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Narratives in Mizo Folk Songs: Naupang Hla (Children's Song)

Dr. Ruth Lalremruati* and Prof . R.L. Thanmawia**

One of the richest aspects of Mizo folklore are the folk songs of various types with their traits of high lyricism, prominent opus, unfathomable feeling in various characteristic and wonderful phrase of human feelings. The Mizo folk songs bestow wonderful variety in terms of bliss and contentment, pain as well as anguish, valor in hunting, bravery and spirit in war and expedition as well. They are simple and delightful in nature, full of heartfelt sentiments and profound attitude. Many are allied with the theme of love, expedition, hunting, bereavement and dirge, and some have satirical nature, festival themes etc.

The Mizo folk songs with their varied theme were highly vibrant and varied, and the study is essential as it manifested the principles of the Mizo way of living and thinking in the past. Most of these songs were mainly sung in groups at various festivals and ceremonies. There are

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also some songs which were sung in an unceremonious occasions like *Zu hmun* (a place where men gather to drink rice beer) and *Zawlbuk* (Bachelor's dormitory). Meanwhile, there are some songs which can be sung only by a particular individual at a specific time.

In the study of Mizo folk songs we see different types of folk songs suited for various occasions and places. Among such folk songs, one of the most prestige folk songs is songs for the children. These children folk songs justify that the Mizo ancestors were also good at parenting rather than what we presume them to be. The Mizo have a number of composers of children's songs and among the first known were *Liando-a te unau*. But their songs were most famous as *Dar hla* in spite of it being included in children's song.

It is safe to assume that there was a chance that folk songs for the children were the first song to be composed. When a baby cries, mother utters or hums in melodious tune to soothe them. Though we do not exactly know how mothers soothed their babies in the olden days, it is a known fact that they would have used a single letter 'A' or 'E' or melodic hm...hmm...hmmm to put their babies to sleep. The wordings may not make much sense or it might be made-up of meaningless lyrics, nevertheless, it also might be the first song sang with a tune. Let us elaborate children's folk songs in the following branches:

i). Nau awih Hla (Lullabies): Though these songs were for children, they were not composed nor sang by the children, but rather it was the mother or caretaker who composed and sang these songs. It is important to ascertain

that this is not children's folklore. It is not a component of children's own culture. But instead, they are tradition for adults, used by parents, grandparents and caretaker of small children in their play with children. The songs have the function of making the child sleep, play, and learn. The lullabies were often performed simultaneously with a soothing, rocking movement following the rhythm of the song. This traditional type of song was very much alive, till today. To rock a baby in the arms, while sitting or walking up and down the floor is probably the most usual technique.

Even babies and children understand the actions of heartfelt love when they are carried for soothing and with each gentle repeated tap on their back; they slowly fall asleep knowing they are in loving arms. Since the main function is to calm a baby to sleep the text itself is not important, it's the rhythm that becomes most important element in the lullaby. The rhythms were smooth and there were no large tonal leaps. As the child was about to fall asleep and the singer was not sure whether the child was actually sleeping, the voice was lowered.

*Ka nauvi hi mu hle hle se, bei hle hle,
A mut loh chuan keiman ka beng mu ang e.
(Sleep, sleep peacefully my darling baby / if not I
myself shall pat you off to sleep.)*

There was a song which reflected their earlier settlement; it seems to be written during the time they settled on the banks of river *Run*.

*Ruahpui sur bum bum e, vanrial a chim e.
Ka nauvi kal nan e run tui lian e.*

(It has been raining heavily, due to uninterrupted rain / the course of the river *Run* are over flooded for my baby to cross over.)

The following song depicted the protective mother or caretaker rendering a comforting lullaby, to protect the child against certain danger:

*A khiah khian lungpui a lo lum dawn e,
Ka nauvi kha a delh ang e, suan rawh u.*

(Up from yonder high, a huge stone is about to roll / move my dear child aside, or else it might strike her.)

The song may be adapted to diverse conditions in different ways. The condition that the song must be uninterrupted and perpetual can be met by singing the same stanza several times. Sometimes the melodies were either sung on lull words, or the lyrics were made up for the occasion as it was often sung with a simple repeated request to make the baby sleeps and need no improvisation. As long as the rhythm was fixed and the voice conveys a secure presence, the meaning of the lyrics could be anything.

ii. Pawnto Hla (Game songs): The term ‘Pawnto’ is defined as “to be out of doors in the evening or at night” (Lorrain 355). Even though these songs seem to be just a game song for fun among the children, it reflected various culture of the early society. A detailed study of it serves as an important function in reflecting the life of the early Mizo and reveals their aspirations, values and goals. Most of the games are played after the evening meals especially under the moonlight along their neighbors within a block of the town or village.

There are various game songs but this particular *Pawnto hla* have a particular time of playing i.e. the evening or night, that it why it is studied under different head. These are songs which they sang with free spirit while living a lighthearted innocent life, they might not understand its meaning but they are great song with dignity and value which they sang together. “A game then may be defined as a form of play in which two or more participants vie, either as individuals or as groups of teams, under the limitations of rules either tacitly or explicitly understood by the contestants, for the purpose of determining which is the better or the best at particular form of play, a game is a dramatic play contest” (Maria Leach 433).

The Mizo *Pawnto hla* played significant role in exercising the mind and body of the children. They have a variety of forms. Some of the games are played along pattern outline, while others are played by asking questions, chasing, hide and seek and by responsive dialogues. These songs were mainly performed in legion; a group of children joined together, they joined hands or form a queue or a circle. There are times the games were played sitting or running around. Let us illustrate one of the *Pawnto hla*:

*Ngheng tawlah ngheng tawlah, sai awnah sai awnah,
Aruh no no chhuakah,
A che che sih hlawkah,
Thleng pui khup hnu thal leh thei lo;
Kei ka tiam dai diak.*

(Meaning: Lets lean on to one another and let the weak be force out; everyone should standstill else pinch the faulted; a plate upside down cannot go back to its right position, and I am ready.)

It is not a song to be disregarded even though it is a children's song because every line has a deeper meaning to it and it portrays different nature of human beings. These kinds of songs were mostly accompanied with action. In the song mentioned above, the children would hold each other and moved left to right leaning against each other.

The main aim of most of the songs of these kind are mere entertainment, to spend a frivolous past time rather than competitive attitude. These songs reveal the social and political activities of the time. One of the songs reflected the dominance of the Sailo Chiefs, who were the dominant ruler of the Mizo villages during the later part of the 18th century till the abolition of chieftainship in Mizoram in 1954. The song thus runs:

*Ngur kan lal lai,
Sailo ngurpui kan lal lai,
Kan thlek lel lel kan thlung lu,
Kan vai riai riai kan chawnban,
Kan per chek chek kan pheikhawng,
Khawng lehzual.*

(We, the Sailo Chief are the rulers / we are the great rulers / We shake our heads / we wave our hands in glee / we stamp our feet tap tap tap / stronger and stronger.)

*Sap kalna in dal e,
Sappui kalna in dal e.*

(You block the way of the white man / you block the way of the great white man)

This game song reflected the presence and dominance of the British in Mizoram. The song is mostly

presented in a chanting manner, where the players standing in line hold each other's shoulder and rapidly moving forward clearing the way to pass through. This song clearly disclosed the Mizo attitude towards the British whom they consider as a more superior authority.

iii). Pipu Uai Hla (Swing songs): Playing in a swing was one of the most popular games played by the Mizo children. They made a swing on the branches of a tree near their home or on the outskirts of their village. The swinging was often accompanied with simple ditties which are called *Pipu uai hla*. The Mizo does not have many of these types of songs. The ones they have also had little significant value to it. Let us highlight one such song which illustrates that playing with the swing is one of the Mizo children's natures:

*Pipu kan suih, ram tinah kan suih,
A sat chattu mi u duai ngai lo.*

(We tie a swing in various places / no one should cut it down.)

From the study of these branches of children folksongs it is evident that the Mizo children were not in awe of children of other tribes since most of these songs are action songs which help them in learning and understanding about life and improve their characters. Since there were no schools or formal educations, their playtime with their fellow friends and caretaker serves as a suitable place in engaging themselves in various disciplines.

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Predicting Acculturative Stress from Demographic Variables, Dimensions, Domains and Strategies of Acculturation among the Mizo

C. Zothanmawia * and C. Lalfamkima Varte **

Abstract

Acculturative stress occurs when individuals experience problems arising from the process of acculturation. The study aims to find out whether Socio-Economic status has an influence on the level of acculturative stress experienced by Mizo from Mizoram, North-Eastern India and the Mainland Region of India. 240 participants, 120 males and 120 females participated in the study and are equally represented from each region. The results revealed no significant difference in the stress experienced by individuals from the three regions. Discussions highlight the various social factors among the Mizo that may contribute to there being no differences in the level of acculturative stress experienced by the participants.

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Acculturation is a process in which individuals of one culture come into contact with those of other cultures and the subsequent interaction causes change in one or both of the groups. Acculturative change may be the product of direct cultural transmission; it may be derived from non-cultural causes, such as ecological or demographic modification brought on by an impinging culture; it may be slowed, as with internal adjustments, following upon the acceptance of alien traits or patterns; or it may be a reactive adaptation of traditional modes of life.

Acculturation takes place at two different levels – the group level and the individual level. Initial studies in the field thought acculturation to be a group-level phenomenon and was studied as such. However, Graves (1967) introduced the concept of psychological acculturation, which refers to changes in an individual who is a participant in a culture contact situation, being influenced both directly by the external culture, and also by the changing culture of which the individual is a member. If we want a complete picture of the process of acculturation, we need to look at both the individual and the group level acculturations.

Acculturation was initially thought to be a unidimensional process wherein an individual/group (which is smaller) would only experience change towards the larger group i.e they take on the nature, practices and values of the larger group that they come into contact with (Linton, 1949; Redfield et al., 1936). This would lead to the death or disappearance of the smaller group, which would be said to assimilate towards the larger group (Gordon, 1964).

However, several theorists have come to think of acculturation as a process in which both the heritage cultural identity and mainstream cultural identity are free to coexist and/or vary independently (Berry, 1980; Celano & Tyler, 1990; LaFramboise, Coleman, & Gerton, 1993). Recently, there has been proposals that acculturation is a multidimensional process wherein individuals also experience acculturation towards a culture that they do not come into physical contact with. (Sabatier & Berry, 1996, 2008). The effects of contact with these cultures are just as significant as with the ones with which they come into direct contact with.

When experiencing acculturation, different individuals may employ different strategies that best suit their needs and situation. The type of strategy used can be determined by either a negative orientation or a positive orientation to the two premises. Depending on whether the dominant or non-dominant group is being studied, these acculturative strategies have different names. For the non-dominant group (such as the Mizo when acculturating towards the larger mainstream Indian culture), when individuals wish to maintain their own cultural identity and also seek daily interactions with the other cultures, **integration** is defined. Here, individuals maintain their cultural integrity, but also seek to interact with, and learn from individuals of other cultures. When individuals do not seek to maintain their own cultural identity but seek daily interactions with other groups, it is known as **assimilation**. Individuals usually leave their cultural identity behind and eventually adopt the cultural traditions of the dominant culture. **Separation** happens

when individuals seek to maintain their cultural identity while avoiding interactions with other cultures. Finally, when there is little possibility or interest in cultural maintenance (usually for reasons of forced cultural loss), and little interest in having relations with others (usually for reasons of exclusion or discrimination) then **Marginalization** is defined.

The process of acculturation is not always a smooth process and individuals may experience varying degrees of stress according to various factors. Acculturative stress is a response by individuals to life events (that are rooted in intercultural contact), when they exceed the capacity of individuals to deal with them (Berry & Ataca, 2000). Frequently, these reactions include heightened levels of depression (linked to the experience of cultural loss), and of anxiety (linked to uncertainty about how one should live in the new society). This notion is broadly similar to that of culture shock (Oberg, 1960) but acculturative stress is preferred. Acculturation experiences can be both advantageous (such as providing opportunities and interesting experiences), as well as undermining one's life chances (such as limiting opportunities and diminishing experiences that provide meaning to life).

The current research included the study of acculturative stress between participants based on demographic profiles, the dimension of acculturation they experience, the level of acculturation (private or public) and the strategies used by the individuals. Six models were generated using Hierarchical linear regression analysis to see which variables predicted acculturative stress.

The main objective of the study is to see if there exists a difference in the level of acculturative stress experienced individuals based on their different demographic variables, dimension of acculturation experienced, domain of acculturation and strategy of acculturation used . In view of the foregoing objectives, the following hypothesis were tested

1. Individuals will experience higher acculturative stress at the unidimensional level as compared to multidimensional level.
2. Individuals who live farther away from Mizoram will experience higher stress.
3. Using marginalization and separation strategies will cause higher stress.

Method

The study was a quantitative study conducted across Mizo participants from six cities across in India – Aizawl, Lunglei, Shillong, Guwahati, Pune and New Delhi.

Participants: The participants completed a demographic profile section (age, sex, occupation, marital status, educational qualification, number of family members, monthly family income). 240 participants (120 male and 120 females) from the Mizo community were selected from the study. The participants ranged in age from 17 to 47 years (M=22.49; SD=4.27), had stayed in their current

city for a period of at least 1 year and are in regular contact with people from the mainstream culture through work, education or social circles. This was done to ensure that acculturation process had indeed taken place.

Psychological Measures:

1. Psychological Acculturation Scale (Tropp, et al, 1999):
The Psychological Acculturation Scale is a scale that measures the unidimensional facets of acculturation. It consists of 10 items that are to be replied on a 9-point Likert type scale of measurement. Low points indicate preference for one's culture; medium scores indicate equal preference for one's culture and other cultures, while higher scores indicate preference for other cultures. Internal consistency of the scale has ranged from .85 - .91 whereas item correlations has ranged from .27 - .71. (Tropp et al, 1999)
2. East Asian Acculturation Measure (Barry, 2001): The East Asian Acculturation Measure consists of 29 items and measures the bidimensional facet of acculturation as well as the four strategies of acculturation – Assimilation, Integration, Marginalization and Separation. The items are scored on a 7-point Likert type scale. The Assimilation subscale consists of 8 items, the Integration subscale consists of 5 items, the Marginalisation subscale consists of 9 items and the Separation subscale consists of 7 items. These items are randomly placed in the questionnaire. The statements are written either in a heritage culture

leaning or mainstream culture leaning manner wherein the bidimensional facet of acculturation can be measured.

3. Social, Attitudinal, Familial, and Environmental (SAFE) – Short Version (Padilla, 1980): This is the shorter version of the SAFE Scale, developed by Armado M. Padilla. The short version of SAFE has demonstrated strong internal consistency of .89 and a Cronbach's alpha coefficient of .80, indicating good reliability (Mena, Padilla, & Maldonado, 1987). The test has a Cronbach's alpha coefficient of while the Cronbach's alpha for each of the dimensions were: social (.71), attitudinal (.73), familial (.70), and environmental (.88).
4. Multi-Dimensional Acculturation Scale: The Multi-Dimensional Acculturation Scale was developed to meet the needs of the current research. It consists of 30 items with 3 subscales of 10 items each. The subscales measured multidimensional acculturation at three levels - heritage, mainstream and global. The items are scored on a 7-point Likert-Type scale. The scale has an internal consistency reliability of .74.
5. Domains of Acculturation Scale: The Domains of Acculturation Scale was developed in 2014 to meet the needs of the current research. It is a 10 item scale and has two subscales – private domain and public domains of acculturation. The items are scored on a 7-point Likert-Type scale and all items are positively scored. It has an internal consistency reliability of .82

Procedure: The study employed a purposive sampling technique wherein participants who fulfilled the criteria for the study were approached either at the workplace or at their residence (home, hostel or PG). Due permission was taken from the supervisors and managers for participants who were approached at the workplace. Rapport was formed with the subjects and given detailed instruction on how to answer the questionnaires. They were informed that their results would be kept confidential and only used for research purposes. They were told not to rush while answering the questionnaire and told that there were no wrong answers. When they were done answering, they were thanked and given a small token of appreciation.

Results

The preliminary descriptive statistics revealed that a majority of the participants were employed (93.3%; M=97.5%, F=89.2%). The highest numbers of participants have either a higher secondary degree (49.6%) or a bachelor's degree (47.9%). The per capita income of each participant (calculated by dividing total family income with number of family members) showed that a majority (84.6%) of the participants earned over Rs. 20,698 per month.

Table-1: Hierarchical Linear Regression showing the prediction of acculturative stress from demographic variables, dimension and domains of acculturation and strategies of acculturation.

Predictors	Model 1	Model 2	Model 3	Model 4	Model 5	Model 6	Collinearity Statistics	
							Tolerance	VIF
Region	.22**	.23**	.23**	.21**	.23**	.19**	0.71	1.41
Sex	.02	.02	.01	.04	.03	.01	0.85	1.18
Age		.23**	.24**	.20**	.20**	.18*	0.71	1.41
SES		.01	.00	.01	.01	.00	0.85	1.18
Home		.07	.00	.02	.03	.04	0.72	1.39
Family Type		.06	.01	.00	.02	.04	0.87	1.15
Breadwinner		.07	.07	.06	.06	.05	0.84	1.19
Properties		.11	.12	.14	.15*	.12	0.71	1.42
Amenities		.08	.09	.06	.05	.06	0.69	1.46
Unidimensional			.13*	.13*	.19**	.21**	0.75	1.34
Heritage				.05	.08	.07	0.73	1.37
Mainstream				.06	.04	.07	0.63	1.59
Global				.13	.11	.08	0.65	1.53
Private					.15	.07	0.55	1.83
Public					.07	.01	0.59	1.70
Assimilation						.11	0.57	1.75
Integration						.16*	0.72	1.39
Marginalisation						.24***	0.78	1.29
Separation						.13	0.67	1.50

Result Table-1 shows the Hierarchical Linear Regression for the prediction of stress. It is observed that for all models, Region predicted stress for the Mizo. Thus, the farther away an individual is from the region of Mizoram, the higher the stress is caused. A similar trend is observed for the covariate Age wherein the older a person is, the more stress is observed. The same trend is observed for Unidimension wherein people observe more stress acculturating towards the larger mainstream Indian culture. It is also observed that Integration and Marginalization Acculturative Strategies causes stress for the Mizo. It is observed that the significant Beta values do not change with the introduction of other variables and remain the same for all models.

Discussion and Conclusion

The main objective of the study is to see if there exists a difference in the level of acculturative stress experienced individuals based on their different

demographic variables, dimension of acculturation experienced, domain of acculturation and strategy of acculturation used. The results show that there are indeed significant factors that cause acculturative stress in Mizo individuals based on certain variables.

It has often been said that Mizos are a homogeneous group, sharing a single unifying language, Mizo, which has about 830,000 users, which is more than 80% of the population of Mizoram (Census of India 2011) and one religion that dominates the society (Christianity). Thus, it would only make sense for them to have high gravitation to the region in which they belong to. This could explain why the results show a higher level of stress experienced by the participants the farther away they are from their home region of Mizoram. Similar trends have been experienced among Korean-Americans who have settled in America to either study or work (Jang and Chiriboga, 2010). A dissimilarity of cultural practices, traditions and way of living between one's own culture and that of the culture we are living in is one of the major causes of stress. The level of stress they experience is a result of living in a culture that is much different to the one they have been previously living in.

The same factors could also explain why acculturative stress is experienced by individuals when experiencing a unidimensional acculturation process. As has been mentioned before, unidimension process is the assimilation of a smaller towards the larger culture, and for the individuals from the Mizo culture, to have to experience a one-way acculturation process may cause significant amounts of stress. The unidimensional paradigm

of acculturation states that as individuals lose their old cultural traits and adopt new ones, stress is expected to decrease (Ryder, Alden and Paulhus, 2000). Since the study was done on individuals from cities where there is usually a high concentration of Mizo communities, perhaps there is not much acculturation or shedding of their cultural traits that takes place. And this, in turn, continues to cause acculturative stress among the Mizo even if they had stayed for extended periods of time.

Age is also observed to be a significant factor that causes stress. The older a person is, the higher the level of stress that will be experienced by the individual. When a person goes through the process of acculturation at an earlier stage of life, it is usually an easier process (Beiser et al, 1988). There seems to be a much greater risk of experiencing stress when acculturation is experienced at a later stage. This may be due to the fact that when one is older, there needs to be more shedding of previously learnt cultural elements such as values, practices and traditions. The younger a person is, the less acculturative stress they will experience.

The acculturative strategies Integration and Marginalization are shown to cause acculturative stress among the Mizo. This is interesting as it both supports and contrasts previous findings that strategies that employs a lesser degree of acculturation to a larger culture will often result in higher levels of acculturative stress experienced (Georgas et al, 2004; Oh et al, 2002). Looking at both of the significant strategies, we can see that both of them employ a method of retention of one's culture (Integration being retention of one's culture and accepting other

cultures; marginalization being retention of one's culture while rejecting other cultures). Perhaps the retention of one's culture is the factor that determines the causation of stress among the Mizo.

Based on the findings of the research, we accept hypothesis 1 that states that individuals will experience higher acculturative stress at the unidimensional level as compared to the multidimensional level. We also accept hypothesis 2 that states that individuals who live farther away from Mizoram will experience higher stress. We partly accept hypothesis 3, which states that marginalization and separation will cause higher stress wherein the findings of the research is that integration and marginalization strategies cause higher stress.

The current research has certain limitations. First, the study was conducted on individuals who lived in cities where there are strongly knit Mizo communities. If individuals living in cities where there are less Mizos living, it might give varying results as they would be more acculturated towards the mainstream culture. Second, a qualitative study employing focus group discussions and interviews might give us more in-depth information into the level of stress felt by the participants.

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Interpreting Sialton Official as a Short Story

Brenda Laldingliani Sailo*

Introduction:

The Short Story is a relatively new literary genre, a genre of the twentieth century, a genre which has become popular over the last 150 years. The reasons for the popularity of the short story may be many, but some of them are:

- the magazine boom: this required that authors write short stories which could be published within one issue. This also opened up a readership of millions.
- the frenetic pace of life: this automatically took away from the time given over to leisure and readers preferred to read short stories which they could finish in one sitting.
- the short story's fragmentariness offers expression to the frenetic pace of life.

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Origin of the Short Story:

Though the short story has come of age in this century, its origins lie in fables, in anecdotes, in fairy stories, in short in folklore. In this case the emphasis, naturally, is on “telling” rather than “writing”. One interesting fact is that when the first settlers landed on what today is the USA, they kept moving west in search of new or unknown lands. They had lots of tales to tell about their experiences, and a good story teller was called a “liar”. There were no negative connotations attached to the word in those days.

Before the written word came into being, good story-tellers were sought after and sometimes employed

- to provide entertainment
- for moral enlightenment
- to express national sentiments promoting unity

Tales from the Old Testament, tales from the *Ramayana* and *Mahabharata* are also precursors of the modern short story. We have to look at the USA for the first short stories in English, the pioneer being Edgar Allan Poe. He not only wrote short stories, but also set in motion the beginnings of a theory of short story writing in his review of Nathaniel Hawthorne’s *Twice –Told Tales*

What is a Short Story?

Ever since Poe, certain norms have been established with regard to the short story. But one must remember that all norms are only approximations and since literature

cannot be an exact science like mathematics, there can be wide variations within these norms.

(i) *Length*: As the name implies, brevity is an important characteristic, the norm being about 3000 to 6000 words. But there are excellent short stories written within even 1000 words and we also have the novella, which is defined as a story whose length is between that of a novel and a short story. Brevity, to be used effectively implies mastery over language, control over situations. In a good short story, every word contributes to the main effect. Descriptive passages are useful only when they are absolutely necessary, when they contribute to the main effect. Compression is essential.

C. Thuamluaia's *Sialton Official* (translated by Margaret Lalmuanpuii Pachuau) is an excellent example of a short story either in English or Mizo. The whole text is approximately 2100-2500 words. Brevity is the key to this short story, but none of the details of the story is left out for the sake of brevity. We get a complete story and words do contribute to the main effect of the story.

(ii) *Scenes*: The norm is about three scenes. One normally sees patterns of three in the short story. Most modern writers avoid scenic descriptions, but use locales that the readers are familiar with e.g., cafes, hotels, station restaurants and bars. The settings are usually described in concrete terms, so that they can be easily visualized by the readers e.g., "The crying of nature" would be replaced by "it was raining heavily"/ Economy is always kept in mind – a few well chosen details reveal the scene, depict the character and show whatever action is required.

In *Sialton Official*, we are introduced to three important scenes, one is Hotel Odyana, Zolawn, where the protagonist and his family were staying overnight on their way to his new place of work. Another scene is Shillong where the protagonist spent his studying and bachelor days which were like a pleasure dome for him. We are introduced to the scene of Shillong and its locales through the protagonists' narration, through his recollection of things and events happening in the past but which still had a subsequent meaning to him. The third place is the local bar or 'zu dawr' where the protagonist had gone to get drunk in view of the fact that he had just had an epiphanic moments where he saw or thought of a girl long lost to him. He realized that the long lost girl still had a deep impact on him. With his wife and children in the other room and his new found lost feelings of the girl, he was troubled, felt heavy and guilty and wanted to drown his sorrows in a few drinks. It was while he was passed out at this 'zu dawr' that the unthinkable began to happen at Odyana Hotel.

(iii) *Characters*: The norm is between three and six characters, each one being crucial to the story, adding to the total effect. In a short story, no character development or exploration is possible. Characters are shown as they are. Therefore short stories tend to focus on periods of life which can be shown in a limited framework, e.g., childhood, adulthood or old age. The complicated changes between childhood and old age are normally avoided in short stories. Within this limited framework, the author usually chooses a crisis point to focus on.

In conformity to the norms of the short story, C. Thua(lua)ia introduced only five major characters: the

author/narrator/protagonist, his wife Nguri, his seven year old son, nine year old daughter and the female protagonist Dorothy; and some few minor characters that do not really play a crucial part in the story but necessary for the medley of crowds. The crux of the story happens in one night where the protagonist along with his family stayed overnight at Hotel Odyana on his way to his new job. But within this limited framework the author was able to capture every moment, incident, scenes of both past and present crucial to the story. There is no development and growth of the characters, everything important happens in a night. The only character whose growth is shown is the protagonist, who after the terrible fire accident had time to ponder, regret and repent.

(iv) Structure: Epiphanic moments, ironic reversal and revelations are all part of the structure of the short story. *Epiphanic moments* are points of time where the mention of any familiar object can take a character back in time when some truths are revealed in a flash. Memories are stored away only to return when provoked by epiphanic memories – “replacement memory” according to psychologists. Thirty year old Miranda, the protagonist in Katherine Anne Porter’s story “The Grave”, is wandering around the streets of Mexico. The sights of sweets shaped like doves and rabbits trigger her memory in an epiphanic moment, and the actual story is about her childhood in Texas.

In *Sialton Official*, the protagonist while looking through his trunk and old files came across *The Shillong Times*, a daily newspaper: “I deliberately avoided reading the paper, but at the same time it held a strange allure for

me, dated and old though it was. I opened its pages and came across the personal column, something that had not been there before. At once I saw the insertion-

D, if you could see my heart, it is bleeding now. – D”

It was these few words that trigger his memory in an epiphanic moment, and the actual story is about his youthful days, studying in Shillong and falling in love with a Khasi tea-girl named Dorothy.

The protagonist talks of his youthful, carefree days of studying in Shillong where he chance to meet upon a young Khasi girl by the name of Dorothy. Dorothy does not come from an affluent family as can be seen from her being a tea-girl. Nevertheless, this did not stop the young protagonist from pursuing and falling in love with her and her with him. The story is basically a romantic young love, free and beautiful, full of promises but alas unfulfilled.

Ironic reversal or peripeteia is the turning point, the place in which the protagonist’s fortune changes from good to bad. This literary devise is meant to surprise the audience, but is also meant to follow as a result of a character’s previous actions or mistakes.

In “Sialton Official” the turning point is when the protagonist had fallen asleep in a drunken stupor at the ‘zu dawr’ while Hotel Odyana is on fire. Reminiscing about his long gone lady, the love they once shared, the promises that were left unfulfilled and realizing that he still had very deep feelings for Dorothy although dormant, troubled the protagonist. Here he was having the perfect life with a beautiful wife, children, and a good job, yet he could not

stop the feelings stirring in him. He was longing for his lost love. He was troubled, lost and also perhaps feeling guilty since his wife and children were in the next room. So, he decided to drown his anguish in alcohol. "So I walked all the way to Zolawn village a little distance from the hotel, with the sole intention of getting totally drunk."

At 2 past in the morning, he was shaken up with the news that Hotel Odyana was on fire, where his wife and two children were asleep. However much he tried to get inside the hotel to save his family, he was not able to do so. The irony still is that "my wife had faithfully waited for me after the children had gone to bed. She had sat up long into the night, forgetting to put off the lamp."

The writer may also adopt a structure which shows *sequential progression of time, pure narration*. The structure may also comprise *fragmentary episodes*, as in Virginia Woolf's "Kew Gardens".

(v) *Point of view*: Point of view is best described as an "observation" point from which a story is being told. The important question to ask while analyzing points of view is, "Who is telling the story?" This kind of analysis and questioning shows the stance taken by the writers through their narrator. There are three main different ways of narrating a story:

First-person narration: Here the narrator may be the protagonist; or an onlooker or a confidant within the story. The obvious pronoun used is *I*, even though, sometimes, it can be *we*. This is exactly what we see in *Sialton Official*. It is suitable for short stories where economy is important – it limits the matter to only what the narrator knows, s/he

cannot get into the minds of other characters. It also attains credibility because the reader feels that the narrator is relating an incident that has actually happened – the narrator’s presence testifies to this fact.

Third-person narration: Here the narrator is the author, someone outside the story. Therefore the pronouns used will be *he*, *she* or *they*. Here, the authors have the freedom to interpret, or to go into the minds of all the characters, if they want to. It allows the authors to focus on a particular character or to push another character “off stage” whenever required. The authors can move freely in time or space, giving any perspective that they want to take.

Second-person narration: This point of view is not common and leads to some interesting though complex effects. The pronoun used is *you* and some twentieth-century writers have used this form. Examples are Tom Robbins’ “Even Cowgirls Get the Blues” and Robert Croover’s “Panel Game”.

Conclusion:

It is unclear if C. Ṭhuamluaia would have come across the different norms in writing a short story, but his Sialton Official is without doubt a good example of a short story. He captures the readers’ attention right from the beginning till the end, and his dramatic irony clenches the readers’ hearts. The ending may be a bit superfluous but still necessary for the protagonist and the readers for a closure.

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Intersection of Culture and Economy in Shaping Mizo Society

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Abstract: The purpose of this paper is to highlight the intersection of culture and economy in shaping the Mizo society. Culture is the way of life, especially the general customs and belief of a particular group of people at a particular time. Through culture, people and groups define themselves, conform to society's shared values, and contribute to society. Thus, culture includes many societal aspects: language, customs, values, norms, mores, rules, tools, technologies, products, organizations, and institutions. Economy is defined as the state of a country or region in terms of the production and consumption of goods and services and the supply of money. Culture plays an important role to determine economic development so also economic activities shape our culture.

Key words: social capital; trust; creative economy; cultural heritage; eco-tourism

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As we know human society is dynamic and subject to change overtime especially in this age of globalisation, our society has been undergoing a period of transition from traditional to modern values and culture. Karl Marx had said that economic activities shape our culture and values while sociologist Marx Weber emphasised the role of culture in giving economic prosperity in his analysis of influence of Protestant work ethics on the rise of capitalism. In his view, Max Weber was right after all in suggesting that social attitudes and values have the decisive say on what economies will succeed and which will fail. Karl Marx inverted this direction of causality. Rather than culture determining economic relations, he argued that the underlying technology determines the type of social structure prevailing and even the dominant culture: the hand-mill produces feudal society and the steam-mill capitalism. So in a way, culture does affect the economy and economy also determines cultural transformation.

Mizo society, like most tribal societies is segmentary. Mizo are Tibeto- Burman people arrived in the Chin Hills of Burma from Southern China along with other ethnic tribes as a result of population movements. They lived there for centuries and forwarded themselves into a homogenous group of varying clans and settled down at different places. The Mizo developed their culture into different dimensions. How well economy and culture intersect each other in shaping Mizo society can be considered under the following points:

1. Family Structure: In a Mizo society, a family is a patriarchal system where the father is the head of the family. He exercises a full authority over his family. The

responsibility of procurement of food for the families is in the hands of the father. In early Mizo society this provision was done through the only 'slash and burn' system also known as jhumming. Women never played the main role of earning incomes for the family. She was supposed to be the subordinate and wretched. No doubt her role in the household chores was important, her status was insignificant and she possessed nothing except those that she brought to her husband's house at the time of marriage. There never was a family planning in a Mizo society as the size of family member had economic sense. Big family was considered as asset for economic survival. But with the changing nature of occupation since the State attained statehood on 20th Feb 1986, there was a sudden spurt of government jobs that changed the economic lives of many people. Women have now become the bread earner of many families. They now have to leave the house because of their jobs. Their lives are not only confined within their kitchens. They now have a whole new work culture with the changing economy of the state. Nowadays there has been preferences for small size families. People feel that large size family can be economic burden instead of economic asset. In early days men were not considered to help their wives in household chores as they were often called 'thaibawih'. With the increasing number of working mothers, husbands / men can no longer just sit and watch their wives doing domestic work. We now find men cooking, washing, looking after the children. This is a clear indication of economic impact on the culture of Mizo society.

2. Social Institution: The "Bawi" custom was one of the oldest and popular institutions in early Mizo society that had economic implications. A Bawi was an individual who was dependent upon a Chief by various reasons,

mainly of economic. The “Inpuichhung Bawi” were part of the Chiefs household and did all the works in return for their food and shelter. The Bawi had to take part in cultivation, hunting and fishing which were the most prominent economic activities. In early Mizo society even female Bawi used to take part in fetching water and firewood, cleaning the husks of the rice for the family, looking after the children of the Chief. The contribution of the Bawi to the economic wealth of the Chief was enormous. He was allowed to have a family while he was dependent upon the Chief. If he had a daughter, the Chief was entitled to receive the marriage price of the Bawih’s daughter that would amount to Sial (mithun) which was a measuring rod of wealth of the people. In this way the price could bring economic fortunes to the chief and other household members. Similar to the Bawi custom was Sal (slave) which the common people could keep as many as they could capture. Sal also contributed economic prosperity to the common people by doing all kinds of hard work.

With the abolition of Bawi system by the British Government, there existed no Bawi or Sal in Mizo society till today. Nowadays common people could keep household maids or servant with the payment of monthly wage to look after the households of the families where the mothers have to leave the house for work. The system which was not found in early Mizo society has now revolutionised the position of women. Wife is not considered to be just a housewife. She has now attained better positions in society. The sayings like “hmeichhe finin tuikhur ral a pel lo” has proved wrong with the emerging trend in number of working mothers today. So,

we can say that with the new work culture of the Mizo society, there emerge the concept or issue of women empowerment in the economic lives of Mizo society

3. Religious Beliefs: In early Mizo society, it was believed that there were two places where deadman's soul could reside. 1) Mitthi Khua 2) Pialral. Regarding the concept of Pialral, economic factor intersected well with our culture. Pialral was the place where economic sustenance was to be obtained without labour and hardwork. As the economy of Mizo society was solely dependent on subsistence agriculture, they had no surplus production for the next year that made them continuously laboured for their survival. So, the place Pialral, the place of bliss was attractive for them. With the changing nature of the socio-economy the concept of Pialral or Paradise or Heaven has been perceived in a higher state rather than just a sustenance. Most of the Mizo households now have attained the Pialral stage where they don't have to do any hardwork to get the basic need i.e rice in a readymade form. The concept of original Pialral no more attracts the new generation. The new religion, Christianity has brought a profound change in the social relationship in the Mizo society. Superstitious belief and fear disappeared as a result of impact of the new religion. Peace with God and peace with fellowmen have become the guiding principles of life that tremendously help boosted the productivity of human capital for economic development.

4.Social Life: The social life of the Mizos was rather simple and migratory in nature as they had to shift from one place to another in search of productive land for

jhumming which sustained their simple economy. The two festivals that the Mizos celebrate 'Pawl Kut' and 'Chapchar Kut' used to have economic significance. Pawl Kut was celebrated right after harvest was over. While Chapchar Kut was held immediately after the jhum cutting was over. With the changing pattern of economic development, Chapchar Kut has less economic implication, in fact it has become a sort of music festival. The rapid change in the society brought by economic factor includes the way of dressing especially of women's. Earlier women used to wear just the traditional wrap-around 'puan' but nowadays women prefer to wear pants in their work place or at home as well. Eating habit is also undergoing changes recently with the change in school timing which was set according to the convenience of the urban life of Aizawl City. The so called 'break-fast' has now almost replaced the traditional morning meal due to the changing economic lives of the urban people. The emerging trend of social lives of the youth has shown to some extent the downgrading of our values. The traditional value of Tlawmngaihna is dwindling slowly for the emerging social structure. It seems that there is virtually stress upon the value of material possessions, which has been the resultant consequence of the present low yielding economy. The typical Mizo man who used to be selfless and 'tlawmngai' has now become selfish and individualistic in character. The changing values which give emphasis on the value of material wealth also further strengthened the division of society into strata. It is also interesting to note that the rapidity of these changes and the imbalance growth of material culture and non-material culture in the society resulted in the breakdown of traditional social and moral values without proper

replacement ensuing a state of normlessness.

Values matter: From the writing of Gregory Clark in his *Farewell to Alm*, which he subtitled ‘A Brief History of the World’ Britain’s development was not a sudden leap forward that was propelled by the invention of a few power-driven machines. It was gradual, he maintains, taking place over the course of several hundred years prior to the 19th century. In his way of thinking, the Industrial Revolution would have never occurred had it not been for the changes in values that were happening for centuries before. It was people and the values they had absorbed over the years, not the power-driven mills or any other form of advanced technology, that had made the difference. In his book, *The Wealth and Poverty of Nations*, David Landes concludes that the success of national economies is driven by cultural factors more than anything else. Thrift, hard work, tenacity, honesty and tolerance are the cultural factors that make all the difference, he suggests. Learning from history if we are open to change our value system especially our work culture our society will certainly be shaped in a better form.

Creative /Cultural Economy and Mizo Society The creative economy has become a powerful transformative force in the world today. Its potential for development is vast. It is one of the most rapidly growing sectors of the world economy, not just in terms of income generation but also for job creation and export earnings. Mizoram with its rich cultural heritage has a large scope for creative or cultural industries. Mizo society, well-fabricated has a vital social capital that is, trust, which plays one of the most important roles in economic development. Higher

the trust among the individuals, higher will be the economic outcomes. If modernization is to be identified with industrialization in the sense of production of non-agricultural products Mizoram achieved hardly anything in this field. The state being a hot spot of biodiversity, an eco-tourism policy would turn it into a tourist destination for flora and fauna as well. Fortunately during the last four or five years there has been a cultural revival among the youths in appreciating the traditional way of dressing that certainly boosted the handloom industries within the state. Regardless of the inadequacy of infrastructure like transport, communication and power supply Mizoram has positive prospects and potentials for cultural or creative economy as she has a well-knitted social fabric. How can we make a boom to our music industry that comprise of many idols and icons? How do we expose our paintings that speaks of our culture and tradition? If we make a 'big push' to our handloom and handicrafts, we can generate more income with the beautiful and intricate designs of our traditional 'puan'. Can we organise our Chapchar Kut in such a way that will attract more and more tourists? How do we improve our work culture in this dynamic and competitive world? This paper can be a contributor or a trigger for researchers' curiosity of cultural resources of Mizoram.

Conclusion: One can say that the Mizo society is at present at a dilemma. The good old customs and practices are given up in the name of Christianity and education, while Christian values and education have not yet succeeded in shaping the core values or principles thus bringing about social imbalances. Our economic activities will perpetually

shape our culture and our work culture particularly will determine economic prosperity in future.

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Business Models of Fashion Designing Institutions in Aizawl, Mizoram

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Abstract

Fashion Institutes in India have played an integral role in nurturing the home-turf talent and providing them with resources that have helped them get a foothold in the immensely competitive business. They have come up and have evolved into a full- fledged industry in the modern world. The present study will highlight the basic model of three major Fashion Designing Institutions currently functioning in Aizawl. The result of the study will give better strategies for further development of the Institute in future.

Keywords: *Fashion designing in Mizoram, Three Major Fashion Designing Institutes in Aizawl*

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Introduction

Fashion Designing Institutions usually offer courses to provide a graduate learning pathway through distinct levels of subject competencies and differentiated areas of in depth learning in the field of apparel fashions and design. Fashion Designing Institutions comprises one of the businesses that are becoming popular day by day. People become aware of the profession, its career opportunities and the platform the institutions provide. Fashion designing institutions have come up and have evolved into a full-fledged industry today. It is well accepted as a career option all over the world. A number of institutions have come up the world over, offering courses in various arenas of fashion. The number of students who consider fashion as a serious career and who have gone in for courses in the same has gone on rising over the years. There are many universities that offer fashion design throughout the world, usually within the context of a general liberal arts degree. The major concentration incorporating fashion design may have alternative names like Apparel and textiles or Apparel and Textile Design, and may be housed in departments such as Art and Art History, or Family and Consumer Studies. Some schools offer a major in Fashion Management, combining fashion education with business courses.

The domestic fashion industry in India is also growing backed by strong customer demand for fashionable clothing through online portals, mall stores and small boutiques. The fashion or clothing stores which used to be recognized with small businesses is now becoming more organized with the rise of large fashion retail chains, setting

up of Fashion designing institutions all over India and hence the rise in the number of designers.

A business model describes the rationale of how an organization creates, delivers, and captures value, in economic, social, cultural or other contexts. The process of business model construction is part of business strategy. In theory and practice, the term business model is used for a broad range of informal and formal descriptions to represent core aspects of a business, including purpose, business process, target customers, offerings, strategies, infrastructure, organizational structures, sourcing, trading practices, and operational processes and policies including culture. Business models are used to describe and classify businesses, especially in an entrepreneurial setting, but they are also used by managers inside companies to explore possibilities models can operate as “recipes” for creative managers (Wikipedia, 2019).

A business model is an “abstract representation of a business, be it conceptual, textual, and/or graphical, of all core interrelated arrangements designed and developed by an organization presently and in the future, as well as all core products and/or services the organization offers, or will offer, based on these arrangements that are needed to achieve its strategic goals and objectives”. This definition by Al-Debei, El Haddadeh and Avison (2008) indicates that value proposition, value architecture, value finance, and value network articulate the primary constructs or dimensions of business models.

Steward and Zhao (2000) defined the business model as a statement of how a firm will make model as a

statement of how a firm will make money and sustain its profit stream over time.

Fashion Designing in Mizoram

The people of Mizoram were exposed to European and American culture through Christian missionaries long before they came into contact with Indian culture. They also do not look like other “Indians”, so their choices in terms of whom they want to emulate fashion-wise are different to the rest of the country. Most people say their inspirations are K-pop, Korean and western films (which is all very recent 10 to 15 years since cable TV came and they gained access to Korean channels) but before that, foreign magazines were easily available as they are on the border and brands like Converse and Levi’s have been around forever.

The fashion industry in Mizoram is fast growing. Increase in the number of Fashion Designing Institutes is one reason; boutiques’ opening in every corner of the street and the upcoming of talented successful young designers at the national level seems to sum it up. The Mizo people are very advance in fashion highly influenced by K-pop culture and western culture compared to the rest of the country. Though it is a small state, the people have great sense in the fashion world and are most updated to recent trends. Since Mizoram is a Christian state, Sunday clothes is the main focus for designers apart from street style fashion.

There are many renowned designers, graduates from National Institute of Fashion Technology (NIFT), the most

prominent designing institution in the country. These have set the competition high and led to the opening of many Institutions here in Mizoram. There are approximately 10 designing institutions within Aizawl itself apart from small training courses offered by designers. These institutions play an important role in training potential students to achieve their goals of building up their own name in the fashion world, to start up their own businesses and add more quality and talent to the Mizoram fashion industry. These institutions are basically producers of entrepreneur as they train their students to build their own brand and start a business of their own. They train their students not only on the concept of fashion designing but also on entrepreneurship.

Review of Literature

The relevant literatures have been reviewed by the researcher for the present study. Some of the reviews are highlighted as below.

Nykaa's Falguni Nayar (Co-founder and CEO of Nykaa.com) on her interview with Elle team on 13th December 2016 revealed her strategies behind her success in the fashion world. She pointed out that one must learn to gain their customer's trust, focus on building a community and to be smart about their money.

In an analysis of ASSOCHAM (Associated Chambers of Commerce and Industry) on "Indian Fashion Industry" published on October 2015, it was further revealed that the Indian Fashion Industry accounts for barely 0.2% of the international industry's net worth. Currently

the market for designer wear is worth about Rs.162900 crore and growing at 9.5% every year.

Atul Kanwar (2015), states that in order to make it big in this industry, a solid foundation is a must. He gave his opinion on the Indian fashion houses and designers as such, “Ritu Kumar bridges the gap between modernity and traditionalism. Manish Malhotra has been the costume designer for top actresses like Madhuri Dixit, Karisma Kapoor, Kareena Kapoor, Rani Mukherjee and many more. Rohit Bal was attributed the title of, India’s Master of Fabric & Fantasy by the Time Magazine. Abu Jani & Sandeep Khosla was the first Indians to display their collection at the Harrods. Neeta Lulla has 350 movies in her kitty. Rina Dhaka s forte is the western collection where she lays stress on silhouettes and has made a fusion of boots and fur with Indian dresses.”

A study done by Ramon Casadesus-Masanell and Joan E. Ricart, (2011) suggest that one component of a business model must be the choices that executives make about how the organization should operate—choices such as compensation practices, procurement contracts, location of facilities, extent of vertical integration, sales and marketing initiatives, and so on.

Joan Magretta on her writing in 2002 states that business models are “at heart, stories — stories that explain how enterprises work. She focused more on the assumptions than on the money, pointing out that the term business model first came into widespread use with the advent of the personal computer and the spreadsheet, which let various components be tested and, well, modeled.

According to Marie-Djelic and Antti Ainamo (1999), their study found that there appears to be, in each national context, a process of construction of new organizational solutions that starts from local foundations.

Objective of the study

The main objective of the present study is to examine the business models of Fashion Designing Institutions in Aizawl.

Research Design

The study was conducted within the City of Aizawl, Capital of Mizoram and 3 largest institutions were selected to respond the query of the study. Primary data was collected by using schedule questionnaire and conducted interview with the respective entrepreneurs. For secondary data, researcher has referred magazines, books, etc.

Result & Discussion

The present study brought forth the basic model of 3 major Fashion Designing Institutions in Aizawl. Their business models will be highlighted while writing the success story of the institutions is written.

1. Vakiria Institute of Fashion Technology

VIFT is a family owned business located in an easily accessible area at Lalbuai Shopping Complex, Zarkawt. The institution was established in 2009 with a capital of just below 5 lakhs with private capital without any borrowings from financial institutions. The goal of the institution is to train students to establish a business of

their own and to generate employees to work within the institution and other establishments owned by them.

VIFT offers Diploma course which is for 1 year with a total capacity of 30-40 students in each course. Their course includes the following subjects-

- Advance pattern making
- Introduction to garment construction
- Fashion orientation
- Elements of design and principles
- Theory of colors
- Design process and portfolio development
- Fashion art and illustration
- Introduction to world of art and culture
- Basic textile, and
- Surface ornamentation

The institution provides all the necessary equipment and study materials required by the students which sums up to approximately Rs.25000/student in each course. They had 38 students in 2016 and 35 in 2017. The fees for the course differs in accordance with the type of payment selected which is of three types-

1. Lumsum: Rs.45000 (save Rs.9000)
2. 1st and 2nd installments: Rs.24500 each
3. Monthly: Rs.4500/month

The owners noted that their main competitors within Aizawl are Vocational School of education, PEARL Fashion Designing Institution and Muanpuii Chinzah Fashion Designing Institute. But the institution stands out in terms of the equipment and study materials they provide, faculty and the quality of the subjects they teach in the course.

The Institution is managed by the General manager Mr.Lalrinfela with 2 office staffs and 6 faculty members. They are paid monthly salaries. The financial need of the institution is approximately Rs.1,10,000 for each course which is managed by the institution's income in terms of fees paid by the students. The current value of the equipment owned is approximately Rs.2,50,000.

Advertisement is done through local newspapers on the month of March at least five times which cost approximately Rs.2500. They also conduct annual show called 'Fashion Fusion' to display the final works of their students in the month of April each year. The show is also broadcasted in the local televisions. On this show the graduating students get a chance to showcase their designs and are judged based on their creativity, originality, etc. The best student are selected and awarded with high honor. The show is very popular with approximately 1000-1500 people attending each year.

The owner stated that it took them 4 years to recover the capital invested in starting the business. The most important aspects in managing the business according to the owner are maintaining discipline and quality of the faculty members. They further stated that it is a business that takes time to be profitable.

2. Vocational School of Education

Vocational School of Education is a proprietorship form of business owned and managed by Mrs.Lalbuatsaihi Vanchhawng, who came up with the idea and started a business from it with a capital of just below 5 lakhs.

It is located at Chaltlang, Dawrkawn in an easily accessible area. The goal of the institution is to provide skill training program and placement for beneficiaries.

VSE offers 1 year course in Fashion Designing. The course covers the following subjects:

- History of fashion
- Illustration
- Garment construction
- Embroidery
- Management
- Soft skills and entrepreneurship

The institution provides the equipment required by the student such as tailoring machine, over locking machine, JUKI, etc. They had 25 students in 2016 and 27 in 2017, their capacity ranges from 25-30 students in each course. The fee for the course is Rs.49500 which directly paid at the beginning of the course.

The owners noted that their main competitions within Aizawl are Vakiria Institute of Fashion Technology, PEARL Fashion Designing Institution and Teremi Institute of Fashion Designing. But the institution stands out in terms of the equipment as they are the only institute in Aizawl to provide the JUKI machine for the students.

The institution is managed by the owner with the help of 2 office staffs, 8 faculty members and an Accountant who are paid with monthly salaries. The institution basically manages its own financial needs which sums up to Rs.120000/ month. The current value of the equipment in the institution is approximately Rs.600000.

The institution is advertised through social medias, television and newspapers, which is done 1 month a year. The total expenditure for advertisement including the annual fashion show is approximately Rs.50000. The annual fashion show is conducted to showcase the designs of the graduating students. It is also a competition to win the crown of 'Best Designer' and other sub-titles. The show has been conducted for 4 years since 2013 and has gain fame by becoming one of the most honored events in Aizawl.

The most important aspect of managing the institution according to the owner is to have a proper business plan and to follow it. To start small, effectively and consistently is the advice she would give to anyone interested in establishing a fashion designing institution.

3. Teremi Institute of Fashion Designing

TIFD is a sole proprietorship form of business located in an easily accessible area at Dawrpui, the center of Aizawl city. The institution was established in 2015 with a capital of just below 5 lakhs with private capital without any borrowings from financial institutions. The goals of this institution are - to provide quality education/ training within Aizawl, to train talented trainees to achieve his/her goals in the fashion industry and to enable potential trainees to develop their own business within our own state.

TIFD offers 1 year diploma course in fashion designing which includes the following-

- Illustration
- Elements of fashion
- Elements of design

- Basic cutting pattern, and
- SO (Surface Ornamentation)

The institution provides equipment like Sewing machine, Embroidery machine, Tables and study tools, Overlock machine, Dummies and study materials costing Rs.5000/course for each student. The institution had 25 trainees in 2016 and 20 for 2017 course. The admission for the course is Rs.2000 with monthly fee of Rs.4000. Approximately 30% of the fees remains the profit of the business as the institution manages its own financial needs which sums up to approximately Rs.30000 each month.

The owners noted that their main competitors within Aizawl are Vocational School of education, PEARL Fashion Designing Institution and Vakiria Institute of Fashion Technology. But the institution specializes in Cutting pattern and Surface ornamentation, which are taught under the guidance of specially trained faculty members.

The institution is managed by the owner with the help of 2 faculties for Illustration and Elements of design. The faculties are paid salaries of Rs.5000 per month. The institution currently own equipment worth approximately Rs.150000.

The institution conducts annual fashion show for the graduating students to expose them and also to test their ability. They are judged on the basis of their creations and the Best designer is selected with the highest honor and business opportunities provided for him/her. This show is conducted to be broadcasted in the local television channels which also serve as a mean of advertising the institution. The total expenditure involved in hosting the show is approximate Rs.3 lakhs.

The owner noted that the business has been going on for only 2 years now and had already recovered 70% of the initial capital invested in starting the business. It is expected to be fully recovered after another 1 year or so depending on the number of students. Advertisement, good instructors, talented and motivated students are the most important aspects of managing the institution as viewed by the owner. She also states that in order to start a business as such, sharpening the management skills and creativity are most important.

Suggestions:

A few suggestions were made for the development of the institution as:

- The institution should be keener in the selection of students as they are being the true products of their institutions.
- The institutions need to maintain better discipline both with the faculty and students for expansion and growth.
- In order to be more successful, the institutions needs more exposure likewise advertisements could be done on a larger and bigger scale.
- Remember Giorgio Armani famous words “*It would be very hard for me to do things somebody else’s way*”(Asad Meah, 2019). Development of one’s own style that is recognized by one’s own name is the key to reach the pinnacle of success, in the business of fashion designing.

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The Village Council in Mizoram: Its Origin, Composition, Powers and Functions

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Abstract

Mizo society experiences Chieftainship as a system of Local-Self Government in the ancient time but, with the introduction of modern administration in the area it has witness a drastic change from Chieftainship to Village Council System as a system of Local-Self Government. This article addresses the meaning of Local-self Government, its origin in India in general and Mizoram in particular. The paper tries to instill knowledge about the origin, composition and powers and function of the Village Council in Mizoram to those who never knows about it. The scope of the paper is descriptive in nature relying on available secondary source of data.

Key Words: Village Council, Chieftainship, election, reservation, participation, decentralization etc.

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Introduction:

Local self government implies the management of local affairs such as water supply, drainage, primary education, maintenance of roads etc. The goal to be aimed at is the betterment or welfare of every citizen. Local government is a system under which the people of locality possess a certain responsibility of public local affairs, and in the raising of money to meet their expenses. The emergence of Local Self-Government as a distinct Government unit is the result of the interplay of several factors-historical, ideological and administrative. Historically, Local Self-Government had obviously preceded national government. Administratively, it is important that the civic services which any community would need for plan and program is integrated in terms of region or area inhabited by them. Local Self-Government involves distribution of work on territorial basis¹.

Local self government plays an important role in developing countries like India;” it contributes to resilient, strength, and richness of democracy by promoting grass root democracy, active participation of the common people in decision making process. It also promotes decentralization of powers and smooth functioning of the government”. The local self government has been introduced in India since time immemorial but, it gained constitutional status only in the year 1992 through the 73rd and 74th Constitutional Amendment Act. The local government means that the management of local affairs by the local people of definite local area. Local government believes that local knowledge and local interests are the

key ingredients for smooth functioning of development administration in the country. It is important that the people at the village level should participate in the decision making process of the government.

According to W.A Robson, “A local government may be said to involve the conception of territorial, non-sovereign community possessing the legal right and the necessary organization to regulate its own affairs”

D.Lockard opines that “Local government may be loosely defined as a public organization, authorized to decide and administer a limited range of public policies within relatively small territory which is a sub-division of a regional or national government”

According to K.Venkatarangaia,” local self-government is the administration of a locality-a village or a city or any other area smaller than the state-by a body representing the local inhabitants possessing a fairly large amount of autonomy, raising at least a part of its revenue through local taxation and spending its income on services which are regarded as local and, therefore, distinct from state and central services”.

Jennings views that “local government is commonly meant as a government by the most important of the authorities who are generally included in statutory definitions of local authorities”

According to the Encyclopedia Britannica, “Local Government means authority to determined and executes measures within a restricted area inside and smaller than

the whole state. The variant self-government is important for its emphasis upon the freedom to decide and act³”

From the analysis of the above definitions we can said that local government is the government made by the people of the definite area through their elected representatives to manage their own affairs and administered themselves.

Origin and Development of Local Government in India:

The origin of local self government in India has a very deep root in ancient India. On the basis of historical records, excavations and archeological investigations, it is believed that some form of local government did exist in the remote past. From the Vedic literature and the writings of Manu, Kautilya and some foreign travelers like Megasthenes, the origin of local government in India can be traced back to the Buddhist period also. The Ramanayana and the Mahabharata also point to the existence of local self government such as Paura(guild), Nigama, Pauga and Gana, performing various administrative and legislative functions and raising levies from different sources. The local self government also continues during the succeeding period of the Hindu rule in the form of Town Committees, which were known as ‘Gosthis’ and ‘Mahajan Samities’. The representative character of these Samities was respected by the rulers. In the Mauryan and Guptas era and subsequently in the medieval period, the local government system was also continued but different manner in some case and similar with the previous one in some other cases. In the latter Mughal Period the local government system suffered a marked declined, not were the urban areas

maladministered, but most of them lay unhealthy and unclear till the British came and assumed power⁴.

The Local Government that had existed in ancient India mainly concerned with the military organization and with the supervision and punishment of criminals. But, the present local government is principally concerned with the public services. The local government in India is a local self government in the field of administration rather than in the field of legislation. Local authorities do not pass laws, they administer laws passed by some higher authorities. Their business is primarily administrative, that is to say, it is concerned with execution of laws passed by the competent legislature. They are administrative rather than legislative bodies. Thus from the time immemorial the ideas of local self government was existed in India to a far greater extent than anywhere else in the world. But, the present forms and structures of Local Self-Government in India is the British Creation⁵. Apart from it urban local self government in Modern India may be said to have been made in 1687 when for the first time an urban local self body was set up for Madras Presidency in the city of Madras (now Chennai), during the Governor Generalship of Lord Rippon. He is known as 'the father of local self government in India'. In 1793 the Charter Act extended the Municipal administration to the three Towns of Bombay, Calcutta and Madras. Gradually it was further extended to different towns and cities in India⁶.

With the coming of Independence India the government of India had decided to create a uniform local government system in the country. For this, different

committees like The Balwant Rai Mehta Committee, The Ashok Mehta Committee, GVK Rao Committee and LM Singhvi Committee was formed under the aegis of the government of India. As per the recommendation of these Committees The 73rd and 74th Constitutional Amendment Acts were passed by Indian Parliament in the year 1992 and come into force from 1993 onwards. These Constitutional Amendment has given a constitutional status to the Rural and Urban Local governments in India with uniform structure, powers and functions. With the adoption of the 73rd Constitutional Amendment Act 1992, which was came into effect from 1993 onwards has created a uniform Local Self-Government in India and it was named as “ Panchayati Raj Institutions (PRIs). The term ‘Panchayati Raj signifies’ the system of ‘Rural Local Self-Government’.

According to the 73rd Constitutional Amendment Act 1992, a new part ie, part-IX was added to the constitution. It is entitled ‘The Panchayats’ and consists of provisions from Articles 243-243o. In addition, the Act has also added a new Eleventh Schedule to the constitution. It contains 29 functional items of the Panchayats. The salient feature of the Act are-1. Gram Sabha 2. Three-Tier system viz, Panchayat at the village level, Panchayat Samiti at the Block Level and Zila Parisad at the District Level. 3. elections of members and chairperson. 4. reservation of seats for women and other vulnerable section of societies. 5. Duration of Panchayat was fixed at five years 6. Disqualification of members. 7. creation of separate state finance commission and state election commission.

However, the Act has exempted the states of Mizoram, Nagaland, Jammu And Kashmir and Arunachal Pradesh and tribal areas of Tripura from compulsory adoption of PRIs. Apart from it the PRIs was adopted all over India⁷.

Local Self-Government in Mizoram: Traditional and Modern Overview:

Unlike other state of India Union, the Local Self-Government in Mizoram has a very unique and distinct characteristic. The so called Local Self-Government which was existed in India and the other countries was not existed in the traditional Mizo Village. Prior to the advent of the British in the late 19th century, each and every village was an independent unit of administration, under a Chief called 'Lal'. The Chief was the centre of authority in village administration. Theoretically, all that was in the village belonged to the Chief. The Lal was the guardian of his people, head of the village, leader in wars, owner of the village land, protector and father of the subjects. He had the power of life and death. He was the secular head of the village. He had no religious functions, which were entrusted to a priest who was subjected to the control of the Lal. The Chief or Lal was the Commander-in-Chief of his army and the chief justice. He was responsible for the control of the village. He distributed land for cultivation among the villagers. Thus, the chiefs were the supreme authority in the administration of traditional villages⁸.

The Chief was assisted by The Council Of Elders/Lal Khawn Bawl Upa in the process of decision making and

administration of the village. According to tradition, The Chieftainship was believed to be originated in the 16th century and it was totally abolished in 1954 by an Act of Assam Legislative Assembly known as ‘Lushai Hills District (Acquisition of Chief’s Rights) Act, 1954⁹. Consequently, ‘The Village Council System’ as a form of Local Self-Government begun to be introduced in Mizoram.

The Village Councils in Mizoram:

The Lushai Hills District Council, soon after its formation in January 4, 1952, begun to make laws on various subjects, aimed at bringing about development of Mizoram. One such law was made for formation of the Village Councils (VC), one for each village. The law in regard to the formation of VC was called ‘The Lushai Hills District (village council) Act, 1953. The Village Council is the lowest administrative unit in Mizoram. It acted as the Local Self Government in the state.

Composition of the Village Council (VC):

The state government may, by notification, propose any village to have a Village Council and defines its territorial limits. The Lushai Hills District (village councils Amendment) Bill 2014, Amendment of Section 3¹⁰.

- (1) Clauses (i)(ii)(iii) and (iv) of sub section (2) of Section 3 of the Principal Act, shall be substituted by the following clauses namely:
 - (i) For Village not exceeding 200 households, there shall be 3 (three) elected members, of whom 1 (one) shall be a woman.

- (ii) For Village with more than 200 households, but not exceeding 500 households, there shall be 5(five) members, of whom 1(one) shall be woman.
- (iii) For Village with more than 500 households, but not exceeding 1000 households, there shall be 7(seven) elected members, of whom 2(two) shall be women.
- (iv) For Village with more than 1000 households and above, there shall be 9(nine) elected members, of whom 3(three) shall be women.

(2) After the provision, a new provision shall be added as follows, namely:

“Provided further that the process of election for constitution of the Village Councils shall be completed before the expiry of one year from the date fixed for the first meeting of the Village Council.

Qualifications:

To be qualified for election to the Village Council, a person must (a) be a Schedule Tribe; (b) attained the age of 25 years; (c) be a voter where he seeks election; (d) not be a member of any other Village Council; (e) have a sound mind and stand so declared by a competent Court of Authority; and (f) not have been convicted by an offence under the Lushai Hills Autonomous District(Administration of Justice) Rules, 1953 before and after the commencement of the Act. As per the Amendment of Section 5, “Every Village Council, unless sooner dissolved under the provision of Section 25 of this Act shall continue for 5(five) years from the date of appointment for its first meeting.

Provided that the State Government may, by order, extend or shorten the life of a Village Council for such periods not exceeding eighteen months in the aggregate.

Provided further that the process of election to a Village Council shall be completed before the term of the Councils comes to an end”

There shall be a President, a Vice President, a Treasurer and a Secretary in each Village Council and the executive functions of the Secretary in each Village Council and the executive functions of the Village Council shall be vested in these four. Provided that if a Village Council having 3(three) seats has only two members due to any reasons, the Vice President shall hold the post of Treasurer. If the president has lost the support of the majority of members, and if a report is received in writing by the State Government, a meeting of Village Council shall be convened by the officer appointed by the State Government to elect a new president. The officer appointed by the State Government shall serve a notice of such meeting specifying the date and time and place thereof and send a copy of notice to the State Government. Such meeting shall be presided over by any officials appointed by the State Government. The report on election of the new President shall be sent to the State Government without delay.

(12) If the majority of members demand re-shuffle of the executive body of the Village Council and if such reports is received in writing by the State Government for re-shuffle of the executive body, the same procedure as per sub-section (11) of section 7 shall be applied”

The Secretary, who is a village writer, is appointed and dismissed by the state government on the recommendation of the executive body of the Village Council. He shall record all the proceedings of the VC and VC Court.

Section 11 of the Principal Act, a new Section 11A was inserted, namely Gram Sabha (Village Assembly): (1) Every Gram Sabha shall:

- (i) approve the annual plans, programmes and projects for social and economic development in respect of the village concerned before such plans, programmes and projects are taken up for implementation.
- (ii) be responsible for the identification or selection of persons as beneficiaries under the poverty alleviation and other programme.
- (2) Ordinarily a Gram Sabha will be convened and presided over by the president of the Village Council.
- (3) Quorum of a Gram Sabha shall be 10 per cent of the registered voters of latest electoral roll of the Village Council.
- (4) Every Gram Sabha shall be responsible to safeguard and preserve community assets.
- (5) The Gram Sabha and the Village Council shall be consulted before making resettlement and rehabilitation of persons affected.
- (6) There shall be at least 3(three) Gram Sabha meetings in a year”

Functions and Role of the Village Council¹¹:

The Lushai Hills District Council, soon after its formation in January 4, 1952, began to make laws on various subjects, aimed at bringing about development of Mizoram. On such law was made for formation of Village Councils, one for each village. The law in regard to the formation of Village Councils was called "The Lushai Hills District (Village Council) Act, 1953. The powers and functions of the Village Council can be broadly divided into two groups:

1. The Executive Powers and Functions:

- (i) **Distribution of jhum land for the purpose of shifting cultivation:** The first and the foremost function of the Village Council is distribution of jhum land for shifting cultivation among the people of the concerned areas.
- (ii) **Enforcement of Hnatlang (Collective Labour):** The Village Council can call for Hnatlang and also exempt the people from Hnatlang with reasonable ground. Persons 60 years or above are exempted and children below 15 years can not be counted as representatives of a household. Absentees are punishable with a fine of Rs 50/-.
- (iii) **The Control of Animal and Taxation of Animal:** The Village Council is empowered to control and tax animals within their jurisdiction. The tax collected is shared fifty by village council and the government (as a consolidated fund of Mizoram). The owner is fined Rs.50 if animals are caught on the street and damages done by it. VC can auction the animal caught, if unclaimed within 7 days.

- (iv) Allotment of House Sites For the Villagers: The VC can distribute land within its jurisdiction for the construction of houses for homes.
- (v) Prevention and Control of Outbreak of Fire: On outbreak of fire, VC should organize hnatlang to stop the fire. The VC has to fix the period for clearing, cutting down of trees and burning jhum site (three days in advance).
- (vi) Control and Protection of Forest: The village council is allotted the function of control and protection of forest.
- (vii) Sanitation of the Village: The Village Council is responsible for the sanitation of the village.

The Lushai Hills District(village councils)(Amendment) Bill,2014, Section 8 of the principal Act, a new Section 8A further added that the Village Council shall have the following powers and duties:

- (1) To formulate village development schemes,to supervise development works received from the State Government through various agencies.
- (2) To help various Government Agencies in carrying out development works in the village.
- (3) To take up development works on its own initiative or on request by the Government.
- (4) To convene regular social audit for successful implementation of development works in the village.
- (5) To collect property tax as prescribe by the state government.
- (6) To realize registration fees for each litigation within its jurisdiction.

- (7) To raise fund for public utility within its jurisdiction by passing a solution subject to the approval of the state government.
- (8) To administer relief and rehabilitation to the people during calamities.
- (9) To assist the State Government in public distribution system.
- (10) To initiate or assist the Government in all preventive measures on the outbreak of an epidemic or infectious disease.
- (11) To co-operate with the Government officials in charge of any of the above functions within its jurisdiction”.

2. Judicial Powers and Functions:

The Village Council is empowered to organize the village court constituted under the Administration of Justice Rule, 1953. The Village Court is empowered to try civil cases if both parties are tribal and criminal cases falling within the purview of tribal laws and customs and offences of petty nature. But persons convicted by the court can not be sent to jail and no legal practitioner is permitted to plead on behalf of the client. The Village Council Court can send the accused to the higher court. An appeal against the decision or orders of the VC Court can be made in the Subordinate District Council Court or Additional Subordinate District Council Court within the period of 60 days after the judgement has been given.

Conclusion:

With the introduction of the Lushai Hills District Village Council (Amendment) Bill, 2014, some drastic

changes were made like the reservation of seat for women, Gram Sabha, Extension of the term of the Village Council from 3 to 5 years, election of the Village Councils earlier conducted by the Local Administration Department is now under State Election Commission etc. The Amendment Bill was now become an Act “The Lushai Hills District(Village Councils)(Amendment) Act 2015. With the adoption of The Lushai Hills (Village Council) Amendment, Act 2015 the system of reservation of seats for women was introduced in 2015 Village Council Elections. It creates a new avenue for Mizo Women to participate in the decision making process actively. The Village Council before and after the Act was so different.

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**MIZO HUANG
(Mizo Section)**

Thanglungnemi Zai Bihchianna

Lalzarzova*

Rimawi a rawn ri tleng tleng a, Ramhlun North veng nula fengchhing terh tawrh ten Mizo thlehnem hla ngat mai zaipawla an ‘modernise’ han en chuan kan phu zawk mai. A hunlai leh tun hun thleng pawhin Mizo *music video* hlawhtling leh mi hlut pawl tak niin a lang a. A hunlai khan Mizoram *media* hrang hrangah sawihona te pawh a chhuak nual awm e. Tlai khaw hnuah i’n bihchiang tha ve leh dawn ila.

Thanglungnemi hla tobul dik tak te, a phuahtu lam hi kan hrut tum a ni lo va. A hla thu leh Mizo khawtlang nun leh tunlaina boruak, changkanna leh khawthlang ram lam enna ten kan nun a nghawng dan leh Mizo nunzia a tarlan te enfiah i’n tum chhin ila. Tin, Ramhlun North YMA in video an rawn tihchhuah hi a hla nen enrem tum nghal a ni bawk.

A hmasain *Narrative theory* kan en chuan, *narration/narrative*-in kan hnam nun, kan nitin nun leh kan khawtlang nuna kan thusawi/hla in kan chhehvel awmze neia min hriattir/hriatthiamtir hi a ngaih pawimawh a ni a. Thawnthu kan han ti emaw, hla kan tih emaw pawhin kan sawichhuah

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danin (*forms of expression*) kan chhehvela thil awm kan hriat min puanchhuah tir kha kan hnam ziarang pholanna pakhat a ni tih a ni a. Thawnthu kan inhrilh pawhin pi leh pu, nu leh pa ten an tute, an fate an hrilhin sawi dan bik a awm thin. Hnam bil, chi bil emaw khaw bil emaw thil a awm pawhin chungte chu tarlan a nih danin awmzia nei thuiin a sawitu ngaihndan khan a hril thui thei em em a ni.

Tunlai khawvel hi a danglam sawt ve hle. Kum 1840 chho khan Industrial Revolution England ramah a thleng a. Europe ram khawthlang lamah pawh a kang darh thuai a. Hei hian khawl-thil (*machinisation*) lamah khawvel nasa takin ke a pen tir a. Tuihu chakna hmangin khawl hna an thawhtir a. Tunhmaa mihring tam tak tha ngai thin kha khawl lian pui puiin thawkin thil siamchhuahna hmun din an lo ni a. Nasa takin hei hian thil siamchhuah lamah hma a sawn tir a. Chutih rual chuan *French Revolution* a lo awm ve bawk a. Hei thung hi chuan lal banna thlenin mipui sawrkarna a tichhuak a. Lal bik leh ropui bik awm lovin mi zawng zawng kan intluktlan thu a rawn puangchhuak a. Mitin hi zalen kan ni a, kan inunauin kan intluktlang a ni tih an rawn auchhuah pui a. Chu chuan a hunlai lal ram ho chu a sawinghing dawt hlawm nghe nghe. Hei hi *democracy* tobul lian tak pakhat a ni.

Heng *revolution* pahnih hian khawvelin thil a thlir dan an thlak daih. Mihring te hian kan theihna leh chaknain theihloh kan nei lo tih ngaihndan a lo piang chhuak a. Chu chuan *modernity*-ah min hruai lut a. Mahse, kum zabi sawmhnih tir lama indopui pahnih ngawt lo chhuak khan chu ngaihndan a rawn thlak tir leh a. Mihring ngaihndan hi a lo dik felfai bik lova. Mi chak te bakah mi chak lote ngaihndan pawh hi a lo dik ve tho a ni an ti leh ta a. Chu ngaihndan chu post-

modern ngaihndan kan tih chu a lo ni ta a ni. He ngaihndan thupui ber chu dik ber a awm lova, thudik tam tak a awm a ni tih hi a ni ta ber.

Presentation

Thanglungnemi Zai hi kan ngaihthlaka kan en chuan chuan a video hi a tunlai viau mai. A tirah tleirawl khawtlang lam kan ti dawn nge lam danin an lo lam hah hah mai a. A hnuah Mizo inchheiin zaipawl an lo lang a. A tawp lamah chheih lam/tlanglam in an khar a. A video presentation kan en chuan Mizo nunhlu mai bakah khawtlang lamin kan nun a rawn nghawngzia tarlan a nih mai bakah keimahni ngei pawhin kan Zo nun nena pawlh dan Chiang takin a lang awm e. Mizo niha Chiang chung siin khawtlang nun min kaihhruaina kan tarlang a tih theih ang.

A hla an rawn sak danah pawh Mizo *traditional song presentation* chu a ni lo a ni. *Tonic solfa part* kimin an rawn sa a. Hei hi a tunlai kan ti dawn nge. Hmasang Mizo pi leh pute chuan hla thluk hrang hrang an nei a. Mahse, tonic solfa kan han tih ang hi chu a ni lem lo. A tir lama kan sawi ang khan a phuahtute lam kan chhui lem lova, a thluk dik tak pawh zir a ni hran lo. Chuti chung chuan, Mizo *traditional song* thluk si, mahse *solfa part* kima sak a nih hian kan Mizo chhulchhuak dik tak a nih dan kha a her danglam em aw? Nge Mizo hla phochhuah nan hnam dang presentation kan hawh tih pawh a ngaihtuah theih awm e. Hei hian zawhna a rawn siam tak chu, Mizo nunphung leh chindan dik tak ang khan video hian tarlang ta se, tun ang hian a lar ang em? Zo nun hlu leh Zo nun thar lo awm tur inpawt a ni theih ang em?

Form

Form tih tawngkam hi tlema thiangezau deuh hlekin han hmang dawn ta ila. A hla thu *structure* mai bakah a *genre* leh a hla thu ken han enkawp dawn ta ila. Thanglungnemi Zai kha eng huang chhungah a dah theih ang le? Thil dang a nih tam tak karah a chhunga kan rawn tarlan tak angin *Narrative verse* a ni thei han ti dawn ta ila. A hlain a tir atangin thil ti turin (*action*) min sawm a ni. Infuihphurna thu a chhewp tel nual bawk. Zai a lam a tum thu a lang Chiang Hle. Heng mai bakah Mizo hlaa thupui (theme) ni fo, di ngaih thu te, khawthlang lungleng lam te a rawn inzep nasa hle mai. Theme ropui tak mai chu thuneitu/lal kan ngaihsanna pawh a inphum a. Kan hmasawna he hla in a tarlan te hi kan pipute khan an hisap pha ve ang em aw?

A hla thu vek kan en hian Mizo nunhluia tel ngai lo, Kristianna Khan hmun a rawn luah thukzia a lang Chiang Hle awm e. A hla tawpnaah phei chuan Immanuela tel lo chuan malsawmna kan dawn loh tur thu a rawn inzep ta chiah a. Kha ti lai tak khan kan Zonun hlui nena a inthenna chu a tichiang ber awm e. Siamtu leh Pu Vana atangin Lal Isua Kristaah kan lut ta chiah mai a. Hei hi Mizo te tana kan revolution a ni ve a tih theih awm e.

Westernisation

India ram Sociologist MN Srinivas chuan *Westernisation* chu khawthlang ram, a bik takin England-in India ram min awp chhunga danglamna lo thleng nasa tak sawifiah nan a hmang a. India rama la awm ngai reng reng lo thil tam tak an rawn senglut reng a. Chung zingah chuan Sap tawng kan thiamna te, kan inchei dan te, kan eizanna te, kan

rilru sukthlek bakah Mizo te tan pheii chuan kan sakhua te pawh hi a tel thei hial awm e.

Heng danglamna lo thleng te hi rang taka lo thleng an ni hran lova. Zawi muanga lo thleng te an ni ve bawk a, thil hmuh leh khawih theih (material) hi an thleng rang deuh a. Ngaihdan leh thuken an neih erawh chuan a kal rei deuh thung.

Modernisation

Srinivas tho hian hei hi a sawifiah a. *Westernisation* aiin a sawi zau a. Changkanna emaw hmasawna kan han tih hi zau zawka en leh nghawng thui zawk, Sap ram chauh pawh ni lo hi *modernisation* niin a sawi a. Thupui inhnim hnai tak, inang tep, inang chiah si lo an ni.

Heng thupui kal tlanga Thanglungnemi Zai kan en chuan *westernisation* leh *modernisation* hian kan nunah hmun a luah thukzia a tilang chiang hle awm e. Thil lang reng chu, tunhmaa kan suangtuah ngai loh leh hriathiam ngai loh khan kan nunnah thil tam tak a rawn ti tih a lang reng mai a. Kan suangtuahna pawh hnamdang suangtuahna nen a inzawm ta a. Kan hnam nun fir chu ngaihtuahna dangin a rawn pawlh ta a ni. Tin, popular culture ti tein an sawi thin a. Kan hnam ziarang awm reng kha golbalisation avangin khawvel a lo inpumkhat a. Social media kaltlangin ngaihdan (idea) a kal kual zung zung tawh a. Chung chuan kan forms of expression leh kan hawiher mai bakah kan lanchhuah duh dan kha a thlak chak em em mai a. Chuti lai insual/inpawlh chuan in chawhpawlhna a lo thlen a. Tunlaina/changkanna rualin mahni hnam nun ziarang humhalh tumna a awm bawk a. Rimawi chu thil danglam reng a nih angin post-modern

anga dik/dik lo awm hran lovin kan lantir dan khan thui takin thil nihphung a rawn hril a.

Tin, post-colonial theory-ah chuan colony lo ni thin tawh te hian anmahni lo awptu te entawna mimicry hi an ti fo, mahse entawn satliah mai ni lovin a inpawlh thin avangin cultural hybridity a thleng thin a ni tih ngaihdan a awm a. A dik theiin a lang. Sakhua pawh hnamdang atangin kan la a. English hovin kum tam tak min awpa an haw hnuin tiang hian kan ziarang a chhuak chauh a. Ashish Nandy leh Ngugi Wa Thingo te ngaihdan en phei chuan, tisa taka min awp kha a thleng tawh a, tunah erawh chuan kan suangtuahna leh thlarau an awp a ni an tih pawh kha a dik thei viau awm e. Keimahni hnam bil thil ringawt ni lovin sap ram nun thil nen kan hmehbel remchan theih loh chuan dik lo leh hlu lo riauva hriatna te, changkang lo riauva hriatna te a awm thei ang.

Kan tisa leh ram mai ni lo, kan suangtuahna khawvel leh kan thlarau thleng an awpna kan tih hian enge a lantir zel ang? Kan suangtuahna hmanrua leh kalphung/nihphung (*forms of imagination*) thlengin min la “colonised” a ni chu kan ti ngam ang em. Kan rimawi leh ngaihdan (idea) hi a kalphung hi Zo zia kan tih atangin a kal hla tial tial em? Nge kan chawhpawlh (*hybrid*) nasa tial tial. Thanglungnemi zai pawh kha a *form/style* hrang hrang kha han en ta ila, *music genre* hrang hrang a inpawlh ve nual mai. Mizo-in kan chin ngai loh loh rimawi tumna hmanrua kan neih ngai loh te kha hman an ni fur a. Khang khang a Mizona a ti dal kan ti thei ang em?

Death of the Author

Hei pawh hi *literature* zir te tan chuan thu lar tak a ni a. A chungka kan han tarlan tak chiam khi a hla phuahtu leh a

hla satu ten an beiseiin tiang khiang an ti lo mai thei a ni. *Post-modern/deconstruction* bungrua kan hman chuan a ziaktu/phuahtu/satu khan a “*act of creation*” a zawh rual chiah khan neitu a nihna a bo/hloh nghal a. A neitu te chu keini a bihchiangtute kan lo ni ta reng mai. Thlirna tlang hrang hrang atang leh theory kan han tih bungraw hawh chungin hla thu lo awmsa kha kan han thlir/bihchiang a ni ber mai a. Hei hian a hla leh a enfiahtu *social milieu* inkar danna pawh a rawn tilang chiang hle awm e.

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Sazaltepa leh Bakvawmtepute hi Eng Ramsa Nge An Nih?

Lalzuitluanga*

Mizo thawnthuah hian ramsa lar ve tak, eng ang ramsa nge an nih chiah erawh sawi lan loh pahnih an awm a. Chu'ngte chu Sazaltepa leh Bakvawmtepute hi an ni. Mizote hian thawnthuah lo chuan Sazaltepa leh Bakvawmtepu hi kan sawi ngai lo a nih hmel a. Thawnthuah pawh hian ramsa lang tam ber ber an ni chuang lo.

Tuna Mizo thawnthu, ziaka awm te han en kual hi chuan Bakvawmtepu hian Sazaltepa ai chuan lanna a ngah zawk a. A lanna thawnthute chu "Chhawnlaihawih," "Lasirite Unau leh Thangirate Unau" thawnthuah leh "Sazaltepa leh Bakvawmtepu" thawnthuahte hian a ni a. Sazaltepa thung erawh hi chu Bakvawmtepu nena an inbeihna 'Sazaltepa leh Bakvawmtepu' thawnthu lovah hi chuan lanna a nei lo a ni awm e.

An lanna thawnthuah te hian Sazaltepa leh Bakvawmtepu hi eng ang ramsa nge an niha, eng ang pian

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hmang nei nge an nih chiang taka sawi lan a ni ngai lo va. Lal Rinawma chuan a thuziak “Raumi: Mizo Thawnthu aṅanga Thlirna” tihah chuan, “Sazaltepa hi Sihal anga fīng verther, fīng depde, mi bum hmang leh vir tak angin a lang a. Bakvawmtepu erawh hi chu mihring nun tluang pangngai tibuaitu mihring aia thiltihtheihna sang zawk nei si a ni a” tiin a sawi a (31). Sangzuala pawhin, “Bakvawmtepu hi Savawm ni-ah kan puh deuh va, Sazaltepa hi Sihal kan puh deuh naa, tun hma lehzualin Sihal kan lo hmelhriat si lo va, puh tur a vang khawp mai; mahse, sihal chu kan puh thlu lui deuh,” tiin Lamṭhuamthum lehkhabu ziaktu zawhna a lo chhang tawh bawk (Renthlei 9-10).

R.D. Lalsanglura chuan a thuziak “Hybrid Character in Mizo Folk Narratives” tihah chuan Sazaltepa leh Bakvawmtepu *character* hi a rawn chhui tel ve leh a. Ani pawh hian Sazaltepa leh Bakvawmtepu chu Sihal leh Savawm ang tak an nih thu a sawi ve bawk a. Amaherawhchu, a hmaa mite aia ngaih dan danglam deuh bik a neih pawh a rawn sawi nghal a, a sawi dan chu hetiang hi a ni: “Sazaltepa nihna hrang hrang kan thlirin ngaih dan pakhat lo awm thei ta chu – Sazaltepa hi Sihal leh ramsa dang eng emaw tak inchawhpawlh, *chimera* tia sawi ve theih tur a nih a rinawm ta hle,” tiin a sawi zui a (127). Bakvawmtepu pawh *shape-shifter* a nih thu te, ramsa lian tak, mihring aia rit a nih thu te, Savawm leh ramsa dang chawhpawlh ni theia a lan thu te a sawi bawk a ni (124). Heng mi pathumte sawi leh an rin dan kan tar lante hi a pawmawm viau mai.

Sazaltepa leh Bakvawmtepute hi Mizo ramsaah eng nge an nih kan zawn dawn chuan Sihal leh Savawm lo chu puh tur dang an vang hle ang. Eng pawh ni se, ṭhangtharte zingah sihal leh savawm chanchin hre thuk lem lo kan awm

thei a, thawnthuin Sihal leh Savawmte hi eng ang *character* neiin nge a lo sawi reng reng, ngun deuh zawkin han bih nawn leh hlek ila.

Savawm hi Mizo thawnthuah chuan ramsa lang tam ber pawlte zinga mi a ni awm e. A lanna thawnthute chu “Pu Vawma Tui” tih te, “Sakuh leh Sakhi Lo Inchuh” thawnthuah te, “Chungleng leh Hnuaileng Indo” thawnthuah te, “Thlanrawkpa Khuangchawi” thawnthuah te, “Zawngte Pipu Uai” thawnthuah te kan hmu a. Tin, ziaktu dangin an ziah ve lem loh “Sihal leh Savawm” thawnthu pawh Lal Rinawma ziak *Mizo Thawnthu Un-ah* a awm baw. Heng Mizo thawnthu, Savawm lo lanna thenkhatte hi chu a *main character* berah Savawm a ni lem lo va, thenkhat erawh hi chu *character* dang an lansarh lem lohna leh Savawm *character* bik ngaih pawimawhna thawnthu a ni thung.

Thawnthua Savawm an lansarhnaah reng reng hian savawm chu ramsa dang ngam loh an ni deuh zel a. Tin, a *nature-ah* pawh finna aia tharum neih hmachhuan chi a ni deuh zel baw. A lansarhna thawnthute chu, “Zawngte Pipu Uai” te, “Pu Vawma Tui Khuap” te leh “Sihal leh Savawm” thawnthu te hi a ni a. “Zawngte Pipu Uai” thawnthuah hian zawng chu Savawm ai chuan a fng zawk a, chutih rual erawh chuan a fng zawk hian a hlau hle a ni tih a lang baw. “Sihal leh Savawm” thawnthu pawh hi chutiang baw chu a ni. Savawm ai chuan sihal chu fng hle mah se, a ngam lo hle thung a ni.

“Pu Vawma Tui Khuap” thawnthuah chuan savawmin tui khur a siam chu ramsa dangin an hriat chuan an in ngam miah lo va, a in ngam awm chhun chu Sakei chauh a ni a. Hei hian a huai hle a ni tih a lantir baw. Tin, amah chotu awm

chhun Sakei nen thih ṭhak thlenga insual an nih avang hian a chak hle bawk a ni tih a hriat theih bawk a. Chuvangin, a pianphungah pawh chak tham turin a lian ang tih a hriat theih a, a *character* hi “Sazaltepa leh Bakvawmtepu” thawnthua Bakvawmtepu *character* nena han khaikhin hian a inmil viau mai a. “Lasirite Unau leh Thangsirate Unau” thawnthua Bakvawmtepu *character* lo lang nena han khikhin pawh hian a inmilna lai a awm a; a chhan chu, Lasirite unauvin Thangsirate unau emaw tia Bakvawmtepu an khai chhoh lai khan rit an ti hle a. Chu vang chuan, a pian hmangah Savawm nen hian thuhmuna ngaih theih a ni.

Sihal lanna thawnthu hi Mizo thawnthuah hian hmuh tur a vang hle mai a. Lal Rinawma'n a *Thawnthu Un-a* “Sihal leh Savawm” tih leh “Sihal leh Sih Huai” tih a ziak bak hi chu sihal lanna hi hmuh tur kan nei rih lo a nih hmel a. Hei hi eng vang nge ni ang? Mizote hian Sihal hi kan hmelhriat tlai lutuk deuh nge ni ang a, a lanna thawnthu kan lo neih ve ṭhin te chu ziaka dah ṭhat a nih hmain a ral ta mai zawk? Eng pawh nise, Lal Rinawma ziaakah hian Sihal *character* chu pahnih hmuh tur kan nei tho va, heng thawnthua Sihal *character* lo lang te hi an fīng hle a, an aia chak leh an ngam loh tur, an aia ramsa liante pawh an bum thiam em em mai a. Finna leh remhriatna kawngah hian Mizo thawnthua Sazaltepa kan sawi ve fo nen hian thuhmuna ngaih theih an ni. “Sihal leh Savawm” thawnthua sihal *character* te, “Sihal leh Sih Huai” thawnthua sihal *character* te, “Sazaltepa leh Bakvawmtepu” thawnthua Sazaltepa *character* te hi a *in-parallel* ṭha hle a. Chuvangin, Mizo thawnthua Sazaltepa kan tih fo hi sihal sawina ni awm tak a ni. Hei hi kan la pawm zan lo a nih pawhin India hmar-chhaka kan ṭhenawmte thawnthua

Sihal *character*-te hi han en ila, Mizo thawnthua Sazaltepa nen hian an danglamna a awm chuang lo nia.

Naga thawnthu “The Tiger and the Monkey” tihah chuan Zawng chuan Sakei lak ata hmeichhe naupang chhan chhuah a duh a. Mahse, chhan chhuak turin tharumah a ngam lo va, a finna leh remhriatnain a tlin mai bik si lo va. A thian Sihal arawn a, Sihal thurawn avang chuan hmeichhe naupang chu an chhan chhuak thei ta a ni (Barman 218-220). Tripura thawnthu “The Story of a Tiger and a Fox” tihah pawh Sihal chuan Sakei chu ngam lo mah se, finnaah a san zawk avangin Sakei chu a bum a, a tawpah phei chuan a tihlum a, a ei nghe nghe a ni (Barman 258-264). Khasi thawnthu “The Old Fox and the Tiger”-ah chuan Sihal chu fing vervek tak a ni a, Sakei chu bumin a that a, a tawpah a nupui a neihsak nghe nghe a ni (Khasi 154-58).

Kan tlangmipuite thawnthuah pawh Sihal chu fing tak, mahse, huai lem lo, vir tak bawk sia tar lan an ni deuh zel a. An fin dan pawh hi fing phakar tak an ni zel. Mizo thawnthua Sazaltepa *character* kan hmuhte nen pawh hian a danglamna a awm lem lo. Chuvangin, Sazaltepa hi Sihal sawina hming pakhata hman mai hi a sual lem awm lo ve.

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Biakliana Elegy Pahnih ‘Ka Nu Thlan’ leh ‘Chun-nu’ Thlirna

Remlalthlamuanpuia*

Introduction:

Elegy kan tih hi Greek ᾗwng *elegos* aṭanga lak a ni a, *elegion* leh *elegeia* thumal pahnihah lak chhawn a ni a, Latin ᾗwng *elegie* tiin an sawi leh a ni . Greek-ho chin chhuah a ni a, a awm dan kalhmang pawh hi chi hniha sawi hran theih a ni. Lungngaihna leh ᾗahna lam hla anga awmze nei a ni a, hei hi thli hmanga an rimawi hmanrua, phairuang hnah pahnih *autos* nen an rem dun ᾗhin a ni. Phuah dan kal hmang avanga *elegy* awmze nei tak an nei bawk a, hla tlar hnih nei chang inzawm khawm a ni. Tlar hnih zaite hi *elegaic pentameter* leh *elegaic hexameter* an ni a. Hlahril reng reng tlar hnih zai anga an phuah chuan in *elegy*-ah an pawm ᾗhin a ni.

Greek-ho hunlai khan *elegy* hi a thu hawi zawng avang ai mahin a phuah dan kalhmang anga *elegy* nihna a pu zawk a. *Elegy* chu *elegiac metre* an tih hmanga phuah tur a ni a,

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dactylic hexameter leh *dactylic pentameter* inkarthlaka phuah tur a ni. Greek-ho chin dan hi English-ho chuan hnawlin *elegy* chu *elegiac metre* avanga *elegy* ni tawh lovin, a thu hawi lam avang zawka *elegy* a lo ni ta a ni. A phuah dan hmang aiin a thu hawi lam hian pawimawhna a lo chang sang ta zawk a, *elegy* pawh lusunna lam hawi leh chhiatna lo thleng chungchang phuahna atan chauh an hmang ta a ni.

Elegy hian tih hian ṭahna lam hla a kaw k deuh tlangpui a; amaherawhchu, a huang chhungah hian ṭahna lam hla mai bakah lungngaihna lam hla te, hmangaihna lam hla te, mitthi sunna lam hla te, hun kal tawh te leh khawtlang sunna lam te pawh an phuah chhuak ṭhin a ni.

Biakliana Elegy:

Elegy hian mihringin a mihringpui vek a sunna lam emaw, a lungngaihnaate leh a harsatna tawh chungchangte a tar lang ṭhin. Biakliana pawh hian a nu, a sen tet laia lo boralsan tawhtu chu a ngai thar em em mai a; a nu, lei hnuiaia riang tak maia zankhuaa amah chauh a awm tur chu a ngaingam lo hle a ni.

Elegy ziarang langsar leh pawimawh tak mai pakhat chu a phuahtuin a hla chang tawpah inhnemna a dah ṭhin a, hla chang dangah lungngaihna leh chhiatna hliir sawi mah se a tawpah a chhiartute rilru damna atan hnemna tur a dah tel ṭhin a ni. Biakliana pawh hian a hla “Chunnu”-ah hian a nu a ngaihzia a rawn tar lang a, a nu lo haw ve tur hi nghakhlel takin a thliir a, a nu tel lo chuan an kawtlai te chu a ngui zoin a hria a, a nu kha pialral ram aṭanga lo haw mai turin a duh a; amaherawhchu, a lo finvar deuh hnuin lungtat a par ngai dawn lo a ni tih hriain Pathian chauh innghahna tlakah a ngai a ni.

A lungngaihna leh mangangnate chu Van in nuam takah a nu chu a awm tawh dawn a ni tih a hriatin a thlamuang phah a, chu hmuna a nu nen hlim taka an intawn ve hun tur chu nghakhlel taka thlirin a inhnem ta zawk a ni.

Tunlaih chuan *elegy* phuah nan *stanza form* vuah sa a awm lo a, a pawimawh ber a chu a thupui leh a thu hawi lam hi a ni. Biakliana pawh hianin a hla pahnih “Chunnu” leh “Ka Nu Thlan”-ah hian *elegiac metre* ang thlap thlapin phuah lo mah se, a nu a sunna hla lam kawng hawi zawng a nih avang in *elegy*-ah kan chhiar thei a ni.

World and beyond World

R.L. Thanmawia chuan he khawvel hi ‘damlai pialral’ tiin a phuah a, pi putena an beisei pialral pawh he khawvel aia nuam zawk turin a suangtuah lo a, he khawvela kan that lai hun kan hman hun chhung hi dam lai pialral ni maiin a sawi a.

Thomas Gray chuan a hla “Elegy Written in a Country Churchyard”-ah chuan hla phuahtu chuan varṭianah thingtlangah a thleng a, mitthi zawng zawng chu a tah a, a bikin mi retheite a sun nasa bik hle a ni. He khawvel inlumleh dan hi ngun taka a ngaihtuah chang hian mi tin hi thi tura duan lawk vek an ni maiin a hmu a, chung thi tur zingah chuan a tel ve thu thlengin a sawi a.

Hetiang hian thu leh hla phuahtute hian an thu leh hlaah hian he kan chenna khawvel leh an suangtuahna khawvel chu an tehkhin fo a. Biakliana pawh hian a hla pahnih kan tar lanah te pawh hian a tehkhin a. He khawvel, a hmangaih em em a nu awm tawh lohna hmun chu chul rapin a hmu a, an kawta an pangpar chinte chu chul riain a hmu a. An chenna

in ngei pawh kha a nu a thih meuh chuan a reh tlawk tlawk
mai niin a hria a.

Run thim ruai kan lawina, dai-rial a chang
Laitual nuam kan lenna, lumtu an mang
Chunnu nang tel lo chuan, laitual kan parmawi hian
Bah lai ka nemlai puan iangin, a chul zo ta.,

tiin a phuah a. He khawvel, kan chenna khawvel mai bakah
an kawta an pangpar chinte thleng chuan a nu a thih meuh
chuan an chul a, an vuai riai mai niin a hmu a ni.

Biakliana khawvel hi a nu a thih hnu hian a hrehawm
a, a thlakhlelhawm lo hle a. An khaw lungdawha hmun zawl
nuam tak, mitena an nute feh haw leh an u te feh haw an
hmuahna hmun, hlim taka an infiamna hmunte hi an tan
chuan mahna thlentu mai niin a hria a.

He khawvel hi a tan chuan tahna leh manganna ram,
lungngaih leh hrehawmna ram mai niin a lang a. Mitthi tawhte
leh dam laite ngei pawh hian he khawvelah hian hlimna leh
lawmna tak tak an hmu lo niin a sawi a,

Fam hnu leng leh damlai leng te'n,
Ar va iangin khua tlaian run an chen.,

tiin a phuah hial a ni. Chutih lai chuan mitthite awmna
khawvel chu a suangtuah fo a, hmun nuam leh ropui tak turah
a ngai a,

Chun-nu ka ngai thiam ta, i chenna ram nuam kha,
Karawn pan ve hun chuan, aw mi lo hmuak ang che.,

tiin a phuah a. Chu hmun nuam leh ram nuam tak, mitthi
thlarauten an pan thin chu vana awm turah a ngai tih he
hla chang,

Hruaia hringmi a khi thangvan,

Famkhaw pan tur zaleng rauthla zawng tan.,

tih aṭang hian kan hre thei a ni. Biakliana khawvel hi a nu a thih aṭang hian a thim nghal em em a, inhnemna tur leh inthlamuanna tur pawh a neih loh phah hle a ni. A pa hi la awm mah se a muanpui zo lo em ni aw tih rin theihna turin,

Suang lungpui, sai lovin ding la,

Nau ang nuar changa zualko ka tlanna

Ka chun nem te chham ang zalna,

Chatuan thlengin thangtharte hril zel la.

tiin a phuah a. A nu thlan chu eng emaw lungawi lohna a neih changa a pan ṭhin, a inhnemna a nih avang leh, a thlan lung chu a nu an phumna hmun chhinchhiahtu a nih avangin tlu lova, dinga, awm reng turin a duh a ni.

Biakliana Binary Opposition:

Binary opposition chu thumal pahnih emaw thil nihphung hrim hrim, mipui nawlpui ngaih dana inkalh (oppose) tlat ang chi hi a ni. Thil reng reng hi ‘a thim zawng emaw, a eng zawng emawa thlirna a awm vek a, a nih phung pangngaia thlir mai lo va, a inan lohna lai hmuh tum tlata thlirna hi a kaww ber.

Charles Dickens-a novel, *A Tale of Two Cities* bul ṭanna-ah chuan hetiang hian khaw pahnih awm dan a rawn khaikhin a:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it

was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

A chung a thuziak khi uluk taka thlir chuan thil insaikalh (opposite) hmuh tur a awm nual a, *best* leh *worst*, *wisdom* leh *foolishness*, *light* leh *darkness*, *spring* leh *winter*, *hope* leh *despair*, *belief* leh *incredulity*, *Heaven* leh ‘*the other way*’ tih te, heng thu insaikalh tlatte hi *binary opposition* chu a ni.

Biakliana hla pahnih “Ka Nu Thlan” leh “Chûn-nu” tih hlate hian inan lohna hrang hrang (binary opposition) an nei a, chung zinga thenkhat chu –

- 1) “Ka Nu Thlan” tihah chuan a nu boral tawh hnua a thlan a va tlawh leh chungchang thu a tar lanna a nih laiin “Chûn-nu” tihah erawh chuan a nu boral tih lai hun a rawn tar lang ve thung a ni.
- 2) A nu boral ta a ngaihna hla ve ve an ni a. “Ka Nu Thlan” tihah chuan a nu damlai hmeh hmuh leh beiseina a nei tawh lo va. “Chûn-nu” tih hlaah ve thung chuan a damlai hmuh a la inbeisei a, hlim taka lo hmuah a duh hial a ni.
- 3) “Ka Nu Thlan” tihah chuan mi an thiha mitthi khua an luhna kawngka chu an thlan a ni a, a nu thlan chu a mitthi khaw panna a nihzia a rawn tar lang. Chu hmuna awm reng mai chu a duh laiin “Chûn-nu”-ah ve thung

chuan a nu awmna hmuna kala, chu hmuna a kal hunah a nu chuan lo hmuak se a ti bawk.

- 4) A nu ngaia ÷ah reng mai “Ka Nu Thlan” tihah a duh laiin, “Chûn-nu”-ah ve thung chuan mah renga sawt lo tih hriain ban zai a rel tawh thung a ni.
- 5) “Ka Nu Thlan” tihah chuan a nu boral ta chu pawm thiam har a ti em em laiin, “Chûn-nu”-ah ve thung chuan a nu thihna chu a pawm thiam tawhzia a rawn sawi a ni.
- 6) “Ka Nu Thlan” tihah hian a nu thlan lung chu amah hnemtu bera a rawn hman laiin “Chûn-nu” tihah chuan lungtât pâr tur chu a rawn hmang thung.

Word Forms:

Biakliana hian a hlaah hian sapho tih dan a entawn hle mai a, a *rhyme* hi neihtir hram hram a tum ni berin a lang a. Chuvangin, a duh angin a hla thu hi a rem lo tiin a sawi theih a. A nih loh pawhin an hun laia hla phuahtu hmasaho tih dan entawnin leh Zosapho hla lehlin leh phuah dan entawnin, a thu luang nalh aain a kikawi, ulh zet zet hmanga hla phuah hi a chak zawk ni pawhin a lang a ni.

Deconstructionist-hovina an zir chian ang hian, “Mei zuk chîng suh, a ÷o chuang lo ang” tiha ‘chîng’ tih awmzia a danglam ang hian, Biakliana hlaah pawh hmanlaia thu an hman, awmze pakhat chauh neia an hman ÷hin chu awmze dang neia hman a nei a, chungte chu lo sawi dawn ila.

“Ka Nu Thlan” tih hla, chang hnihna tlar linaa, ‘Tuar’an’ tia a hman hi hla dangah chuan ‘ka tuar’an’ ti tein, mahni insawina hnuah a rawn lang chauh zel a. He hlaah

erawh chuan a hming aiawhtu atan a hmang a, “Tuara’n nghilh lai ni reng a awm lo ang” tiin a hmang a ni.

He hlaah vek hian ‘kheartung’ tih hi thlan sawina atan a hmang a, hla dangah leh thu ziaak dangah chuan kheartung chu kawngkhar sawina atana hman a ni thin bawk.

“Chun-Nu” tih hlaah pawh hian “Bah lai ka nemlai puan iangin” tiin a phuah a. Heta ‘nemlai puan’ tih hi a kawr a sawina a ni a. Hla dangah chuan ‘nemrang puan’ tia sawi a ni thin a. Chuvangin, he laia nemlai puan tia a sawi hi a hla thu chher chhuah niin a lang bawk.

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Mizo Hnam Thawnthua Hmeichhiate Dinhmun Thlirna

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Mizote hian pi leh pute aṭanga kan inrochun hnam thawnthu ṭhahnem tak kan nei a. Heng Mizo hnam thawnthu (*folk narrative*) hrang hrangah hian hmeichhia kan hmu nual a, anmahni hming chawi ngei thawnthu pawh sawm chuang fê a awm. Hnam thawnthu huam chhunga thawnthu hrang hrang kan hriat theih chinah hian hmeichhiate hi an pawimawh hlawm hle a, an tel lo chuan Mizo thawnthu hi a famkim thei lo. Tun ṭumah hian Mizo hnam thawnthua hmeichhe dinhmun kan thlir ang a, *feminist critic* ṭhenkhatte thu vuak thlak dan kan ennawn thuak bawk ang.

Mizo hnam thawnthuaa hmeichhe hmel ṭha leh felte kha an to viau ṭhin a; mahse, an zalên tawk lo hle. Pasal an neih hmain an pate leh nuṭate thuhnuaiyah an awm a, pasal an neih hnuah an pasalte duh dan ang anga awm tura beisei an ni leh bawk ṭhin. An dinhmun hi a hniamin a awhawm lo hle. Tin, Mizo thawnthua hmeichhe ṭha leh fel nia kan hriatte chu an ngaih dan leh duh dan pawh sawi loa mipa thua awm mai

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thin te kha an ni deuh zel a, mahnia ngaih dan hran nei leh an ngaih dan te sawi chhuaka kalpui tum ve hmeichhiate kha chu hmeichhe tha lo leh soal nia tar lan an ni thin. Hei hian Mizo hnam thawnthua hmeichhiate dinhmun that tawk lohna a lantir.

Mizo hnam thawnthu zînga hriat hlawh ber pawl “Mauruangi” thawnthuah khan Mauruangi nu leh pa chu pumphîr phur turin an kal a. An kalnaah chuan leilawn rawp tawh tak mai an zawh a. Chutia an zawh lai chuan Mauruangi pa chuan, “Haw lamah chuan hemi leilawn zawh ngam lo zawk zawk chu innam thlakah,” a ti a. Mauruangi pa chuan ama phur tur chu zâng tein a têt a, Mauruangi nu phur tur erawh chu rit takin a telsak thung a. An haw lamah chuan Mauruangi pa chuan leilawn chu awlsam takin a zawh kai thei mai a; Mauruangi nu erawh chuan a zawh ngam ta ngang lo a, a pasal chuan a nam thla ta tih kan hmu.

He thawnthua Mauruangi pain ama phur tur zâng taka a têt laia a nupui, a hmeichhia zawk phur tur rit taka a telsak hi thil zahthlak leh mawi lo tâwp a ni. Chutah khawngaihna tel hauh loa luia a nam thla duh tak tak hial mai kha a nunrawnthlakin hmeichhe rah behna nasa tak a ni a; Mizo hnam thawnthu hmai tibâltu langsar tak a ni. Tin, Mauruangi nu kha chuan a thih hnuah pawh a theih ang tâwkin Mauruangi kha a la ngaihsakin a la hmangaih em em a; a pa erawh chuan a hrehawm tuar lai leh a nuhrawnin Mauruangi a tihduhdah lai te pawh kha a en liam mai mai thei. Hei hian mipa aia hmeichhiain fate hmangaihna an ngah zawkzia a lantir a; Mauruangi pa hian pa mawhphurhna a hlen tawk lo bawk.

Mizo thufinga ‘fahrah leh vantlâng an țangrual’ tih a nih laia Mauruangi intun nunna Thaichhawninu leh Phunchawng tihlum tura a khawtlânga an thawk chhuak ta mai pawh kha a

rapthlakin a nunrawnthlak hle a; Mauruangi te nufa tân khan ‘vantlâng’ kha thlamuanna thlentu ni loin anmahni tihrehawmtu an ni hlahu thung a ni.

Chhûra thawnthuah pawh khan hmeichhe chungah hleilenna tenawm tak kan hmu baw. Chhûra kha a pi (ziaktu thenkhat chuan a ‘pizawn’ an ti) chungah khan a che mawi lo hle. Chakai an khawrh dunnaah a pi chu ‘pi te mutpui a dam’ tia bumin a na der a, laina hnai an nihna hai derin a mutpui a nih kha! Hmeichhe valai tha tak pawh hetiang hian lo bum tehreng se thil tenawm tak a nih vei nen, pitarah pawh ama pi ngei mai a mutpui duh kha a rapthlakin a zahpuiawm hle a, Mizo hnam thawnthu hmai tibâltu, hleilenna tenawm leh mawi lo tawp a ni. Mizo *legend* ropui ber pâwla sawi thin Chhurbûra chet dan khan Mizo hmeichhe dinhmun that taw lohna a tar lang a, hmeichhe rah behna langsar tak a ni.

Tin, Chhûra vêk hian Mawngping khaw paho a bum hlum that a. An mei a leih hlumsak vek a, amah chauh chu chumi khua mei nei awmchhun a ni tawh a. Mawngping khaw nuho hnenah chuan a mei chu ‘dep (mutpui)’ hmanga hlawh turin a ti a, a thlawnin tumah a pe phal lo. A tar leh tar lo pawh thliar loin Mawngping khaw nuho chungah a che lehpek a, hmeichhe rahbehna leh tham lohna langsar tak baw a ni.

Chhûrbûra thawnthuah chauh pawh ni lo, thawnthu thenkhat hian inbumna leh invau thaihna avangin hmeichhe thenkhat chu ‘mutpui’ an ni fo mai. Nula leh Zâwng thawnthu-ah chuan nula pakhat inbual lai hi Zâwng pakhat hian a phawk a, a thawmhnawte a laksak vek a, a tlanpui daih a. Nula chuan arawn hmu a, a thawmhnawte laksak a han tum chuan Zâwng chuan ‘nupui-a ka neih loh che chuan ka

pe dawn tawh lo che' a ti ta tlat mai a. Nula chuan saruaka haw chu a hreh si a; Zâwng lah chuan pek a tum chai bawk si lo nen, Zâwng nena inneih chu a remti ta a ni. He thawnthua Zâwng hian hmeichhia a zah lo hle a, an hmingchhiat awlsam theihna, an chak lohna chu remchânga hmangin a vau bet a. Nula hi a dang kawlwâwk a, Zâwng fa hial a pai phah ta a, a khawngaihthlak hle.

Maurawkela pawh khan an khaw lal fanu kha a 'thuruk' hmangin a mutpui. An khaw lal fanu kha a feh hmasa ber thin a; mak tak maiin dai tam tak tawn tur awm si khan a puan hmawr takngial pawh a huh ve ngai hauh lo mai a. Mite chuan feh kal hmasa ber ni sia a puan huh ngai hauh lo mai chu mak an ti em em a. Vawi khat chu Murawkela hian a lo enthla pek a; lal fanu chuan dai tawn tur a awm veleh a puan chu a hlip a, saruakin a lo kal thin hi a lo ni a. Maurawkela chuan lal fanu puan huh ve ngai lohna chhan a hriat chuan tihmualpho-ah a vau ta a; lal fanu chu a zak ta em em mai a. Tichuan, lal fanu chuan thlemin thi pek te a tum a; Maurawkela chuan a duh si lo. A tawpah chuan lal fanu chuan Maurawkela hnenah chuan, "A nih leh inngâi ang khai, khawiah mah sawi suh ang che," a ti ta ngawt mai a. Maurawkela rem tih zâwng tak mai a lo ni a, an inngâi ta a ni!

Hetianga invauṭhahihna leh inbumna hmanga hmeichhe chak lo leh âwm nê̄m zawkte 'mutpui' an ni thin hian Mizo hnam thawnthua hmeichhiate dinhmun ṭhat tawk lohna a tar lang.

Mizo pi pute rin dana thih hnu khawvel kalphung, Pawla kawtchhuaha mipa leh hmeichhe inthliarna awm pawh kha ngaihtuah chian chuan hmeichhe chan kha a chhe

hle. Tlangvâl zînga nula ‘ngâi’ tawh phawt chu Pawla khan a sâi ngai lo a; nulâ erawh chu tlangvâl ‘ngâi’ tawh phawt chu a lo sâi bik hlauh thung si. Thil tih inang rengah hmeichhe chan kha a chhe bik em em a ni. Lt. Col. J. Shakespear (Tarmita) pheichuan, “Pawla chuan tlangvâl, nula him (*virgin*) pathum ngâi emaw nula pasarih, him tawh kher lo pawh ngâi emaw chu a sâi lo; hmeichhia erawh chu a tuate pawh a sâi vek,” (qtd in Aw Pialral! 84) tiin, hmeichhia tawh phawt chu Pawla khan a sâi vek niin a ziak hial. Hmeichhia leh mipa thite thlarau dinhmun inthlau lutuk kha Mizo pi pute khawvela hmeichhe chan chhiatna langsar tak bawk a ni. Pialral kai ve tur pawhin an pasalten khuang an chawi a ngai a; anmahni thil tih that leh hmingthatnain kawngro a su ve lem lo.

Mizo pi leh pute khan ‘hmeichhe thu, thu ni suh; chakai sa, sa ni suh’ an lo tih thin vang kha nge maw ni, Mizo thawnthua hmeichheho kha an ngawichawiin thu leh hla an ngah lo hle. Anmahni dikna leh thu dik pawh sawi chhuak loa ngawih bopui ta mai mai an awm nual. Kungawrhi te, Mauruangi te, Dârdini te, Ngaitei te leh a dangte pawh kha an dikna sawi loin an ngawi ral ringawt thin. ‘Mizo Thawnthu Thlirzauna’ tih bu-ah Lalrinmawii Tochwawng-in, “Mizo thawnthu-a hmeichhe thate chu tawng tam lo leh an ngaih dante pawh sawi chhuak lem lo tura ngaih an ni tlat reng a ni,” (71) tia a lo ziah ang khan Mizo thawnthu-a hmeichhe thate chu tawng tlêm tak an ni zel a, an diknaah pawh an tawng chhuak ngai zen zen lo. Lalrinmawii Tochwawng vêkin, “Hmeichhe tha chu chak lo, mipate ringa anmahni a innghat leh intulut, mahni tânghma aia pasal leh chhungte tâna inpe zo, tawng tlem, themthiam an ni tlângpui. An hmêlthatna avanga langsar, an khawsak dan tura thunei

ve lem lo, an duh dan pawh huai taka sawi lang ve ngam lo an ni fur,” (72) tia hmeichhe dinhmun a khaikhawm hi a pawmawm viau a ni.

‘Tualvungi leh Zawlpala’ thawnthuah pawh Zawlpala chuan a nupui a chhuan luatah a ṭawng sual a, a nupui chu tum loh deuhin a hralh ta mai a. Amaherawhchu, Tualvungi hian a pasal a demna emaw a vuivaina thu emaw a sawi kan hre lo. A pasalin ka a ân miau tawh avangin rilru na tak chungin Phunṭiha chu thuawih takin a nei mai a ni. Hei hian Mizo hnam thawnthua hmeichhiate dinhmun ṭhat tawk lohna, an pasal tur thleng pawha thu an neih ve lohzia a tilang chiang hle bawk.

Vanchung nula Sichangneii pawh kha mite awh em em ni mah se, leiah pasal neia fa a neih hnuah loh theih lohna avanga vana a lawn leh khan fate hmangaih lo leh nu mawhphurhna hlen zo lo nih a hlawh a, C. Vanlallawma phei chuan, “Sichangneii khan a fate a hmangaih lo hle,” (Mizo Thawnthu Zirzauna 131) tiin a dem hle a ni. Chutih lain a pasal, fate enkawl leh ṭulpui ahneka mahni tilmu chhu keha intihlum ta khan khawngaih a hlawh leh daih bik si. Hei hian dinhmun inang rengah pawh mipate aia hmeichhiaten sêl an hlawh hma bikzia a tilang chiang hle bawk awm e. Sichangneii kha chuan vana a lawn hnu paw’n a fate kha a ngaihtuahin an hmâ a la ngâi hle a nih kha.

‘Runginu leh Thialtea’ thawnthu-a Thialtea khan Runginu kha a tiduhdah hle bawk. Runginu-in ‘ka lâwn ve thei chuang lo ang’ a ti chung chung chu ‘a hmin ṭha ṭha ka thlak dawn che nia’ tiin Thialtea khan a thei hual lawhpuih a sawm lui a. Thialtea chuan a hmin ṭha ṭha a lo a, Runginu chu a kâwr chauh a thlak phal a; Runginu a ṭap a ṭap chung paw’n

a tak ei tlak pakhat mah a thlak duh chuang lo. Hei pawh hi hmeichhe dah hniam bawh niin a ngaih theih.

Mizo thawnthua lo lang, an khawsak dan leh chhungkaw inrelbawlina thilah reng reng khan 'pa' an thu zawk zel a, hmeichhe 'voice' chu ngaihthlaksak a ni lo fo. Hmeichhe dik zawkna rengah pawh 'pa ber' a tawng tawh chuan nuin 'aw' an chhuah ngam ve ngai meuh lo a, thuawih taka 'pa thu' zawm mai a t̄ul t̄hin. Chumi lan chianna em em chu inbumna lam thawnthu (*Trickster tales*) z̄inga langsar tak Khuangchera thawnthu kha a ni awm e.

Mi bum ch̄ng tak mai pahnih hian p̄ma th̄r chher m̄k Khuangchera chu, "Ka pu, vaib̄el chh̄ngphum leh dartawns̄k min chhersak thei em?" an va ti a, Khuangchera chuan, "Ka khum hnuaia ka tuboh t̄e kha han la ula, ka lo chhersak ang che u," a lo ti a. A inah chuan an han kal a, a nupui hnenah chuan, "Ka pi, ka puin, 'ka nupui han mutpui ula, kan th̄la tangka za han la bawh rawh u,' a ti a, kan lo kal a ni," tiin thiam takin dawt an han hrilh a. Khuangchera nupui chuan a lo awih lo hle mai a, an sumhmun a t̄angin a pasal chu, "I ti em ni?" tiin a zuk au a. Khuangchera lah chuan, 'ti e' a lo ti `sam èt mai si. A nupui chuan ni thei ngangin a hre lo a, a ringhlel chuan, "I ti tak tak em ni?" tiin a zuk zawt nawn leh ngat a. Khuangchera lah chuan, "Ti tak tak e mawle, lo pe thuai la a ni mai," a lo ti v̄in t̄uk tawh mai a. Chuti chuan, Khuangchera nupui chu an mutpui ta a, tangka za an la bawh a. Khuangchera hnenah chuan, "Ka pu, i nupuiin tuboh min pe duh si lo a, kan kal leh mai ang e," tiin dawt bawh an sawi leh a, an kal bo ta daih mai a ni (Lalruanga 39).

Khuangchera nupui khan a pasal thu a awih em em a, a pasalin 'ti e' a tih chu eng pawh ni se a zawm lo ngam lo.

Ringhlel ru tak chung pawhin, a pasal berin ‘ti tak tak e’ a tih miau avangin a pasal thu nia a hriat chu a tana pawl tur pawh ni se îhe loin a zâwm tawp mai a ni. Hei hian Mizo hnam thawnthua hmeichhiaten an pasalte thu an awihzia, an pasalte thu thua awm thin an ni tih a lantir Chiang viau.

Mizo hnam thawnthua hmeichhe hmel tha, fel, tlawmngai, taima leh huaisen tak takte khan eng chawimawina mah an dawn kan hre ve ngai lo a; mipa tlawmngai takte an chawimawi dan enin hmeichhiate kha eng tin emaw tal chawimawi ve an phû a ni. Hmeichhia an nih avang maia dinhmun tha an chang ve lo hi hmeichhe rahbehna chi khat niin a ngaih theih.

Mizo hnam thawnthua hmeichhe dinhmun that tawk lohna kan tar lan tak atang khan an dinhmun tlângpui chu a hriat viau awm e. Kan tar lan takte khan Mizo thawnthua mipate dinhmun enin hmeichhe dinhmun kha a hniam zawk deuh zel tih chu phat rual a ni lo. Kha an dinhmun khan a hunlaia Mizo hmeichhe dinhmun pawh a hril thui viauin a rinawm. Jasmine Lalremmawi leh C. Lalkima te thuziak ‘Ram Hmasawn nan Mizo Hmeichhiate Dikna leh Chanvo’ tihah chuan, “Kan pi leh pute nunphungah khan hmeichhiate chawisân duh lohna leh ngaihnêpna a nasain, hmeichhiate hlutna leh tangkaina te, chhungkua leh khawtlangahte pawh lam chhuah an ni ngai lem lo,” (Mizo Studies 233) an lo ti chiah reng a ni.

Khatianga dinhmun tha lo zawk an nih deuh zel avang khan T. Vanlaltlani chuan a thuziak ‘Mizo Thawnthu (*Myth*)-a Hmeichhiate’ tihah chuan,

Mizo *society*-a Pasaltha an chawimawi a, Tlawmngai
Nopui siama tute emaw an dawmtir khan, hmeichhe tha,

dik leh fel, khawngaihna leh lainatna nena chhantu nei lo tâna ding thinte chawimawi nachâng hre lo khan an lo awm thin a ni awm e. Tunlai Mizote hian kan hnam zia leh tih dan nia kan hriatte chhar thar leh din that leh kan duh pawhin thlitfim loh chuan tih mai chi a ni lo tih pawh hriat a tul..., (59)

tiin Mizo thawnthute chu ‘thlitfim’ a duh hial a, a thlirna zawna kan thlirpui chuan a dik thui viau a ni.

Chutih rual chuan, Mizo hnam thawnthute hi thudik huanga khung vek tum tur ni lo mah se, thil thleng tam tak hian a hunlaia Mizo pi pute nun dan leh khawsak dan a târ lang a. Hnawl ngawt theih a ni lo a, paih then ngawt thiang pawh a ni hek lo.

Feminist critic thenkhat hi chu an kal ‘fawr’ mah mah thin a. Hetianga hnam thawnthua hmeichhe dinhmun hniam zawka lantirna hian thangtharte rilru-ah hmeichhe dah hniamna a tuh thei a ni tiin, hetiang chi hi chu ziah that loh chuan thangtharte chhiarah a him lo niin an ngai a, hnam thawnthute ziah that (*re-telling/ re-writing/ re-visioning*) an rawt ta hial a ni. An thlirna tlâng ațanga han thlirpui chuan a dik thui viau a; mahse, kan sawi tak ang khan Mizo hnam thawnthute hi a hunlaia an nunphung mila lo piang, an khawsak dan tar lanna a nih miau avangin lo ziah that ringawt khan awmzia a nei lem lo. Hnam pawh khawihna lian tak a ni zawk thei tih kan hriat a tha viau.

Hmeichhia leh mipa dinhmun a inthlau lutuk, a ‘fair’ lo tia hun kal liam daih tawh ziah/siam that phet tum ai chuan, a nihna ang anga pawm chung a zir chian a, an dinhmun zuk teh thiam tum mai hi a kawngkal zawk chu niin a lang. Mizo pi pute lo tih dik tawh lohna ațanga inzir fin tum te pawh a

hlawk zawk em em ang. Mizo hmeichhe zînga mi ngei, Mizo thawnthute zir Chiangtu Lalrinmawii Tochwawng bawkin, "...thawnthute hi a hunlai mila siam zel an nih avangin a hunlaia hmeichhiate awm dan, an chezia leh tih hmangete lantirtu an ni ve bawk tih pawm mai hi a hahdam thlak za ber awm e," (74) a lo tih ang zâwng hian zirin thlîr thiam thei vek i la a duhawm hle.

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Chhak leh Thlang Indo Thawnthu

F. Lalzuithanga*

Thuhma:

A thih hnu pawha Zofate thinlunga thi ve tawh lo tur, mi nun tawi; mahse, dam rei si Kaphleia (1910-1940) khan Mizorama indo hmingthang tak Chhak leh Thlang Indo chanchin behchhana ‘*Chhingpuii*’ thawnthu a ziah lai hian a thawnthu bu hming putu ber “Chhingpui dam lai chanchin eng mah hriat a nei lo a ni. Tlangval lakah mi rinawm a ni nge, ni lo pawh a hre lo va, hetah hian hmanlai mite nun dan tihlan nan leh a thawnthu a lo sei theih deuh nan **phuah belh** mai a ni,” (*Kaphleia leh C. Thuamluaia Hnuhma*, 64) tiin he thawnthua Chhingpuii chu a taka mihring awm ngei Chhingpuii nena khaikhin tur lam ni lovin, thawnthua ‘character’ anga ngaih tur a nih thu min hrilh a ni.

He thawnthua Chhak leh Thlang indo laia an indo chanchin pawh hi, “chanchin dah thatna (history) anga ziak a ni lo va, thawnthu atana ziah a ni a, thu dik leh thu dik lo zawna tur a ni lo va, thu mu hnu kaih thawh leh nana tih

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pawh a ni hek lo,” (64) tiin a ziah hun lai boruak (1937 kum)-a mi nawlpui sukthlek leh chim chin thlirin, ‘thawnthu atana ziah a nihzia tar lan tula hriain he ‘Chhingpuii’ thawnthu pumpui pawh hi “thawnthu anga chhiar mai tur a ni zawk e” tiin a Thuhmahruai lamah ziakin a lo intlawkhalh lawk a nih hi!

Hman deuh thleng pawha ‘literary truth’ leh ‘historical truth’ thliar hrang thiam lova *literature* hi ‘history’ nena inanga ngai tlat mai, Siamkiman ‘an literature tih chu hman lai thawnthu te,’ a tih ang mai, thawnthu phuah chawp (fiction/novel) pawh thu dik tum tlang (‘fact & figure’) hmanga ‘teh’ lo tum tlat thin kan zingah kan la awm fo avang hian hetiana Kaphleian Thuhmaa a lo ziaak lang pawh hi a tulna a awm tih a chiang reng mai! He thawnthua a *fictional character* pakhat Kaptluanga pawh ‘tu nge a nih’ hriat tuma lo zawng vak pawh an awm e, an tih kha maw! C. Thuamluaia ‘*Sialton Official*’ thawnthua ‘Hotel Odyana’ awmna thlengin mi thenkhatin an lo zawng pawh a mawh lo ve!!

Chhak leh Thlang Indo:

Chhak leh Thlang Indo hi Mizo hnam chanchina thil thleng ngei a ni a, vawi leh khata indo nghal rup rup ni lovin, a chhan hrang hrang tling khawm, a tawpa lo puak darh ta niin a lang. Chung an indo chhan (*causes*) hrang hrangte chu:-

A hmasa berah chuan, Hming Insak khalh leh Nupui inneih khalh vang a ni.

Vanhnuailiana hian fapa ka neih hunah ‘Kalkhama ka sa ang’ a ti a, Suakpuilalan a fapa pahnihna hmingah chuan, Vanhnuailiana hual sa ‘Kalkhama’ chu a sak khalh a ni. Vanhnuailiana hian a fapa hmingah

Liankhama a sa ve a; mahse, a lungawi lo hle (*Mizo Pi Pute Leh An Thlahte Chanchin*, 135).

Vanhnuailiana Lungdupa a awm lai khan a fapa pahnhna Liankhama nupui Chenkual lal, Tuali, Nisapui vel laia mi an zuk en a, inrem angin an awm tawh a, an han hawn leh hlanin Kalkhaman a lo nei ta mai si chu Vanhnuailiana'n a haw hle a, a fapa Liankhama hnenah chuan, "He thu hi rawn theihngihl palh ang e," tiin a chah reng an ti (Liangkhaia: *Mizo Chanchin*, 127). Sawi dan dangah phei chuan, Vanhnuailiana hi a lungawi lo hle a, thurochhiah a siam a, "He mite hi i rawn do loh chuan pawnfen rawn feng ang che; tin, mitthi khuaah pawh pawnfenin ka lo hmuak ang che" a ti ringawt mai a ni (*Mizo Pi Pute Leh An Thlahte Chanchin*, 136).

Hemi chungchang hi Kaphleia chuan he thawnthuah tihian a ziaik: "Vanhnuailiana chuan a thih dawnin a fapa hnenah, 'Se pa pawh zui lai inchuhin an insi hlum ngam a, hemi in rawn huat ngam loh chuan fapa ka hring lo che a ni ang,' a ti a" tiin A sawi tum inang vek si-ah chuan a mawi bik a sin aw, Kaphleia thu chheh chhuah dan hi!

Pahnihnaah chuan, "Thutiam kawnga rinawm tawk loa inngaih vang" a ni. Lalsavunga thlahten Chhak an nawr dawn lai khan, Suakpuilalate chuan, "Nangnin han nawr ula, keinin heti lai hi kan lo cheibawl ang a, han khawsa thei loa lo chhuk leh ta in nih chuan, kan buh char sa in rawn ring ang a, kan khua pawh a tul chuan kan sem ang che u," an ti a. Khawchhak lalte thlang an lo tlak leh tak khan an chungah Khawthlang lalte chu tha tawk lo leh an thutiam rinawm tawk loah an ngai (Lalthangliana: *Mizo Chanchin*, 118).

Pathumnaah chuan, hla inphuah el vang a ni. Chhim leh Hmar indo chawk chhuaktu pawh hla inphuah el vang a

ni a, chhak leh Thlang indo chhanah pawh hla an inphuah el avang a ni pakhat a, an inkar tiṭiṭauh zualtu a ni.

Khawthlang lalte chuan khawchhak lalte chu hetiang hian an han phuah el a:

*“Piahah tawlh rawh Lalbuanga,
Kei chhungpan a man ang che,
Pipu ro thil ṭaindar i ui chuanin”*

Khawchhak lam pawhin hlain an han chhang let ve a:

*“Kham rang sen vung khuai kaina,
Hnampui ni hliap Reng kaina,
Kan lal Suaknemin a hai hlei nem maw”*

tiin. ‘Lalbuanga’ hi ‘Buangtheuva’ an tih-elna a ni a; ‘Suaknemi’ hi Suakpuilala an koh elna a ni bawk.

Palinaah chuan, ram inchuh avang a ni. Tualphei ram, ‘mual cham ṭha pat’ mai chu Tachhip leh Hmunpui lamin an inchuh a, Tachhip lamin Tualphei ram neih tumin an zuk vat dawn a, Hmunpui (Buangtheuva khua) chuan an ram zu ni pha lo mah se an zuk neih chu an awih bik lo va, an INCHUH ta a ni (*Ainawn Bu Thar*, 91-92).

Tichuan, chu TUALPHEI RAM INCHUH boruak kal zelah chuan indo chawk chhuaktu tak tak (immediate cause)chu a lo thleng ta a ni. Khawchhak lam Hmunpui tlangval 500 rualin, “Keimahni Hmunpui tlangval, sa leh ralah kan bawh pup pup ngai e” tia Tuirial aṭang Tachhip lamin ‘Hei hi rawn kan hlek su’ tia ramri kham chin an siam vawi thumm lai an kan hnuah, khawthlang Tachhip tlangval pakhat thin tuar lovin ngaihtuah chiang lovin a hmatawng awm Rokhawlha Chhakchhuak a kap thlu der mai a ni.

Austro-Hungarian lalṭhutthleng rochung tur

Archduke Franz Ferdinand leh a nupui June ni 28, 1914-a kahhlum chu Indopui Pakhatna chawk chhuaktu (immediate cause) a nih angin, chutianga silai a puah takah chuan, hun rei tak ata tawh ‘rulin ka mei chu sela ka chu ang’ tia lo inkau reng tawh Khawchhak lam chuan ‘Che nghal ang,’ tiin Chhak leh Thlang Indo an ñan ta a ni.

Historical Fiction ‘Chhingpui’:

Historical Novel kan tih chu, H. Laldinmawia chuan, “hun kal tawha mi chanchin dik (fact) leh a ziaktuin a suangtuahnaa a puah belh (fiction) hmanga ziaik hi a ni,” (*Literature Lamtluang*, 234) a tih angin ‘Chhingpuii’ thawnthu pawh hi *fact & fiction* inpawlh a ni.

Dr. (Newly Professor) K.C. Vannghaka pawhin, “Heti ang novel-ah hi chuan a ziaktuin hun kal tawha thil thleng leh ama suangtuahnate fin khawmin thawnthu a ziaik ñhin a. A chang phei chuan hun kal tawha thil thlengte chu ama thawnthu nena inmil zawngin a sawi danglam bawkw ñhin,” (*Literature Kawngpui*, 268) tiin Historical Novel chu history-a thil thleng tak tak ang leh thudik ngau ngau anga ziah ni lovin, puah belh a, her rem theih a nih thu min hrilh bawkw.

Tichuan, Carlyle-a chuan, “Hnam chanchin (history) ziaktuten an ziaik thlen phak hauh loh, hnam nuna bet tlat ni si thil tam tak hi *historical novel* hian a rawn tar lang a ni,” tiin Historical Novel pawimawhna min hrilh bawkw (268).

He, ‘Chhingpuii’ thawnthuah pawh hian hnam nuna bet tlat thil hrang hrang, Historian-ten an ziah thlen ve phak loh tam tak hmuh tur a awm a, chu bakah, mihring nun lairil leh mihring nun awmze tak tak, hringnun thuk phum (philosophical truth) pawh hai chhuah tur a awm bawkw.

Mizo Historian-te leh "Chhingpuii":

Mizo thawnthu tawi (short story/novelette) hmasa pawl 'Chhingpuii' Mizo 'Historical Fiction' ngaihnawm tak chungchang hian a thu leh hla lo buaipuitu hmasa hrang hlui Mizo historian thawh hlawk ber zinga pakhat B.Lalthangliana leh hrang thar(hangthar) hmeichhe historian, mi thiam leh taima em em Dr.Rohmingmawii thuziah hi han tuihnih zawk chak ka nei leh tlat a ni.

B.Lalthangliana hian 'Kaphleia leh C.Thuamluaia Hnuhma' (1st ed.1990, 2nd ed.2006) buah khan, Chhingpuii thawnthuah Kapluanga inkah hlumna thlen thu a tar lang a, chumi hnuai chiahah chuan heti hian a comment thung:

{“Hetah hian Mss I chu a tawp a, Mss II-ah chuan phok 4 lai a la inziak a. Mahse, a thawnthu ngaihnawmna a belhchhah lem lo va, a thuken atan pawh a angkai lemin a lang lo.-Blt (*Kaphleia leh C.Thuamluaia Hnuhma*, 91)tiin Indona chanchin hrang hrang Kaphleia ziah a telh loh chhan a sawi a!

Historian hriat hlawn tak, Literature field-a a kutchhuak tam zawk pawh Literary History lam ni bawk, chumi avanga Historian mai ni lo va, Literary Historian ha ber pawla kan neihin, Mss II - a indo chungchang thil thlang hrang hrang Kaphleia'n a tar lan pawimawihna leh a telh chhan a hmu thiam lo tlat hi a mak ka ti deuh!

Mak ka tih chhan pakhat lek ka sawi duh a, chu chu he thawnthu laimu leh inngahna ber Chhak leh Thlang indo, Mizo history behchhan a nih avanga Historical Fiction a nih tlat avang hian thil thlang tak tak (fact) hi a tingaihnawm tu leh tiawihawmtu, a thu ken leh thuchah atan pawha pawimawh em em a nih vang a ni.

He lehkhabuah hian Kaptluanga leh Lalnawta, Chhingpuiite ina an leng an thu a inbat deuh lai pawh B.Lalthangliana hi chuan a paihsak bawk a ni. Hnam *feeling* thil anga ngaih theih, Pawite chungchang sawina awngkam kan lo neihsa Kaphleia'n Kaptluanga hmanga a tar lan hian tu lei mah a kuaiin ka ring lo va (kei Fanai Pawi lei a kuai reng reng lo). Tun hma deuh kha chuan hetiang Chi bil inchhahna tawngkam huatthuala tawk kha an lo awm thin niawm tak a ni. Chumi avanga B.Lalthangliana hian paih/telh loh a nih pawh a rinawm. Mahse, kha thil thleng pawimawhna em em chu, khatiang dinhmuna pawh Kaptluanga kha eng ang mizia leh eng ang mihring nge tih chiang taka kan hmuh theihna a nih vang a ni.

Dr. Rohmingmawii hian "Kaphleia leh Mizo History" tih thupua hmangin Chhingpuii thawnthu hi *Historical approach* hmangin ngaihnawm takin a thlir a, chhian manhla tak a ni nghe nghe (*Hnahthel*, 140-154).

He a thuziaka a ngaihawh deuh pakhat a tar lan, Chhingpuii thawnthua Tualbungin Hmuizawl an run thu leh, KHUA AN HAL THU-ah hetiang hian a ngaih dan a tar lang a:

. . . Khaw inhalsak hi Mizote chin dan han renga lo ngai tan chuan thil danglam pawh a ni lem lo. British-ho chuan Mizote awlsam taka tukdaih an tumna lamah an khua an halsak hin a, Kaphleia hun lai hian an la hre chiang viau ang. Chu chu Mizote tih dan hin reng emaw tiin Kaphleia hian a rawn ziak lang a, a thiamawm loh lem lo...amaherawhchu, mi dang chimih tuma khaw inhalsak hi Mizoten an leidote chungan tih ve dan reng a ni lem lo niin a lang. Helai hi ngun lehzuala zir chian a ul a ni. (*Hnahthel*, 150-151)tiin.

Ngun taka zir chianin British lo lan hnu chauhva khaw inhalsak ching ang leh, sap-ho tihdan kan lak ang deuh chauhva leidote khua inhalsak kan ching nia ngaih hi a dik berin a lang lo thung. Lalzuithanga thawntu “Phira Leh Ngurthanpari” tiha khua an inhalsak ve ve te kha chu sawi loha luma lo dah pawh ni ila, Mizo history ziaktute thukhawchang pahnih chauh hi lo en teh ang.

“Mizo Pi Pute Khawvel” (2011) ziaktu R. Chaldailova khan a lehkhabuah chhak leh thlang indo chungchang a ziak lang ve a, chuta a thil sawi pakhat lek chuan kan thu khi a tichiang awm e:

Buallawn run hi a rapthlak ber pawl a tling awm e. Khawchhak lamin an zu run kha a ni a, an that zo helh a, an thah bang la dam awmchhunte chu khaw dangah an pem darh zo vek a...ka naupan lai, kum 1936 vel khan Buallawn an run uma an buh hal hawl leia inphum tam tak kan kheuh chhuak nghe nghe (*Mizo Pi Pute Khawvel*, 69-70).

Hei bakah Liangkhaia “Mizo Chanchin” kan hmun atang khan, ‘inrem tawh hnu deuh’, khua pawh an ‘inkulh tawh loh’ laiin Khawthlang lal Sailianpuiaten Darlawng tlanga lal hmeithai Laltheri khua runin ‘khua pawh an hal’ thu kan hmu(Mizo Chanchin, 129).

Chhak leh Thlang Indo chhuah hma, ‘Chhim leh Hmar’ indo lai pawhin Khawnglung khua chu an halsak vek tih kan hre bawk. Chuvangin, Kaphleian ‘Chumi thu rapthlak tak chuan khawvel a nghawr a” tia khaw inhalsak thu a ziak lang hi a tisial hran lo ve. Mizote hian kan leidote khaw halsak hi kan lo ching ve thin reng a ni, sawi tur tingin tih hi kan History-a thil thlengte hian a tichiang a ni.

Thangthar 'Chhingpuii':

Kan Hnam chanchin (History) a Tualchhung indona hmingthang tak kum 1877-1880 chhunga lo thleng, CHHAK LEH THLANG Indo lai khan nula vanduai chanchin, wawiin thlenga a hming kan la hriat reng a awm a; chu chu Chhingpuii, Ruanzawl nula hmel ha, Tachhip rammuhoin an thah tak kha a ni a. Kum 1878 kumah Chhingpuii kha ral kuta boral ta a ni (K.Zawla: *Mizo Pi Pute Leh An Thlahte chanchin,* 136).

Kha thil thleng, Chhingpuii thah a nih dan leh kha indo chanchin behchhan khan, kum 1937-ah Tachhip tlangval vek, Kaphleia chuan "Chhingpuii" thawnthu hi a lo ziak chhuak a.

Kum 140 (1878-2018) zet a liam hnu, kum 2018 a lo her chhuah meuh chuan, Chhak (Mizoram) leh Thlang (Assam) Indona chu Tualphei ram ni tawh lovin ZOPHAI ram inchuh vangin a lo thleng leh ta a (a then tan chuan 'ramri buai', a tam zawk ngaih dana 'ram buai ni lo', Khawchhak lam chan ram, Khawthlangin an ta chei). He Indonaah pawh hian Khawthlang lamin Silai an hmehpuah leh tak avangin, UT kan nih hun lai atang tawha lo inmung reng tawh hin, Zophai ram inchuh vanga Chhak leh Thlang Indona chu a lo irhchhuak leh ta a ni.

Vawiina he Indona chanchin, thlang kawrvai Silai keng leh Mizo Zirlai Pawl inbeihna; ram leh hnam hmangaihna avanga thisen chhuak a, Khawthlang lam bawkin silai hial hmetpuak a, zirlai ralthuam keng lo leh Press mite/ Journalist-te pawh angkhat renga kut an thlaka an chung a kut an thawhna chungchang hi kum tam a liam leh hunah

hangharten History anga an la phek let leh hunah chuan hmana tualchhung indonaa Chhingpuii hming hriat reng a ni ang khan, nula pakhat hming hi hriat reng turin ziah lanin a awm ve ngei ang; chu chu hangthar Chhingpuii tih mai theih, **Emmy Lawbei, Siaha** nula hi a ni.

Chhak leh Thlang Indon a tawp tawh em?:

Kum 1877-a Chhak leh Thlang indona chu Khawchhak lamin Thing tam avanga buh ei tur an an neih loh avangin loh theih lohvin a lo tawp ta a. Khawthlang lam erawhin phaiah buhfai an zu phurh theih avangin an khawsak a ziaawm thung nia sawi a ni. Tichuan, Remna Sauti chu tui rial luiah an tan ta a; ‘Tui rial lui a leh luan hma loh chuan indo’ tawh lo turin thu an thlung ta a ni.

He Inremnain a huam ve loh Chhak leh Thlang Indona chu kum 1966 khan Chhak lamin Silai hmetpuakin a bul an tan veleh a; Khawthlang lamin a siruk laa an chhanlet a hnu hmanah, nunau pawisawi lo leh hmeichhe awm nem zawkte thlenga Khawthlang lamin an rikrapa an nawm an maka an sawisak hnuah zet chuan, Khawchhak lam chu inhnukdawkin kum 1986 khan Inremna Thuthlung an ziahpui leh ta a. Tichuan, Khawchhak (Mizoram) leh Khawthlang (India) chu inrem takin vawiin thlengin a la awm thei a; eng chen nge inrem taka an awm reng ang tih erawh tu sawi phak a ni lo thung!

Tunah hian silai leh ralthuam hmang lova Chhak leh Thlang Indona la tawp fel chiah lo pakhat a la awm a; chu chu Khawchhak (Myanmar) leh Khawthlang (Mizoram) inkara Chhungril lama Indona awm thin hi a ni. Tun hma thangkhat lian liam ta phei kha chuan Khawchhak mi nih chu hmuhsit leh ti-el, diriam leh chhah nawm nah niin

chhuntril lamah Khawthlang lamin an hliamin an rumtir thin
a nih kha maw!

He Tualchhung Indona- Zo Hnam leh Zohnahthlak kara
indona, Khawchhak leh Khawthlang indona, tharum leh silai
tel si lova indona tireh tur leh titawp tur hian INPUMKHATNA
SAUI eng takah tan tak tak thei ang imaw???

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Conjunctive Suffix

Dr Lalnunpuia Renthlei *alias* Nununa Renthlei*

Mizote hian *grammar* kan nei em tih zawhna hi kan chhanna a inang lo maithei; a thenin 'nei' tia an chhân laiin thenkhat erawh chuan 'nei lo' te pawh an ti thin. Kan Mizo hawrawp hi keimahni siam chawp ni lovin Zosapten kan ñawng mil tura Roman hawrawp tidanglama an siam a ni a, chu chu *hunterian system* an tih chu a ni a. Chutiang bawkin kan *grammar* pawh hi Sapho *grammar* kalhmanga buatsaih a ni deuh vek a, chu chu hun kal zelah kan ñawng milin kan siam rem hlek hlek zel a, kan belh hlek hlek zel niin a lang.

Vanneihthlak takin sawrkar thil leh sakhaw lam thila Mizoram rawn tlawh pawp leh chenchilhtu hmasate khan kan ñawng harsa tak mai chu min lo ngaihvensak tlat mai a, ñawng (language) leh ñawng dik leh kalhmang zirna (grammar) lam hi min lo ngaihtuhsak daih tawh a ni. T.H. Lewin-a (Thangliana) khan Mizo ñawng a beng a hriat dan chu a ziaik chhin a, *Progressive Colloquial Exercises* bu hmangin bul a lo ñan a. Chumi hnuin Brojo Nath Shaha-a

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phei chuan *A Grammar of Lushai Language* lehkhabu changlung tak chu kum 1884-ah khan a lo buatsaih daih tawh a ni. C.A. Soppit-a pawn ṭawng chungchang bawk a lo buaipui tawh a. Sap Upa leh Pu Buangate kutchhuak phei chu a changlungin a ṭangkai viau tawh a ni.

Aw le, kan thupuih lo lût dawn tawh ila. Tun ṭumah hian Mizo *grammar*-a thil thar chan chang deuh, hming thar vuaha a nihphung leh kalhmang sawi fiah ngai thil pakhat, *conjunctive suffix* tih chu kan rawn chhawp chhuak dawn a. Hei hi a ziaktu ngaihtuahna aṭanga lo chhuak liau liau a ni ber a, thuziak dang ka râwn lem lo.

Conjunctive Suffix

Conjunctive suffix tih chu thuhnungbet (suffix) chi khat, *conjunction* dinhmuna ding bawk sawina a ni ber a. Chutiang thuhnungbet chu *verb* pakhat aia tam hnungah a bet a, *comma* hmanga zuitir leh daidan a ni ṭhin. Hriat theih chinah Mizo ṭawngah hian *conjunctive suffix* hi pahnih – ‘a’ leh ‘in’ kan nei.

Heng thumal pahnih inkawp dun, tuna *term* khat atana kan hman chhin hi ka lehkhabu chhiar tlem tē zingah chuan ka la hmu mai rih lo va. *Google* hmanga *internet* lama ka han zawn pawhin a awm mang lo va, Korean ṭawng zirnaah erawh chuan Chiang lo ruaia sawi lan a ni thung. Kan hmuh leh hriat chin a la tlem a, ṭawng dang *grammar*-ah a awm leh awm loh ka la hre rih mang lo.

Eng pawh ni se, Mizo ṭawng *grammar*-ah erawh chuan he *term* hi hman theih niin a lang a, chu chu eng nge a niha, engte nge a huam tih lam chu tuna kan zir tur hi a ni.

Particle A Ni Em?

Heng *conjunctive suffix* pahnih zinga pakhat zawk 'in' hi chu *particle* a ni lo tih a chiang a, *verbal particle* tia kan sawi, *particle ending* ti emaw, *ending particle* ti emawa kan sawi ang hi chu a ni lo tih a chiang mai a.

Entir nan,

'Kan nu leh pate hi hmangaihin, an thu te awihin, chawimawiin i enkawl ang u.'

Mahse, a pakhat zawk 'a' erawh hi chu mi tam takin *particle* dinhmun kan luahtir fo mai a, hei hi a dik tâwk lo deuh niin a lang. A chhan chu, thumal pakhata kan behtir chuan thuhnungbet a nihna hi kan hre mai a, kan ziah zawm thin.

Entir nan,

'Kan nu leh pate hmangaiha enkawl hi kan bat a ni.'

Heta kan *sentence*-a 'hmangaih' tih hnunga 'a' kan behtir hi a dik thlap a, ziah hran chu a dik loh avangin kan ziah zawm ziah thin a. Amaherawhchu, thenkhat thung chuan khitiang *sentence* tho khi a thu a seia, *comma* hmanga daidan a ngaih dawn chuan ziah hram tur e'maw an ti fo a.

Entir nan, 'Kan nu leh pate hi hmangaiha, enkawla, an rawngbawlsak hi kan mawhphurhna a ni' tih a nih chiah hian, *comma* hmanga daidan a lo nih takah chuan, *verb* hnunga bet 'a' hi ziah hran tur e'maw an ti tlat thin. Mahse, ngun taka kan chhût erawh chuan thuhnungbet an nihna a la bo awzawng lo va, *conjunctive suffix* a ni kan ti thei ang.

Kan thuhnungbet (suffix) neihho zinga pahnih 'a' leh 'in'-te hian danglamna pahnih an nei niin a lang a. Heng thuhnungbet pahnihte hi *suffix* an nih piah lamah *conjunction* dinhmuna an din châng a awmin a lang a, chumi a nih avanga *conjunctive suffix* tia vuah ta pawh hi kan ni e.

Hetiang hian a nihphung hrang hrangte lo sawi ta ila:

- (1) A nihphung pawimawh ber chu thuhnungbet a nihna hi a ni. Thuhnungbet dang tho, 'in' tih hi kan ziak hrang ngai lo ang bawkin he 'a' pawh hi ziah hran chi a ni lo.
- (2) Thuhnungbet a nih piah lamah thu zawmtu (*conjunction*) a ni telin a lang a. Mahse, *conjunction* dangte chu an mal din vek laiin he *conjunctive suffix* erawh hi chu a mal din ve thei lo va, *verb* hnungah a bet mai thin.
- (3) *Verb* pakhat chauh hnunga a beh chuan *conjunctive suffix* ni lovin *suffix* pangngai a ni fo va, chutiang hunah chuan *comma* hmanga zuitir a ngai kher lo.

Entir nan,

'Nungchate hi hmangaiha, humhalh tur kan ni' ti lovin 'Nungchate hi hmangaiha humhalh tur kan ni' tih tur.

- (4) Amaherawhchu, *verb* pakhat chauh hnunga thuhnungbet 'a' hi kan dah pawhin *conjunctive suffix* a nih châng a awm thei. A tlangpuiin chutiang chi chu hming aiawh (pronoun) pakhat talin a hmakhalh

ṭhin a; tin, thu hlâwm (clause) dangin a zui bawk ṭhin. Hetiang chi-ah pawh hian *conjunctive suffix* chu pakhat lek a awm a nih pawhin *comma* dah a pawl lo; a chhan chu, a nihphung a tihchian bakah a chhiar pawh a tinuam a ni.

Entir nan,

‘Kan thuziak chu a seia, a ngaihnaawm em em bawk si chuan a ropui bîk ṭhin.’

- (5) *Verb* pakhat mai ni lo, pakhat aia tam hnunga a beh chuan *conjunctive suffix* a ni ṭhin a, thu hlâwmtê (clause) hrang hrang phuar khawm nan kan hmang. Entir nan, ‘Nungchate hi hmangaiha, duata, enkawla, humhalha, venghim tur kan ni.’

A *point* pahnihnaa kan sawi, *conjunction* dangte angin an mal din ve lo tih lai khi sawi Chiang lehzuol ta ila. Thuhnungbet ‘a’ hi *conjunctive suffix* a nihna tichiangtu chu a awmna thu hlawm chu a mal din thei lo tlangpui. A thu hrim hrim bakah a lam rik dan pawh a ngai reng a nih chuan a mal din thei lo. Thumal ṭhenkhat chu a *mood* a inthlak danah a hawrawp ni lovin a lam rik dan chauh a danglam thei a, chu chu hemi *formula* vuak thlakna hmanruaah a hman theih loh ang.

Entir nan, ‘Amah enkawl sei lena, a mamawh phuruksaka, a ṭha lama kaihrui hi ka mawhphurhna a ni’ tih *sentence*-ah hi chuan *conjunctive suffix* behna *verb*-te hi an *mood* a inthlak rualin an hawrawp pawh a danglam sa hrim hrim a (sei lian – sei len; puhru – puhruk/phuhruksak); chuvangin, ngaih hai theih rual lohvin a thu hlawm khat khi a mal din thei lo tih a Chiang sa reng a (‘Amah enkawl sei

lena' tiha *suffix* 'a' hi ziaak hrangin 'Amah enkawl sei len a' ti ta pawh ni ila *sentence* puitling a ni thei chuang lo. Chutiang bawkin 'a mamawh phuhruksak a' tih pawh thuchangkim a ni lo).

Chutih rualin *verb* thenkhat erawh chu an *mood* a inthlak pawha a ziah dan ngai reng an nih hlawm avangin, a rik dan danglam ta mah se, a mal din thei ta e'maw tih tura ngaih hai palh theih a ni fo.

Entir nan, 'A va kala, a va zaia, a va chet that phawt chuan a nihlawh khawp ang' tih thuchangkimah hian, thuhnungbet awmna *verb* pahnihte hi a ziah danah ni lovin a rik danah chauh an *mood* hi a inthlak a, hei vang hian thuhnungbet hi ziah hrana, a *verb* lam rik dan kan tihdanglam phawt chuan a mal din thei ngei mai.

Entir nan, 'A va kal a' tiin ziaak ta ila, *sentence* hmasaa thuhnungbet kan neih laia 'kal' kan lam rik dan 'kalkawng' tiha 'kal' lam rik dan chu thlakin, a *mood* pangngai, 'a lo kal em?' tiha 'kal' rik anga kan lam rik daih erawh chuan *sentence* kimah a ngaih theih dawn a. Chutiang bawkin, 'a va zaia' tih pawh hi 'zai' tih hi a *mood* pangngai hle, 'a zai thiam hle' tiha 'zai' rik dan anga kan riktir ta daih a nih chuan 'a va kal a' tih chuan awmze tluantling a nei thei a ni.

Mahse, hetiang chi hi chu kan *formula* hman hian a huam lo thung. Kan *formula* chu, kan thu hlâwmtê (clause) chu a ziah dan mai bakah a rik danah pawh tihdanglam a ni lo chung pawha a mal din theih chauhvin 'a' chuan thuhnungbet nihna aiin *verbal particle* nihna a keng chauh ang tih hi a ni.

Chuti chuan, tuna kan thu chhawp chhuah ni ta ber chu, Mizo ṭawngah hian *conjunctive suffix* pahnih ‘a’ leh ‘in’ kan nei a, hengte hi *verbal particle* anga ziah hran chi ni lovin *verb* hnunga behtir zel chi a ni a, thu hlâwmtê (clause) hrang hrang zawmtu a ni tih hi a ni.

He dan hmang hi zir chiangin i han ngaihtuah tlang teh ang u khai.

.....

Hlahrilte / Poems

Hringnun

Ld-a Hmar*

Zingñian kaw! eng lâwmtu zai ri mawi leh,
Piallei êntu lenkaw! chuana vul lai rêlin;
Par lai chhuang tur thlirin an awi zai tin hrilin,
Hnah nê! no nghial vul tir lawmin zûn zai sa e.

Tawn thar di chhai ðhuva biahzai thu tin hlan leh,
Vul lai awia siahthing zar bel zo-awi lelte,
Tlang tin bawmtu romei zing ri ri! nen;
An awi hmatiang dawn zai rel lo te'n maw.

Vul tir lawma lenkaw! chuana vul lai rel kha,
Hmatiang sawn zai rela vanzawl a lo kâiin,
Kaw!ngo ðhadang khûmtu chhawkhle! par iang,
Vanglai, vul lai chênin ropui rel e.

Sirva leng leh hram thiam ri mawi zawnge'n,
An awih nin loh vanzawl kaia ropui rel kha,
Khua ruat lamtluang zawha thlangtiang a lo herin,
Ngaiin an au kir zai lo tur kha.

* *Student, IV Semester, Dept. of Mizo, Mizoram University*

Thlangtiang kawrawn tlai tla a lo sen riai,
Berhva leng rual tual chai kham lo rawl leh,
Riah run dila riakmaw luaithli nul nen;
Vul lai ngaiin kawrnru a lo tap e.

Thlehnem puan ang chul tur piallei daiah,
Par lai lawmtu zawng pawh hnutiang chhawnin,
Thliah hnu chhawl thing hnah nem a lo uai a;
Awi maw! Zai tin rimawi an tin ta e.

Chawhchawrawi

H.C. Lalramnghaka*

Awmhar rûn chu nun khawharin a nghâk a,
Hun khawhral nan hmun khawhar lamah chuan ùan ila;
Nun thar va chhar chhuak ni ila,
Nun thar atan chuan hun ka khawhral kumkhua tawh tur.

Suangtuahna tualzâwl ka fan châng hian,
Ka buan rual loh tleitiri ka cho fo a;
Hnungtawlh turin mi khap rih teh suh,
Keini tum tâwk ve tak tak zawng,
An vâng awm e Sodom hmunah pawh.

Lei piah lam ram ka dâwn changin,
Engtin zel tiin ka haihchham a;
Lei ropuina lam han hawi kîr ila,
Choâk tluk tal pawhin hrâm ngaihna ka vâh leh si.
Awm lo ila, awm lote awmnaah chuan mi vawm bo se,
Tu'n nge maw luah duh ang ka hmun ruak?

* *Student, IV Semester, Dept. of Mizo, Mizoram University*

Lungmâwl Duhsam

Lallawmzuali*

Sâm theih hringnunah duhthu ka sâm lai khan,
 Nang nena inthen ka sâm ngai lo;
 Hlimna hma te'n a liam lai hian,
 Lungngaihate'n a hniak an rawn chhui leh si.
 Beiseina vawrtawp thlen ni chu, min tibiahvaitu an lo chang a,
 Chutin ÷uahpui leh vâu zawng a hun têah an rawn vul leh ang a;
 Nang nen erawh zawng kan vul dun tawh dâwn si lo,
 Hlim lai ni tawi, ÷ah khua sei tur hi, lung a awi mawh e.
 Hringnun tangka inchhek karah len a har a,
 Mipui hulum zingah hian ka mal ngawih ngawih a;
 Nipui sensat lai hian ka thinlung a hnîm riai riai a,
 I hringnun zirna laitualah hian ka hlawhcham ni tin ÷hin.
 Chhawrthlapui kal lai a châwl a,
 Siâr lêng an ÷ian zo ta!
 Mâwina pawh hi a chul hunah leh,
 Hriat rengnaten an tlin loh ni chuan,
 Kan thawnthu dâr ri vuak chawlh hun tur a ni dâwn si.
 Chutah zet chuan
 I thawnthu pakhata mi pakhat ve mai ka lo ni tawh ang.

* *Student, IV Semester, Dept. of Mizo, Mizoram University*

A Lem leh A Tak

B. Vanawmawia*

Nun lem i chên a,
Der nun i chang a,
A tak i kal pel a,
I nihna bâkin i lang a.

Phêntu i bêl a,
Humtu i sâwm a,
Chei chawp i ngai a,
I nihna chu i zahpui si!

A takin a um phâk che a,
Hliahtu chhêm lên a ni a,
Bumna hmaikâwr a zawp a,
Engkim laih lan a ni ta.

I chei ve loh khan chakna a pe che a,
I zahpui khan lâwmna a thlen che a,
I thuam nasat ber khan a tizak ta si che!
A lem aain a tak a tlo tih i hre ta.

* *Student, IV Semester, Dept. of Mizo, Mizoram University*

Romei

Andrew Lalthungchhunga*

Zalên a lêng, aw nang Romei,
I lêng delh delh mual tin hrûtin;
I chuan thin maw, tlâng tin mual tin,
Zalên a lêng, aw nang Romei.

Thâl khaw rumin i zâm chiaï e,
A mi lunglai kuaitu i ni;
An hril ber pawh nang ngei i ni,
Thâl khaw rumin i zâm chiaï e.

Nang ang zalên, hringmi zingah,
I iang kumhlun, zâwtin zawng la;
I tawng lo'ng e, kâwl pawh vêl la,
Nang ang zalên, hringmi zingah.

12.10.2018

4:00 p.m.

* *Student, II Semester, Dept. of Mizo, Mizoram University*

Turnipui

Lalnunpuia*

Turni'n riahrûn lamtluang zawha herin,
Thlang lenkâwlah nguiin a hnîm ruai ruai;
Hringfate'n a lung kan dum lo em ni,
Nguia a her ruai ruai tâk lenkâwlah?

Vân malsâwm êng hnuaiiah hringfa lêngte'n,
Vanglai chheua kan nun ze mâwi lo hian,
Kan tinuar em ni le vân zâwl mâwitu?
A her liam ta chelh din theih chang si lo.

Hringfa lêng hraichâwi ianga min dawmtu'n,
Nunze mawi lo sîrah puan ang hnâwl turin,
Biahzai min hlân kan dam khua sei nân,
Chûn lung kan dum lo zêl dâwn em ni le?

Chutin e vârtianah beiseina nen,
Min lo hmuak e hraichâwi hringmi lêng;
Haider lo'ng u biahzai dâr ang zâm zawng,
Lenkâwlah nguia a liam leh hma hian.

* Student, II Semester, Dept. of Mizo, Mizoram University

Regular Feature

Tell me your story:

Sabereka Khuangkaih

There lived a spirit who was very powerful. His name was Sabereka. He is the father-in-law of Thlanrawkpa, and also the father of Sahnula who is the spirit of the Mawmrang Mountain. Many years have passed when once after the slashing and burning for jhum cultivation had cooled down; his son-in-law Thlanrawkpa decided to give a grand feast in celebration of his prosperity and wealth. Unfortunately, Thlanrawkpa unmindfully did not invite his father-in-law, Sabereka. From a distance Sabereka could hear the loud sounds of the feast and festivity being enjoyed by the host and his guests. It was a fine clear day and while they were enjoying life to the hilt, in a rage he lent out a torrent of rain.

The guests who were dancing and enjoying themselves were all taken by surprise and became very frantic. The choir of porcupine was disturbed. The Balls-of-pig-excreta who were supposed to sing could not do so, because they were all flattened and swamped by the rain. The torrent of rain created the small streams to flood out with very strong currents of water and took with them many of the guests. The flood also took away huge amounts of soil and it is said that after the calamity only rocks appeared on the land. So since then, whenever a small stream suddenly creates flood, they call it *SaberekaKhuangkaih*.

Darlong Tribal Version to the Tale

Once upon a time there lived a widow. She decided to weave a *puan*. However she took very long to finish weaving the *puan*. Since she took so long to weave her *puan*, she exhausted all the water from the springs for her weaving. Her infant child began to cry out of thirst, but she could not find a drop of water for her infant since she had dried out all the springs.

Just while her baby was crying she heard the sound of waterfall, and spoke out of her wish.

“Oh! If only that waterfall would fall toward my house, I can collect water to give my thirsty infant.”

The king of water called Tuitarpa heard her desperate wish and all of a sudden made the water to flood. He made the waterfall to fall on the widow’s house. The widow was immensely frightened. Grabbing her infant in her arms she ran out and climbed on top of the mountain. However, the flood grew larger and larger and almost reached the mountain top.

The flood created great fear and havoc amongst the villagers and in their desperation they demanded to know the reason why such a calamity had fallen upon them. When they found out the reason that all this havoc was created by the foolishness of the widow, they lent out their anger on her. They ran after her and caught her. They tore her clothes, and in the commotion the widow dropped her infant. The water then took away the infant and then it receded. They say this is the reason why at times a small stream sometimes makes a big flood all of a sudden.

(Extracted from Mizo Folktales, compiled & Edited by R.L.Thanmawia & Rualzakhumi Ralte, Sahitya Akademi, 2017)