kan hre thei a. Mizo pi pute suangtuahna leh an khawvel, an

thil thlir dan leh an hmuh dan, awihawm taka an sawifiahna anih avangin Rochun thawnthu atang hian pi pute finna leh hriatna tam tak kan hmuin kan hre thei a ni. Leilung leh a chhunga thil awm te insiam dan chungchangah pawh an ngaihtuahna an seng ve nasa hle a, dik nia an hriat angin an sawi a, chu chu dik niin an ring nghet tlat bawh thin a. Chung an ngaihtuahna atang chuan an finthuril lo neih ve te chu kan hmu thei a ni.

Pi pute chuan pathian pakhat, *Khuazingnu* an tih chuan lei leh mihringte leh rannungte hi a siam niin an ring a. A tirah chuan tawng thuhmun hmangin lungtual takin an khawsaho dial dial a. Chutih lai chuan mize inang lo pui pui an lo tam tak avangin ho khawmtu tur thuneitu an lo mamawh ta a; tichuan, Hauhulh hnam mi pakhat chu lalah an siam ta a. Tum khat chu zanriah ei kham maiah hian lal chu a muhil a. Mi dangte erawh chu thla eng lawmin pawnah te an pawnto va, luhkaah te an titi mar mar hlawm a. Chutih lai chuan thla chu a thim ta ruih mai a, ri thei tinreng nena an au vak vak hnu chuan a rawn eng leh ta a, an lal pawh chu a lo harh ta a. Lalin thil awmzia a han zawh chuan engkim an hrilh vek a. Lal pawh chuan a mumanga thla a lo lem thu leh mipui thawm ri avanga hlauva a chhak chhuah leh tak thu chu a sawi ve a; an han en chian chuan a kamsir te chu a lo thi sung mai bawh a.

Chu lal a lo boral hnu chuan Awkah changin vanah a kai chho ta a. A khat tawkin ni a lem thin a. Tum khat chu ni dang aia rei a lem avangin khua chu a thim chhah mup mai a. Chutia khua a lo thim rei tak viau avang chuan an mangang ta em em mai a, thawh leh khatah inlehna runpui a lo thleng ta a. Chutah an mizia ang zelin zawngah te, hauhukah te, koro leh vazar bakah sava chi hrang hrangah te, rannung teseh chi hrang hrangah te, ramsa chi hrang hrangah te an chang ta sup sup mai niin an sawi. Pi pute chuan he thim chhah tak zing hi 'thimzing' tiin an sawi thin. Darwin-a pawhin mihring chu 'zawng atanga rawn thang danglam zel' angin a lo sawi ve a; chu chu Science zirna mualah chuan thu lar tak a ni. Mahse, Darwin-a 'Evolution Theory' aia 'pipute Thimzing thoery'

hi a awihawm lohna bik emaw a awihawmna bik emaw eng nge awm chuang?

Leilung lo awm tan dan chungchanga mi tam tak sawi dan chu hetiang hi a ni. A hma chuan khawvel hi lungpher hlirin a khat a. Luipui zau tak piahah chuan lei a awm a, chu lei la tur chuan tumah an hleuh kai zo lo va. A tawpah phivawh hian a hleuh chhuak thei hram a, a hmu chungah chuan lei tlem chu a rawn la thei ta hram a. Chu lei chu a tihpun dan an ngaihtuah a, changpat rawtna chu pawmin lei chu changpat an eitir ta a. Ani chuan a e pung ta hlek hlek a, a ei a, a e pung zel a, a tawpah chuan lei tam tak an lo nei ta a. Chutah Chhura hian lei chu talhtum lianpui mai hian a vaw rualrem a, a then a zar chiah a la vaw hman tihin a talhtum chu a bung ta niin an sawi.

Lirnging chungchangah pawh hian ngaihdan mawlmang tak an lo nei ve a. Pi pute khan khawvel hi satel lianpui chungah a inngat niin an ring a, chu satel a chet apiang chuan lir pawh a nging ta thin niin an ngai.

Tin, Thlanrawkpa khuangchawi hmingthang tak atang khan mihringte leh thil nung dangte khan nihphung thar eng eng emaw an rawn nei tan bawh. Zuhrei tih thika buipuiin pangpar beha lam a han thai chu mite chuan mawi an ti ve lo va, “A mawi lo em mai, a su bui bui mai, ‘Buipui’ tiin i ko vang u,” an ti a. Ani thinrim chuan an khuangpui chu a pukah a luhpui ta daih mai a. Rei fe an dil hnu chuan a rawn vawm chhuak a, puk kotlanga Ar lo awm chu a khupah tak a han deng a, tun thleng hian hnung lamah a poh phah ta niin an sawi. An lam lai hmu chakin ni chu chhuak lo tura an ngenna pawisa lovin a rawn chhuak ta a; chutah changpat leh chhimbuk te, vawh ek te chu lam zui thei tawh lovin an vuaiin an khawro zo ta a. Chuta chinah chuan tun thlengin Sahuainido hian ni a do phah ta niin an sawi. Thlanrawkpa khuangchawiah hian hetiang thil tam tak, nihphung thar leh ze thar te, hming thar rawn nei tate an awm teuh a ni

Heng Tuanthu (myth) bik tlemte kan tarlan ațang ringawt pawh hian pipute suangtuahna nep bik loh zia leh fing taka thil an lo ngaihtuah ve thin dan te, lei leh van chungchang anmahni phak ang tawka an hriat veziat pawh kan hre thei awm e. An thawnthu dang danga an suangtuahna leh thil thlir dan lo lang, an finna leh hriatna, mihring nun leh khuarel chungchang an hriat dan chu sawi sen rual a ni lo ang.

4.2 Pi Pute Thufing leh Thusawi ațanga an Finna leh Hriatna:

Mizote hi thufingah te, țawng hawihhawm leh țawngkam țha thua chuan kan hausa hlein a hriat. Kan pi leh pute khan țawng hawihhawm leh țawngkam țha lama inzirtima hi sawisen loh khawpa tam thurochhiah an lo zam tih chu kan hre theuh awm e. Chungte chu țawng upa leh țawngkam chheh tha tak tak kan neih theih hialna tur a ni. Puithuna avanga an tih duh loh leh hawihhawmna avanga chin loh atana tha zawk thurochhiah an ngah em em a. Chutihrualin a malsawm zawnga khawsa tur leh mi lak a fak tlak mihring an nih theih nan, tu leh fate chu tih loh tur lam chauh ni lovin ‘tih tur’ leh awm dan phung pawh an hrilhin an zirtir thin a, chung ațang ringawt pawh chuan an nun dan kawngze tinreng an ulukzia leh an fimkhurzia pawh kan hre thei awm e. Chung an inzirtima te, an thufing leh thusawi hrang hrangte chu an nun kaihruaitu leh vawngtu a ni a; an zawmin an nunpui țha em em a, chu mai ni lovin China mi fing Confucious te, Tibetan-ho finna bulpui Buddha te, Greek mifing Aristotle leh Plato-ate anga khawvel nghawr nghing khawp mihring an neih sawi tur awm si lo khan heng an thufing leh thusawi hrang hrangte hi fin varna tham leh mi mawl tan pawh nun kawng peng tinah hriat thiamna neihna tham a ni.

Mizo thufingah chuan ‘Tawngkam țhain sial a man’ tih a ni a. Kan țawngkamah hian kan mize tlangpui chu a hriat theih awm e. Vanapa kha țawngkam tha leh hawihhawm, mite tilawm thiam leh rorel thiam tak a ni a, tleirawl eirawng bawl sawi mawi dan a thiam hle an ti. Chaw a hel deuh te hian, “E, in chaw chu a sak telh telh a, ka duhzawng tak a ni” a ti a. A urh deuh leh, “A hmui rem

rem, ka duhzawng tak a ni,” a ti leh a. Chutiang bawkin chawhmeh a al deuh leh al loh deuhthe pawh khan a duhzawng ber ang vekin a sawi mawi thiam a, a fakawm ngawt mai.

Heng kan sawi tak beitham te atang pawh hian a nihna ang tak tak chuan sawichhuak thiam lo mah ila a awmzia leh a nihna te, kan thupui ber leh a awn lamte chu kan man thiamin a rinawm tawh tho e. Heng kan sawi tak bakah hian nu leh pa zah chungchanga tawngkam hawihhawm leh thufing tam tak te, khawlai leh inchhungkhur hrim hrim a hman tur tawngkam hawihhawm leh tha tam tak sawi tur a la awm thei ang. Chutih rualin, kan pi leh pute thurochhiahah khan nungchang mawina ‘thu vawn’ tam tak hmuh tur a awm bawk. Chungte chu chhungtinin an inzirtir a. an nun ngeia an fiah tawh atanga an zirchhuah a nih avangin keini thangthar lungfing inti te hian kan zawm thiam chuan finna tam tak neih theihna leh hriatna kawngah pawh min pui theitu tur thu tha tak tak a ni. Tlem azawng lo tarlang hrim hrim ila:-

1. A tha lam kawng a chho a, a chhe lam kawng a pheii.
2. Kawi pawh a kawm a that leha a rah a tha a, a kawm a chhiat leh a rah pawha chhia.
3. Nu leh pa pawisa lo an ding chhuak tak tak ngai lo.
4. Lal ngai lo lal a na, an lal a kha.
5. Mahni infak leh sakhi ngalah engmah a bet lo.
6. Piansual leh pharcharin tlai luat a nei lo.
7. Mi fingin an fin man an ei seng lo, mi ain an at man an chawi seng lo.
8. An chhia lawh suh mahni chungah a let leh duh.
9. A tha lama mahni chanchin sawi dawnin ‘uanpui chang suh ila’ ti hmasa zel rawh.
10. Awngah mi bih suh, I mit a pual palh ang e.
11. Chawfun an aikhirh ngai lo, kawng an bo duh.
12. Hlamzuih leng lain an phum ngai lo.
13. Meichhia leh chakaiin sakhua an nei lo.
14. Hmeichhe finin tuikhur ral a kai lo.

15. Mipa leh lawichal chu inrin reng tur.
16. Ina khuai kai an sawisa ngai lo, vanneihna a ni.
17. In khat aṭang a hranga zin chhuakin chhim leh hmar
zawngina an chhuak rual ngai lo.
18. Kawng thlangah zung la, kawng chhakah e rawh.
19. Keite kawng kan an bih zui ngai lo.
20. Keptuam hmuh chu chhiat tawh tur hriattitna a ni ngai e.
21. Haw kawngah naupang an hnuhnuntir ngai lo, laikingin
chil a chhak duh.
22. Mikhual an hnar ngai lo. Mikhualin min ei char ngai lo.
23. Piansual hmusit suh, piansual leh pharcharin tlai luat a nei lo.
24. Rama chaw fak dawnin 'Khua Tlai' tia theh hmasak zel tur.
25. Sangha man dawnin tawng an hmasak ngai lo.
26. Sa thanga âwk an ru ngai lo, sakeiin a seh suh.
27. Uire inpuang lo chu sakeiin a she duh.
28. Thlamah chakai leh Ui an rawh ngai lo, buh leh balin a chhiat
phah.
29. Tlung an let ngai lo, ruang a chhuak duh.
30. Vapual no chawm lai kah chu ṭang thenna.
31. Vantlang zah lotu chuan nawmsakna ni a hmu ngai lo vang.
32. Belthlangah chaw ei loh tur, naupangin an lo ei pawhin
'Khuavang te u lo ngaidam rawh u' tih tur.
33. Kumkhat chhungin in khata tang nupui nei leh pasal nei awma
thiang lo.
34. Lawina kawnga mo tlu an duh lo
35. Lo ri tihdanglam leh khuavang ri kham sa tih danglam chu
vanduaina
36. Mahni pian leh murna an sawi chhe ngai lo.
37. Mual dung zui zawnga ins ak an duh lo.
38. Naupai laia tupui kana n duh lo
39. Nu leh pa do an ding chhuak ngai lo.
40. Thil hmingthang tidanglamtuten thla hlei an vei ngai lo.

Heng pipute thufing tam tak hi mihring nun hona leh

khawsaknaa thil t̃angkai tak tak leh f̃ing tak tak a ni a. A zavaia tarlan sen pawh a nilo. Mahse, an thufing tak tak entirna ang chauhva kan tarlan ãtang mai pawh hian pi leh pute kha ‘hnam mawl’ leh ‘â’ tak an ni thei lo tih chu a a chiang tawh viau lo maw?

4.3 Pipute Puithuna, Rin dan, Nun dan leh khawsak phung hrang hrang ãtanga an Finna leh Hriatna:

James Dokhuma chuan, “Pi leh puten thiang lo an tih ang thil emaw, puithuna an lo neih t̃hin ang tawh ta se, chu an thil tawh avanga vanduaia lo thleng tur dan nan chuan puithiamin serh leh sang hmangin a thawi t̃hin a. Chu an puithuna thil chuan sakhua a kawin sakhaw hmanna lam hawi serh leh sang a t̃ul phah ta t̃hin niin ka hria,” a lo ti a (Rilru Far chhuak, 154). Chuvangin, pi leh puten ‘Sa’ leh ‘Khua’ an lo biak chhan ber kha an ‘puithuna’ vang niin chung puithuna thilhrang hrang an neih, an rin dan ãtang chuan ‘sakhua’ kan tih pawh hi lo piang chhuak ta niin a lang. Pi leh pute sakhaw biak leh rind an kha ‘Animism’ a ni a; ‘thil zawng zawngin thlarau nei veka rinna’ niin ‘Tui chuan ‘huai’ a neia an rin vangin ‘Tuihuai’ an ti a, Thin pawh ‘huai’ neia an rin vangin ‘Thinghuai’ an ti leh mai a. Puk Huai te, Tlang Huai te, Kham Huai te, etc Chuta t̃angin, chi peng bik ‘Sa’ leh engkim chung a thuneitu, lei leh vana Lal ber ‘Khua’ biakna ãtang chuan “Sakhua’ a lo chhuak ta a ni.

Pi leh pute khawvelah chuan sakhua leh hringnun khawvel a danglam lo va, t̃hen hran tak tak theih a ni ngai hek lo. Nun dik leh tluangt̃lam pangngai tehna hmanrua chu an sakhaw zirtirna nen kalkawp vek a ni. Nun tluangt̃lam t̃ha pangai inzirtirna turin sikul leh Biak in a awm hran lova, mahse uluk takin chhungkua leh zawlbukahte emaw an inzirtir mai a ni. Hmeichhe naupang tan a nu chu zirtirtu a ni a, mipa naupang tan a pa chu *school headmaster* a ni.

An nundan phunga tehfung tur pawimawh em em mai an rinna nena inzawm tlat chu puithuna chi hrang hrang, “serh leh sang” leh “thiang lo” an nei ngah em em hi a. Tunlai khawvel environment/ecology lama mithiam scientist-te pawhin serh leh sang leh thiang

lo hi leilung leh a chhunga awmte chhe lutuk venhimna hmanraw pawimawh ber pakhtatah an ngai ta hial mai. Serh leh sangte hian an khawtlang nun dan tur a tarlang tam hle a. Ramsa chung a ngilneih chungchangte, duham that lohzia inzirtirna leh a dang tamtak a awm a ni. He inzirtirna zawm duh lo chuan hremna pawh nasa takin an tuar nghal mai thin avangin an zah em em thin a ni. Eg. Uire chu sakeiin a seh duh an ti mai a ni.

Pi leh pute inzirtirna atanga kawngro su lian ber pakhat chu sakhua hi a ni. Sap tawng *religion* tih nen hian thil thuhmun chiah ni lo mah se, *cultural anthropologist*-te chuan *belief system* tiin an sawi a. Pi leh pute sakhua chuan a entir chu, mimal/chhungkua leh khawtlang hi kalkawp tlat a ni. Mimal chuan khawtlang tan ‘mawhphurna’ lian tak hlenchhuah tur a nei ngei tih pawh a tarlang tel a ni. Mimal leh chhungkua chuan an mahni dinchhuaktu thlarau urhsun taka biak chu mimal leh chhungkua thil a ni. Chuvangin, chhungkaw tin ten, sakhua biakna (rituals) an nei hrang vek a, chhungkua a Pathian biak kha thil pawimawh em em a ni. Chhungkaw dang nen duh duh a, tawng pawng intawm ngawt theih pawh a ni ngai hauh lo. Khawtlang pum huapa Pathian Biakna chu mipui aiawhin Puithiam te chanvo a ni. Tichuan, pi leh pu khawvelah chuan sakhua chu chhungkua atanga intan a ni. A bak zawng chu khawtlang nunah an rinna chungchang inzirtirna te kha uluk taka zawm kha an tihtur a ni.

Pi leh pu nunah khan chhungkua an dah pawimawh em em tih lanna chu chhungkua a sakhua an nei hrang theuh hi a ni. Tin, chhungkua hi inzirtirna school hmasa ber a ni. Chhungkaw chaw ei hun (zanriah) hi pa berin fate ho awmdan phung a hrilhna hmun a ni thin a. Hei vang hian tumah chaw ei hunah an in len pawh ngai meuh lo a ni. Nunphung, hawiher, sukthlekte thleng hian chhungkua atang a inthlahchhawn theih niin an ring a. “Sialrangin sialrang a hring, sakawlin sakawl a hring”, “sunhlu kungah theidang a rah ngai lo” an ti hial a ni. Nupui pasal neih dawn ni khuaah pawh, nu leh pa ten, an thlahtute thlengin mi dik chhungkua an ni em tih an

chhui ngat ngat thin a ni. Kutkem nei chhungkuate chu thlah kal zelah hmuingil lohna niin an ngai a, nupui pasal atan pawh an hnawh ngam thin a ni. Chhungkua member pakhat lo awmmawh zeuh avang khan chhungkua pum leh thlahte zel thleng khan mi endawng hlawnhna a nih thin avangin, chhungkua a inzirtima kha a pawimawh em em a ni.

Ram inrelbawlina lam atan dandeh fel tak Mizo dan (customary laws) an nei a. Tunlai angin ziakin a awm ve lo va, tawngka a inhlanhhawn thin a ni. Lal leh upaten uluk takin an vawng tlat a, dik tak leh hleih nei hauh lovin khawtlangah ro rel an tum tlat thin a. Lal thenkhat, hleih neia ro rel ching an awm palh a nih chuan, an khua leh tui ten an pem darh san zung zung nghal thin a ni. Chuvangin, lalte pawhin khua leh tui ngah nih an duh vek a. An khua leh tuite tan rorelna dik neih an tum tlat thin a ni.

Khawtlang tan mi hnawksak an duh lo va, mi hmingtha chawimawina chang an hria: Khawtlang nunphungah aia upa zahna an chawisang a, mi tlawmngai leh khawtlang tana mi tawngkai tawh phawt chu khawtlang huapin an chawimawi zung zung thin. Khawtlang tana mi hnawksak (eg.ruk ruk ching, tlangval zu ruih ching) an awm a nih chuan, val upa ten na takin an zilh a. An ti lui zel a nih pheih chuan, khawtlang tlangval ten an tual chil tawh mai thin a ni. Lal leh upate pawhin an chhan ngam ngai reng reng lo a ni. Hetiang hian an mahni khawtlang mamawh chin chiahah chuan khawng takin hma an la ve thin a ni.

Mihring inlaichina tha, inremna, in puih tawnna an dah pawimawhin, Plato ten Mihirng hi ‘Social animal’ a nih vangin mahnia awm thei lo an nihzia an sawite hre khei lo mah se, “Thenawmte do ai chuan khaw sarhi do a nuam zawk” an lo ti ve mai a.

Mahni maia neih kawmpui chu mihring nun dan mawi a ni lo va, neih an g ang mi dangte tana sem chhuah hi malsawmna a ni tih an hriat avangin, “sem sem dam dam, ei bil thi thi” tih thufing hmangin an nun an lo kaihuai a.

Pi leh pute kha khawtlang huapa thil ti thin an nih avangin khawtlang thil kha an dah pawimawh em em a. Chuvangin, kawngpui lo tihhnawkte palh te kha thil thianga lo tawp a ni. Khawtlang tana inthawina thil lo sawisak phei chu thil pawl tak a ni. Khawtlang tui tlan thin lo tihbawhlawh te pawh thil pawl tak a ni. Khawtlang thil reng reng a hmangtu chu an mahni bawh an nih avangin mahni ta anga zahna chang an lo hre thin a ni.

Chuvangin, pi leh pute kha ni tin khawsakna leh ei bar zawna kawngah te, nupui pasal inneih chungchang leh chhungkaw enkawlah te, khawtlang inawpna leh inrelbawlna kawngahte an finna leh hriatna sanzia leh an inawvawn felzia a lang a, hnam fng leh remhre tak an lo ni tih a lang chiang hle a ni.

4.4 Pi Pute Thiamthil, Hmanrua leh Ramhmul Damdawi atanga an Finna leh Hriatna:

Pi pute thiam hnang deh leh thiam thil hrang hrangte kan en hian an thiamna (skill) sanzia leh ropuizia te, an finna leh hriatna thatzia te, an kut them thiamziate chiang takin a lang thei a. An hmanraw hman hrang hrangte leh an inchhung khur bungrau leh thil neihte chu tunlai hun angin hmanraw tha leh thil tha tak tak hmanga siam ni ve lo mah se an neih tawh leh an phak tawh, an hmanraw (raw material) hmuh theih ang angte kha tangkai tak leh daihzai takin thiam tak leh fng takin an hman mai a ni. Abikin entirna pahni khat chauh han la chhuak ila. Pi pute hmaraw pui ber pakhat 'Hmui' hi a pianhmang leh a *design* hrim hrim hi a mawin a *technology* hi a sang hle a. Chutiang bawkin Herawt *mechanism* pawh hi hniam lo tak a ni. A chhan chu 'kelki' dah nachang an lo hria hi a ni. Tunlai khawl zawng zawngah 'kelki' a awm vek a; *pinion* an tih ang hi a ni. Hetiang dah nachang an hre ringawt pawh hi an finna leh hriatna sanzia lantirtu chiang tak chu a ni.

Heng bakah hian rimawi hmarua (instrumental) chi hrang hrang an neih heng-rawchhem te, bengbung te, tuium dar te, phenglawng te, lemlawi te, talhkuang te, tumphit te, mautawtawrawt te, tuium kuang leh kuang te han en hian tunlai music instrument nen chuan

inthlau viau pawh ni se, an hun lai khawvela hetiang siam chhuah nachang an hria leh an thiam hrim hrim pawh hi a ropuiin a ngaihsanawm hle a ni.

Ramhmul damdawi chi hrang hrang an hriat dante hlei hlei hian pi le pute kha an finzia leh hriatna sanzia a pholang chiang hle a. Tun lai damdawi tha tak takte nei ve lo mah se, an damloh nikhuua an inthawi mai piah lamah hian ramhmul damdawi chi hrang hrang- chumi chutiang atan chuana tha tih sawi tur an ngah em em mai a ni. Damdawi atan ramhmul leh ramsa chi hrang hrangte pawh an lo hmang tangkai em em a, sawikim sen rual a ni lo. Pi pute khan kangthai hmun kaltlang dawnin kawnga hnahthial zehin kangthaiin a kang thei lo tihte engtin nge maw an lo hriat ni.

Pipute finna leh hriatna sanzia lanna chiang tak chu, khuarel thil leh 'nature' hmanga hunbi leh khawvel kalphung an lo hre ril em em kha a ni. Tunlai anga Calendar banga tar sen loh kan neih hma pawhin thla bi chhiarna fel tak an lo nei daih tawh a. Amaherawhchu, ni tin kawla ni chhuak chhiara hna thawk thin, chawlh ni hran pa nei lo an nih vang erawh chuan 'Hapta chhiarna' fumfe erawh an mamawh lo mai niin a lang. Kum khata ni rei ber 'Lalmanga nu hlawh rawih ni' an lo nei ve mai te hi, a mak em em a. Chutiang bawkin an chhehvela thil awm dan, ramsa leh nungchate chezia leh ni leh thla awm dan atangtein hriatna mak tak leh finna tam tak an chharin hunbi chhiar nan an lo hmang theite hi, an finna leh hriatna sanzia tarlangtu chu a ni.

5. Conclusion:

Heng a chung a kan sawi lan tlemte atang mai pawh hian pi leh pute nun leh khasa zia te, an nun phung leh an awmdan tinrengah khan 'hnam mawl leh a tak' angin an lo khawsa ngawt lo tih chiang takin kan hre thei a. An finna leh hriatna chu a taka an tawn leh dai hriat atanga an chhar chhuah anih avangin an nun pui a, an zawm a, a takin an chhawr tangkai zel a ni tih pawh kan hre thei bawh ang. An thu leh hla hrang hrangah te, an thiam thil leh an nunphung hri hrimah te, an thusawi leh thiltih engkimah khan finna leh hriatna zau

leh sang tak an neih avangin an hniam lo hrim hrim a. An pawn lam landan chu engpawh lo ni se, faina leh thianghlimna kawngahte lo hniam deuh pawh nise, an ei leh in duhzawngte chu lo danglam deuh pawh ni se, an phak tawh leh an theih tawh chuan an chhehvel hnamdangte leh t;angmi puite ngaihtuah pawhin an hniam lo va, an nunzia kha a ropuiin a ngaihsanawm em em zawk a ni tih hi a chiah hle a.

An phak ang tawh tein khawvel leh a chhunga thil awm te, ni leh thla leh arsi te, leilung leh khawvel chhunga thil tinreng-nungcha leh rams ate, mihring nun mai piah lamah thih hnu nun thlengin an lo ngaihtuahin an lo hre em em a. Arsi hming hrang hrang an vuah dan ringawt maite atang pawh hian *astronomy* lamah an hniam lohzia a hriat a. An puithuna leh an sakhaw serh leh sang hrang hrang atangte hian ‘sakhaw mi tak’ an ni tih pawh kan hre thei a. An thusawi leh thufing tam tak atang hian hringnun hi an hmufiahin hnam fing leh nun kawng hre tak an ni tih pawh kan hre thei a ni. An hmaraw neih ang nang te, an in sak dan leh an bungraw neih hrang hrangte en hian an themthiamin thiamthil an ngahzia pawh kan hre thei bawh.

A pawimawh berah chuan heng pi leh pute finna leh thiamna hrang hrang te hi tawngkaa an lo inhlanchhawn zel, an inrochun zel niin an nitin nunah awmze neiin an hmang a, an chhehvel atangtein an inzir nasa hle tih hi a ni. Zirna pangngai (formal education) emaw zik leh chhiar emaw thiam lo mah se, an mawl lo va, ramsate ang maiin â tak leh bawraw takin an khawsa ngai lo va, an chenna hmunhma leh an khawsakna hmunten a zir loh em avangin *civilization* ropui tak angin lang lo mah se, mihring nun hrim hrimah te, inthenawm khawven thuah te, nundan leh chetziaah te, khawsak phungahte chuan hnampui leh lian zawk, Civilisation ropui tak tak nei kan tihte nen danglamna a awm chuang hauh lo tih hi a ni.

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Zirsangzela leh Lunglenna

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Abstract : Zirsangzela Hnamte hi Mizo hla phuahtute zingah chuan a zaithiam bawk nen a lâw pawl tak a ni awm e. Hla phuahtute hi an lung a leng thin hle ang tih chu mi tam tak rin dan a ni awm e. Zirsangzela Hnamte pawh hi eng ang taka lungleng thin nge a lo nih a, hla a phuah hian eng rauin nge hruai thina a lunglenna chuan eng hla nge a phuahtir tih he paper-ah hian chhui a ni.

Zirsangzela Hnamte hi Kâwlkhuma leh Tlangruali te fa niin kum 1952 December ni 1-ah Sialsukah a lo piang a, mi ngawi chawi leh zakzum tak, mi ti zawk zawk lo ni a sawi a ni. Mizo hla phuah thiamte zingah chuan khawvel hmuhnaawm titu leh ngaina a, a chhunga Pathian thilsiamte pawh râl thlir mai lo va, ngun taka thlira an nihna dik tak puang chhuak thin mi a ni awm e. Hla phuah tur hian lunglen kher a ngai lo pawh a ni thei a, mahse mi lunglen thin mite hla phuah erawh a lunglenthlak thin a, zing ni chhuah atanga a tlak leh inkara khawvel mawina leh ropuina te chu thinlungah mai ni lovin suangtuahnaah pawh Chiang takin an lantir thin a ni. Zirsangzela lunglenna khawvel hi eng ang chiah nge a nih a, chu khawvel chu eng tiang taka lunglenthlak nge a nih tih te hi sawi tham a awm awm e.

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Amah ngeiin, “Nunhlui leh hma lam hun suangtuahna hian ka lung a lèn ber,” (SMR Hnamte vi) tiin a sawi a, a lunglènna tam ber chu heti lam hi a ni ngei ang. A hlate aṭangin a lunglènna tam tak chu lunglènpui ve theih chi a ni ngeiin a lang. Greek khawvela hla phuah ṭhinte chuan chawk thotu (muse) in hla phuah turin a pui ṭhin niin an ngai a, an ngai thu tak hle ṭhin a ni. *Zirsángzela Hnamte Hlatetih* bua inziak angin hla hi a vaiin 69 a phuah a, a phuah chhan hrang hrang zingah miin phuahsak tura an ngen vang te awm baw mah se a *muse* ni a lang chu a lunglènna hi a ni awm e. Amah hi a naupan lai aṭanga mi ze zawi tak, ngun taka thil ngaihtuah ṭhin a ni a, hmanhmawh taka thil ti ṭhin a nih hmèl loh, “Thil ngaihtuah chet chet chi a ni a, a rilru a kawm a, eng eng emaw hi a ngaihtuah veng veng ṭhin,” (qtd.in C. Chawngthangpuia 149) tiin amah hre Chiangtu, a nupui Lalhunchhungi Pachau chuan a sawi. Thanmawia chuan thihian *Zirsángzela* a hmuh dan chipchiar takin min hrilh,

Naupan têt aṭanga ze danglam tak nei, ngawichawi leh zakzum, mi pawisawi hlau tak a ni. Thil ti mai mai lo, duhtui tak a ni. A nunah hian thil inkâwlkalh tak tak a awm a, thenrual kawma puipunnâa awm aia mahnia awm veng veng ngaina mi a ni nâ a, mite ngainat tak a nih avangin ṭhian a ngah hle lawi a; a zai, a rimawi thiamna te, a hla phuah thiamna te avangin huau huau ngaina lem lo tak mah ni se puipunnaah chanvo pawimawh a chang fo (103).

A nupui Lalhunchhungi Pachau chuan, “Thil reng reng hi a duhtui êm êm,” (qtd.in C. Chawngthangpuia 149) tiin a sawi baw. A mizia han en hian ngawi renga thu tam tak sawi ṭhin mi, a suangtuahna khawvela cheng ṭhin leh a lunglènna avanga a suangtuahna khawvel hlai zia chhuak ṭhin a ni awm e.

Zirsangzela Hnamte hian hla hi a phuah hma angreng a, a pian kum 1952 aṭanga chhûta kum 16 leh thla hnih a nihin kum 1969 February ni 2-ah a hla hmasa ber “Lo kir rawh” tih chu a phuah a ni. A hla hmasa ber aṭanga a ṭap hi thil chhinchhiah ngei ngei tur chi niin a lang, a pian hlîma ṭap chung a khawvel a chibai hnuah, kum

16 leh thla hnih mi a nihin khawvel mite hriatah tap chungin a khawvel chu a mikhual a ni. He a hla hmasa bera a tahna chhan hi eng dang ni lovin nun hlui ngaih vang a ni a, a lungleng tih hai rual a ni lo! A lunglèn chhan hi tu emaw nena an nun hlui a ngaih vang a ni tih a hla atangin a hriat theih a, a chhan chu eng vang pawh lo ni se, Mizo zinga hla phuah thiam tia lar thin hi a hla hmasa berah lunglèn vangin tihian a tap a ni.

Zantiang si-ar eng hnuaiah,
Tinkim ka han dawn a,
Thinlai mu hnu hai ang tho,
Nunhlui ngaiin ka tap (1-4).

A tah chhan hrang hrang hi ngun taka enin a lunglèn vang a ni deuh zel a tih theih ang. Kum 1974-a a phuah “Ka ring lo che” tihah chuan, “Chatuan lunglèn zawng a sei em mai,” (16) tiin ‘chatuan lunglen’ tih thumal a hmang hial a, hmeichhe pakhat then avanga lunglenna a ni tih a hriat a, a ngai lutuk khawhar hi nausen tap ang maiin a tap a ni.

Eng tin dawn ve thin che maw e,
Awmlai vei iang keizawng;
Senlai nau ang ka tap bang lo,
Zunleng hrui ang a sei lua e (17-20).

Nulat tlangval inhmangaihna hi a la thu tak hle a ni ang tih a hla tam tak atang hian a rin theih a. Tin, a tluang lutuk lo em ni chu aw tih theih turin inthenna a lang tam a, chung avanga a lunglenna chuan hla hi a phuachtir a ni tih a hla han en hian hai rual a ni lo. A chang pheih chuan a inchhir ve a ni tih chiang takin a lang, a hla pakhat ‘Di hlui’ tih chang hnihnaah chuan, “Lung chhir ka tap bang lawng / Nang meuh then zawng di-D,” (8-9) ti meuhin lungkuai takin a inchhima thu di-D tan a ziaak a ni. Lalnunnemi hi tu nge a nih chu hre lo mah ila hmuh a chakawm a, Lalnunnemi ngaia rum vawng vawng thin Zirsangzela tana Lalnunnemi hlutna hi sawi fiah a har

viau awm e. A hla aṭanga han en hian kum 1980 March ni 12 tlai lo thleng chu tuar thiam har a tiin, a khua a har a, a lung a leng takzet a, awm ve lo Lalnunnemi ngaiin a thām vawng vawng a ni ngei ang. Ṭawngkam pawh thluai thlum lem lovin duh thawh takin a chham mial mial mai a, a thunawnah chuan, “Hmangaih Lalnunnem, ka ngai a che, ka ngai ber che / Tawng lehni ka mawi lo, nang ang lungdumtu,” (5-8) tiin a au chhuak a ni. Mizo lengzem hla thunawn zingah chuan a tawi pawl tak a nih a rinawm a, mahse a tawi nâa a ropui ber zinga mi a ni ngei ang.

Hla sawm ruk chuang a phuah zinga lengzem hla ṭha ber nia lang, ‘Lawm zel ta’ng e’ tih hla hi hmangaihna lama a lunglenna hlaah chuan a pui ber hial awm e. He hlaa Lalnunnemi leh ‘Ka ngai ber che’ tih hlaa Lalnunnemi hi mi pakhat an nih a rinawm hle, a hla dangah Lalnunnemi tih hman a nei lo. Lunglen tuar tur bika duan ni hiala a inngaihna thlentü he thilsiam fuh chung chuang tak hi a hmël hmu lo mah ila a hla aṭang hian tu nge a nih chu sawi leh chuan ngai lovin Chiang em em in Zirsangzela hian min hrilh a ni. Mihringte lunglen ṭhin chhan hi kawng tam tak a awm thei ang a, kan awm dana duh taw kan ngah loh vanga lunglen ṭhin chauh pawh kan ni kher awm lo ve. He hla hian hmeichhe ropuizia bakah mihring nihna hial pawh sang takah a vawrh tih loh a har hle. Ṭahna leh hmangaihna inkarah hian lunglennain thla a zâr tih he hlaah hian a lo lang a, Khuanu hming meuh lamin chu a lunglenna chu a chham chhuak a ni. A hla “Lawm zel ta’ng e” tih hi han en ila, Zirsangzela hi a thleng sang hle a ni tih Chiang takin a lang.

Keizawng lunglen tuar tur reng hian maw,

Khuanu’n mi duang a lo ni e;

Hmangaih lungdi tawng ṭhin mah ila,

Ka tan ṭahna mai an chang leh ṭhin. (13-16)

Chhim tlangval, lungleng em em ṭhin, hmangaihna kawnga a hla phuahte *champion* puitu Lalzova chuan a chan tawka lungawi zo lovin a hmangaihna zin kawng chu hlain a au pui lawm lawm a,

a lungleng em em ṭhin a, chuvang chuan hla pawh tam tak a phuah a; riang bika inngaiin, “Ka chan tawh ka lungawi lo / Ka dam chhan ka luah zo si lo,” a ti hial a (R.K. Lalhluna & R. Lalrawna 30). Anni pahnih hian hmangaihna zinkawng an zawh hi riang takin an zawh a, an hlaah te pawh chu an nun hlimthlâ chu a lo lang ta ṭhin a ni.

Zirsangzela Hnamte hian a hla 69-ah hian ṭah/ṭap tih hi wawi 17 a hmang a, luaithli nul/mittui tla tih hi wawi ruk a hmang bawh. A lunglenna tam ber hi nulat tlangval inngaihzawwna lam a ni chiah lo a nih pawhin heti lama a lunglenna hi a lunglenthlâk a, a changin luaithli a nul a, a chhingmittui a hul thei lo va, wawi eng emaw zat chu patling a ṭap a ni.

Pathian thil siam mawina hmu ṭhin hla phuahthu a ni a, a dâwn a, a lung a leng a, a suangtuah a, mihring nun a thlir a, a ṭap a, thil siam dangte aia chungnung zawh mihring nih aia phengphehlepa chan mai pawh pawh ti lotu Zirsangzela hi a khua a har ṭhin a ni.

William Shakespeare-a ropui bikna nia lang chu wawiin thlengin a thu leh hlate hian mihring nunah thu dik an la sawi reng vang a ni. *Universality* hi a pawimawh khawp mai a, Filza Waseem chuan tihian a sawi a, “Thu leh hla hlutna chu khawilai hmun pawha mihring nun eng angin nge a puan chhuah (universal human condition) tihah hian teh tur a ni,” (Filza Waseem 261) a ti. Khawvela thu leh hla ṭhate reng reng hi chu anmahni hnambilah chauh a hlu lo va, an ramah chauh pawh a hlu lo va, khawi hmunah pawh, mihringte awmna tawh phawtah chuan a hlu zel ṭhin a ni. Filza Waseem bawh hian tihian a sawi chhonzawm a, “Ziaktu ropui tia kan hriat lar Shakespeare te, Dante leh Goethe te ropuina chhan chu chatuana dik reng tur mihring nun thawnthu la khawmin, awmze neia an ziah vang a ni,” (261) a ti hial a ni. Zirsangzela pawh hian Mizote chauhin dik kan tiha kan lunglenpui theih tur ni lo, khawvel pawhin a chhiar nawn leh ṭhin a, a lung tileng tur hla a phuah a ni. “Phengphe Nunnem” tih hla hi chu

chu a ni.

Phengphe nunnem leh zaidam,
 Vahkhuai tho leh hmiri pa'n;
 Pâr zu dâwn za thlir changin,
 Hringnun hi ka ãhpui ãhin (13-16).

Hla phuah thiam lungleng ngai lo an awm thei mai thei a, mahse lungleng ãhin mite hi hla mawi phuahthu an ni fo ãhin. Hla phuah thiamte hi an lung a leng ãhin tih chu hai rual a ni lo va, an lunglen dan erawh a inchen lo thei hle dawn a ni. Mizo hla phuah thiam dangte lunglenna chu sawi a ngai kher lo vang; mahse Zirsangzela lunglenna erawh hi chu a *universal*a, a hla aãang hian chu chu hmuh theihin a awm a, thu leh hla khawvel aãanga thlirin khawvel *literature* tual zawlah a tel ve theih a rinawm.

Mihring nun chu chhum rei lo tê lo langa ral leh mai ãhin ang hi a ni tih Bible-ah chiang takin a lang a, mihring dam chen hi chakna avanga kum sawmriat chauh ni tura hun neituin min ruatsak tak hnu hian he mihringte khawvela mihring nun hi a tawi a, kum za dam thleng thei nih chu nihlawhna leh malsawmna nasa tak a ni. *Drama* lam kan en chuan Shakespeare-a khan, “Khawvel chu lemchan dawhsan ang a ni a, mihringte hi lemchangtu ang mai an ni. An lan hun a lo thleng a, an han lang a, an hun a zova an lang lo leh ta mai ang hi a ni,” (Shakespeare 209) tiin min hrilh a. Poetry lam kan en chuan Khalil Gibran chuan tawitein ti hian a sawi a, “Thihna leh nunna hi thil pakhat an ni a, tuipei leh tuifinriat tih nen hian a inang reng a ni,” (Kahlil Gibran 95) tiin. Sarojini Naidu chuan ti hian a hla pakhat chuan a ti bawh,

Nau duhawm te,
 He pialleiah hian i awm a,
 Mahse i awm lo a ni.
 A pumpelhna awm lo hun inthlak thleng kar a,
 Sik leh sain a nuai hma che leh

Hmangaihna avanga i lungphu a zuai a,
I ril a la tam hma chuan
(Sarojini Naidu, "Life" 6-10).

Mihring nun chu thim leh eng inkârah thlipui leh thlifim zinga'n a her vel thin a, nuih hi thilthlawnphek a nih chang a awm a, thihnain thawnthu chu khar a ni thin. Chu mihring nun lunglenthlâk em em mai chu Zirsangzela hian a hmu tel hi a vannei ngawt mai. "Dawn lo" tih hla chang hnihna hian thilsiam leh nun a suihzawm a, a lung a leng a ni tih hmuh hmaih theih a ni lo.

Hringnun par leh zo bawm,
Senhri par mawi zawngte;
An mawina zawngte nen pialleian,
Chul leh uai mai tura ruat an ni (8-11).

Zirsangzela Hnamte hi mi lungleng thin a ni tih ama nunah pawh hmuh theihin a lang. High School kal tura Rabindranath Tagore International High School, Delhi-a duhsak taka a chhungten an dah pawhin, "Mi khawhar leh lungleng mi ni miau hek le, rei pawh zuk awm lovin Mizoramah a lo let leh a ni." (Jeffrey-a Pa 134) Mi khawhar thei tak zawng a lo ni.

Mi lunglengte chauh hian hla tha an phuah ang ti ta ila hnialtu an tam thei viau ang, a nih pawh a ni bik kher lo mai thei e. Matthew Arnold-a chuan John Dryden leh Alexander Pope-a te *poetry* a sawi naah, "Dryden-a leh Pope-a te *poetry* chu an finna leh thiamna (*wits*) a tanga an phuah a ni a, hla thilithei (*genuine poetry*) erawh chu thlarau/thinlung (*soul*) a tanga phuah a ni," (B.B. Jain 75) tiin anni pahnih hla chu a '*genuine*' lo niin a ngaihsak nghe nghe a ni. John Milton-a chungchang tihian a sawi thung a, "Milton-a hi chu dik takin hla phuah tu, zah taka kan chawimawi tur a ni Chiang a ni," (75) tiin. Milton-a hlate chu thûkna leh takna pai, min chawk tho thei leh mihring nun chik taka thlirna niin a ngai a, Shakespeare-a tih lohah chuan English hla phuah tute zinga a dah ropui ber a nih thu

huaisen takin a sawi nghe nghe a ni. Zirsangzela Hnamte hi a hla phuah zawng zawng chu huap tel chi a ni kher lo vang a, mahse a hla thenkhat erawh hi chuan min chawk tho thei a, mihring nun min thlir pui a, a changin min tah tir a, he hla phuathu hian *'genuine poetry'* a phuah ve mai awm e. "Sulhnu leh Lunglen" tih hla hi han en ila.

Aitenawn par thadang tleitiri,
 Zotu lawhlei thle nghial kau vuan a;
 Kiva leng fang rawl ngen nui hiauva kan chhaina,
 Chul thum zozam a vul chii chia e (9-12).
 Suihlunglen zual chang ni te hian aw,
 Tuan ila zolentu hring hnuaiah
 Perkhkuang awih loh zaikung rimawi va ngai ila,
 Biahthu chang mah na e lunglen hi (5-8).

De Quincey-an *'Literature of Knowledge'* leh *'Literature of Power'* ngaihnaawm takin a sawi a, an danglamna langsar em em an sawi thin chu, *'Literature of Knowledge'* chu min tifingtu, pek chhawn leh tur thu tam tak pai (*to teach*) a ni tih a ni, *'Literature of Power'* erawh chu min suangtuah tirtu leh min nawr kaltu (*to move*) a ni thung (Thomas De Quincey). Zirsangzela hla a chung a tarlan hi en ta ila, he hla hian thil zirtirna tur thu ropui a pai lem lo va, mahse min suangtuah tir a, lunglenna ruamah min hrui a, min nawr kal (*move*) a ni. Don Williams-a hla pakhat 'Senorita' tih te pawh kha han en ila, a changtunu ber chu van atanga lo tla thla ang maiin a changtupa chuan a ngai a, a mumang thleng thlengin 'Senorita' a tilawm lawmin a rinawm. Hmangaihna lama a lunglenna hi amahah chuan a sang ber hialin a rinawm. Mizo lengzem hla tha ber chu "Hmangaihte lenna" hi a ni e tiin *University* kan kal lai khan sawi a ni thin a, mahse Zirsangzela hla "Ka hmang ral leh thin" tih hian a buan tawh viau lo maw? He hla hi chuan mihring, mipa leh hmeichhia hi min nawr kal a ni!

Hmangaih ber duhlai ka enchim loh di,
 I tawna lunglen a nem thei mawlh lo,
 Kan sul i hnu leh i hlimthla thlirin,
 Chhun ni leh zan khua ka hmang ral leh thin (1-4).

Suangtuahna khawvela hun tam zawk hmang thin mi niin a lang thei hial awm e. A suangtuahna (*imagery*) hi sawi ve viau tham a awmin a rinawm a, mi thiam zawk ten an la sawi turah ngai ila. 'Luah loh run' hla hi sawi loh theih loh tur a ni awm e. Kawng kama in luah tawh loh a hmuh aṭanga a suangtuahna kal zelin hla a hrin hi hla satliah a ni lo va, a duai lo hle a ni. In ram, luah loh a hmuh hi kum 1978 October thla a ni a, a kum leh 1979 June thlaah he hla hi a phuah ta niin amah ngeiin a sawi a (SMR Hnamte 53). A lunglenna hi a reh mai mai lo a nih hmel a, lunglenna hi a neitu pakhat chu a ni ve ti ila kan sawi sual awm lo ve. A thiante ngaia a lunglenna pawh hi a ngaihnawm a, "Lenrual an kim ta lo" tiin an hlim lai nite chu a ngai a, eng tin dawn ve ang maw tiin a suangtuah a, a tan chuan hla hi a suangtuahna a puan chhuahna a ni a, Hellen Keller chuan a tan chuan *literature* chu *Utopia* ang mai a nih thu a sawi a, Zirsangzela Hnamte tan chuan *literature* hi a lunglèn thu a puan chhuahna, a khawvel inher velna hmun, a duhthusam a suangtuahna, a changa a ṭahna hmun, a engkim a ni a tih theih ang.

Mihring nun chhûtin a lung a leng thin a, a thiante ngaiin a lungleng thin bawk a, Pathian thilsiam hrang hrangte pawhin a lung an tileng em em thin tih a hriat a, a lunglenna zawng zawng hi en ta ila mihringa a lunglenna hi a nasa deuh zawk awm e. A hlate hi en ta ila, min khawih a, min thunun (*move*) thei tam zawk hi chu a lengzem hlate hi an niin a lang a ni. A hla dangah pawh hmuh tur chu an awm tho a, mahse a tam zawk chu a lengzem hla, amah ngei pawh ṭap chung a luhna leh lungleng tur bika duan nia a inhriatna pawh a ni a, he lamah hian a thleng sang berin a lang a ni.

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Regular Feature

Tell me your Story :

HERO OF MIZO FOLKTALES : CHHURBURA-2

In continuation of the previous episodes, let me tell you something more about the two brothers. So it happens that Chhura and Nahaia had their own houses, in the same locality. Chhura's house was properly built but Nahaia's house was not so. Nahaia came to Chhura and suggested that it would be good to exchange houses but Chhura replied, "Oh no, your walls and roof are full of holes whereas my house is intact."

Nahaia readily said, "Those holes help me to observe the beautiful stars while sleeping."

In no time Chhura was tempted to observe the stars, forgetting the impending hailstorm and rain.

So, they exchanged houses. The first night was a bit cloudy and he could not see the stars he expected.

Later on, as the rains descended, he could not sleep properly while Nahaia slept comfortably in his new house.

So Chhura had to work very hard to repair the house right from the very second night of his stay.

However, Chhura and his elder brother Nahaia were great friends. Since they were very poor, they had only a small blanket and a hatchet. Even these items were used in turns. Nahaia declared, "I choose to have the blanket by night and the hatchet by day."

Accordingly, Chhura used the blanket during the day and the hatchet during the night. So every day Chhura wrapped himself with a thick blanket in the hot sun, while his brother Nahaia worked away with the hatchet at day time.

When night came, Chhura would shiver in the cold with his hatchet while his cunning brother Nahaia would lie snugly wrapped up in the blanket!!

One day just before she left for their jhum, Chhura's wife instructed him, "When the sun's rays fall atop the tree you must start cooking dinner." In the evening when the sun's rays reached atop the tree, he decided to cook dinner on the tree top.

So, he carried all his cooking utensils and the grains of rice as well as water and firewood towards the same. He struggled a great deal to climb the tree with all his cooking materials and he slipped and fell to the bottom of the tree and was injured.

At sunset, his wife came home hurriedly finishing her day's work and saw her husband sleeping and the dinner yet uncooked. "Why are you sleeping and where is dinner?" she shouted.

"I tried to cook at the tree-top as you told me to, and failed" Chhura replied calmly. "Did I ask you to cook there? No, not at all, I only told you when to start cooking" said the wife. But alas...she had to tend to her ailing husband and cook the dinner herself as well!!

In one of his travels, Chhura realised that a leopard was following him. When he reached home he told his wife that he had seen a big spotted / dotted dog.

"Good heavens! That's not a dog, but a leopard. From now on, you must know that all spotted things are dangerous," she warned. Chhura remembered her advice.

One day his wife went to the jhum and she had set her spotted apron out to dry. When Chhura saw it, he made a sharp spear and pierced it to pieces.

His wife returned home in the evening and was aghast at what she saw. "Who did this?" she ranted.

"I did. Because you said all spotted colours are dangerous," he replied calmly.

Another day, his wife brought some fruits of a red hue from the jungle. On reaching home she asked Chhura to relieve her of her load.

Alas! Chhura saw some spotted colours in the basket. He suddenly ran for his spear and shield.

His wife asked, "What are you doing? Hey! Do not attack me, for I am your wife."

Chhura replied, "Don't move, I'm going to kill those spots"

"No, no, this is not some fearful animal to be afraid of. It is a fruit. Put your spear down," she raved at the top of her voice. At this, Chhura stopped attacking his wife and then put down the load from the basket with great care.

Chhura's best friend happened to be his own elder brother Nahaia, often referred to as Naa. Nahaia was cunning enough in all respects to take advantage of Chhura's stupidity and ignorance.

As was the practice of the day, both the brothers were jhum farmers. Their paddy fields lay adjacent to each other at a fair distance away from the village.

At the bottom of Naa's plot stood a big hollow tree where many birds would roost. Naa could not tolerate them and would often throw stones at them. At times he would hunt them with a '*Sairawkherh*, (a home made traditional catapult).

One day, the stones hit the hollow of a tree occupied by a hobgoblin (or 'phungpuinu'). She was enraged and threatened to take revenge by using her supernatural powers. She chanted certain unintelligible words and Naa was scared out of his wits to hear such utterances. He decided that if the field could change hands

then all the harm would fall upon the new owner and he would be free from such danger.

So, he approached Chhura and proposed tactfully that the land ought to be exchanged. He depicted his own plot from the ground level and asked Chhura to observe his own field from atop of a tree. Chhura was easily convinced and he went to his new plot the next day.

As told by Naa, he saw the tree where there were many birds on the upper branches. He then threw stones at the birds. As usual, the female spirit reacted quickly with her mysterious utterances once again and warned him to stop throwing stones because he was hurting her children.

Chhura did not heed the warnings. He ignored the hobgoblin and attacked the tree by throwing some more stones. Now realising that the new owner could not be scared away the spirit stealthily escaped from one corner and went down the brook.

In the meantime, Chhura had reached the big hollow tree from where mysterious utterances had emanated. Looking into the hole and not finding the spirit, he forced her children to swallow hot ash and, as a result, all of them were killed. Having done that, he left the place immediately and hid himself in a hut.

The female spirit wept constantly on the death of her children. Meanwhile, Chhura made plans to capture her. He erected a swing on his farm and pretended to leave for home.

After some time, the female spirit approached the hut stealthily and sat on the swing thinking that Chhura had left. She began to sing a dirge of mourning. Chhura immediately seized her by the hair and threatened to capture her, to be paraded for the pleasure of the village children.

The spirit begged him to set her free and promised to give him a good axe, if he did so. Chhura declined, saying that he already had an axe and a sword. She then promised him a hoe, which

Chhura again refused.

The spirit dared not imagine what her plight would be once she was in the village. So she made a last offer and that was her most precious possession - a magic horn called *Sekibuhchhuak*. Chhura readily accepted the last offer for he knew that the magic horn could produce delicious food from one end and boiled meat from the other.

After testing the worth of the magic horn, Chhura set the spirit free and went home happily with his new found possession. Having the precious horn, Chhura and his family now stopped working and lived without much care.

When Nahaia came to know about the horn, he was filled with jealousy. After a few days, Nahaia thought of a trick. Naa warned Chhura that should there be any fire he should first of all pick up the horn and leave the house quickly.

Then, he went near Chhura's house and put a big heap of dry sticks and set fire to it. He shouted, 'Fire, Fire, Chhura, your house is on fire, Come out quickly with your horn.'

Chhura, in his haste, fell down at the door as planned by Naa and dropped his precious horn on the ground. Nahaia promptly picked it up, "Let me have what Chhura has rejected" said he.

Thus Naa got the magic horn. Chhura was most displeased and wanted to get the horn back. He then thought of a plan too.

Just as Naa did to him, he went to Naa and advised him that in case of fire he should first of all get hold of the horn. S o o n after that he also arranged a fire as Naa had done and then shouted, "Fire, fire, Naa, your house is on fire."

However, Nahaia knew well that such a trick would not work with him. He therefore, picked up a pestle, pretended to fall and threw the same directly at the shin of Chhura. Instead of the magic horn Chhura received a severe injury on his shin and left the place saying, "Let me have, what Naa dislikes."

Nahaia was always more cunning than Chhura in almost every manner, legend has it that the magic horn has been with him since and Nahaia partakes of the delicious repast night and day.

There was a time when Chhura and his family fell into abject poverty and they were in a dilemma one day. They had with them a very large earthenware vessel, which they held in great pride. They were now so poor that they had no other option but to sell it. The next morning Chhura set off for the nearest village, which was a day's journey away, in order to sell the vessel. Before he left, his wife warned him to be very careful and told him that he was not to put the vessel on the ground, lest it shatter to pieces. He was to carry it on his shoulders and in case he grew weary he was to shift the pot from one shoulder to another. Chhura set off early, carrying the huge vessel on his right shoulder. After some time, his shoulder became painful because of the load, but as he had been carefully warned, he dared not stop on the way for a rest.

So, he went on and on and became very tired. When he had reached about halfway his shoulder began to ache and he decided to carry it on the other shoulder. He remembered what his wife had told him and he pondered over his plight.

After thinking awhile, without changing his shoulder to carry, he himself turned around towards his own village and said to himself with full satisfaction,

“There! OK now...the pot is on the other side now,” and he continued on his way.

Having done that he was oblivious of the fact that he was actually setting back to his own village!! He traversed all noon, and the shadow of day began to lengthen.

At sunset, he got back to his own village, yet so foolish was he that he perceived it to be the village he had set out for. His children saw him and they called out

“Father! Father! How glad we are that you have come home.”

Chhura pondered in astonishment.

“The children of this village are very friendly! Imagine, they are addressing me as their father!! I am glad I have reached such hospitable surroundings at the end of a long day’s journey.”

He did not recognise the children as his own. He even set the vessel by his neighbour’s house. His children informed their mother, “Look, Father is next door trying to sell the vessels.”

The mother quickly replied, “Go and ask him to come home.”

The children did so, but Chhura remained adamant and when his wife came to the house to call him, he calmly replied, “Oh, so you think I am your husband? No, I’ve got my own wife in my village and I cannot marry any other.”

Of such integrity was Chhura, a man always loyal to his wife!!
(Chhurbura-3 will follow in some other issue. The whole story is extracted from HUNDRED MIZO TRADITIONAL TALES, unpublished manuscripts collected and documented by Dr. Laltluangliana Khiangte)

MIZO STUDIES: LITERARY NEWS / REPORT

Advance Christmas cum Condolence to Prof. RL Thanmawia and his family: 18th, December, 2017

On the 18th of December, 2017, the Department held *Advance Christmas cum Condolence to Prof. RL Thanmawia and his family* at their resident, Ramhlun South. The condolence function was chaired by Prof. Laltluangliana Khiangte. Dr. Ruth Lalremruati has offered the Department condolence to the grieving family, and citation being handed over by Mr. Lalzazova and Ms Lalhlimpuii. After dinner was served, the students and faculty members sang Christmas songs till late evening.

Cleaning Programme: 15th, March, 2018

The MZUSC has proclaimed the 16th, March, 2018 for cleaning in accordance with Swachh Bharat. Accordingly, the Department has sacrificed whole afternoon of the 15th, March to clean the Department and its area, for the next day marked the wedding day for one of the Department's faculties.

Wedding Day Witnessed: 16th, March, 2018

On the 16th, March, 2018, Ms. Gospel Lalramzauhvi, Guest faculty of the Department is married to Mr. Zonunmawia. To witness and congratulate, all the students, faculty members and staffs attended their wedding.

World Poetry Day Observed: 22nd, March, 2018

World Poetry Day has regularly been observed by the Department each year for a long year on 21st, March. This year, it has to be observed on 22nd, March due to some circumstances at Dean's Conference Hall at 2:00 p.m. Prof Laltluangliana Khiangte has given special lecture on poetry. He said that in every nation, love plays a vital role in poetry. He even stated the difficulty in distinguishing a good poem for it depends on the readers. After he has done giving a lecture, he has recited his four new poems, and then called for poetry reading session. Sixteen students and two faculty members read their poems. The programme lasted till 4:00 p.m. It was closed with the vote of thanks delivered by Dr. Ruth Lalremruati.

World Theatre Day Observed: 27th, March, 2018

On 27th, March, 2018, World Theatre Day was observed at Dean's Conference Hall as it has regularly been observed every year. It was chaired by Mr. Lalsangzuala, and a lecture given by Mr. Lalnunpuia Renthlei. He has given a historical background of drama and different types of drama. He further mentioned some shortcomings of Mizo drama and it's probable reason.

On-going Preparation for Street Play:

In the forthcoming *Virthli* festival organized by MZUSC, the students of the Department are requested to perform *Street Play* on Cultural Day which will be held on 11th, April, 2018. For this special performance, the students are preparing with extra effort.

On-going Preparation for the National Seminar :

Mizo Literature Festival to commemorate the Birth Centenary of L. Biakliana, the first Mizo Novelist (1918-2018) is to held on June 6th. to 8th. 2018, to be sponsred by the North Eastern Council, DoNER, Hqrs. Shillong.

**M.PHIL DEGREE AWARDED BY MZY DURING
January to March, 2018**

- 1. Henry Lalfakmawia, Department of Public Administration**
Working of the Local Councils in Aizawl
Supervisor : Prof. Lalneihzovi
- 2. H. Miriami, Department of Library & Information Science**
Information Seeking Behaviour of Paramedical Professionals in Mizoram
Supervisor : Prof. R.N. Mishra
- 3. Malsawmkimi, Department of Library & Information Science**
Mapping of Library and Information Science Journals on Scopus: A Scientometric Assesment
Supervisor : Dr. Akhandanand Shukla
- 4. Dhaneshwaree Asem, Department of Biotechnology**
Evaluation of gut bacterial population from capra aegagrus hircus and Sus domesticus enzymes and their applications
Supervisor : Dr. Bhim Pratap Singh
- 5. Tongbram Punshi Singh, Department of Biotechnology**
In vitro regeneration of selected rice (Oryza sativa L.indica) landraces of Manipur
Supervisor : Dr. T. Robert Singh
- 6. Tibrata Sharma, Department of History & Ethnography**
History of Pastoral Communities in Colonial Assam: A Study of the Gorkhas in Darrang District
Supervisor : Prof. Orestes Rosanga
- 7. Jerry Lalmuansanga, Department of Political Science**
Indian National Congress in Mizoram: A Study on the Electoral

Performance and Policies (2008-2013)

Supervisor : Dr. Ayangbam Shyamkishor

8. H. Lalremruatthiama, Department of Political Science

Political Development: The Role of Political Parties in Siaha District ((2000-2017)

Supervisor : Prof.Jangkhongam Dounge

9. Lalbiakzazovi, Department of Public Administration

Working of the Department of Sports and Youth Services in Mizoram

Supervisor : Dr. A. Muthulakshmi

10. Mr. Meesala Krishna Murthy, Department of Zoology

Health risk assessment of tobacco users among Mizo population

Supervisor : Prof. G. Gurusubramanian

11. Ms. Mercy H. Lalramdinfeli, Department of Zoology

Comparative study on the breeding and development of two *rhacophorids*, *Rhyacophorus maximus* Gnther, 1858 and *polypedates teraiensis* (Dubois, 1987)

Supervisor : Dr. H.T. Lalremsanga

12. J. Lalremruati, Department of Zoology

Study of biological rhythms in patients suffering from upper intestinal cancer

Supervisor : Dr. Amit Kumar Trivedi

13. Mr. Meesala Krishna Murthy, Department of Zoology

Health risk assessment of tobacco users among Mizo population

Supervisor : Prof. G. Gurusubramanian

14. Rebecca Vanlalruati, Department of Psychology

Locus of Control, Emotional Maturity and Well-Being of Trainees in Mizoram State Sport Academies

Supervisor : Dr. Zoengpari

15. Sambanduram Samarjit Singh, Department of

Biotechnology

Characterization of potential Probiotic bacterial strains isolated from traditionally fermented fish and their effect on cancer cell lines

Supervisor : Prof. N. Senthil Kumar

16. F. Lalnunpuui, Department of Mizo

Themes and Motifs in Selected Plays of Lalthangfala Sailo

Supervisor : Prof. Laltluangliana Khiantge

17. Vanlalruata, Department of Economics

Livelihood Conditions of Handloom Workers in Thenzawl Cluster, Mizoram

Supervisor : Prof. Vanlalchhawna

18. Ruth Laldintluangi Ralte, Department of Mizo

Concept of Death and Afterlife in Early Mizo Society: A Critical Survey

Supervisor : Prof. Laltluangliana Khiantge

19. P.C. Zonunsangi, Department of Mizo

Realism in Mizo Poetry with special reference to the poetical works of Awithangpa, Hrawva Khiantge and L. Biakliana

Supervisor : Prof. Laltluangliana Khiantge

20. K. Vanlalruati, Department of Mizo

Re-constructing the Identity of Mizo Women in Selected Mizo Folk Songs

Supervisor : Prof. Laltluangliana Khiantge

21. H. Lalawmpuii, Department of Mizo

Technique of Characterisation in Selected Fictions of Zikpuii Pa

Supervisor : Prof. Laltluangliana Khiantge

22. Lalthanthluanga Chawngthu, Department of Mizo

A Study of the Growth of Mizo Folk Theatre

Supervisor : Prof. Laltluangliana Khiantge

- 23. Catherine Lalruatfeli Ralte, Department of English**
Dynamics of Indigenous Culture on Christianity Pertaining to
Kelkang Revival Movement in 1937
Supervisor : Dr. K.C. Lalthlamuani
- 24. C. Lalthangliana Junior, Department of English**
Narrativizing Insurgency: A Study of Selected Fictions on
Insurgencies in Mizoram, Manipur and Nagaland
Supervisor : Dr. Thongam Dhanajit Singh
- 25. Smt. Shraddha Subba, Department of English**
Examining Aspects of the Gorkha Identity in Mizoram: A Study
of Selected Writings
Supervisor : Dr. Cherrie L. Chhangte
- 26. V. Lalrinsangi, Department of English**
Women and Insurgency in Mizoram: A Feminist Study of Select
Rambuai Fiction
Supervisor : Dr. Lalrindiki T. Fanai

**PH.D DEGREE AWARDED BY MZY DURING
January to March, 2018**

- 1. Ms. Niharika Singh, Department of Management**
A Study of Retention of Managers in Selected India Private Sector Banks
Supervisor : Prof. L. S. Sharma
- 2. Ms. Laishram Lilabati, Department of Forestry**
Regeneration ecology of *Embllica officinalis* Gaertn. in Semi-evergreen forests of Manipur, India
Supervisor : Prof. U. K. Sahoo
- 3. Ms. Celina Phurailatpam, Department of Psychology**
Gender Orientation Correlates to Psychological Wellbeing, Self Esteem, Resilience and Depression Among Meitei Youth
Supervisor : Prof. Zokaitluangi
- 4. Ms. Lalrintluangi Sailo, Department of Forestry**
Assessment of Plant Diversity and Vegetational Changes due to Road Construction between Buangpui and Lunglei in Mizoram
Supervisor : Prof. Lalnundanga
- 5. Ms. Betsy Zodinpuui, Department of Environmental Science**
Comparative study on soil macrofauna under shifting cultivation and forest ecosystem in Mizoram, India
Supervisor : Prof. Lalnuntluanga/Dr. H. Lalthanzara
- 6. Mr. Ghanashyam Deka, Department of Geography & Resource Mangement**
Problems and Prospects of Tourism in Mizoram
Supervisor : Prof. Rintluanga Pachuau
- 7. Mr. Vanlalliena Pulamte, Department of Political Science**

Socio-Political Movements in North East India: A Study of the Hmar Movement

Supervisor : Prof. K. V. Reddy

8. Ms. Lalropuii, Department of Psychology

Attitude of Mizo Adolescents Towards Traditional Parenthood and its Relations with Father Involvement, Parental Acceptance – Rejection, and Psychological Adjustment

Supervisor : Prof. H. K. Laldinpuii Fente

9. Mr. Naorem Premjit Singh, Department of Chemistry

Synthesis, Characterization and Photoluminescence Studies of Lanthanide doped MM_2O_4 (M = Zn, Cd; M₂ = W, Mo) Phosphors

Supervisor : Dr. N. Mohondas Singh/ Prof. N. Rajmuhon Singh