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MIZO STUDIES

(A Quarterly Refereed Journal)

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Cliticization

R. Zothanliana*

Cliticization is defined as a process, or an instance where a word become a clitic. Clitic is further understood as a morpheme that functions like a word but not appearing as an independent word. Crystal defines clitic as “A term used in grammar to refer to a form which resembles a word, but which cannot stand on its own as a normal utterance, being phonologically dependent upon a neighbouring word (its host) in a construction” (80). Cliticization is thus a morphological operation that does not create new word, but still combine two morphemes together to form a single morpheme.

Omission of letters – Let us look at instances where letters are omitted to form new words and sometimes, an entirely new words are formed without any sign of omission. However, it can be seen that these words are a product of omission of letters in the root word or by combining words.

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a) Lo'ng – This is a combination of lo+ang where the letter 'a' is omitted and replaced with an apostrophe and written as a single word *lo'ng*. However, it has been written by many in the full form as '*lovang*' or in the shortened form as '*lawng*'. The intrusion of 'v' between the vowels 'o' and 'a' is a topic of much debate and will not be dealt with here. However, to write lo+ang as '*lawng*' in the Mizo Bible and other formal writings is unacceptable because the creation of a new word '*lawng*' is not at all analogous to the combination of '*lo*' and '*ang*'. The shortened form '*lo'ng*' and '*lawng*' has the same pronunciation and this could be the only reason for using it. Otherwise, there is no justification for writing lo+ang as *lawng*. In Mizo, '*lawng*' is a word meaning English word 'ship'.

b) R'u – Rawh+u, a positive request, a prayer or an order, when used in written and verbal form is shortened as 'r'u' using apostrophe. However, it is also written as 'ru' without using the omission mark which could be mistaken as 'ru' (steal). The word r'u asks others 'to do/act'. For example, *Kal r'u* (Go or you go), *En r'u* (Have a look at it, take a look, observe), *Zai r'u* (Sing, you must sing), *Hlau r'u* (Be afraid)

c) S'u – Suh+u is also another form of request, order or prayer but in a negative way, requesting others 'not to do/act'. This, when written without apostrophe 'su' could be mistaken as 'washing' or 'hitting something, especially with a vehicle'. For example *Kal s'u* (Do not go or you must not go), *En s'u* (Do not have a look at it, do not take a look, do not observe), *Zai s'u* (Do not sing, you must not sing), *Hlau s'u* (Do not be afraid)

d) A'n – 'A+han', 'a+rawn', are written as 'a'n'. However, like in the previous cases, 'a'n' is also written as 'an' without the apostrophe. However, since there is omission of letter

or letters in this case too, it must properly be written as 'a'n'. For example, *Lala chuan a han en a*, can be written as *Lala chuan a'n en a*, or, *Lala'n a'n en a*.

e) Ka'n – Ka+han and Ka+rawn are to be written as 'Ka'n' but it usually is written as 'Kan', thereby not highlighting the omission of letter or letters with the use of apostrophe and could also be mistaken with the first person plural pronoun. For example, *I duh angin ka han ti ang e*, can be written as, *I duh angin ka'n ti ang e* (I will do as you wish).

f) Ama'n - Amah+in, amah+chuan, amah+hian, amah+saw'n. This is also written as 'aman' not showing the presence of apostrophe to let others know that there is an omission of letter or letters. For example, *Amah chuan a hria maw?* can be written as *Ama'n a hria maw?*

g) Ani'n – Ani+in, ani+chuan, ani+hian, ani+saw'n. *Ani'n* is used for Third person, singular, possessive case.

h) Anni'n – Anni+in, anni+chuan, anni+hian anni+saw'n. *Anni'n* is used for Third person, plural, possessive case as 'an' is the plural form of 'a'.

i) Keini'n – Keini+in, Keini+chuan, keini+hian. *Keini'n* is used for First person, plural, possessive case

j) Paw'n – Pawh+in, pawh+chuan, pawh+hian. *Paw'n* is usually written as *pawn* which can also be mistaken as the Mizo word *pawn* which means *outside* in English.

k) Saw'n – saw+chuan, saw+sawn. This is also written as *sawn* which in Mizo could be used in different ways. So, it must be written as *saw'n* so that it will not be mistaken as *sawn*.

1) Chuti'n – Clipped form of 'chutichuan' chuti+ang+in and also chuti+in. For example:

Chutichuan a ti maw – Chuti'n a ti maw

Chutiangin an sawi ka ring lo – Chuti'n an sawi ka ring lo

Chutiin min fak tir – Chuti'n min fak tir

Omission of space in conversation -

a) Tia – This is written as 'ti a' but when used in conversation, the two words are clubbed together, and pronounced as 'tia'. For example, "*I pa in a ti a,*" (Your father said so) when used in conversation will be said as "*I pa 'n a tia,*" which still have the same meaning

b) Sia – This follows the explanation given above and the written form "si a" is verbalized as 'sia'.

c) Nia – This also follows the same explanation of the written form "ni a" verbalized as 'nia'.

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Rokunga's Concept of death

Darchuailova Renthlei*

Rokunga was born on 20th February 1914 at Rahsi Venghnuai, Aizawl. He not only wrote poems but also published an anthology of Mizo poems entitled *Thalai Hlabu* (Songs of Youth) in 1952. He started his career as a poet in 1939 at the age of 29 with his first poem, *Vanhnuai Khuavel Sakhming Chhiarin* (Conducting census all over the world); and winded up on 7th May 1969 with his last poem, *Sualin Bo Mah Ila* (Though Lost In Sin). A collection of his poems had been published by Rokunga Memorial Committee in 1999 under the title of *Rokunga Hlate* (Poems of Rokunga) containing 128 numbers of his poems.

Man is mortal and death is natural to everyone. As the Bible says, "...it is appointed for men to die once" (Hebrews 9:27), it is inevitable that every man born on earth shall surely face death; however, it has always been faced differently. For Aristotle, the object of art is a replication of life (Aristotle's Poetics 77). Poets always represent circumstances and occasions in their poetic discovery, and since death is unavoidable, it is one of the most

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persistent themes in poetry. In all branches of literature, the theme of death is recurring. Death is a fundamental actuality of life; so it is apparent why death is used as a subject matter in literature so considerably. In Mizo poetry too, death theme is not new.

Early Mizos believed that when a person dies, if he hails from the average family, he goes to *mitthi khua* (the village of the dead); but if the person is *Thangchhuah*, he goes to *Pialral* (paradise) (Malsawmdawngliana 107). R. Thangvunga says, “The imagination of our ancestors did not go beyond paradise and the village of the dead. They combined their traditional geographical idea with the idea they could perceive only through imagination, which was being introduced from the outside religion....” (Lenchawm 311). It appears their imagination on life after death ended with *mitthi khua* (the village of the dead) and *pialral* (paradise), as far as their tradition is concerned. This belief is evident in the first stanza of Saihnuna’s poem, *Hrinhniang an liamna thlafam khua*; he thus utters:

Hrinhniang an liamna thlafam khua chu e,
Kathlir ngam lo hawilopar thliak a,
Lunglohtui an dâwn tur ka ngai ngam lo ve (1-3).

Oh, *mitthi khua* where our young beloved lay their beds,
I’d rather not see them pluck the flower of no turning
back,

I dare not conceive them drink no longing water, (1-3).

However, the Mizo perception of death and life after death is changed with the introduction of Christianity. The same poet,

Saihnuna in the same song of the last stanza clearly represents the new Mizo's discernment; he thus sings:

Chatuan Elsadai vangkhawtual nuam chu,
Hmuh ka nuam dawntuai pâr an vulna,
Rianghleite chûn ngai lova an leng tur chu (14-16).

I wish to see our young dearly loved blooming-
In El Shaddai's eternal heavenly place,
Insolvents play not yearning for their mothers (14-16).

Now appears Heaven instead of *mitthi khua* (village of the dead) or *pialral* (paradise). Perceiving the dead to find his way to heaven, the poet imagines that even children take joy in heaven, no more longing for their mothers; and consequently now wishes to see their merriments. This new perception clearly indicates the changes of concepts about death after conversion to Christianity. Still then after conversion, R.L. Kamlala represents death as the bringer of curse and mischief; but can be defeated. In his poem, *Kian i relsi lo*, he croons:

Kian i rel si lo, lei a ngui zo ta;
Lawmna au râwlten ÷ah zai an chang ÷hin,
Thihna, nang vangin (1-3).

.....

I lallai niin kâwl a liam ang a;
Tlante an leng dawn lawmin i chungah-
Thihna lo ngai rawh (13-15).

Yours hang about makes the world gloomy;
Bereavement overshadow ecstasy,
Thou death because of you (1-3).

.....
The day of thy reign shall set;
The redeemed shall rejoice over you-
Behold, thou death (13-15).

Line 1-3 expresses grief on death; but line 13-15 declares victory over death.

Rokunga's perception of death after conversion to Christianity and has faithfully followed the teaching of Holy Bible which envisages that every man is born to die, no one will live forever; man is made of dust; and he is sure to return to dust which has biblical reference; the Bible says, "By the sweat of your face you shall eat bread until you return to the ground, for out of it you were taken, you are dust, and to dust you shall return" (Genesis 3:19).

Rokunga believes in the mortality of man; death is natural for man; and it is no matter how much we cry for the death body to return; and to air his belief, the poet sings the dirge on the lost of his father. Therefore, he sings a song of elegy in the first two lines of the last stanza of his poem, *Ka Pa Duh Tak* (My Beloved Father); but just after weeping, he proclaims death as a complete rest: works were done and reap his labours; consequently he thus sings:

Ngaiin au mah ila,

Home art gone, and ta'en thy wages

.....

Thou art past the tyrant's stroke;

Care no more to clothe and eat;

To thee the reed is as the oak (3-10).

Singing together with Shakespeare, Rokunga is chanting over death in the above mentioned verses.

Whenever he is lamenting death he finds consolation with the happy life after death. In most of his poems treating death, he certainly mentions consolations; the poet sings in the last two lines of the fourth stanza and in the fifth stanza of his poem, *Aw ka thinlai tiriang tu* (Oh that makes my heart destitute) as follows:

Kei pawh hun rei lo têah,

Ka la han chawl ve ang chu;

Lungduh kan then takte nen,

Lawmin kan intawk leh ang;

Tah chuan hmangaih lal fakin,

Chatuan lawmna kan chang ang,

Kumkhuain kan inthen tawh lo vang (29-35)

I myself after a short time,

Will rest in that pleasant place;

With all beloved that departed,

Shall meet again joyfully;

There shall praise the loving king,

Forever joy will be ours;

W'll never say goodbye (29-35)

Rokunga comprehends mortality of man, and conceives that though men are destined to die, and death is natural, and no one can deny when it comes; but at the same time, he declares that there is a complete resting place after death; a place where never ending happiness will be enjoyed by one who enter it. He shouts at death with satirical words in his poem, *Buaina Thlipui Hrang Velin* (A Disturbing Storm) as follows:

Lei hnutiang chhawn ta maw kir zai rel ta lo chu,
Khuanun rem min ruat e, tah lai banna tur,
Thangvan sang run nuam Chhawrpial a kai ta e (11-
13)

Left the earth behind without looking back,
God counsels us to stop weeping;
Enter Chhawrpial, the heavenly home (11-13)

He always finds consolation; and in the 12th and 13th lines of the above poem, he utters that death is entrance to eternal home which is more comfortable than the earthly home, a home, sweet home which the poet calls *Chhawrpial Run* to live in after death.

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**Remembering Writer of the Century, Zikpuii Pa:
His Role and Contribution towards Mizo Literature**

Dorothy Zonunsangi*

Abstract: K.C.Lalvunga who wrote under the pseudonym Zikpuii Pa occupies a place of unique significance within the ambit of Mizo literature, especially in the world of fiction. He was a prolific writer with literary works ranging from fiction, poetry, essays to criticism. As a writer, he was Novelist - Essayist - Critic - Poet par excellence. However, he would be best remembered as a novelist. For his rich collection of works and the substantial role he played in Mizo literature, he was honoured with an important accolade, 'Writer of the Century' by the Millenium Celebration Committee established by the Government of Mizoram in the year 2000. Apart from this, in recognition of his invaluable contribution to Mizo literature, he was awarded posthumously, 'Academy Award' by the leading literary organisation, Mizo Academy of Letters (MAL) in the year 1995. It is remarkable that he is the first person to receive the Academy Award posthumously. Among

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his works, five novels have been published. His invaluable works reveal his wit and keen insight into various things such as love, humanity, nature, culture, religion, etc. By and large, his contribution to the development of Mizo literature is monumental. In view of this, this paper attempts to highlight a brief biography of Zikpuii Pa, along with his significant contributions in Mizo literary scenario.

1. Biography of Zikpuii Pa

K.C.Lalvunga, popularly known as Zikpuii Pa, was born on December 27, 1929 at Venghlui, Aizawl. He was the son of Chief of Aizawl, Hrawva and Lalluii. He passed Matriculation in 1948, and graduated in 1953. After graduation, he worked as Sub-Inspector of School for a short time, after which he became involved in politics. Thereafter, as invited, he worked as Headmaster at Gandhi Memorial High School, Champhai, and was elected as District Council Member. In 1962, he was the first Mizo to qualify for the Indian Foreign Service (IFS) and as such he was Indian Ambassador in several countries. It is to be noted that he had been associated with various organizations while he was in Aizawl. Accordingly, he was the Ex-Editor of *Zoram Thupuan* during 1954-1956, former President of MZP during 1954-55 and former Executive Member of the Mizo Academy of Letters as well (*Ziakmite Chanchin* 90-91). He retired from the Indian Foreign Service in 1990, and passed away on Oct. 10, 1994.

2. His Literary Works:

As a matter of fact, Zikpuii Pa assayed different genres of literature. In other words, his literary works is voluminous and its variety is amazing. But he would be best remembered as a great

novelist.

2.1 His fictional works

Coming to his fictional works, it is evident that Zikpuii Pa had been endowed with a special talent and rare quality for writing fictions. In this regard, he wrote twelve fictional works such as '*Lalringa leh Thangzuali Hmangaihna Vanduai (1948)*', '*Champhai Kawng Khualzin (1948)*', '*A Thurochhiah Chu Zawm Tlak A Ni*', '*Mumangah Talin Aw*', '*Lalremmawia*', '*Curzon Road Hostel A-38*', '*Lalramliana*', '*Silvarthangi*', '*Hostel Awmtu*', '*C.C.Coy No 27*', '*Kraws Bulah Chuan*' and '*Nunna Kawng Thuampuih*' (*Mizo Literature* 318-319). It is indeed sad that the first five works were lost before publication, and '*Lalramliana*' remained incomplete. In 1994, the latter four fictional works mentioned above have been compiled and published in one book entitled '*Lungrualna Tlang*', while '*Nunna Kawng Thuampuih*' was published separately in 1989.

Three of the published fictional works, '*Silvarthangi*', '*Hostel Awmtu*' and '*Kraws Bulah Chuan*' are short stories. However, '*C.C.Coy No 27*' is a novella written in 1963 and first published in 1986. His masterpiece, '*Nunna Kawngthuam Puiah*' is a novel published in 1989 (*Utopian 12*). While Zikpuii Pa made tremendous contribution to Mizo literature, as a creative writer, his literary prominence may be most luminous in the field of fiction. In view of this, we shall briefly discuss the fictions.

'*Silvarthangi*' is the first novel written by Zikpuii Pa. The novel portrays the milieu of rural life in Mizo society along with the poignant story of the protagonist, Silvarthangi. In short, the story mainly dwells on the sad plight and cruel treatment heaped upon

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Silvarthangi. In the story, since the protagonist Silvarthangi was beautiful and charming, she became a centre of attraction among the village maidens in their community. In the meantime, due to the untimely demise of her parents, Silvarthangi had to stay at her uncle Lianchhunga's house. Life in her uncle's family was miserable for Silvarthangi due to the ill-treatment by her aunt. Over and above, the demise of her grandmother worsened her miserable condition.

Mangluaia, the son of their village Chief was deeply in love with Silvarthangi. Meanwhile, Lalhnuna, disguised as Havildar Lalhnuna courted Thangi. Being helpless and believing that he was a real Havildar, Silvarthangi gradually grew fond of him. Hoping to escape the harsh realities of her life, she later eloped with him. But after sometime, Thangi realized the truth about Lalhnuna who was no more than a mere unpaid Lance Naik, a liar as well a robber. Thus, she reluctantly returned to her own village Saithah in disgrace. After several years, there was a ray of hope amidst the persistent adversity of Silvarthangi's life. A fine gentleman named Lalsanglura fell in love with her. Eventually, Lalsanglura and Silvarthangi were married happily.

Zikpui Pa's second novel '*Kraws Bulah Chuan*' was written in 1959 at Saitual (*Mizo Fiction* 104). As stated by Zikpui Pa in his famous book, '*Lungrualna Tlang*', he had built up his novel from the poem called '*We Kiss Again in Tears*' by Lord Tennyson. The story centres around the predicament of Lalsawma, the protagonist. In the story, Lalsawma fell in love with a beautiful lady named Thanchhingi. However, due to the unwillingness of his parents, he could not marry his sweetheart Thanchhingi, and married another damsel called Hmingthansiami. After sometime, Lalsawma somehow resumed his love affair with Thanchhingi. This

resulted in Lalsawma divorcing Siami. When Lalduhkimi, the daughter of Lalsawma passed away in the very hands of his father, Lalsawma felt guilty and responsible for her death. Towards the end of the story, Lalsawma realized the love of God and confessed his sins to Siami. Eventually, as the title signifies, reconciliation and forgiveness happens between the two persons beneath the Cross.

‘*Hostel Awmtu*’ (1991) is basically a ghost story with a difference, one where the ghost is more a pathetic figure to be pitied than one who elicits fear. (*After Decades of Silence* 33). Since it has some elements of a horror novel, ‘*Hostel Awmtu*’ may be considered a horror novel. The story is about the ghost of one hosteller who was killed by a mysterious person. One Sunday night, while his friends attended Church service, Liankhuma stayed alone in the hostel due to an unpleasant condition when he heard a strange voice. He immediately rushed out and saw a man standing before him. The man narrated his love affair with a beautiful lady to whom he became engaged. He also mentioned that he was stabbed by some of his friends due to jealousy. While narrating his painful condition, the man began to shed tears. When he left the room, Khuma’s door was knocked by his friends. When Khuma told his friends about his strange interaction with such a mysterious person in his own room, everybody was surprised and appalled. After a thorough examination of the room, they found nothing. Through the narration of the Hostel Chowkidar, everybody agreed that the very man was the suspected guardian of the hostel. Zikpuii Pa skillfully situated the theme of love and jealousy as the realities of human existence through this story.

The novel ‘*C.C. Coy No 27*’ written in the year 1963 narrates the educational life history of the protagonist Ralkapzauva,

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who hailed from a remote corner of eastern part of Mizoram. The fictional focus rests on the character of Ralkapzauva, who was sent to Shillong for further studies. There he met with an old Gurkhali porter (Coolie) named Bahadur who wore a porter badge of a brass plate bearing an inscription 'C.C. Coy. No. 27'. While Ralkapzauva was staying in Shillong College Hostel, he was ill-treated by his seniors. In such a pathetic condition, Bahadur was the one who used to help him untiringly. While depicting the strong will and determination of the protagonist Ralkapzauva, Zikpuii pa vividly highlighted the lack of morality in some Mizo youngsters through the insulting nature of Ralkapzauva's senior fellows in the hostel.

After facing several hardships, Ralkapzauva joined King's Commissioned Officer in the Indian Army and was later promoted to the rank of Major. A little later, he was transferred to the 3rd Battalion, Assam Regiment, and came to Shillong again. While looking for Bahadur, a young Gorkhali porter approached him to carry his luggage. The young man told him that he was the son of that 'C.C. Coy No 27' and his father had died. To authenticate his narration, the young man displayed his No. 27 which he inherited from his father. Ralkapzauva was deeply moved by the sad news and allowed him to carry his luggage and gave him Rs. 30/- which he intended to give his father. Thus the story came to an end.

Zikpuii Pa's most celebrated work, '*Nunna Kawngthuam Puiah*' published in 1986 was his last novel. Considering the style and technique used in this novel, this novel is regarded as the masterpiece of Zikpuii Pa. '*Nunna Kawngthuam Puiah*' gives a comprehensive picture of the social and political life of Mizoram in 1966, the period of *Rambuai*.¹ The story is told through the

perspective of Chhuanvawra, the protagonist, who lives with his family in the village of *Zopui*. When we read the novel thoroughly, we come to know that the village of *Zopui* is the locale for most of the actions of the novel, and serves as a background, and it influences and affects all major characters in the novel. Set in the Mizoram conflict popularly known as *Rambuai* period in the imaginary village named *Zopui* Village, the narrative exposes the tragic love-story between the protagonist Chhuanvawra, beloved son of Doctor Selthuama, and his sweetheart Ngurthansangi. Zikpuii pa vividly portrays how many innocent girls and married women were sexually harassed by the Indian Army during *Rambuai*. Ngurthansangi was illegally forced to practice prostitution by Captain Ranade of the Indian Army. While depicting the strong determination of Mizo gentleman Chhuanvawra to rescue his beloved Ngurthansangi from the bondage of Captain Ranade, Zikpuii Pa also depicted how the Mizo society had been affected by *Rambuai* and how they had responded to the transition.

Based on his research, Zoramdinthara states that the novel, '*Lalramliana*' (1950-1993) appeared to be the first novel of Zikpuii Pa. In this regard, the publisher remarks in an introduction, "The current work is incomplete and it might be less than one third of the total manuscript". Later it was published in 2000. However, it took him more than 45 years to complete the novel. Unfortunately, when he died in the year 1994, only half of the manuscripts were found (107).

It is to be noted that Zikpuii Pa is a true Mizo both in thought and in spirit. Accordingly, his fictional works are truly Mizo in spirit and his character bears the Mizo spirit well. He wishes his male characters to be excellent among their non-Mizo friends. That

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is why his eldest son Andrew Lalthangliana has rightly called him a 'Nationalist'. His striking narrative skills can be found in most of his works. No doubt, as an educated and far-sighted novelist, his works have a visionary touch. In 'Nunna Kawngthuam Puiah', The Academy Director, National Academy of Administration, Mussoorie states:

“With regards to his ability, Mr. Renthlei was in a position to join any kind of Service, but he chose IPS of his own free will. Since he felt the necessity of service matter, he does not merely concern about outward glamour” (my trans, 154). ??

The above description authenticates that Zikpuii Pa does not merely think about outward manners; rather he is concerned about inward manners. Even though, there are many young writers in the contemporary Mizo society, the prominence and value of such a literary genius like Zikpuii Pa cannot be diminished.

2.2 His Essays

As noted earlier, apart from being a novelist, Zikpuii Pa was also an essayist with more than 43 essays to his credit. He had been active as an essayist during the heyday of his life. It is no exaggeration that he ranks very high among Mizo essayists. Accordingly, his essays can be broadly divided into seven sections, such as - Travels, History, Politics, Culture, Literature, Criticism and General. His well-known essays are 'A ruh no no chhuakah', 'Tun kum za chungga Mizo fate', 'Zofaten kawng kan bo ve', 'Tlawngaihna', 'Sipai', 'Ka tiang kha', 'Thil nawi kan hmaihthelh', and 'Tunlai Zonun siamtu'. 'Venghlui kan vanglai', 'Thanpuii Pa- min ngaidam rawh'.

As stated by B. Lalthangliana, Zikpuii Pa's first essay is

'*Thal Favang*' written in 1950 when he was in Shillong and his last essay is '*Pastor Liangkhaia- Thu leh Hlaa mi ropui*'.

2.3 His poetical works

It is further noteworthy that Zikpuii Pa is a well-known poet. He composed 17 poems of which '*Zozam Par*' (1950), '*Hruaitu Vanapa Kan Ngai*' (1950), '*Tawnloh Chhimtlang Saw*' (1949) and '*Sikni Eng*' were selected for text book by several educational Boards (102). Like Rokunga, he is a poet who recognizes and appreciates the value of nature in human life. In other words, Zikpuii Pa had a firm connection with nature. When we read his immortal song entitled '*Sikni Eng*', we are made aware that he was really impressed by the beautiful ambience of Shillong and a yearning to escape from the harsh realities of life. In this regard, it may not be wrong to state that '*Sikni Eng*' is an excellent example of escapism in Zikpuii Pa's poetry. Lalthangfala Sailo also states:

"*Sikni Eng*' is not less significant or is meagre than the famous English poem, '*Ode to a Nightingale*' composed by John Keats" (qtd in *Thu leh Hla* 1994, P- 7).

The above quotation reveals the creativity and rhetoric of Zikpuii Pa. Moreover, as far as his attachment to nature was concerned, Thanmawia has rightly said that Zikpuii Pa was a nature worshipper like William Wordsworth.

3. His critical Works

Now, let us move on to his critical works. If we examine Zikpuii pa's critical works thoroughly, we cannot deny the fact that Zikpuii Pa is a critic of great insight. Within the realm of Mizo literary

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criticism, he needs no introduction. In this regard, he observed the ins and outs of Mizo society. Since literature reflects society, Zikpuii Pa had keenly observed the myriad conflicts which Mizo society faced during his time, these are embedded into the world of his criticisms.

The following are his remarkable critical works:

Rokunga Hla Thlirna (1960) ‘*Zosaphara Hla*’ (1973), ‘*Ka Lungkham Bu Thlirna*’ (1980), ‘*Lehkhabu Ramtiam Bu*’ Thlirna (1993) ‘*Lushai Literature*’ (1954) ‘*Kan Mizia leh Insawiselna*’ (1973). His collection of critical essays were published in the book entitled ‘*Zikpuii Pa Hnuhma*’ in 2000 and ‘*Zozam Par*’ published in 1993 (102). His critical essays provide insightful information about Mizo society and culture.

4. Books relating to Zikpuii Pa

Being selected as ‘*Writer of the Century*’, many people have taken keen interest in the life and works of Zikpuii Pa. Accordingly, the following books were published in different perspective by scholars, historians, and well-known writers, such as ‘*Ziakmite Chanchin*’, *Ziaktu Ropui Zikpuii Pa*, ‘*Tui Hna, K.C.Lalvunga atanga lo put (Inspirations from K.C.Lalvunga*’, ‘*Zikpuii Pa Kutchuak Bu I na*’, ‘*Dari Pasal*’, ‘*Zoram Tan*’, ‘*Mi Chungchuang Rokunga & Zikpuii Pa*’. No doubt, these relevant works deal with the many facets of Zikpuii Pa’s complicated personality – his broad and cosmopolitan outlook, his imaginative temperament, his fervent nationalism, his love of nature and his boundless humanity.

5. Conclusion

In the light of the above discussions, it is undeniable that Zikpuii Pa ranks very high among Mizo writers in terms of creativity and intellectual capacity. His stupendous talent makes Mizo people proud. Without a doubt, he is one of the most impressive and cherished contributor to the world of Mizo literature. It is further to be noted that Zikpuii Pa had firmly associated himself with the leading literary organization known as ‘*Mizo Academy of Letters*’ (MAL) during his life time. Since he had been a part and parcel of MAL, he contributed a lot of articles in their monthly magazine called ‘*Thu leh Hla*’.

However, it is very difficult to trace all the works of Zikpuii Pa, there is no doubt that Zikpuii Pa was a man of versatile genius. He was one of the greatest personalities of Post-Independence Mizoram - a novelist, a great diplomat and former Ambassador to different countries, former President of MZP, a media person, an essayist, critic of great insight, a poet, a politician, a nationalist - all rolled into one.

Since literature is a social document, the works of Zikpuii Pa, when contextualized within the history of Mizoram may be considered the representations of Mizo society and culture in the Post-Independence Era. Although there could be many shortcomings in the works of Zikpuii Pa, we may conclude that Zikpuii Pa’s contribution to the development and enrichment of Mizo literature has to be noted in high esteem. Furthermore, considering the versatility of Zikpuii Pa in Mizo literary context, it is no exaggeration that he still stands as a giant among the Mizo litterateur and therefore, he fully and rightly deserves recognition and appreciation. At the same time, we need to inculcate and emphasize the value of such a literary genius to the present

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generation. It is necessary at this point of time to refresh our memory with Zikpuii Pa along his tremendous contributions. Let us remember him as a rare contributor to the development of Mizo literature. At the same time, we, the Mizo people are very grateful to Zikpuii Pa for his priceless literary works and these will remain in Mizo literature in times to come. His untimely demise leaves a huge void in Mizo literary scenario which can be filled by none, and he will never be forgotten.

Notes:

1. *Rambuai* means the troubled times of Mizoram due to the MNF uprising against the Central Government in early 1966 which changed the course of Mizo history and society.

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Socio- economic Status of Street Vendors in Aizawl City

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Abstract

Street vending is an important activity that relates to unorganized sector in urban areas. Most of the street vendors are illiterate or educated at primary level who have low skill and poor economic conditions. Street vending provides job opportunity and means of livelihood to the urban poor. The present study is an attempt to explore the socio-economic milieu of street vendors of Aizawl City. The data has been collected by using observation method, interview with structured and unstructured questionnaire.

Introduction

A street vendor is a person who offers goods or services for sale to the public without having a permanently built structure but with a temporary static structure or mobile stall¹. He is a person who is unable to get regular jobs in the remunerative formal sector on account of his low level of education and skills. According to the Indian government, there are three basic categories of street vendors: stationary, peripatetic and mobile². Stationary vendors

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are those who carry out vending on a regular basis at a specific location with implicit or explicit consent of authorities. Peripatetic vendors are those who carry out vending on foot, mobile street vendors are those who move from place to place vending their goods or services on bicycles or motorized vehicles.

Street vending as a profession has been in existence in India since time immemorial. In 2004, for the first time, Government of India recognized vendor's role in local economy after so many litigations and Supreme Court verdict in favour of vendors. National Policy on Urban Street Vendor, 2004 and 2009, Model Street Vendors (Protection of Livelihood and Regulation of Street Vending) Bill, 2009 and Street Vendors Act, 2014 are some of the initiatives taken by the Government.

There is substantial increase in the number of street vendors in major cities around the world, especially in the developing countries of Asia, Latin America and Africa. As per Inclusive Cities Report 2008-2014 street vendors account for 14 percent of total non-agricultural employment in India³. According to the Ministry of Housing and Urban Poverty Alleviation, there are more than 10 million street vendors in India at present. These people are not educated or skilled so they cannot get into the highly paid job in the formal sector. They depend on the informal job mainly. They have poor social protection and their working conditions on the street expose them to a variety of safety and health issues. They are often regarded as public nuisance. These people comprise one of the most marginalized sections of the urban poor. Women constitute a large number of street vendors in almost every city. In Indian cities urban sector survive as a result of the work in informal sector. The poverty and lack of profitable employment in the rural area drive the people to move towards urban centres for their survival.

Area of the study

This case study is confined in the six (6) market areas like Thakthing, Khatla, Treasury, Dawrpui, Chanmari and Bawngkawn within Aizawl City. They are the six major market areas where we find large numbers of street vendors most of whom are vegetable vendors.

Importance of the study

With the growing urbanization in Mizoram, there has been a significant contribution of unorganized sector in the economy of the state. Within Aizawl City we find a large number of street vendors who sustain their livelihood by vending vegetables, fruits and articles. It is important to study the socio-economic status and the problems of street vendors within the city. The results of the study will provide better understanding of the street vendors and awareness for policy makers to design an operative and proficient policy for the improvement of the livelihood of the street vendors.

Objectives of the study:

1. To study the socio-economic status of the street vendors within Aizawl City
2. To examine the problems and prospects of the street vendors

Review of Literature:

Sharit Bhowmik (1999), “Urban responses to street trading: India” was a survey conducted on seven cities in India namely, Mumbai, Ahmedabad, Kolkata, Imphal, Patna, and Bhubaneswar. The study found that except in Kolkata, all other municipalities have provisions for providing licenses for street vending.

Sharit Bhowmik (2005), in his study “Street vendors in Asia: A Review” examined that the street vendors in Asian countries

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namely Bangladesh, Sri Lanka, Bangkok, Singapore, Manila, Hanoi, Cambodia, Seoul and India. The study analyzed the magnitude of street vending in different countries. The assessment found that the number of street vendors in the countries was on the rise.

Jonathan Shapiro Anjaria (2006), in his paper, “Street Hawkers and Public Space in Mumbai” studied the life of street vendors in Mumbai. It was revealed that in central Mumbai, many farmers, mill workers and their families have been compelled to take up hawking.

Nidan (2010) in his paper, “Study on street vendors at Patna” was based on 600 street vendors in 72 wards in Patna. It found that most of the respondents chose vending as a profession because there were no other jobs available; entry was easier and investment was low.

Methodology:

Based on primary data that was collected from 130 respondents by using a structured questionnaire and through an informal personal interview method and secondary data that was collected from books, periodic journals, articles related to the present research, this study was conducted.

Data Analysis and interpretation:

The data is collected from 130 sample respondents by using a structured questionnaire and through personal interview. The data is analyzed by using percentage method on the basis of age, sex, marital status, educational level, income per month, type of product, various problems of vendors, vendor’s health etc.

Table 1: Age of vendor

Sl No	Age group	% of respondents
1	Below 20	nil
2	20 - 30	12.3
3	31 - 40	33.07
4	41 - 50	34.6
5	Above 51	20
6	Total	100

Source: Field Survey 2019

From the above table it is clear that most of the vendors are in the age group of 41-50; 33.07% in the age group of 31-40; 20% of them are above 51 years of age, 12.3% in their 20's and none of the respondents are below 20 years of age.

Table 2: Gender of vendor

Sl No	Gender	% of vendors
1	Male	16.2
2	Female	83.8
3	Total	100

Source: Field Survey 2019

Out of the total 130 vendors, the number of female vendors found is 83.8% as against 16.2% male vendors only. Majority of female participation in street vending is due to compulsion of poverty or non-availability of other job to sustain their livelihood.

Table 3: Marital Status of vendor

Sl no	Marital status	% of vendors
1	Married	75.3
2	Single	10.8
3	Widow/Widower	6.1

4	Divorcee	7.7
5	Total	100

Source: Field Survey 2019

From the above table it is revealed that 75.3% are married ; 10% are single, and the rest are widow/widower or divorcee.

Table 4: Educational Level of Respondents

Sl No	Educational Level	% of vendors
1	Illiterate	3.07
2	1 to 5	29.2
3	6 to 10	52.3
4	11 to 12	13
5	Graduates	2.3
6	Total	100

Source : Field Survey 2019

The educational level among the street vendors is generally low. According to the above data, 3.07% of the sample vendors are illiterates; majority of the vendors have studied till class 6 to 10; and graduates vendors comprises of 2.3% only. This data shows that street vending needs no extra skills or educational qualification and it is requires less capital and is easy to start for anyone .

Table 5: Category of vendor

Sl No	Category of weaver	% of vendors
1	Vegetable seller	92
2	Fruitseller	5
3	Articles/food seller	3
4	Total	100

From the above table it is clear that most of the sample vendors are vegetable sellers comprising 92%; fruitsellers comprising only 5% and the rest 3% are article sellers.

Table 6: Payment of fees

SSI No	Fees	% of vendors
1	Yes	66.93
2	No	33.07
3	Total	100

Source : Field Survey 2019

Regarding payment of fees to the local authority, 66.93% do pay fees and the rest 33.07% do not pay fees to the local authority. There should be proper supervision to make sure all sellers pay the fees to the local authority for better functioning of vending in their respective areas.

Table 7: Timings of business

Sl no	Time	% of vendors
1	6am to 6 pm	46.14
2	7am to 5 pm	33.07
3	9am to 8 pm	20.7
4	Total	100

Source: Field Survey 2019

According to the above data 46.14% of the respondents start their business from early 6 am in the morning till 6 pm in the evening to earn their meager income, and 33.07% work from 7 am till 5 pm in the evening, and 20% of the vendors start from 9 am till 8 pm at night. The data shows that there are late buyers in the evening who do not have time to do marketing during daytime due to office works and other business activities.

Table 8 : Daily Income of the vendors

Sl No	Monthly income	% of vendors
1	Upto 500	12.3
2	500 - 700	19.2
3	701- 1000	16.15
4	1001- 2000	30
5	2000 above	22.3
6	Total	100

Source:Field Survey 2019

From the above data it is revealed that 30% of the respondents have an average sale of Rs 1000-2000 daily, and 22.3% have a total sale of Rs 2000 above; only 12.3% have a low sale of upto Rs 500; 19.2% have a daily sale of Rs 500-Rs 700 and 16.15% have daily sale of Rs 701- 1000.

Table 9. Experience in vending

Sl no	Years of experience	% of vendors
1	0 - 5	46.14
2	6 - 10	27.69
3	11 - 15	20.6
4	15 above	5.3
5	Total	100

Source: Field Survey 2019

From the above data, only 5.3% have been vending for more than 15 years; 46.14% have been vending upto 5 years, and 27.69% have an experience of 6 to 10 years of vending.

Table 10: Health Problems

Sl no	Sickness	% of vendors
1	Stomach problem	13.2
2	Back pain	20.5

3	Joint pain	18.5
4	Others	47.69
5	Total	100

Source: Field Survey 2019

Regarding health problems 20.5% have back pain problem; 18.5% having joint pain ; 13.2% having stomach problem, and the rest 47.69 having health problems like hypertension, urinary ailments, migraines.

Table 11: Sources of items of vegetable/ fruit vendors

Sl no	Sources	% of vendors
1	Growers	7.6
2	Middlemen/ Agent	92.4
3	Total	100

Source: Field Survey 2019

From the above data, it is clear that 92.4% vegetable/fruit vendors procure their items from middlemen or agent, and that only 7.6% procure the same from the growers directly.

Table 12. Sources of finance

Sl no	Sources	% of vendors
1	Self finance	74.6
2	Loans from relatives	6.15
3	Any other source	19.2
4	Total	100

Source: Field Survey 2019

From the above data, it is clear that 74.6% of the respondents invested their own working capital; 6.15% take loans from their relatives; 19.2% collect goods from wholesalers or agents in advance and they make payments daily after sale.

Table 13: Landholdings

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Sl no	Land holdings	% of vendors
1	Yes	29.3
2	No	70.7
3	Total	100

Source: Field Survey 2019

According to above table, 70.7% of the vendors have no land holdings whereas 29.3% of the respondents have land holdings.

Table 14: Possession of assets

Sl no	Assets possessed	% of vendors
1	Television set	2.5
2	Mobile handset	79.16
3	Refrigerator	18.3
4	Total	100

Source: Field Survey 2019

From the above data, 79.16% have mobile handset; 18.3% have refrigerator and that only 2.5% have television set.

Table 15: Bank account holder

Sl no	Account holder	% of vendors
1	Yes	86.9
2	No	13.06
3	Total	100

Source: Field Survey 2019

Among the 130 sample vendors 86.9% have bank account in their names and only 13.06% have no bank account in their names.

Table 16. Investment & Saving

Sl no	Institutions	% of vendors
1	Bank	45.3
2	Post Office	0.7
3	Private	20

4	No saving & Investment	33.8
5	Total	100

Source: Field Survey 2019

According to the above data , 45.3% of the vendors practise saving in the bank, mainly in the State Bank of India; 0.7% do saving in the post office and 20% do saving in private firms and that 33.8% do not practise saving at all.

Table 17. Difficulties faced

Sl No	Problems	% of vendors
1	Transportation	11.5
2	Labour	5.3
3	Toilet & Water	83
4	Total	100

Source: Field Survey 2019

From the above data, 83% suffer from lack of toilets and water facilities which in turn affect their health conditions. 11.5% of them have transportation problem, and only 5.3% have labour problem as they have to do head-loading sometimes due to unavailability of labour.

Problems and Prospects of the vendors:

1) One of the noticeable features in the study of Aizawl city is the growing number of street vendors. Their number increases with the shrinking of jobs in the formal sectors and with lack of gainful employment in rural areas. They often possess low skills and low levels of education. These factors make it almost impossible for them to find regular jobs in the formal sector. Street vending is one of the few options they have for earning a living. Entry into this trade is easier because it does not require high skills and the capital

involved is low.

2) Since street vendors spend the majority of their working hours on open roads, they are vulnerable to different types of diseases like migraines, hyper-acidity, and high blood pressure due to pollution. The lack of toilets has an adverse effect on women's health and many of them suffer from urinary tract infections and kidney ailments.

3) Street vendors are increasingly regarded as a public nuisance by middle and upper middle-class people who demand restoration of pavements as public space when street vendors 'encroach' on them. Vendors are accused of depriving pedestrians of their space, causing traffic jams.

4) They do not have proper work place and access to facilities such as drinking water, toilets, electricity, etc. In addition to this, they have to face seasonal hardships like rainy seasons because they do not have a permanent structure to protect their goods from rain. Women street vendors face problems related to their privacy, security and child rearing also. It is difficult for them to look after the family and simultaneously go out and sell their goods.

5) With the increasing urbanization, street vending will be more and more attractive to the urban poor due to its barrier-less entry into the market. We have been witnessing the uprising street food vendors at night especially during festival time that adds to the vibrancy and attractiveness of the city apart from its contribution in generating employment opportunities. If the government prioritises this informal sector while planning towns or cities in Mizoram, the future prospects of the vendors will be positive in contributing to the growth of the state's economy.

Suggestions:

1. The Government should provide permanent sheds for vendors with proper shade with at least minimum facilities such as drinking water, toilet, etc.
2. As high as 33.07% of the respondents do not pay fees to the local authority. The government should take action so that all street vendors pay fees to the authority.
3. There should be proper regulation of market in terms of reducing intermediate sellers so that farmers would get the real benefits from selling of their vegetables
4. The Aizawl City Vending Committee (2019) recently formed should function as recommended by the Street Vendors Act, 2014 in imparting the rights of the vendors in terms of vending space with and without restrictions, taking corrective action against defaulters, collecting revenue, registering the vendors, ensuring issuance of identity card for the smooth functioning of vending in Aizawl city.

Conclusion: Street vendors in Aizawl City perform an important role in providing services to the population. They form a crucial part of the informal sector in the economy. Women form a large segment of street vending in the city. Street vending is not only a source of self employment to the poor in cities and towns but also a means to provide “affordable” as well as “convenient” services to a majority of the urban population. Street vendors are often those who are unable to get regular jobs in the remunerative formal sector on account of their low level of education and skills. They try to solve their livelihood problems through their own meager financial resource. The importance of this sector cannot be

undervalued, especially considering that the government does not have the capacity to provide jobs to thousands of unemployed and underemployed persons in Mizoram.

Notes:

¹ National Policy on Urban Street Vendors, 2004, Department of Urban Employment & Poverty Alleviation, MHUPA, GOI

² National Policy on Urban Street Vendors, 2009, <http://muepa.nic.in/policies/index2.htm>

³ Inclusive Cities Project ICP (2008-2014) Social Impact Open Repository, SIOR.

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The Non-Cooperation Movement of Mizo Union

Dr. J. Zahluna*

Anticipating the approaching Indian Independence, Alexander Ronald Hume MacDonald, the Superintendent of the Lushai Hills (Mizoram), felt that it was a proper time for the Lushai (Mizo) to discuss and decide for themselves their future destiny in the approaching new era of India. He felt the need for framing a body representatives to represent and express the political ideas and demands of the Mizo, although there was no demand for it. He drew up a plan for the future constitutional and future political and administrative arrangements for the Mizo and named it 'District Conference'. His idea was to institute a forum widely and freely open to both the chiefs and the commoners.

In December, 1945, MacDonald issued an order that each circle was to be represented by two representatives – one from the chiefs and another one from the commoners. The whole Lushai Hills was divided into 20 circles – 13 circles in the North Lushai Hills and 7 circles in the South Lushai Hills. The date of election

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was fixed at 14 January, 1946 for the North Lushai Hills and 26 July, 1946 for the South Lushai Hills. The system of separate electorates for the chiefs and the commoners were formulated. All the chiefs within a circle would elect one representative. For the commoners, representatives were to be elected by household franchise at the rate of one vote for every 10 contiguous houses. Thus, people elected their representatives and the chiefs theirs.

In the third meeting of the District Conference held on 7 November, 1946, MacDonald laid before the meeting five agenda for discussion. Before any agenda could be taken up, MacDonald moved a one line item for discussion. The item was one of the resolutions adopted by the Mizo Union, the first political party formed on 9 April, 1946 in its General Conference held on 24 September, 1946 at Kulikawn, Aizawl, which read: "Mizo Union is the sole representation of the people and nothing should be done without its prior approval." This provoked the Superintendent and he insisted that the view of the Governor of Assam must be sought as to who was the sole representative of Mizoram. The leaders of the Mizo Union (MU) replied that it was his own choice as an individual to send a letter to the Governor for which they had nothing to say. The Superintendent, all of a sudden, suggested that all those who agreed to send a letter to the Governor for clarification of the disputed view, should stand up. To this, all the representatives of the chiefs and two representatives from the commoners stood up. Having secured a majority on the issue, MacDonald dismissed the meeting to meet again the following day.¹

That night, the MU and the commoners held a meeting at Mission Veng, Aizawl, and decided to boycott the sitting of the District Conference for the next day. In the morning, the leaders of

the commoners submitted a memorandum to the Superintendent stating that the MU and the commoners were of the opinion that the District Conference gave the chiefs a representation far in excess of their proportion, and if the District Conference is deemed to represent the people of Mizoram, the representatives of the commoners must be doubled to the representatives of the chiefs. If not, the commoners representatives would not participate in the meetings of the District Conference.² As committed, the MU boycotted the District Conference till it came into oblivion.

In July, 1947, MacDonald was replaced by L.L. Peters as the Superintendent of the Lushai Hills. On 14 August, 1947 L.L. Peters convened a meeting of prominent leaders in which 50 leaders of political parties, women union, church, ex-servicemen, chiefs and Government servants attended. One of the resolutions adopted was to request the Governor of Assam to inform them whether the Lushai could be allowed to join either Burma or Pakistan, and the Lushai will be allowed to opt out of the Indian Union whenever they wish to do so, subject to a minimum of 10 years. In his reply the Governor notified that: (a) there could be no question of the Lushais leaving the Indian Union as, in the law, the Lushai country being an Excluded Area was already part of Assam; (b) that the Lushai must remain with the Indian Union and cannot join either Pakistan or Burma; and (c) that in view of the constitutional position stated above, the question of opting out after 10 years did not arise.³

As a replacement of the District Conference, District Advisory Council was formed. The composition of the Advisory Council was as follows: there should be a total of 37 seats of which 10 seats were reserved for the chiefs; there shall be 20 general

seats for rural areas, 3 seats for urban areas of Aizawl, 2 seats for urban areas of Lunglei, and 2 seats for women – 1 for Aizawl and 1 for Lunglei. If the chiefs so wished, they could contest the general seats and urban seats. Elections to the Advisory Council were held on 23 March, 1948 and on 15 April, 1948 for the chiefs and general seats respectively. The results showed that the MU secured absolute majority in the general seats by capturing 21 seats; United Mizo Freedom Organisation (UMFO) 3 seats; Tribal Union 2 seats and 1 seat by Mizo Hmeichhe Tangrual.⁴

The first meeting of the Advisory Council was held on 16 August, 1948 at the office chamber of the Superintendent, Aizawl. When L.L. Peters took the chair, the MU questioned as to who would preside over the meeting. Since the MU has the largest membership, they should preside over the meeting, they argued. The matter was referred for clarification to the Governor of Assam, who ruled that the Superintendent should chair the meeting of the Advisory Council.

In the meantime, relations between the Superintendent, who openly sided with the chiefs, and the MU, who claim to represent the Mizo people, deteriorated. The MU accused Peters of practising corruption and as the source of malpractices in the administration. The Mizo expected that their miseries and difficulties would end under free India, but the Superintendent proved to be a stumbling block. The people were fed up with the oppressive, partial and autocratic rule of the Superintendent. Therefore, the MU felt it necessary to put pressure on the authority so that their grievances might be addressed. The MU leaders were of the firm opinion that so long as Peters remained as Superintendent they would never get any chance of success.

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In October, 1948, a meeting of the Mizo Union Councillors and Divisional Working Committee was convened at Aizawl. The meeting resolved the transfer of L.L. Peters from Mizoram. If that could not be accomplished, non-violence-non-cooperation movement against the Government would be launched.⁵ The MU submitted a representation to the Governor of Assam on 24 November, 1948 stating that “the ruler of our land, Superintendent, L.L. Peters, ill-treated the Union people in particular. On account of the fact that he did not pay heed to our words, statements or representations brought to him in the least, the people in general and the Union leaders in particular were most unhappy about him. If he does not go home before 27 December, 1948, the Union people will launch a protest against the authorities on 28 December, 1948”.⁶

To pursue the above representation the MU deputed two leaders to Shillong. The leaders met N.K. Rustomji, Adviser to the Governor of Assam, who informed that the Governor was unhappy with their programme, and the government would not tolerate such kind of activities, and tried to convince them to withdraw their decision.

On 1 December, 1948, the MU issued a public declaration which clearly outlined the various accumulated grievances of the commoners. As the Superintendent, L.L. Peters was mainly responsible for the sufferings, the MU fixed 27 December, 1948 as a deadline for the transfer of the Superintendent from Mizoram. If the Government took no action the MU would launch a No-cooperation movement, and the people were instructed: (a) not to submit any case to Mr Peters and his officials. However, this does not mean that we are going to take judgements in our own hands,

but no one can stop any amicable settlement between the contending parties; (b) we will not obey the orders of Mr. Peters and his officials; and (c) we will no longer pay taxes to the rural chiefs, and no longer build the chiefs' houses. The declaration clearly stated that this non-cooperation movement was aimed mainly against the maladministration under Mr. Peters and not against the Government of India or Assam Government. The movement was to be strictly non-violent.⁷

The District administration reacted immediately by arresting the leaders of the MU under section 2 (1) of the Assam Maintenance of Public Order Act, 1947; and on December 4, confined them to jail. The Assam Government did not take any step to improve the situation even after the deadline expired.

On 28 December, 1948, as an implementation of their programme, the jailed leaders began to fast. On the next day the MU organised a procession at Aizawl and marched towards jail demanding the release of their leaders, and shouted slogan like, 'Go home, Peters'. In the rural areas, the MU activities attacked the houses of their chiefs, Upas, Ramhuals and Zalens and destroyed their gardens. In retaliation the Superintendent deployed his subordinates accompanied by Assam Rifles and police personnels to different villages and beat and arrest the MU activists. Many of them were sent to Aizawl jail till there was no space to accommodate them. Many of them were fined on various charges varying from Rs 30/- to Rs 300/-.⁸ There was total failure of law and order, and thus Mizoram was engulfed in large scale protests and agitations.

A mass civil disobedience movement was launched at Aizawl and Lunglei on 18 January, 1949. At Aizawl, when a procession was taken out, a large number of people gathered at the meeting

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raising slogans such as, “Go home, Peters”, “Mizo Union for our land,” etc. The Superintendent gave an order to lathi-charge the unarmed civilians. In Lunglei too, the procession turned out to be violent and the procession was lathi-charged resulting in a number of casualties.⁹

To have a spot verification of the political situation, N.K. Rustomji, Adviser to the Governor of Assam, was deputed. On reaching Aizawl on 21 January, 1949 he found the situation alarming and reported back: “the administration was on the verge of collapse and the authority must at once intervene to protect the lives and properties of the chiefs.¹⁰ Rustomji visited several villages and held discussion with the leaders of the MU. Soon he gained the confidence of the people and the chiefs and got all to appreciate the view that the best course for a settlement was through peaceful discussion.

After a series of discussions, an agreement was reached between the MU and the Superintendent on 27 January, 1949 which contained the following points:

- (a) All fines imposed in connection with the movement would be refunded;
- (b) All cases of violence would be settled in conformity with the existing laws of the district;
- (c) In future, the MU should obey the words of the ruler.¹¹

As a result of the agreement, the non-cooperation movement was called off. The MU leaders were released from jail on 1 February, 1949. The immediate result of the movement was the transfer of L.L. Peters from Mizoram and he was succeeded by S.N. Barkataki on 1 March, 1949. The movement shook the strong foundation of chieftainship and the privileged classes like Upa, Zalen and Ramhual. The significance of the movement was that it sowed

the seed of solidarity and the spirit of unity among the people. The people presented a firm united stand against the autocratic rule.

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Voices of L.Z. Sailo in *Insuihkhawm leh Zai i Rel Ang u*

Grace C. Malsawmi*

1.1 About L.Z.Sailo

L.Z.Sailo was the son of a Mizo chief, Liankanglova of Sialhawk, who joined the IAMC during the Second World War at an early age on 21st November 1941. He was promoted to Captain in 1960 while he was in Africa. His loving wife died sometime in 1947, and he married Miss June Cynthia Penn, an Anglo-Indian.

L.Z.Sailo was a well known Mizo prose writer, song-writer, novelist, social activist – cum-freelance journalist who had made outstanding contributions during the last 30years as an independent crusader for national interrelation, preaching the gospel of harmony, especially among the ethnic groups of Mizo living in different states of North East India, through his songs, articles, essays and prose-fictions.

L.Z.Sailo was a noted song writer-cum-poet who composed more than 350 songs and a good number of poems. He was one of the three authors selected in the *Meet the Authors 2004* organised by the leading literary organization of Mizoram,

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the *Mizo Academy of Letters* at Vanapa Hall on 30th November, 2004. He had already published 7 other novels, and most of his prose writings including his essays and articles reflect his military experiences in an informative manner. Apart from his 350 songs he composed a good number of poems and one of his books on poem carries 2279 stanzas (18,232 lines.)

He was a recipient of the ‘Life Time Achievement’ awarded by *Lelte Magazine* for his meritorious social services in 2000. A ‘Certificate of Appreciation’ was awarded by the Mizo Writers Association and Art and Cultural Department, Govt. of Mizoram, on the auspicious occasion of *Thu leh Hla Kungpui* on 17th September 2002.

1.2 L.Z. Sailo - Literary works and Contribution.

L.Z.Sailo was a well-known contributor in newspapers and periodicals. He contributed more than a thousand essays and articles in Mizo language. Some of his notable contributions in the field of literature & Journalism maybe highlighted now. Apart from this he has written as many as forty books, out of which fourteen books have already been published. In the year 2002 one of his books entitled *Runlum Nuthai*, a novel was awarded ‘Book of the Year’ by the Mizo Academy of Letters. He had already published seven other novels and most of his prose writing including his essays and articles reflect his military experiences in an informative manner.

1.3 Composition of the Song

The song, ‘*Insuihkhawm leh zai I rel ang u*’ (Let Us Join and Re-unite Again) has an interesting story behind its composition.

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The poet's dream was to share the words of unity among the Zohnahthlak residing in different regions from door to door. Meanwhile, while the poet visited some area of Hmawngchuan and Hmunpui, he heard a voice telling him that he would not be able to make his dream come true. Being an old man, his health would not allow him to fulfill his tough dream. So he decided to write a song and let an artist sing which could reach every region and corner where Zohnahthlak brothers reside. In the evening of February 28, 1979 L.Z.Sailo wrote this precious and amazing memorable song in less than five minutes.

1.4 Summary and Discussion

L.Z. Sailo introduced his song by addressing brothers who reside in different region. The poet's wish was to unite peacefully all the Zohnahthlak living in every corner. That can be the reason why he mentioned in every verse. L.Z. Sailo thinks that the youth today has a duty and ability which could be dug out from them. Youth in different places had always been forerunner in the community. That can be the reason why the song writer specially addresses the youth,

Aw thang leh tharte'n engnge kan tih ang le?
Kan chanvo kan bil neihna kawng chu;
Thawk chhuak turin engnge kan tih tak ang le? (5-7)

(Oh! present young generation what must we do,
Our duties and rights to have for us;
To fulfill what else we ought have to be done) Kiangte Translation

With the knowledge of their destiny, the Zohnahthlak family amongst all corners and nations of the world are called by God to represent their identity to other cultures.

Khawvel unau hnam dang hriattir zelin,
Kan nihna chung Pathian lo ruatsa ang khan;(10-11)

(Let's proclaim to brethren in the world;
What we were which God Almighty)

To greet themselves in the name of faithfulness and to acknowledge
their origin and to unite again.

Rinawmna chibai inbuk ang le;
Chhinlung chhung khat Zofa kan nih hre rengin,
Insuihkhawm leh zai I rel ang u. (1-3)

(Let's now shake hand with truthfulness;
Remember that we are Zofa Chhinlung race,
Let us join and re-unite again.) Khiangte

While some writers with Post Colonial perspective assume,
he asks his brothers to stand united and fight against are our nemesis,
who had tried to separate us, so that we can protect and preserve
the identity that has been given to us by God which is truly ours.

1.5 Mizo Ethnic Identities

Premordialism, in relation to ethnicity, argues that 'ethnic groups and nationalities exist because there are traditions of belief and action towards primordial objects such as biological factors and especially territorial location'. The geographic partition of the entire area under two distinct political administration or the bifurcation of the region which formerly was trifurcated was significant enough in fostering the rise of an ethnic identity.

Instituting the name was initiated by the British who considered the need to categorize ethnic groups for convenience in administration and its associated constituents.

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According to Albert Vanlaruata in *Ethnogenesis of Mizo* one of the most important makers of one's ethnic identity was a relationship known as '*dawisa kilpui theih*'. It basically means that it was against the custom for a family having different *sakhua* to dine together for the animal's flesh used in the performance of their sacred rites, and that only those affiliated as sharing similar *hnam* were accepted as one's own kin. (174)

In 1954 the Lushai Hills District Council was changed to the Mizo Hills District Council which was a political entity under the name "Mizo", signed by representatives of different clans of the hills. The terminology 'Mizo' covering the ethnic groups within the Mizo Hills District and outside the hills became acceptable to almost all the ethnic divisions of the Mizo tribe since it carries a primordial element.

1.6 Israel Peace

Angry protesters spread ignorance and hate about a nation that represents equality, growth and culture. Religious extremists and murderers manipulate, oppress and kill their own people, telling the gullible world it's Israel's fault.

Stranger thousands of miles away who know little or nothing of the truth, invent history, believe the unbelievable and protest nonsense every day. Meanwhile, Israelis and Palestinians suffer from terrorists and outsiders who disregard family and peace while worshipping death and hatred. With the religious extremists, hatred and ignorance take a vacation, peace can be within reach. Wherever they (Israeli) are, they wish to stay peace, as Gershon said, You're the city of my dreams, you call to me, / Saying ' This is your home,

I wait for thee.’ (21-22)

1.7 Movement

When Gandhi returned to India in 1915, few people knew him. Under the leadership of Gandhi, Indians began to use different methods to get freedom over the next few years. Gandhi started several movements, and it soon spread throughout India. Indian started to break unfair laws in a peaceful manner in protest against the British rule. After several effect of Gandhi movement, on midnight of 15th August 1947, Britain handed India its formal political Independence

British rule was established over the area by the 1890s after which head hunting, then a traditional practice by the Nagas was abolished. Insurgency in Nagaland is possibly the longest lasting insurgency in the world. It has been going on for over forty five years, since 1956. As distinct from inter and intra-tribal conflict, the Nagas launched a movement for self-determination, which transformed into insurgencies led by two main formation – NSCN (I/M) and NSCN (K). Largely owing to the Naga separatist movement, today we see a plethora of ethnic based insurgent formations demanding self-determining autonomy. Nationalist Socialist Council of Nagaland (NSCN), which is having two factions, is the main militant outfit. Finally the state was officially inaugurated on 1stDecember, 1963.

The British invaded and annexed the Lushai land in 1889-90. The Mizos did not accept the British rule happily. The Lushais were enraged with the imposition of forced labour and demand of taxes upon them by the British administrator. In 1959, Mizo Hills

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was devastated by a great famine known in Mizo History as 'Mautam Famine'. In September 1960, the society adopted the name of Mizo National Famine Front (MNFF). The Mizo National Famine Front dropped the word 'Famine' and a new political organization, the Mizo National Front (MNF) was born on 22nd October 1961. The Mizo National Front was outlawed in 1967. The Demand of statehood gained fresh momentum. It became a Union Territory in 1972 and became the 23rd state of the Union on 20 February 1987.

1.8 Conclusion

In the world, in a particular country there are several or numerous tribes who really need unity. Among those tribes *Zohnahthlak* is the one to be counted along with prominent countries who are in need of unity. Likewise, the area and their populations does not even surpass one single state in India but however small country like Israel had a big voice and sayings of Unity in this regard. Besides, the problem and conflicts in their region of what had happened in the past, they longed for the calmness and serenity which is visible. Through their quotes and discussion, what they wish and dreams for their unity and their conditions is clearly highlighted too. Thus, there can be parallelism in this regard as L.Z.Sailo talks about the unity and brotherhood of the tribes, of what he wished and dreamed for.

Great Britain was the single largest imperial power ruling over a quarter of the world by the 19th century. By the geographical layout several area were portioned under the British rule. Natives of different areas rose up to get back their own pre-colonial culture in their post-colonial stage. For India, the end of the British rule

came after the World War II when India attained independence in 1947. Similar culture and pack of different tribes among the colonized rule, Nagaland and Mizoram attained statehood after several political issues and suffering of insurgencies. Numbers of similarities were found between the two states. Even though both the state were attaining their hope from the country, their dreams were not fulfilled. Till now, both the fighters had in mind about their, 'Greater Nagalim' and 'Greater Mizoram'.

Comparing the above similar concluding points with the outcome of their joining hands, as the wish of the song writer, the *Zohnahthlak* residing in several areas needed to hold together in the spirit of unification. Voices of these brothers will become voice for the world as long as they were united.

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Mara Literature: A Brief Study of Its Growth and Development

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Literature is the expression of our thoughts and emotions, that deals with the values of life, these values are focussed through different forms and trends through the ages. Every tribe deserves a thorough study Literature in terms of its nature, origin, structure, growth and decay to have a clear glimpse of one's culture. The study of literature is important because the people who speak it are important – politically, economically, commercially, socially and culturally.

Before we discuss the Mara literature growth and development, Let us attempt to answer to the question, who are the Maras? The Maras were formerly referred to, very often as Lakher, According to Benjamin Nohro :

The word 'Lakher' is a combination of two words 'La' and 'Kher'. 'La' literally means cotton and 'kher' literally means 'to gnaw' or 'to pluck'. Animesh stated, "The term appears to have originated from the practice of plucking cotton, for which The Maras of olden days were famous in cotton spinning. 'Hnokaw' is one of the fine productions and also the pride of the Maras. The Maras were known as the

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‘Lakher’ by their neighbouring tribe Luseis, for their excellence skill in cotton garments ... The term ‘Miram’ was also nothing but the Hakanized form of Mara. Carey and Tuck asserted that, the Chin-Lushai community, known as the Shendus, entered into the Chittagong hills on a marauding expedition. Thus, the British publishers of the Arakan adopted the term ‘Lakher’ to refer to the Mara people (31-32).

The first Missionary in Maraland, R. A Lorrain himself comments on his book:

Lakher is a Lushai name for the Mara tribe, the spelling and pronunciation is absolutely foreign to the language. Mara is the correct name for the people in their own language (1).

On the 10th October 1963, the name was then changed to ‘Mara’ at Zawngling Assembly. It is clear that the name given to them by others is not correct and they, therefore, called themselves as the ‘Mara’ since time immemorial. The generic term ‘Mara’ includes the entire Mara tribal who inhabited the present Mara Autonomous District of Mizoram, the Haka Sub – Division of the Chin Hills of Myanmar and the Arakan Hill tracts.

Study of the growth and development of Mara Literature from historical perspective, for the sake of convenience, Mara literature can be broadly divided into two: Oral literature and written literature. Oral literature is by nature Pre-Christian in origin and content, written literatures are the product of Christianity and Modern Education.

1. Oral Literature:

Though devoid of letters to express their feelings and impressions of life, however, that long before man wrote down his thoughts and emotions. They narrate their likes and dislikes, their

joys and sorrows, their memorable adventures and experiences, he expresses them in songs. Untouched by learned influences from without, these songs are crystallized into the living language of the people – folksongs and folk stories were born out of such full and spontaneous expression which were then orally passed on from generation to generation.

The Maras have a rich oral Literature in the form of folklore- folk songs and folk narrative. Let us briefly refer to some popular folk songs and folk stories. Mara Folksong is quite apt and deserving. Folksongs and Folkdances are quite related in a sense that both pertain to form in a stage. The folksongs of the Mara are: *Awkhy hla, Ngiaphia hla, Thih hla, Azao hla, Hladyu, Hlichhy and Hly-a hla, Pakhupi hla, O doh hla, Hlathlah, E-Au hla, Sah-iana hla, Ratu hla, Saby hla, Potia hla, Nara hla, Nawh hla, Phohla* etc (Hlychho,36).

Due to geographical barriers and differences within the sub-clans, these songs are sung and performed with different tunes and a slight difference in the performances. Thus, the different tunes are: *Awkhypa Ao, Ngiaphia Ao, Hnaro Ao, Sachhei Ao, Chahdy Ao, Aolapa Ao, Zawlaipaw Ao, Khnai Ao, Sokalya Ao, Zipai Ao, Rari Ao, Tipi Ao, Vaipa Ao* etc. Accordingly, the various Mara Folkdances also deserves a full study as the Folksongs and dances go hand in hand, and also for preservation. The Various Folkdances includes: *Sawlakia, Dawh La, Thih La, Bei la, Mathyu La, Pakhupi La, Pazita La, Rakha La, Awta Pheichhua, A thairapupa La, Awpivyno La, Vao-ie tlo La, Saitlei La, Chakei lua ia La, Awkhy La. Awkhypa Hla* literally means ‘Cock’s Song’. *Awkhypa Hla* songs were sung in different tunes which are slightly different from village to village. This songs are sung at beer parties, feasts and wakes. The poetic diction are of Old Mara and are sung normally by the youths. The lines of *Awkhypa Hla* pertain to caressing and are sung in response to

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one another. The subjects of these poems are normally varied. The poems are rather short with four lines only in one stanza, and the stanzas are numbered up to four. But most of the *Awkhypa Hla* contained only one stanza. The poets are anonymous and the titles of the poems are unknown too. *Awkhypa hla* contain 50 songs. (Nohro, 65-68)

The Mara Folk stories are not kept in a document rather it had been passed from Ages to Ages. The Mara Folk Stories started with Myths and Legends, with which some are sympathetic and amusing too. The biggest Lake in Mizoram '*Pala Lake*' in Maraland had also a very interesting story, poems. One of the stories of Pala Lake, Pala Lake means 'Swallowed Lake'. Once, there lived a great Python and swallowed any child that passed by. The villagers could no longer tolerate this and thus beheaded the great Python. Water oozes out of the Python and fills the whole area. Thus, a lake was formed, the water turns reddish every successive year till today and the adjacent villagers would strike with wild diseases. The Mara Folk Literature deserves a full study as it records the nature, habits, culture etc, of the Maras.

2. Growth of Written Literature in the Post-Christian Era:

According to N. E. Parry :

The first record of the language was made by Capt. S. R. Tickell, who in 1852 drew up a short vocabulary, and he was followed in 1869 by Captain Lewin ... was published by the Rev. F.W. Savidge , a missionary working at lungleh, whose grammar remains the best published record of the language that we possess, The only books published in the Lakher language are some translations from the Bible and a few school books, the work of the Rev.R.A. Lorrain, who conducts a mission to the lakhers at Saiko (*The Lakher*, 510-511).

R. A. Lorrain, the Lakher Pioneer Missionary who came to Maraland on 26 Sept 1907 drew up an Alphabet and introduced in 1908, with the help of the natives, mastered the Tlosai dialect which he thought to be the most common dialect of the Maras. Moreover, it was the dialect spoken by the natives of his mission station – Saikao (Tlosai village). After one year, in 1908, of his stay he was able to introduce the Mara alphabet which had 25 letters, 13 consonants, 10 vowels and 2 diphthong by adopting the Roman Scripts as under:

A	AW	Y	B	CH	D	E	H	I	K	L
M	N	NG	O	O	P	R	S	T	U	V
Z	AO	YU								

Later, the Maras felt that the first alphabet which was introduced by R. A. Lorrain is incomplete, so the original alphabet was modified by adding some letters, so that writing and reading might be easier. Thus, introduction of alphabet had helped the natives to develop in the fields of education and literature.

Overcoming many difficulties they selflessly served the Mara people until their last breath. One of the remarkable things here is that unlike other missionaries, the Lakher Pioneer Missionaries did not go back to their homeland, but were buried in Maraland itself. It was they who formed an alphabet for the vernacular language and reduced it to writing. Christianity laid the foundation of the Mara Literature and thus became vital tool of the Mara education since 1908. The first publications in Mara literature was the dictionary prepared by F.W. Savidge *The Lakher Language Grammar & Dictionary* in 1908 and in 1910 R.A Lorrain prepared *Grammar & Dictionary of The Lakher or Mara Language* but it was only published in 1951 and this dictionary was re-printed in 2016 by Art & Culture Department, MADC.

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Another important growth is the contribution of R. A. Lorrain to the Maras, as soon as he completed the Mara Alphabet, he opened the first Primary School at Lorrain Ville, Saikao in July 1908, and prepared *Achutuana Bu* this was the first text book in Mara language, and then the first Mara boys who joined the school were Mawkha and Laihnao, both from Siaha Village, and a few months later one more boy from Tisopi named Riahto also joined the school. Riahto was the first man to be able to read and write among the Maras, and completed his study from the school in 1910. And he was recorded as the first man who had written a letter to the Lakher Pioneer Missionary in Mara language.

R.A Lorrain translated many books of the New Testament into local language, he first translated the Gospel according to St John and completed in December 1908 and published in 1912, this is the first religious book written in Mara Language. Then he started to translate the Old Testament during the 1930s, but unfortunately, before completing the translation he passed away in 1944. A.B. Foxall, his son-in-law and others Maras completed the translation in 1956 and published in 1957 to be the first completed Bible translation done in Mizoram. Later 1972 the first Mara Holy Bible was published and was released on 25 February 1973. They also translated English songs into Mara language and this Hymn book contained only 37 songs and had published in 1910 this was the first Hymn book, The church still continued publishing new Hymn book and now the last Edition (tenth edition) contained 610 songs.

Another notable growth of the Mara Literature is the introduction of Printing Press in Maraland. 1921 Lorrain brought a Printing Press from London to Maraland. This was the first Printing Press ever in Maraland. Then onwards they printed many religious as well as secular works. This printing Press was very useful, especially for publishing many religious works like Bible, Christian

Hymn books and sermons through the magazine called '*Krizyhpá Chiamie*' (Christian trumpet) in 1924 and this This Church news continued till today. They also printed School text books in the same printing press. The introduction of printing press helped the spread of Christian religion and the conversion to Christianity among the Maras. It also played an important role in enriching the Mara literature.

3. Written Literature:

After the introduction of the Christian faith among the Maras, they retained their inherent poetic bend of mind. Modern religious songs (*Krizyhpá Hla*) composers and hymn writers began to emerge among the Maras after 1936 and played a remarkable role in the development of Maras modern literature. The lead in this endeavour was taken by H. Khiko (1903-1975), H. Khiko in his lifetime, composed about six odd hymns of high literary and spiritual quality. These hymns are continuous sources of spiritual inspirations to Maras. His first song and the first hymn song for Maras was "Abei Zisu ronahna ta", and many other composers were born in this period to the development and enrich of Mara poetry- Vatia Hlovy, Ng Lairua, H. Zacho, S. Hrachu, Beilaizi Bohia, FC Minela, Rev. Ithra Tluma, Rev. NC Vabeilua and others, from Female section Seina Chozah, S.T. Vanlawmi, H.C. Seichi and many others.

With the dawn of Political consciousness among the Maras after the Second World War, The Maras Poets began to compose patriotic songs. In 1951 V. Hlychho compose "Ei Vaw pina Mararah" and others poets. Laicho Notlia, S. Hrachu, S. Mokia, A. Zakia, H. Zacho, J. Vialua and many others. The first romantic songs (*Va iana hla*) is "Syna Chhohno" by S.Mokia and others composers are P. Chaki, ST. Vanlallawmi, K. Saidi, J. Vialua and Many others.

4. Growth of Modern Literature:

Deeply influenced by English writers and poets, an educated Maras also began to write prose, essays, short stories, novel, dramas, grammar and poems based on the English model in Mara language and in English. Most prominent writers are - S.Hrachu, S.Mokia, A. Zakia, PT Hlychho, K.H Beithie, Mylai Hlychho, Laicho Notlia, Pachi Hlychho, and Many others.

S. Hrachu and A. Zakia takes a very important role for the growth and development of Mara Literature through their works, they were not the pioneer in literature but they spread their wings in every way to uplift the Maras Literature - prose writing, essays, novel, grammars, translation and even compose many song. A. Zakia is known as poet cum writer and he is the first and only Padma Shri awardee among the Maras, the most remarkable contribution is *Mara Grammer* in 1994, '*Reih a chu the*' (learning language). S. Hrachu is also mostly known as poet cum writer because of his contribution of Mara Literature he get honorary Doctor of Philosophy in Literature, he had also prepared Mara text book for Class-I to Class-8 in Mara Language.

Thus, the church in Maraland Played a leading role in developing the Mara Literature as most of the books written in Mara Language are published by church itself - Bible, Sunday school text book, Songs book and some other religious book, Annual Magazine, Souvenir and special Issue, Journal and newspaper, '*Krizypha Chiamie*' (Christian trumpet) in 1924 and this This Church news continued till today.

Another growth was the Mara District Council, MADC had Established and constituted Mara Literature Board in 1975, Art and Culture Department, Publication Board, MADC had also prepared Text books in Mara language and published it for Primary

schools and Middle schools. It also published books related to History, Philosophy, Religion, Art & Culture or any kind of writings that can develop and enhance the Literature of Mara Language. It also Published weekly magazine '*Hmasiena*' 1954 , Quarterly magazine '*Khaina*' 1958, Education Bulletin MADC, 1981, '*Awshicharu*' Quarterly Megazine Board of Mara Literature, 2002, some of them are discontinued and some of them are still go on.

The voluntary Association in Maraland also took active part in developing the Mara Literature by Publishing monthly Magazine, Annual Magazine, Souvenir and special Issue etc. – *Bydi* published by MTP (Mara Thyutlia Py), 1981, *Pasaihpha* published by MSO (Mara Student Organization) 1994, *Nozuah* published by MCHP (Mara Chano Py) this news are still continued till today.

In addition to these 'The Mara Academy of Letters' established in 22nd Sept 1995 also contributed much for the development of Mara Literature, most remarkable work was the selection of the best book Published in Mara language (1995-1996). Later in 2014 Mara Writer Club continued the selection of 'Mara Book of the Year'.

Conclusion:

As indicated above, the Mara written literature started with multifarious development since 1908, unlike other Western Missionaries, the glorious hem of R.A.Lorrain and his wife were buried herein Maraland at Saikao, which serves as treasures to the Maras. They reduced the spoken language to written form, which help them enormously in preserving the oral literature to written form. Multifarious oral literature are still scattered and remains hidden, which requires a thorough research, however, few of the orally transmitted literature began to find its way in the written form through educated litterateur. The development is tremendous but needs a long way to find and survive in this multicultural arena.

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MIZO HUANG

(Mizo Section)

Zochhawni Pa Hla Thlirna

Vanlalchanchinṭhahrilmawia*

Kum 87 kal ta khan Serkawn Sikulah ‘Serkawn Concert’ neih ṭhin a ni a. Zochhawni pa (H.W.Carter) chu he Concert an neih theih nana a bul tumtu leh a khaipa a ni . Serkawn Concert avang hian Mizo hla tam tak a piang a. Serkawn Concert hlabu, ‘Serkawn Concert Hlate’ tihah chuan hla 84 a chuang a, chung zinga hla pathum chu Zochhuani pa kutchhuak a ni.

Zochhawni pa (1901-1993) hla pathumte chu – ‘Zirtirtuho’ ‘Lalpa tlante chu’ tih leh ‘Turkey ram Chhura’ tihte a ni a. Zochhawni pa hian Serkawn Concert-ah hla pathum chiah a thawh avang hian hla phuahthu dangte aiin a nep chuang bik reng reng lo va, hla tam tak hi chu Serkawn Concert an buatsaih avang leh zirtirtute, hla phuah tura a ngen avanga piang ni pawhin a rin theih a ni.

Zochhawni pa hla pathumte hi Serkawn Concert hla dangte nen a danglamna lo en ila. Serkawn Concert hlaah hian Serkawn Sikul chungchang tar lanna hla panga a awm a, chungte chu – Zaleng kimna by Zadala, Serkawn Sikul by Raltawna, Nghihlhi a awm lovang by Lalmama, Hostel runpui by Hanga, Zirtirtuho by H.W.Carter-te a ni . Heng hla pangate zingah hian H.W.Carter

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phuah ‘Zirtirtuho’ tih hi a danglam bik hle. Hla dang pali phuah tute hi chuan an rilrua an vei, an lunglenna leh Sikul an ngaihna an au chhuahpui a. Zochhawni pa erawh chuan Serkawm Sikul awm dan leh dinhmun chu amahin sawi lovin, Sikula lut tir naupangin an u Sikula lo lut tawh hnena zawhna a siam hmangin a tar lang a. A changtuah zirlai naupang a hmang a, zirlai naupang chu thusawitu dinhmunah a din tir nghal bawk, a hla phuah dan hmang hi mite hman ngai zen zen loh niin a rilin a thuk hle:

Ka u duh tak min hrilh teh ang che,
Serkawm Skul thu ka zawh che hi;
In pute hming tute nge ni le?

Serkawm Concert hlate hi zirtirtute phuah a ni a, chutih rualin ‘Zirtirtuho’ tih hla lovah hi chuan zirlaite fuihna a awm lo a ni. Chu a chhapah zirlaite chu chutiang kha tiang chuan awm rawh u tia fuih lovin zirlai naupang vêk hmangin a fuih a :

Ka u, la kal mai teh suh aw,
Ka han zawt chiang lehzel ang chia,
In sualin –tu nge zilh thin kha?

‘In pass kim chuan tu nge nui thin le?’

In fail pawhin pawh an va ti awm ve,
Tap leh thinur pawh an awm ka ring;
A tu ber nge la run zual aw?

‘Zirtirtuho’ hla hi kum 1932 chho vela Serkawm Sikul dinhmun, awm dan hrang hrang leh zirtirtu awmte hming chiang taka tar langtu hla awm chhun a ni. He hla ringawt atang pawh hian Serkawm Sikul chanchin tam tak kan hre thei a, chhuan lo la awm zel turte hnena Serkawm Sikul chanchin hrilhthu a ni kumkhua tawh dawn a ni.

‘Zirtirtuho’ hla hian Serkawn Concert hla dangte ang lo takin Rhyme scheme aba, cdc, efe...a nei a, chu mai bakah *dramatic monologue* ziarang a rawn nei a, sak theih tura duan a ni na chung hian *poetry* nihphung a phawk chhuakin *poem* tha tak a ni.

Serkawn Concert hlaah hian Thawnthu hla (Ballad) pariat lai a awm a. Mak ang reng tak chu ‘Chhura hla’ vek zuk ni a! Chhura hla pasarihthe hi Mizo phuah a ni a; Mizo thawnthua Chhura chanchin aṅanga an phuah a ni. Zochhawni pa erawh hi chuan Turkey ram Chhura thawnthu aṅangin a rawn phuah thung:

‘Ram hla takah’ an ti alawm,
Thai vin tak hrawn mi a awm
Sakhming an vuah Hodja tiin,
Mahse, a hming dik tak sawiin
Turkey Ram CHHURA, TURKEY RAM CHHURA
TURKEY RAM CHHURA, BURA A NI.

‘Chhura leh Nahaia’ hla aṅangin Mizo Chhura huaisenzia leh ropuizia kan hmu a. Hnam dangten an hlauh leh an ṭih em em Phungpuinu (super natural) chu Chhura’ n a man a, a huaisenna leh finna chuan Sekibuhchhuak a neihtir a ni. Zochhawni pain ram hla taka Hodja chu Turkey ram chhura tiin a nun phung leh a mawl dan a rawn tar lang a; Mizo Chhura aiin Turkey ram Chhura dinhmun a rawn dah hniam a, Zochhawni pa hian Mizote chu hnam dangte aia kan hniam bik lohzia hriattir min tum ni pawhin a hriat a, chu mai bakah kan thu leh hla leh kan Culture vawng nung zel tura min cho chhuahna atan ‘Turkey ram Chhura’ hi a phuah a ni neig ang.

Serkawn Concert hlaa thawnthu hla tha tak tak a awm hi a hlui min tihlim hle. Zochhawni pa phuah ‘Turkey ram Chhura’ hla hi tlar 59 zet a sei a ni a, chang 9 a nei bawk a, Chhura hla dangte

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anglo takin *rhyme* tha tak a nei a, Chhura hla dangte aiin a sei zawk bawk a ni. Zochhawni pain hla hmangin thawnthu ngaihnaawm tak min hriattir rualin sumdawng tur chuan fin leh thiam a ngai a ni tih min zirtir nghal a:

‘A sabengtung a neihchhun te,
Enkaw! ningin hralh zai rel e;’
‘Cheng sawmin kei ka lei ang e,
Mi dang pawhin an ngam zel e,
Sawmhni, sawmthum, sawmli, sawmnga,
A ta ni reng –A LEI LEH TA!’

Chhuana, Lalmama, Liandala leh Hlunthuamate’n Mizo thawnthua Chhura hmangin thawnthu hla (Ballad) an phuah laiin Zochhawni pa’n nham dang thawnthua Chhura ze milpui, chanchin maksak leh nuizathlak hmanga hla a han phuah mai thei hi thil danglam tak chu a va ni em!

Serkawn Concert hlaah hian Pathian hla 30 zet a awm a. Pathian hla phuahtute hi an hlapuahah an tel zel a, anmahni leh mi dangte tan hla an phuah thin. Zochhawni pain, ‘Lalpa tlante chu’ tih hla a phuahah hi chuan amah a inbàn a, mi dangte tan a hla phuah chu a dah a ni:

Lalpa tlante chu an kir leh ang a,
Lalpa tlante chu an kir leh ang a;
Hla sa chungin Zion chu an thleng ang a,
Hla sa chungin, Hla sa chungin,
Chatuan lawmna an lu chungah a awm ang,
Chatuan lawmna an lu chungah a awm ang,
Lawmna leh hlimna an hmu ang.

Hla phuahtu dangte’n an hla phuahah ‘kan’ an tih thin laia Zochhawni pain ‘an’ a ti tlat mai hi eng vang nge ni ang le? He hla

phuahthu hi Zosap a ni a, he hla hi Mizote tan liau liaua a puah a ni ngei ang.

Serkawn Concert hlaah hian chang khat chauh a sei hla pariat a awm a, chung hla zinga pakhat ‘Lalpa tlante chu’ tih hla hi chu a danglam bik hle, chang khat chauh nei a ni nachungin tlar 13 lai a nei a, hla tlar bul leh hla tlar tawpah *rhyme* tha leh mawi tak a nei a. He hla zet hi chu hla dangte nena en chuan a danglam bik hle, a hla tlar tawp *rhyme* hi dah dawn ta ila hetiang hian a dah theih awm e – aaa, b, ccc, aa , cccc . Tin, he hla hian *triple rhyme* leh *perfect rhyme* a nei a tih theih awm e.

Serkawn Concert hla hrang hrangah hian hla tlar ngai chiah han hman nawn hi chu a awm ve leh zauh thin a; amaherawhchu, ‘Lalpa tlante chu’ tih chauh lo hi chu ‘*Repetitive structure*’ nei tha a awm lo a ni. He hla hi chu ‘*Repetition Poem*’ tha leh mawi tak a va ni em :

Lalpa tlante chu an kir leh ang a,
Lalpa tlante chu an kir leh ang a;
Hla sa chungin Zion chu an thleng ang a,
Hla sa chungin, Hla sa chungin,
Hla sa chungin Zion an thleng ang.
Chatuan lawmna an lu chungah a awm ang,
Chatuan lawmna an lu chungah a awm ang,
Lawmna leh hlimna an hmu ang,
Lawmna leh hlimna an hmu ang,
Lungngaih leh rumna a bo tawh ang;
Lungngaih leh rumna a bo tawh ang;
Lungngaih leh rumna a bo tawh ang;
Lungngaih leh rumna a bo tawh ang.

Serkawn Concert chanchin sawi leh zir apiangin Zochhawni pa hi

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hmailh theih a ni lo va, Serkawn Concert avang leh a hlahpuaah avang hian Zochhawni pa (H.W.Carter) hi Zofate thinlungah a nung reng tawh dawn a ni.

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Zoia leh Zairema
*(A critical study of Zairema's Prose writing from
selected Essays)*

Rohmingthanga Ralte*

He *paper*-ah hian Zairema kutchhuak thlanchhuah ho aṭangin Mizo society leh Mizo Culture a thlir dan kan zirchiangin kan chhui zau dawn a. Culture, Society leh Literature hi thil inthlunzawm vek, lak hran theih miah lohte an ni. Culture aṭangin Literature hi a lo piang chhuak ṭhin a, kan thu leh hla hawi zawng pawh kan hnamzia a hran ang zelin a inang lo hle ṭhin a ni!

Hnampui kan tih leh hnam fing hmasa zawkte thu leh hla chuan khawvel a dâpin, hnam hrang hrangin kan lo zirchhawng leh ṭhin a, an thu leh hla aṭang chuan an hnam nun tam tak chu ralkhat aṭang paw'n kan lo hriat ve theih phah ṭhin a ni. Kan thu leh hlate pawh hi engtik hunah emaw chuan hnam dangten an la zirchian ve ngei beisei ila, chuta ṭang chuan kan hnamze danglam biknate pawh rawn zirchiang lehzual turin, kan ramah te an rawn la luh tam tawlh

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tawlh ngei beisei ila. Chu chuan hmasawwna nasa tak min pe ngeiin a rinawm? Tin, thu leh hla avang hian hnam nunah thil inthlak thleng nasa tak a lo thlen phah tawh thin reng a ni.

Kum 1940 chho vel atangin Zairema hian thutluang a ziak tan a. Kutchuak pawh a ngah hle. A thuziak tam tak atangin thil chik mi a nihzia pawh kan hre thei a ni. Kan *paper* hi Pathian thu lam a nih loh avangin *Reverend* tih hi Zairema hming hmaah hian kan telh dawn lo a ni.

1. A Chanchin:

“Champhai perhte” inti ngat Zairema hi March ni 4, kum 1917 khan Champhai Hmunhmelthaah apiang a. A pa chu zirtirtu Doliana a ni. Amah Zairema hian a pa hming hi, “. . . ka pa hming chu vai lian lo do laia piang a ni ang, ‘Doliana’ tih hi Kumpinu sawrkar lo lian an do chhâla sak a ni thei,” tiin a sawi. A pa hi tui leh thing thei em em sawi a ni. Upain, “Thing thiam chu thingah, tui thiam chu tuiah,” an lo tih angin vanduaithlak takin, kum 1922 khan, a thing zâr thlak chu che sualin, a thi. A pa boral lai hian kum 5 mi chauh niin, a pa damlai hun hi sawi tur a hre tam lo hle.

A nu chu hla phuahthiam Leng lal Saihnuna famu Aibuani a ni. Saihnuna nen hian nu hrang niin Zairema chuan a sawi. Kum 1946 thleng, a pa thih hnu atanga kum 24 chung a dampui. A nu hi nu fel tak, hmathlir nei thui mi, lehkha thiam lo tan dinhmun nuama din a harzia hmuthiam pha a ni a. A pa a boral hma nen, a fate ho chu tulpui ta a. A upa ber Zairema tha pawh it viau mah se lekhathiam a pawimawhia hriain, lehkha thiam lo chuan a changkan theih loh tih hriain lehkha zir turin Aizawla a pate Rualkhuma hnenah a tir a. Zairema dinhmun siamtu tak pawh a nu hi a tih theih ang. An thlahtute lama a hriat hlat theih ber leh Mizorama an lo luh dan chu ti hian a sawi,

Mizoramah an lo luh hi hriat a ni lo. Burma ram, Khawhrling tlang an awm lai hian Pawihho nen an indo reng a, an inngam tawk hle a; mahse, Pawihhoin Burma mi an pun a, laipui nen an lo thawk a, an kulh chu laipui chuan an rawn sai ta a, an tlanchhiatsan ta a, an ram leh khaw hlun chu an darh san ta a ni. Ka pa te chhung hi chhim lamah chhukin khawhtlang lam an pan a. Kan chhui theih chinah khawhtlang a tanging an lo chhoh leh a. Aizawlah te awmin Zokhawsang khuaah an lut a. He khua hi Sihphir lal Rohrenga khawper a ni (Zairema 1-2).

Zokhawsang hi Kristian hmasa ho tlan khawmna khua a ni a, hmar bial thingtlang khuaa kohhran Biak In din hmasakna ber a ni nghe nghe. He khua hi a hmun a remin, therhlo eng ilo zuar nan a rem êm êm a. He khuaa an awm lai hian lal leh upate chuan a hranin Kristiante chu an ti duhdah lem lo. Amaherawhchu, he khua hi lamlian bul maia awm a ni a. Sawrkar hnathawk zin vel hian kuli an duh thut thut a, thingtlang lama mi an phût hman tawh thin si lo, khawpui hnaiha mi an phut mai thin a. Chutiang hunah chuan an lal Rohrenga hnenah an sawi thin a, ani chuan Kristian ho chu a tir ta thin a. Kuli-ah an thawk chhuak zing êm êm a, mahni hna pawh an thawk tha hman thin lo, hma an sawn hlei thei lo a ni.

A pa te chhung pawh Kristian an nih ve avangin kuli-ah chuan an thawk reng mai a, Kuli-a thawh reng chu an peih ta bik lo a, thingtlang hmun hla deuh kuli-a phût zen zen phak lohnaa pem an rawt ta a. 'Phullenah' an pem ta a, an awmna hmun hi 'Phullen' tih a ni na a, an khaw hmun tak chu 'Khandaih' an tih ber kha a ni. Khandaih hi kristian tihduhdahna khua a ni. Kum 1911 vel khan Phullen a tanging Champhai Hmunhmelthaah an pem leh ta a ni. Hei hi Zairema'n Champhai an luh dan a sawi chu a ni.

2. Zirma leh Hna lamah:

Zairema hi Zofate zinga ram pawna lehkha zir hmasa pawl

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a ni awm e? Kum 1936 khan Shillong atangin Matric a zo a, Culcutta University hnuai Cotton College, Gauhati atangin kum 1940 khan B.Sc(Chemistry) a zo leh a. Mizo zinga B.Sc pass hmasa ber a ni nghe nghe. Serampore College atangin kum 1945 khan B.D a zo baw a. Hetah pawh hian Mizo zinga hmasa ber nihna a hauh leh baw a ni. Mark a hmu thain, *Serampore records* tling nghe nghe!

Kum 1946 khan Presbyterian kohhranah Pastor atan nemngheh a ni a, hun puma rawngbawl turin a inpe. Mahse, a hna tur a awm mai loh avangin, kohhran phalnain, Mizoram High School hmasa ber, Aizawlah kum 1948-1959 chhung khan Assistant Headmaster hna a vuan a. Kum 1954-1959 chhung kha, kohhranin Education Secretary atan a hmang a. Silchar mission field-ah Missionary-in kum 1959-1969 thleng rawng a bawl a. Mizorama a lo kirin, Senior Executive Secretary hna, kum 1969-1982 thleng a vuan leh a, a pension ta ni. “Zairema hian Greek leh Hebrai tawng a thiam em avangin Bible lehlin kawngah a tangkai hle. Mizo tawnga Bible lehlin tum khatnaa ‘Thuthlung Hlui’ letlingtute zingah kum 1955 thleng a tel, kum 1959 khan Bible pum hi Mizoten kan lo nei ta a. . .” (Lalthangliana 2).

Kum 1969 atang khan Bible Society of India leh Synod tangkawp chuan Mizo Bible lehlin tumhnihna atan ‘Chief Translator’ turin an ruai a. Kum 1996 thlengin he hna hi a vuan. A hnathawh that avang te, chanvo pawimawh tak tak a lo vawn thin avang te, Bible lehlinna kawnga a thawhhlawk avang te’n Serampore College chuan kum 1988 khan ‘Doctor of Divinity’ degree a pe a; kum 1991 khan North Eastern University-in ‘Doctor of Letters (D.Litt.)’ a pe leh a. A lehkhabu ziak ‘Kan Bible hi’ tih chu Mizo Academy of Letters chuan ‘Book of The Year 2003’ atan a thlang baw.

Zairema hian kutchhuak a ngah hle a. A kutchhuakte hi a tlangpuiin hlawm thumin a then theih awm e. Chungte chu (i) Sakhaw

lam thu (ii) Hnam nun chungchang leh (iii) Ṭawng chungchang ti tein. Tunah hian a thuziaka a thlur ṭhin, Hnam nun chungchang (Culture & Tradition) lam, Mizote khawsak dan, tihphung leh chin dan a sawi, uluk leh chîk taka a lo ziah hote lam chu kan luhchilh dawn a ni.

Lehkha thiam hmasa, thil chîk mi a nih avangin, Mizo culture a sawi hote hi a pawm nahawm hle! A hunlai khan Mizo ten Kristian sakhua kan la vawn vek dawn loh avangin, sakhaw hlui la vuantu mi tam tak, Puithiam leh Sadawtte a kawmin, thil tam tak an hnen aṭangin a hriat hman ngei a rinawm a? Chuvang chuan hnam chungchang leh tih dan phung a sawi tam tak hi a dik ngei pawh a rinawm. Hun inher zel leh changkana avang te'n, hmana kan hnamin kan chin thil thenkhatte kha kan bosal ve tial tial a. Ṭhenrual inkawm tam êm êm *society* kha, khawpuiah ngat phei chuan insi reng, inbang dante pawh kan lo inhre ta mang lo. Kan Zoze thenkhat, innel nan leh inpawh nana ṭha êm êmte kha a ral ve ta zel a, a uiawm ngawt mai.

3. Zozia leh Dul pen:

Hnam hrang hrang hian naupang chhawn chhahh dan hrang hrang an nei vek awm e. Naupang, rilru la thianghlim tak han chhawn chhahh kual vel hi mi tin hian nuam an ti a, kum upa lam thlengin naupang han fiam kual vel hi nuam an ti êm êm vek awm e. Mizote vantlang nunah hian tun hma aṭangin naupangte hian dinhmun pawimawh tak an lo chang ve tawh ṭhin a. “Naupang ho uite rim in nam” te han ti ṭhin mahse, kan pi leh pute hun, Kristian sakhua an vawn hma khan an pual bikin kûtte pawh a lo awm ve hial a nih kha. ‘Pawl kut’ chu naupang pual kût a ni ṭhin.

Hun a inher a, kan chin ṭhin tam tak kan malmak takte tih thar tumin, pawl eng eng emawte dinthar a ni leh ṭhin a. Mizote'n naupang tih tlangnel nan leh kan mikhualna hmuna keimahni zawk

ngei pawh kan tlangnel vat theihna chu naupang chhawn chhaiha an dul han pensak leh thil dangtea chhawn chhaih te a ni fo. He thil hi Zairema chuan “Mizo culture zinga tel, kan hnam nuna inphum thuk tak, ngaihpawimawha kan neih tur zinga tel tlaka ka ruat a ni” (Lalthangliana 21) tiin a sawi nghe nghe.

Zairema khan Culture chu, “Hnam dang chin ve loh lamte, ei duhzawng te, inchei dan te, Mizoin kan chin bikte chu Mizo Culture kan ti a ni,” tiin tawi tein a sawifiah a. Amah ngeiin dul inpensak hi hnam dang zingah ching ve an awm a hriat loh thu a sawi nghe nghe!

Mihringte hi cheng ho tura siam kan ni a. Kan chen hona atangin hnam nun leh zia pawh lo awm thin a ni a. Cheng ho satliah tur ringawt chu kan ni lovin a lang a, chen hona nuam zawk nei tur chuan keimahni hi kan inpawh tlan a ngai thin. Kan inpawh tlan loh a, ar khual ang maia ti duk reng mai, mahni lum luma lum mai mai ni ila, tu a mah hian nuam kan tingai lo ang. Tin, kan hnam chhung atangin thil tha zawk a chhuak thei pawhin a rinawm loh a ni. Chung kan chen hona karah chuan kan hnamin kan chin thin pakhat, innel leh inpawh tlan nana pawimawh leh tangkai tak chu ‘dul pen’ hi a ni.

Naupang kawmngleih kan duh chuan an dul han pensak ila, an ip chaih chaih a, an nui var var a. Kan innuih var var tawh chuan kan innel tan tawh tihna a ni. Puitling erawh chu kan nel sate dul lo chu kan pensak mai ngam lo, an dul kan pensak ngam tawh meuhte chu kan nel hle tawh tihna a ni (22).

Tin, dul pen mai piah lamah mihring hian tihchak zawng leh nuam tihzawng hi kan nei vek mai a. Zairema hian, “Dul pen chak mi ka ni a, naupang dul kiar hen hawn ka hmuh chuan insum har ka ti hle thin”(22) tiin a sawi nghe nghe.

Dul pen hmanhian kan mizia in anloh dan leh kan tih chhak zawngte in an lohzia a sawi hi chhût ngun leh chik taka ngaituah chuan a dik hle awm e. Ni, mi hrang hrangte hi kan duh leh chhak zawng tamtak in anloh avanga khawsa ho thei pawh kan ni a. Zairema hian, “Tihchhak zawng nei mite vangin khawvel hian nasa takin hma a sawn kan ti thei,” a ti hial reng a ni.

Chutih rual erawh chuan kan tihchhak zawng apiang hi tih a rem vek lohna hun leh hmun pawh a awm ve tho a. Mi dangte harsatna leh nuam tih lohna tur ang chi tihte hi nun ho a nawm zawk nan chuan insum ve a ngaihzia pawh hriat a ngai a. Tin, kan tihchhak zawngin mi pawh a khawih loh chuan insawisel pawh hi ching lo ila, Zozia chu a mawiin a nuam leh zual ngei ang.

Mi dang tana pawh thei leh tihchhak zawng neite hi khawtlang nun tinuam lotu leh tihnawktu an ni thin. Chutih rual chiah chuan mi dang tana tha tur mi'n tihchhak zawng a neih chuan thil tha a ni thung si. Mi dang tana pawh leh harsatna siam lem lo tur mi tihchhak zawngte kan inkhap nasat lutuk avang hian thangthar khawvelah hian thangtharte phei chuan chep an intih phah ta fo a nih hi! Mi mal duhthlannate hi inzahtawnsak fo ila, chu chuan Zoze mawi leh nuam zawk chu a vawng nung reng thei ngei ang. “Dul pen” thutluang hmanga a ziaktuin kan Zozia a sawi hi hote angin lang mahse, chik taka ngaituah chuan kan nun ho zel nan a pawimawhin a tangkai hle a ni.

4. Zozia leh Thukhuh:

Hnam tin hian thukhuh hi kan ching ngeiin a rinawm; chutih rualin Mizoten thukhuh kan chin dan hi a danglam bik deuh mai thei? Zairema chuan, “Thukhuh awmzia hi a ni chiah lo deuha thu sawi,” (Lalthangliana 7) tiin a sawi a. Inchhuang leh chapo, intivei nih kan duh loh avangin thu hi kan khuh thin niin a sawi bawk.

Kan Zoiaah hian thukhuh kan chinna hian kan khawsak hona inkarah hmun pawimawh tak a chang a tih theih ang. Zopa zia leh insawitheih lung lung chu thil inmil lo tak a ni thin. Thukhuh kan chinna chhan hi kan sakhaw hlui vang kha a nih ngei a rinawm. Mi'n buh ngah hle mah se "hawpkhawp chê chê zawng kan nei" an ti duh chauh thin.

Malsawmtuin buh a pêk t̄uh pawha hawpkhawp chê chê neia insawi chu a petu tân chuan a lâwmawm lo thei âwm e. Malsâwmtu ni ila kan haw thei hial ang. Amaherawhchu, t̄awng uangthuang an ching duh lo, tichhe theitu laka inven nan an ti a ni ang. Nuin phir hring se la, an va en chuan, 'An va duhawm rial rual êm' tih tur a ni lo, 'a va rapthlak em' tih tur a ni. Huai engin emaw a lo hriat chuan a duh ve ang a, a la ang tih an hlau a ni, 'a rapthlak' an tih chuan duh turah a ngai lo a, lak pawh a tum duh hek lo (Zairema 283).

Pi leh pute khan uang lova insawi hniam an chin thin avangin an inhrethiam tawn a. An thil neihte pawh a nep thei ang berin an sawi thin a ni. Pi leh pute zia chu sakhaw thar kan vawn hnuah pawh kan chhawm nung zel a, thu kan khuh thin avang hian mi tam zawk hi chu kan inhmu sakhi lo zawk thin a ni.

Thukhuh chungchang a sawi zelnaah chuan thukhuh hi dâwt a ni mai em? Chîk taka a thuziak kan en chuan kan Zoiaah hian thukhuh hi a pawimawh êm avangin, dâwtah chuan a puh phal chiah lo tih kan hmu a. Thu kan khuh than avangin thil nihna chiah lo kan sawi pawhin, a awmzia hai rual lohin kan hre tlang mai thin. Khawthlang mite nen ei leh in chungchangah hian kan zia a inang lo viau niin a sawi a. Keini'n thukhuh kan hrat laiin khawthlang mite chuan an ching ve lem lo a. He kan zia hian thatna deuh a neih chu, tum lawk miah loha mikhual han inthlen thutte hian chaw thlak belhna hman awm tawh si lo hun angah te, chaw bel changtu chuan chaw

a tlem tih hre ranin, mikhual an inthlahrun loh nan, “Chaw a tam a nia” tiin an sawi hram hram zel ðhin. Mikhual khan a rilru takin chaw a tlem tih pawh lo hre ve mah se a inthlahrun loh phah ðhin. Mikhualte chung a ðhat chhuah ðhin kan nihna nen pawh a inhme hle a ni.

Hringnunah hian mi dangte ngaichang lo leh zah der ngai lo mite hi mi dangte paw’n an zah der let ngai bik lo fo. Thu hnu dâwn thiam leh thu zâizap thiam apiangte hi mi fîng an ni ðhin. Chutiangin, thukhuh thiam apiangte hian mi pawh an sawi tlem nge nge ðhin. “Thukhuh hi ching ta lo ila, mi tâm fê hi chu inhmu duh loa inhel ngat ngat peih pawh kan tam tawh ang,” (Zairema 252). Mizote hi mi dangte hmai zah tina tak kan ni a, Upain, “Zawng hmai zah pawh a na” an lo ti mathlawn lo a, mite nihna dik tak hi sawi kan hreh fo. Kan sawi lahin, an awm loh laia sawi kan nih pheh chuan kan rel a ni der bawk si a. Kan Zozia ngainatawm leh ðha zawk a vul reng nan thukhuh zel hi kan mausam tur a ni lo ang.

He kan thil chin hi kan hnam tan a pawimawh em avangin, a awmzia ber kan hriat tho si chuan dâwt kan vuah thei dawn em ni? A nih loh leh dâwt hi eng nge ni? A ni chiah lo sawi hi nge, mi hrihla rintir hi? Nge a pahnih hian em ni zawk dawn? tiin zawhna a siam nghe nghe a. Mahse, a ni chiah lo sawi na nâ nâ chu dâwt a ni ngei ang mi’n an ti a nih pawhin, Zairema chuan kan Zoze duhawm chhawm nun zel nan hian dawt sawi zeuh zeuh pawh hi a hreh loh thu a sawi nghe nghe.

5. Zozia leh Hmeichhiate:

Khawvel changkannain min tuam ve zel a, zirna mual lamah te leh kan ni tin nunhona kawngahte zir dan thar leh ngaih dan tharte a lo chhuak ve zel a. Hmeichhe dinhmun chawisan leh intluk tlannate chu hmeichhe ðhenkhatte chaw tui ber emaw tih mai turin

sawi leh hriat tur a tam ta a. Hei hi a chhan nia lang ber chu hmeichhiate hi mipa aia dinhmun hniam leh chhe zawk kumkhuaa an inngaih vang a ni ber awm e.

Hnam tin hian kan hnam nun chhunga hmeichhiate dinhmun kan dah dan an inang lo viau ang. Hnam dang hmeichhiate chungchang chu kan en zui lo ang a, kan hnam nun chhunga hmeichhiate dinhmun, Zairema'n a thlirna hi i'n bihchiang teh ang. Hun eng emaw tilai aṭang khan kan hmeichhiate hian 'hmeichhia' nih duh loin 'minu' tih an duh zawk thu an tlangaupui a ni awm e. A chhan pawh "Hmeiah pawh a chhia lehngal chu" an ti a ni. "Mipain nupui pahnih nei se, a neih hnuhnung zawk chu 'hmei' tia an sawi ṭhin avangin 'nupui duh loh zawk deuh' tihna angah an ngai a ni awm e" (227).

Mahse, kan Zozia leh ṭawngah te hian, kan pi leh pute khan uluk tak maiin thil hi an lo ngaihtuah ṭhinin, awmze thuk tak a nei ṭhin tih a chiang a. Hmeichhe chungchanga Mizote'n ṭawngkam kan neihte hi an lo inhmehbel dante a dik reng em tih chu kan sawi zui zel ang. A chungka kan tar lan, hmeichhiate inngaih dan ang ngawt khi chu, kan *history* leh sakhaw hlui lamte kan en let chuan a lo ni chiah lo, a ni mai lo maw?

"Hmei tih ringawt hi chu 'nu' tihna mai a ni" (228). Thilnung dang a nu leh pa sawi nan hian 'hmei' tih ṭawngkam hi upate khan an lo hmang ngai lo.

'A nu leh pa' tiin an sawi ṭhin. A hmei a pa kan tih chuan mihring kan sawi a ni. A nu a pa kan tih chuan rannung kan sawina a ni. Kan pi leh pute hian kan hmeichhiate hi rannung ang lekin 'mi-nu' tiin an lo ko phal lo a ni. Mi-pa erawh chu rannung 'pa' anga sawi pawh an hreh lo (228).

Hnampui kan tih, sapho zingah pawh an hmeichhiate an

zahzia leh an dah pawimawhzia kan hmu thin. An tawngkamah pawh “*Ladies first*” “*Women and children first*” tihte an nei a. Hei hian an hmeichhiate chu mipa aiin an ngaipawimawhin an dah hmasa zawk thin tih a tichiang awm e. Mizote pawh hian kan hmeichhiate hi kan zahin kan ngai ropuiin kan hlut a, thil pawh tvisual ve thei mang lo turah kan ruat hial. Thil an tihsuala hrem an hlawh ve na ber chu ‘Uire’ naah a ni.

Thil dang an tihsual chu an pate’n a mawh an phur a, pasal an neih hnuin an pasalte’n. Sum kawl an neih loh avanga hetia ti hi an ni lo. Tlangval chuan mahniin engmah nei lo mah se an chawi tir tho, pek tak tak tur chu pa te pek bawk a ni. Mawhphurtu tur nei lo hmeithai chu mi tinin an ngaihnhathiam a, pûm an kai ve duh pawhin mipahoin an kian a, hnatlângah an phut ngai lo (230).

Tin, mihring thua, mipa aiin hmeichhiate hi an tawng duh zawk fo a. Tawng duh leh tawng tam na nâ nâ chuan mi paw sawi hun pawh an nei châwk. Mahse, chung hun a lo thlen chuan kan pi leh pute khan ngaihdam dil sakin,

Hmeichhe thu, thu ni suh; chakai sa, sa ni suh, an ti thin, thu tlinga pawm lo tura ngensakna a ni. Mipain kam tam man an chawina chi, thu huatthlala fê pawh sawi se, ngaihthasak hram hram turin an inngen a, ‘hmeichhe finin tuikhur ral a kai lo, huat thua lâk tur a ni lo e’ tiin an inngenna a ni (230).

Hmeichhe finin tuikhur ral a kai lo han tih pawh hi chík taka ngaituahin, kan pi leh pute nun dan nena tehkhin pheh chuan, hmeichhe ngaihnepra leh hnuaichhiahna tawngkam niin a lang thei lo. Kan ei-in lakna ber chu ram lam a ni a, ram lamah chuan hmeichhia aiin mipa an kal tam zawk a. A kal tam zawk na nâ nâ

chuan ramhnuai awm dan leh ram chinchang chu an hre chiang zawk ngei dawn a ni. Tuikhur ral lam kha chu ram lam a ni tawh miao a. Chutin, mipa te paw'n in lam thil chu hmeichhiate ang emin an hre bel ngai lo. Hmeichhia leh mipa finna hmun chu hmun hnihah a in thenphawk tihna a ni ber mai awm e.

“Pi pute hlah ber chu ‘sakhaw nuar’ a ni. Sakhua chu hnam khat, thlah khat, chhungkaw vengtu bik pathian a ni” (230). Mizote khan Kristian sakhua kan zawm mai ngam loh chhan kha, an sakhaw biak a nuar ang a, a nawrh chuan ramhuaiin a sawisak vak kha an hlau thin niin Zairema chuan a sawi. Kan thlahtute lam atang tawhin thlahtu chhui nan chuan mipa lam hi hman kumkhua a ni a. Chuvangin, mipate chu sakhaw neitu pawh an ni thin. Hmeichhiate chuan an pa te emaw, an pasal emaw sakhua ang ang kha an vuan ve mai thin. Hmanlaih phei chuan a chi bing angin sakhaw hran kha kan nei fur thin a nih kha. Hmeichhiate khan a hrangin sa an phun ngai lo, a pa sakhua leh a pasal sakhua a inang lo a nih paw'n, pasal a neih chuan a pasal sakhua chu a tawm ve mai thin.

An indan hma chuan a pasal chhungte Sa (sakhua) chu a la tawm ve thei lo. Chuvangin, a pasalte chhung sakhaw biakna, an vawkpa lian tha ber sa chu a ei ve thiang lo a, a pasalte chipui, chhung hnaite chauhin chu sa chu an ei thiang a ni. A pasal nen an indan chuan ‘sakung’ an phun dun a, a pasal Sa (sakhua) chu a tawm ve ta ni; mahse mipa angin saphun a ni ve lo, a chi nihna kha a reh chuang lo; a pasal Sa a tawmpui ve tak avang khan an nupaa an sakhaw biakna sa chu a ei ve thei tawh a ni (230, 231).

Hei hian “Hmeichhia leh chakaiin sakhua an nei lo” tih awmze dik tak chu a tichiang awm e. Hmeichhia an nih avanga ngaihnepna leh hnuachhiahna tawngkauchheh a ni lo tih chu a chiang a ni. Kan Zoze mil turin tawngkauchheh hi a piang zel a ni. Tin,

hmeichhia kha a pasalte chhungkuaa a awmlai khan an sakhaw biakna sa kha a la ei ve thei si lo, chung hunah chuan, “An duhsakin an khawngaih si, ei ve se an duh a, pa berin, ‘Kan uipui kha sa pe ve rawh u’, a han ti a, a ei ve thei ta thin. Uipui ei na nâ nâ chu Sakhua pawhin a haw tham lo. An mote an duat êm avângin an hlauh ber an sakhua pawh an bun huam thin a ni” (231).

A hma lama kan sawi tawh angin, pi leh pute kha thukhuh thin mi, tawng liam mai mai lo, serh leh sanga fimkhur tak an ni a. An thil duh em em an sawi neu a; mi dangin; ramhuaiin an it loh nan an ti a ni. Fa ngah an duh êm êm a, phir an neih chuan an lawm êm êm, mahse, ‘An va duhawm rial rual em’ an ti ngam lo, a entu apiangin, ‘An va rapthlak êm’ tih tur a ni, ramhuai an bum a ni” (229).

Hetiang tawngkam hi an sakhaw biakna lamah pawh an hmang tawh tih kan hmu a. Sakhua leh huai hlau êm êm thin an ni a, an duh loh zawng nia an ngaih an tih dawn paw’n an biak bum tal thin a ni. ‘Hmeichhia’ hming chungchangah pawh he thil an chin dan ni awm tak chu a lo lang leh a.

“Kan hmeichhiate hi kan ui a, ramhuaiten min rawn khawihsak kan phal lo, a bum nan ‘hmei-chhia, nu chhete mai a ni, it tlak a awm lo’ an tihna, ramhuai bumna a ni ang,” tiin Zairema chuan a sawi a ni. Kan hmeichhiate kan ngaih nep vang, kan hmuhsit leh hnuaichhiaah vanga an hminga ‘hmeichhia’ vuah ni lo in, kan ngam loh, keini aia huai leh thiltithei zawk ramhuaite laka humhim kan duh zawk avangin, kan thiam dan ang angin, an nihna dik tak kan thup bosak zawk a ni.

6. Tlangkawmna:

Hnam upa apiang hian mahni thlahtute tih dan phung hi an

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ngaisangin, a theih chen chen chu zawm hram hram an tum thin. Mahni hnam chin dan phung leh tih dan phung mausam a, a bosal zawnga kal hi thil pawl leh hlauhawm tak a ni a. Mahni nihna dik tak hrechiang lote hi hnam boral chu anni a, hnam dang lian leh chak zawkte chimrala awm tawh te an ni fo.

Dul pen, puitlingte'n naupang chhawn chhah nana an hman thin khan, mi tin hian tihchak leh duh zawng kan neih vekzia a tar lang a. Innel nan a t̄angkaiin, innelna, inkawmngeihna hian thil tha zawk hnam nun chungah a thlen thin a ni. Tin, mi tinte inzahtawn a t̄ulzia, inzahtawna hian nun ho a tih nawmzia pawh dul pen atang hian kan hre thei a ni.

Kan hnam a la naupang a, fiamthu duh tak kan nih rualin, kan rilru leh ngaituahnate chuan hnampui leh changkang zawkte rilru leh ngaituahna ang chu a la pu pha chiah si lo. Thil hi a nihna ang ang sawi a, inhrilh bawl bawl mai chu keini zingah chuan a la dawng zo lo tur kan la thahnem hle ang tih a rinawm. Thukhuh hi kan pi leh pute'n thiam takin an lo ching thin a. A nihna tak sawi ai chuan pehhel deuha sawite hi a dawngtu tan leh a sawitu tan pawh dawn sawn, kawng tam takah a nuam zawk ngei dawn a ni. Kan tunlai nunah hian thukhuh hi la ching tlang zel ila, mi pawl pawh kan sawi tlem tlang deuh ang chu a.

A tawp berah chuan changkanna avanga hmeichhe dinhmun leh nihna ngaih dan lo piangthar ta zel chungchangah hian Zairema thu lo khel kha a pawm nahawm hlein, kan hnam chungchang bikah pheh chuan a dik viau pawh a tih theih ang. Dinhmun intluktanna hi auhpui a ni nasa hle tawh a. Mahse, mipa leh hmeichhiate hi kan pianphung leh nihphung pawh a lo inang chiah lo a, engtikah mah kan inang tak tak theiin a rinawm loh. Chutih rualin, Zopa tawngkama hmeichhe ngaihnepnah leh dahhniamna niawm tawngkam awm, a lehchhuah dan hmangah pawh kan hnamzia leh tawng bul lam chhui

lem lo a, hmuhsitna lam rawngkaia ngaih dan lo awm tawhte hi chu a dik lem lo a ni tih, a hma lama kan ziah aṅang khan a fiah viau awm e. *Feminism* chungchanga rilru tluang leh ngil pangngai pu lote hian anmahni hi an indah hniam lui ngar ngar zawk nite pawhin a lang? A Pathian thu lam aṅanga kan en paw'n, kan hmeichhe ngaih dan tamtak hi chuan Pathian thu hi a kalh a ni tih te pawh kan hre thei awm e. Tunlaih hmeichhe hna leh mipa hna a awm hrang tawh lote han ti ṭhin mah se hmeichhe thawh atan leh mipa tih atana thil mawi lo hi chu a la awm reng a ni.

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Queer Reading on Selected Shakespeare's Drama: *The Merchant of Venice* and *Julius Caesar*

Lalnunpuia*

Mihring nunah hian mipat hmeichhiatna hi bet tlat, lak hran theih niin a lang lo. Chutih laiin mahni anpui kawp leh ngainatna hi a langsar hle a, tunah phei chuan thil pangngaia ngaih a ni tawh hial zawk tiin a sawi theih awm e. Ram hrang hrangah pawh neih inang inkawp phalna dan an siam tawh a ni. Mahni anpui kawp chungchang hi thawnthu leh lemchan lamah hian hmuh tur a awm nual tawh bawk.

Mizo ziaik thawnthu chhuak tawhah pawh hian hetiang lam hi hmuh tur a awm nia a lan thu kan hre bawk a. H. Laldinmawia chuan Lalzuithanga thawnthu ziaik “Thlahrang” tih a chhuina ‘*Queer Reading on Lalzuithanga ‘Thlahrang’*’ tih chu kimchang takin Mizo Studies-ah April – June, 2017 khan a chhuah tawh bawk. Tunlai Mizo dinhmun han thlir pawhin mahni anpui kawp hi a langsar hle tawh a ni. “Thla 12 chhungin mahni anpui kawp vanga harsatna

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tawh mi 37-in helpline hi an hmang,” tiin Synod Campus Ministry chuan thu chhuah a siam tawh bawh a ni (The Aizawl Post VOL. XVIII NO. 43). *Queer reading* hian mahni anpui kawp chungchang chauh ni lo, ngainatna te, mahni nihna lo anga lanna te, incheite a huam vek a ni.

Tun tumah hian Shakespeare-a lemchan *The Merchant of Venice* tih leh *Julius Caesar* tih atangin mahni anpui kawp duhna leh ngainatna lo langte kan thlir dawn a ni. He lemchana mahni anpui ngainatna lo langte hi *‘physical contact’* mai bakah, thinlung chhungril lam atanga lo lang, tawngka leh chetzia hmanga an tihlante a ni hlawm.

Julius Caesar Lemchan:

He lemchan hi Shakespeare-a *tragedy* zinga mi a ni a. Julius Caesar-a chu lal lukhum khumtir tum a ni a, amah ertu tak Cassius-a chuan dawt nge a nih thudik tih pawh hriat chian loh thu hmangin Caesar-a chu a phiar ru a. Caesar-a laka hel turin mi hmingtha tak tak a hmin a. Mi pawimawh tak Brutus-a pawh a lama tang turin a sawm a, tichuan Caesar-a chu lal lukhum an khumtir tur ni-ah an that ta a ni. Caesar-a hnungzuitu rinawm tak Antony-a chuan Brutus-a leh Cassius-a te chu indona mualah a tudawl ve leh bawh a ni.

The Merchant of Venice lemchan:

He lemchan hi Shakespeare-a *comedy* zinga mi a ni thung. Bassanio-a chuan a hmeichhe duh tak rim nan a thianpa Antonio-a pawisa puk a dil a, a lo neih mai loh avangin Juda mi Shylock-a pawisa chu Antonio-a hmingin a puk a. He a pawisa puk hi thla thum chhunga a pek theih loh chuan Shylock-a hian Antonio-a taksa a duh lai ber ser khat a la thei ang tiin inremna an ziak a ni. Juda mi pakhar tak Shylock-a chuan Antonio-a a huat avangin a taksa hleh thlak chu a chak zek zek mai a, court-ah a kalpui hial a ni. Thihna

ruama a awm laiin a ðianpa Bassanio-a hmeichhe duh tak Portia-i chuan ukil lema changin thiam takin Antonio-a chu a rawn chhanchhuak a ni.

Queer Reading on Julius Caesar:

Julius Caesar lemchanah hian Brutus-a leh Cassius-a *character* hi chik taka en chuan inngainatna thuk tak, ðhian inngainatna piah lam hi a awm niin a lang. Brutus-a hian, “Nang hi ka nupui dik tak leh rinawm tak chu i ni a. Ka thinlung lungngai tak han fang chhuak ðhintu ka thisen tluka hlu i ni e,” (Chan II, Lan I) tih hialin a nupui Portia-i hi a sawi a. Mahse, “Portia, mangþha aw! Kan la thi vek dawn alawm – ti raw Messala. Han ngaihtuah vang vang pawhin vawi khat thih chu a hmabak tho tho a ni tih ka hria a, chuvangin kei chu tunah hrih chuan ka tuar thiam khawp mai,” (Chan IV, Lan III) tiin a sawi leh daih a. Chutih laiin a ðianpa Cassius-a thihnaah chuan, “Þhiante u, ani (Cassius-a) lakah hi chuan tuna ka mittui tla inhmuh tur aia tam hi sen ka ba asin. Hun remchang dang kan la zawng ang a, kan hmu chêk ang chu maw,” (Chan V, Lan III) tiin a ðhianpa thihna chu a tuar tak zet a ni tih a lantir.

A ‘thisen tluka hlu’ tia a sawi a nupui thih thu a hriat thiam theih laiin a ðhianpa thihna erawh chu hre thiam thei loin a tuar hle thung si. Hei hian Brutus-a hian a ‘thisen tluka hlu’ a tih a nupui ai hian Cassius-a hi a hmangaih zawk a ni tih a lantir kan ti thei awm e. Chu chu Messala chuan hre sain, “He thil hmuh hrehawm tak mai chanchin hi ka hriattir hunah zawng Brutus-a thinlung chu feia chhun tlukin a na ngei dawn a nih hi,” (Chan V, Lan III) tiin a lo sawi lawk diam tawh a. An ðhian inkara inngainatna awm hi a thukzia mi dang pawhin an hriat thiampui ni ngeiin a lang.

He lemchanah hian ‘hmangaihna’ thu hi a langsar hle a; mahse, mipate hian an nupuite lakah an hmangaih thu an sawi lang

hauh lo! An thian mipate lakah chuan vawi duai lo an hmangaih thu an sawi thung si. “Brutus-a hmangaihna in tur hi chuan tam lua ka nei lo va nia,” (Chan IV, Lan III) tia Cassius-a tawngkam hian Brutus-a nen an inkar a sawi fiah pha kan ti em? An inkarah hian thik thu pawh a lang ve tho mai, “. . . Caesar-a i huat lai ber pawh khan kei ai thlawt hi chuan i lo hmangaih zawk a ni tih ka hre si a,” (Chan IV, Lan III) tia Cassius-an Brutus-a laka a sawi atang hian an inkarah hian thik thu, mi dang ngaihsak zawk inphalsak lohna a lang niin a ngaih theih bawk.

Brutus-a leh Cassius-a te hi an hnuaiia thawk an tihmualphosak avang leh tangka inpek phal loh chungchang thu-ah an inhnial a. Thinrim eng phiara an inhnial hnuah inremin an awm leh thei a. An inhnialna thu-ah chuan ngaihdam indil tawnin, “A nih leh ka thinrim kha min ngaithiam dawn a ni maw? Chuti, i kut kha mi’n pe teh. I lo in chibai teh ang,” (83) tia Cassius-an a sawmna chu Brutus-a chuan, “Ka kut chauh pawh ni lovin ka thinlung nen lam ka pe na’ng che,” tia a lo chhan hian eng hi nge a ‘thinlung’ chu ni ta ang?

He mite pahnih inhnial hi inrem takin, ‘kut’ chauh pawh ni lo ‘thinlung’ nen lama inpea an awm tawh hnuah hian Hla Phuah Thiam chu Brutus-a te puan in chhungah hian a lut a. Puan in chhung a va luh hian engkim a hmu nghalin a rinawm a, patling pahnih inrem taka lo awm, inhuatna reng nei tawh lo pahnihte a va hmuh hnu hian eng vang a, “A va han zahthlak ve, hetia hotu liante meuh in khawsak tak mai!” (84) tia tawng chhuak nge a nih ang? Hla Phuah Thiam hi a va luh hian patling pahnih inhnial emaw, thinrim mitmeng inhmuh emaw, thinrim hmel inchhawn lai emaw chu a hmuin a rinawm si loh. ‘Hla phuah thiam chu a lut a, Lucilius-a leh Titanius-a leh Lucius-a ten an zui a,’ (84) tih a ni a, Hla Phuah Thiam hi a luh dawn hian man beh emaw a tawk lo niin a lang a, engkim Chiang

takin a hmuh hman vek a rinawm. Chutih lai kara, “A va han zahthlak ve,” a tih mai chhan hi patling pahnih ‘kut’ mai ni lova ‘thinlung’ inpe tawn lai a hmuh avang hi a nih a rinawm ta hle.

Queer Reading on The Merchant of Venice:

Lemchan thawnthu zinga lar tak ‘The Merchant of Venice’ tih Shakespeare-a ziah hi kan thlir chuan lemchan thawnthu ngaihnaawm tak a nihzia te, a kara fin thuril inphum ru mawi tak tak te, thian tha hlutna leh inhmangaihna hlutziate hi a langsar ber pawl a nih a rinawm. Heng thu langsar takte hi hmuh kan a har ang chiah hian thu biru tak, hmuh kan awl tak a awm niin a lang a, chu chu mahni anpui kawp chungchang bawk a ni.

He lemchanah hian Antonio-a leh Bassanio-a te inkara thian inhmangaihna lo lang hi thian inhmangaihna mai chauh niin a lang thei lo va. Thian inhmangaihna piah lam, inngaihzaawna lam rawngkai hi hmuh tur a awm niin a lang. He mite thian dun inkara inngainatna lo awm hi eng ang chiah nge a nih han chhui ila.

He lemchan inṭannaah hian Antonio-a chu lungngai takin a awm thu kan hmu a, a lungngaih chhan hi a ‘sumdawna’ lam vang a ni lo va, ‘ngaihzaawng’ chungchang lam a ni hek lo tih kan hmu nghal thei a. Mihringte hian thil hriat chak tak kan neih a, kan rilru kamtu lian tak a awm avang te leh chu mi avanga rilru hahna kan neih hian a chhanna pe theitu, a chhanna hretu chu hun remchang hmasa berah kan zawt ngei ngei thin. Chutiang a nih avang chuan he lemchana Antonio-a lungngaihna chhan hi Bassanio-a vang hi a nih a rinawm. An thian dangte zawng zawngin an kalsan a, an pahnih chauha an awm hnua Antonio-a thusawi hmasa ber chu, “Eng tin nge ni dawn ta le?” (5) tiin Bassanio-a nula rim tur chungchang chu a zawt hmasa ber a ni.

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“Sangi Inleng” tih lemchanah khan Chan III-na, Lan I-naah chuan Sangi inah a thiannu, a thu kengtu ber Mawii a va lut chiah a, Sangi chuan rang tak maiin, “. . . Eng tin nge ni zan Muana i hmu thei em?” (27) tiin rang tak maiin a rilru hahna leh a thil vei em em chanchin chu a zawt nghal a. Hei hian mihringin kan thil vei zawng chu a hretu tur bulah chuan rang takin kan ngaihvenin kan zawt nghal mai thin tih a tilang awm e.

The Merchant of Venice tih lemchana Antonio-a lungngaih chhan ber nia lang ta chu a thianpa Bassanio-an nupui neih tuma a duh em em Portia-i rim a tumna avang hi a nih a rinawm ta ber. Antonio-a zawhna hi Bassanio-a hian a chhang mai ngam lo va, pehhel phawtin thil dang a sawi daih tih kan hmu bawk a. Chu mi avang chuan Antonio-a hian a zawhna hi a thual leh a, “A nih leh min hrilh i tum, ranngo zawnga thawh chhuah tum hial khawpa vah chhuah i duhna chhan chu, i hmeichhe sawi tho kha em ni la ni?” (5) tiin a sawi leh a. He mi chungchang ngei hi Antonio-a lungngaih chhan chu niin a lang, mawhpah tur dang pawh a awmin a lang lo bawk.

Chan II-na, Lan VIII-naah hian Antonio-an a thian Bassanio-a laka a rilru put dan Salarino-a tawngkam atangin kan hmu a. Antonio-a hian ‘Bassanio-a chuan a rang thei ang bera lo kir leh a tum thu’ a sawi chung pawhin Portia-i rim tura a kal tur chu lungngai takin a thlah a. ‘Mittui tla lek lekin lehlam a hawi a, ngaina tih hriat ngawih ngawihin Bassanio kut chu a thing a’ an inthlah liam a. A thianpan nupui neih a tum hi lawmpui zawk awm tak a nih laiin lungngaihna atan tak a hmang mai hian Bassanio-a hi thian ang chauhin a en lo niin min ngaihtir thei.

He mite thian dun inkarah hian inpumpekna leh thian tana inhlal ral thak pawh huamna a lang nasa hle. He an inhmangaihna

hi inþhian þhatna avang chauh chu niin a lang lo, ken tel dang a nei tlat þhin. Chan I-na, Lan I-naah chuan Antonio-a hian, “Bassanio... I leibate chu i sawi anga a la awm reng a nih a, i zahawmnaten a la khuh phak chuan, ka pawisa te, ka taksa te leh ka neih zawng zawng hi chu i tan a inhawng reng a ni,” (6) tiin a sawi a, he tah hian a taksa hi eng vanga sawi tel kher nge a nih ang? Antonio-a hian a ‘taksa’ hi Bassanio-an a duh duha a hman atan a phal tihna ni maiin a lang.

Chan III-na, Lan II-naah hian Antonio-a lehkhia Portia-in a chhiarnaah, “. . .Ka thih dawna ka hmuh hman phawt che chuan kan inkara leibat chu kan intlak fel tawnah ka ngai,” (65) tiin a sawi a. Antonio-a hian dinhmun chhe tak, a nunna hial chan thei dinhmuna a din lai pawh hian a duhthusam ber leh a beiseina vawr tawp chu Antonio-a hmel hmuh leh hram chauh a ni, “. . .Pathian zarah, a ba ka tlaksak tih hre tur tawkin Bassanio lo thleng hman se, engmah a pawl tak tak hleinem,” (68) tiin Bassanio-a hmuh leh a thlakhlelhzia chu a sawi a ni. Chan V-na, Lan I-naah hian Antonio-a hian, “Ka þhianpa tan hian ka taksa hi þum khat ka lo thap tawh a, a buaithlak hle mai. Mahse, a thu tiam hi a bawh chhe tawh lovang tiin ka taksa hi ka la thap ngam a ni,” (106) tiin a þhian tan a inhlan thu a sawi leh bawh.

Antonio-a leh Bassanio-a te inkara inngainatna awm hi hmangaihtu dang tan chuan thik tham a ni. Chan IV-na Lan I-naah hian Bassanio-a chuan, “Antonio, ka nunna tluka ka hlut nupui chu ka nei ngei mai; mahse, he khawvel, ka nunna leh ka nupui zawng zawngte hi i nunna nena thleng theih chu ni se ka thleng tur,” tiin a sawi a. Antonio-a tan chuan lawmna nasa tak tur niin a lang. Mahse, Portia-i tan chuan a huatthlalain a thikawm viau a ni ang, “Chuti khawpa i nupui i phalrai ta mai chu i nupui chuan hre ve se, lawm thu lam chu in inhrilh nupa hlek lo vang le,” tiin Ukil lem chang a nih

lai chuan a lo sawi nghal a. Portia-i tan chuan lawmawm tak tur chu a ni lo reng a, hetia rang taka a chhang let nghal mai pawh hi a demawm loh viau.

Bassanio-a leh Portia-i hi nupa tuak thar an ni a, an inneihna hi ‘zungbun’ a ‘nemngheh’ a ni. “. . .Mahse, he zungbun hi i tihbo emaw, mi dang i pek emaw chuan lungawi loh theihna ka nei ve thung ang,” (Chan III, Lan II) tiin Portia-i chuan a sawi bawk. Bassanio-a hian, “. . .He zungbun hian ka kutzungtang a kalsan hunah chuan, ‘Bassanio a thi ta,’ i ti ngam ngei dawn nia,” (61) tiin a chhang a. He an inneihna zungbun bun chung hian Antonio-a chhan chhuak turin a che chuak a. Antonio-a hian ‘zungbun’ hi a hmuh ngei a rinawm. A tan chuan zungbun hi hnawksak tak a ni ngei ang, Portia-in Bassanio-a a pek laia a thusawi pawh kha hriatpui reng chungin, “Pu Bassanio, zungbun chu pe mai teh khai; i nupui thupek chu kha mi hnathawh ropuizia leh a mi duhsakna khan chungtlak mai teh se,” (94) tiin a zungbun chu a dahbo theih dan tur ngaihtuah ranin pe mai turin a thlem hial a ni.

Chan I-na, Lan I-naa Antonio-a sawi, “. . .He khawvel hi lemchanna mai a ni a, mi tin hian mahni chan theuh kan chang a, ka chan erawh a lungngaihthlak a ni mai,” (4) a tih hian mihring nun hi lemchanna mai a nih thu bakah ama chan lungngaihthlak thu a sawi a tel hi en chik leh deuh ila. Antonio-a hian a thianpa Bassanio-a chu a ngaina hle a, thian ngainat piah lamin a ngaina si a; mahse, han inkawp a, han awm dun em thei an ni si lo. He lemchanna khawvelah hian ama chan bik hi duhthusam puitling thei lo tur suangtuahna neitu dinhmuna din hi a ‘lungngaihthlak’ a ti ni berin a lang. Chu mi avang chuan Bassanio-a leh Portia-i te han inkawp tur chu hmuh hrehawm tak tur niin a hria a. Chan - IV, Lan I-naah chuan a lo thi ta a nih pawhin atan a nuam zawk dawn niin a ngai a,

...Vanneihna chuan duhsak takin min la enkawl zel a ni tih a lang a, mi sualte chuan an hausakna aiin he khawvelah hian ni chhuak an thlir rei fo zawk thin a; an retheih ni lo thleng chu lungngaihna mitmeng nen thlirin, hrehawm ti reng rengin an hun tawp lam chu an hmang thin. Chutiang hrehawmna tuar lo tur chuan vanneihna chuan min duh a, chu hrehawmna ka chung a lo thleng tur chu min laksak ta a nih hi (86-87)

tiin a chung a thihna lo thleng mai tur chu Antonio-a chuan ‘vanneihna’ angin a sawi a. Bassanio-a leh Portia-i te inkawp, dam chhung a hmu reng tawh mai tur chu ‘hrehawmna’ tia sawiin, chu ‘hrehawmna’ chu thihna chuan a laksak dawn ta niin a ngai a ni. He thu avang chauh pawh hian Antonio-a hian Bassanio-a lakah eng ang rilru nge a put chiah tih a lang nghal ruak thei.

A tawp ber atan chuan Antonio-a hi sumdawng hausa, ‘ani aia ngilnei hi chu khawvelah hian an awm tawh chuang bik lo vang,’ (44) tih hiala sawi, Bassanio-a phei chuan, “Ka tan chuan thin tha ber leh ngilnei ber a ni a; harsatna tuar thiam, mi dangte tilawm tura chakna thahrui hloh ngai lo, tun hma, Rom hunlaia mihring zahawmna an kawl thin ang kawh hnaivai ber a ni ang chu,” (65) ti hiala a sawi mi tha hian ngaihzawng hmeichhia a nei lo va, a ngaihsakna lam pawh a lang miah lo. Hmeichhe tam takin an duh ve ngei a rinawm laia hmeichhe chungchang a ngaihsakna a lan miah loh chhan hi eng nge ni ang? A thin tana a inhlan nasat em avang hian hmeichiate hian ngaihzawn enah an en lo tihna a ni mai ang em? A tawp kharna atan ‘Bassanio-a hian a thinpa harsatna tawh hi hre thiam tak chungin a hlat duh lo a, mahse, a hnaih tak tak thei si lo niin a lang. Antonio-a hian thin mai bak piah lama en chung si hian a hnaih tak tak theih loh avang hian a tan a inhuam thui pah a nih a rinawm hle.

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Vankhama hla, “Ka thai chang mah lo la khiangawi mi tawnah, Hmangaih lung i dum phawt chuan lawm zel ta’ng e,” a tih ang nun tawmpui thei dinhmun kha kan hmu niin a lang.

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Hausakna Nun Dik Tak As a Morality Play

Lalzarzovi*

Hausakna nun dik tak tih lemchan hi Chawngzika ziaak a ni a. Amaherawhchu, a ziaak kawngah hian Zosap Samuel Davies chuan a pui nasa hle a. Sikulpuihah kum 1938-ah an chang a ni (Thuhlaril, 231). Samuel Davies hian London School of Drama atangin Diploma Certificate a nei a (230). Chuvangin, lemchan lamah chuan mi thiam tak a lo ni bawk a. Chawngzika nena an ziah dun ‘Hausakna nun dik tak’ tih lemchan pawh hi lemchan tawi ang reng tak, Mizoten lemchan an neih hmasak pawl ni mah se lemchan tha pawl tak a ni tih loh rual a ni lo.

He lemchan *p/othi* a mum tha a, kan hmuh ber chu Thanga te chungkuain pawisa tam tak an neih theih nan an la hriat ngai reng reng loh Beliala an awmpui a. Aizawlah pemin, pawisa pawh an nei. Mahse, an beisei ang erawhin an hlim thei lo. An awmpui Beliala chuan an pa ber Thanga chu a thunun tlat a, Beliala vangin Thanga pawhin a fapa Lala chu a hnawhchhuah phah nghe nghe a. Chutianga an awm lai chuan upa Kawnga a lo zin a, Thanga rilru hneh turin theih tawpin an bei a. Mahse, Beliala chuan a thunun hneh em avangin Thanga chuan tal chhuak theiin a inring tawh lo. A

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revolver-a inkah a tum mek laiin a hnawhchhuah tak Lala chuan a pa chu arawn au a. A nunna chu chhanhima awmin Beliala lak atangin a zalen thei ta hram a ni tih kan hmu. Chuvangin, he lemchan hi lungchhiatthlak taka tawp tur kha a tawp ta lo va. *Tragi-comedy* huanga khung tur chi ni pawhin a lang a ni. Chutih rual chuan sapin *morality play* an tih, rilru siam thatna lam he lemchan hian a hawi ber a. A lemchan thukphum hi a na mai lo hle a, mihring rilru a pholang Chiang viau ni pawhin a lang. Chiang zawka thlir kan tum dawn a ni.

Morality play hi Medieval hun laia an lemchan kalhmang pakhat a ni a. He tih hun laia lemchan hi *Miracle play*, *Mystery play* leh *Morality play* tiin an then hrang a. Heng lemchante hi Kristian sakhua nena inzawm tlat a ni nghe nghe. Chris Baldick chuan, “A kind of religious drama popular in England, Scotland, France, and elsewhere in Europe in the 15th and early 16th centuries. Morality plays are dramatized allegories, in which personified virtues, vices, diseases, and temptation struggle for the soul of Man as he travels from birth to death,” (Oxford Dictionary of Literary Term, 232) tiin *Morality plays* chungchang a sawi a. *Morality play* chu tehkhinna hmanga lemchan duan, thil nung lo leh hmuh theih loh dik lohna/sualna, dikna leh thlemnate pawh mihring ang maia lantirna a ni ber awm e. Wikipedia chuan, “Supporting characters are personification of good and evil,” (<https://en.m.wikipedia.org/wiki/Moral>.) tiin lemchana *supporting character*-te chuan sual leh tha ai an awh thin a ti ve bawk. K.C.Vannghaka chuan, “Nun dan dik leh dik lo lemchan . . .,” (Dr Faustus & Twelfth Night, 63) tiin a hrilhfiah a. *Morality play* lar tak Dr. Faustus lemchanah pawh Faustus-a rilrua sual leh thate chu *Good Angel* leh *Evil Angel* angin mihring ang maia lantir an ni tih

kan hmu.

Hausakna nun dik tak tih lemchanah pawh hian Thanga te chhungkuain pawisa an neih theih nana an awmpui Beliala hian sualna, dik lohna a entir a. An pa ber Thanga rilru ngaihtuahna pakhat angah pawh a ngaih theih thovin a rinawm. Chutih rual chuan Beliala hi sual, amah lo pawmtu chu thiam taka a duhna kawnga kaihruaitu. Sual lama hnuk lut deuh deuh a, an mit tihdelsak a, thihna kawnga hruai luttu a ni. Thanga inchhungah chuan mikhual angin a lut a; a rei telh telh a. Anmahni chu kawng engkimah thunun a tum ta zawk a. Thanga fate chuan Beliala chu an ngaithei lovin hnawksak an ti em em. Biaki pheh chuan, “Aw! he Beliala zet hi chu, keiniho min han tih vel dan leh ka pa a han tih dan pheh hi chu, ka va haw tak em! A rilru a tichhe thuai mai dawn a,” tiin Lan III-naah a sawi a. A sawi ang ngei hian Beliala chuan Thanga rilru ngaihtuahna chu a neihsak tlat a. Biaki nuin mi dang tanpui a rawt pawhin Beliala chuan Lan 4-naah, “He tangka hi in hman ral dawn phawt chuan keipawh ka tel ve ngei tur a ni tih hi inhre reng tur a ni. Kalsan che u ka tum mai zawngin thil tha tihna tur tangka innei thuai lo vang,” tiin a vau zel si. Thanga rilruah lah pawisain hmun a luah thuk tawh em avangin Beliala tihlungawi loh hlauin a thu lo chuan thil tha pawh tithei lovin sualna entirtu Beliala chuan a nei tlat a ni. Biaki’n, “Ka pa hian a hnial hian a hnial zo mawlh tawhin a lang si lo va. A sawi ang apiang hi a ti zel ta mai a, hetiang ang chuan mi chungah a awm ngai lo a sin maw le,” tih thu Lan III-naa a sawi hian Thanga dinhmun a tar lang Chiang viau.

Hetih lai hian Biaki nu, Biaki, Lala leh Upa Kawnga te chuan thatna an entir thung a. Biaki nuin, “Mi tanpui ngaite kan theih anga kan tanpui phawt chuan thil dang engmah ti ta lo mah ila kan hlim

zawk daih ang. Kan khuaah chauh lo pawh mi tanpui ngai tam tak an awm a ni. Keimahni nawmsakna mai atan hmang lovin a tul leh a pawimawhah chuan kan tangkate hi kan mang zawk tur a ni,” tih Lan 4-naa a sawi hian a tha lam kawng a entir a. Lala’n, “Thu dik i hriat duh chuan, ti e, a kal thei ang tih ka hrilh a sin. Ka hrilh nawn leh bawk ang,” (Lan 4) tih thu a sawi te, “He hmun hlauhawm tak ramhuaiin a thunun Beliala kan chhunga min neih tuma a beihna hmun hi ka kalsan dawn. Kan pa phe chu a nei daih tawh a ni,” (Lan 4) tih thu a sawite hian kawngdik lam a hawi a. Sual hnawh bo duhna leh kal bosan duhna lam a lantir a. Thang erawh chuan thatna chu hnawt bovin sual Beliala chu a pawm zawk tlat thung. Upa Kawnga’n, “Sualah a hruai lut deuh deuh che tih ka hre chiang hle a sin. Mahse, Thanga, i duh emaw, duh lo emaw, ka tihtawpsak dawn che a ni,” (Lan 5) a ti a. Thanga rilruah hian sual leh tha an indo nasa hle tih kan hmu. Lan 5-naah vek Upa Kawnga’n, “Thanga eng nge i sawi a, eng nge i tih ka pawisa lo ve. Biaki, Pathian lehkhabu han la rawh khai. . . .,” a ti a. Hei hian sual leh tha indona a lantir a ni. Biakin Lan-6-naah, “Amah tih bo theihna kawng min kawh hmuh turin Pathian hnenah ka dik thin,” a tihte pawh hian a entir kan tithei ang. Thatna chu chak zawkah a tang dawn ta emaw tiin Thanga ngaihdam dila a tawngtaina kan hmu. Mahse, Beliala chuan, “I tan kawng khat chauh chhuahna a awm. Ka ta i ni tho dawn,” tiin revolver-a a nunna laktir a tum tih kan hmu. Chutih lai chuan Lala a hnawh bo tak chu lo kirin a pa chu a chhanhim ta tih kan hmu. He lemchanah hian Beliala hian thlarau sual a entir a. Upa Kawnga, Biaki, Lala leh Biaki nute hian kawngdik, thatna an eintir thung a. Thanga ngaihtuahna chu neih tumin an insual nasa hle tih kan hmu. Hetah hian allegory leh personification kan hmu a ni. Hei hi Morality Play ziarang langsar tak pakhat a ni.

Morality Play ziarang pakhat ziaktu pakhatin a tar lan dan chuan-

1. A tirah chuan a changtu ber chu miṭha pawisawi lo a ni ṭhin. (Man begins in innocence)
2. A changtupa chu thlemna avangin a tluchhe ṭhin. (Man falls into temptation)
3. Inhhirna leh humhimna a chungah a thleng ṭhin. (Man repents and is saved)

Hausakna nun dik tak lemchan hi kan thlir chuan a changtupa ber chu Thanga a ni a. A tirah chuan thingtlang khaw pakhata cheng leh khawsa, miṭha tak a ni tih a thusawi aṭangin kan hre thei a. Mikhual an neih dawn pawhin, “E! Thleng thei the lul e le, lo thleng rawh khai. Khawii khua nge i nih a?,” tia huphurnha tel miah lova a hriat ngai loh mikhual pawh lo dawng sawng thei a ni. Amaherawhchu, thlemna a lo lang thuai a, chu thil chu an mikhual rawn ken lehkhathawn chu a ni. Suaka chuan, “Intiamna mawl te zawng a ni e. Awl takin i hlen mai thei ang. Tangka chu inneih duh dawn chuan, in inah mi pakhat, in chhung zinga tel vea, awmpui turin thu intiam tur a ni,” tiin Lan 1-naah a sawi a. Hei hi Thanga tan chuan thlemna lian tak, a sihhnipna zawn taka thlemna lo kal chu a ni. Hnawl thei lovin he thlemna hi a lo dawng sawng a. Ramhuai Beliala chu a inchungah a la lut a. Aizawlah pemin sum leh pai pawh tam tak an nei, mahse Beliala chuan Thanga rilru ngaihtuahna chu a nei deuh deuh a. A rilruah sum chauh a awm tak avangin Beliala tih lawm loh chu a hlau ta hliah hliah mai a. Lan 4-naah Biaki nu’n an khuaa naupang dam lo ṭanpui a rawt pawhin Thanga chuan, “Chutiang a nih chuan thi mai se a tan a ṭhat chu,” tin khawngaihna leh lainatna pawh nei lo khawpin Thanga rilru a chhe ta hle tih kan hmu. A chhungte thusawi a ngaithla duh lo va. A fapa

Lala lah inchhung aṭangin a hnawtchhuak bawk a. Sum leh pai hausakna chu nei mah se a rilru chhungril chu Beliala leh sumin a tihchhiat take m avangin a chhungkhua pawh a tidarh zo tih kan hmu. Thlemna a do zawh loh avangin Thanga chhungril nun chu a tlahniam em em tih kan hmu.

Thanga chhungril nun chu tihchhiatin awm mah se Upa Kawnga te, Biaki te, Biaki nu te leh Lala ten Pathian ralthuam rinchhana an beihna avangin a tawpah chuan a inchhirna leh humhima a awm dan kan hmu. Kawngan, “Ṭawngṭaipui tur che uin ka lo kal leh a nia,” a tih te (Lan 5), Biaki’n, “Amah tih bo theihna kawng min kawh hmuh turin Pathian hnenah ka dil ṭhin a,” (Lan 6) a tihte hi Beliala laka Thanga chhanchhuak tura an ralthuam a ni. Chu chuan Thanga rilru pawh a hneh deuh deuh a, sual nih inhriain, Belialan a rilru a lo tihchhiat nasat tawhzia chu a ngaihtuah chhuak a. Lan 6-naah chuan, “Aw! Pathian min ngaidam rawh,” tiin a auchhuak ta tih kan hmu. Hei hi inchhirna (repents) a ni. Chutih lai chuan Beliala lah chuan a tawp thlenga nawr liam chu a la tum ta fan fan a. Lan 6-ah chuan, “Beliala chuan revolver a pe a. Thanga chuan hlau takin a en a, mahse Beliala thunun hnu vek niin a lang a,” tih kan hmu. Beliala hian a beiseina tihtawpsak a, a nunna chu laktir a, hremhmun lama hruai liam chu a tum ber a ni. Mahse, hetih lai hian Thangan an hnawhchhuak tak a fapa Lala chuan Lan 6-ah, “Ka pa, ka pa, khawnge i awm?,” tiin a rawn au a. Thanga pawm pahin, “Aw! ka pa, ka lo kir leh ta a nih hi. Hlauhawmah i awm tih ka hria a, chak takin ka lo tlan zel a nih hi,” tiin Thanga nunna chu a chhanhim ta tih kan hmu.

Morality play-a a changtupa berin a hmachhawn ṭhin chu-

1. Khawvel (The World)

2. Tisa Thil (The Flesh)

3. Ramhuai sual (The Devil) (www.panthercountry.org)

Hausakna nun dik tak lemchanah pawh hian Thanga hian khawvel a hmachhawn a, a chhungkhua, then leh rual leh khawvel nawmsakna thlengin a hmachhawn a ni tih he lemchanah hian kan hmu. Khawvela a tha leh a tha lo (*good & evil*) pawh Thanga hian a hmachhawn a. A nunah chung thil chuan chak zawk nih tumin an bei nasa a. Ramhuai sual Beliala'n a chenchilh tlat a, a chhan pawh tisa thil sum leh pai vang a ni. A tha zawkin theih tawp chhuahin a rilruah hmun chan a tum a, chutih lai chuan a tha lo lam pawhin a theih tawpin tan a lo khawh ve bawk si. Thanga dinhmun ang hi khawvel mihring piangchhuak tawh chuan kan hmachhawn ti ila kan sawi sualin a rinawm loh. Dr. Faustus lemchanah pawh khan Faustus-a khan khawvel, tisa chakna leh ramhuai sual (*Devil*) kha a hmachhawn tih kan hmu. Chung thil chuan mihring ngaihtuahna tih buai theihzia kan hmu. Chutiang chiah chuan Thanga pawh hian heng thil hi lemchanah hian a hmachhawn nasa em em tih kan hmu a ni.

Morality play chuan a tum ber chu thlirtute hnenah moral guidance neih a ni a. Hei hian a tha zawnga thil inzirtir tumna a kawka ni. *Hausakna nun dik tak* tih lemchanah pawh hian chu chu a tum ber niin a lang a. Bible-in, "Sum ngainat chu sual tinreng bul a ni," a lo tih angin he lemchanah pawh hian Thanga rilru khati taka ramhuai sual Belialan a neih theih chhan lian tak chu Thangate chhungkuain sum an ngaihnat vang a ni tih loh rual a ni lo. Chu chuan sual a inbawhtir deuh deuh a, talchhuah leh harsa khawpin Thanga phei chu a lo bawih nghet hman tawh nghe nghe a. Sum leh pai hi sual lama min hruai theitu a ni tih he lemchanah hian thlirtute a hnutchhiah a. Chutih rual chuan Hausakna hi hlimna ber a lo ni lo,

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Pathian a tel si loh chuan engmah lo mai a ni tih thuchah he lemchan hian a kengtel bawk a. Thanga te chhung kha hausa mah se an hausakna kha thlarau sual thiltihtheihna a nih miau avangin chhungkaw tidarhtu mai a ni tih a chiang em em. A tawpah phei chuan thihna hruai thlengtu, hremhmun thlengin tih a pholang tha em em. Kawng tin reng tanga thlirin saphovin morality play an neih tha tak tak *Dr. Faustus* te, *Everyman* te lakah pawh Mizotena *Morality play* kan neih zinga mi 'Hausakna nun dik tak' hi a nep bik chuangin a lang lo.

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Thufing (Sawifiahna, Hlutna leh Pawimawhna)

Lalzuitluanga*

Thufing (Proverb):

Thufing (proverb) kan tih hi *folklore*huanga mi a ni a, *folklore* kan tih hian a huam zau hle mai a. Dr. Lalruanga'n a lo sawi tawh angin *Folklore*huang chhungah pawh chuan folk literature a awm leh a. *Folk literature* pawh chu hlawm hnihin a then leh theih a, chu chu thu lam (*prose form*) leh hla lam (*verse form*) a ni. (Mizo Thawnthu Zirzauna, 3) He ta *prose form* leh *verse form* kan sawiah hian thufing kan tih hi *prose form* huanga awm a ni a.

Thufing (Proverb) kan tih chu zir tham tak a lo la ni zel mai a. Mizote erawh hi chu hetiang lamah hian kan la hnufual deuh avangin kan thufingte hi zir chian leh ngaiyah pawh kan lo dah lo a ni mai thei.

Sap tawng lehkhabu lamah chuan thufing zirzauna lam hawi lehkhabu leh thuziak chhiar tur a awm nual tawh a. Mizote erawh hi chuan hetiang lam hi kan la ziak mang tlat lo mai. Ziak kan hmuh chhun chu kan mi hmasaten an lo lakkhawm (collection) hi a ni deuh ber awm e. A zirzauna lam erawh chu hmuh tur a la vang rih

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hle.

Hrilhfiahna:

Wolfgang Mieder chuan, “Thufing tih chuan nitina kan thiltawn leh mi vantlangin thil kan hmuh dan, tawngkam tawi fel taka sawi te, hriat leh pai awlsam tak tura phuah te, thusawiah emaw, ziaakah emaw, kan thu leh hla tichak tura duan a ni,” tiin a sawi a (Proverb: A Handbook, xi).

Martin H. Manser, Rosalind Fergusson leh David Pickering te lehkhabu *The Facts on File Dictionary of Proverbs* thuhmahruaiah pawh a tlar hmasa berah, “Thufing chu tawngkaa thil sawi a ni a, dan naranin a tawi a, mihring nuna thudik a pochhuak thung. Thufing chuan thurawn pe-in, thil a kawhhamuh a, tawngkam hriat nuam leh mawi taka chheh, thil inzirtirna hi a ni,” tiin an ziaak bawk a ni (ix).

Joel Sherzer chuan, “*Proverb* chu thu tawite, a pianhmangah thil pahnih inlaichinna khaikhinna emaw thil pakhat thil dang nena a inzawmna tehkhinna hi a ni.” (Speech play and verbal art, 56) tiin a sawi bawk.

A chungamithiamte hrilhfiahna kan tarlan te atang hian hetiang hian kan sawi thei awm e. Thufing chu thu, mi tifing thei, finna leh remhriatna min pe thei hi a ni a. Dan naranin thufing chu *sentence* thui tak hmanga sawi a ni ngai lo va, a sawi tum chu tawi fel takin, *sentence* hnih khat lekin a sawi mai thin a, *sentence* khat lek pawhin a famkim mai thin a ni.

Chutihruual erawh chuan thufingin mi a hruai tumna leh a zirtir erawh chu a tha hle a, mihring nunhona atana pawimawh te, mihring

nun kal zelna tur atana malsawmna dawn theihna tur kawng te a ni thin.

Mizovina thufing kan neih, tuna ziak kan la kawl that te pawh hi a sawia sawi emaw, ziak emaw chuan tawi te a ni a. Amaherawhchu, a awmzia kan chhut a, a mi zirtir kan ngaihtuah erawh chuan a zauvin a thui em em thung si a ni.

Mizo thufing pianhmang leh ziarang:

Culture hrang hrangte hian thufing hi kan nei deuh zel a. Heng kan thufingte hi dan naranin a pianhmang leh ziarang pawh a inang tlangpui bawk. Culture hrang hrangin thufing kan neih te, Bible-a thufing kan tih te pawh hi a pianhmang a inang tlang hle.

Mizo thufing pianhmang langsar tak chu hetiang hian lo sawi dawn ila.

1) Thufing chu thu tawite hmanga sawi a ni: Kan sawi ang khan thufing chu thu tawi te te a ni a, thu tawi te e ti lo chuan a thu ken erawh chu dik si, pawmawm si a ni.

2) Thufing chu tehkhin thu hmanga sawi a ni: Mizo thufing tam tak hi tehkhin thu hmanga sawi a ni bawk. Entir nan, ‘Thing kawi leh mi kawiin rual an rem lo’ tih thufing a awm a. Hetah hian mi rilru kawi chuan midang an rem theih loh thu sawi chhuah nan thing kawi nen a tehkhin a ni.

Wolfgang Mieder chuan heng, *alliteration, parallelism, rhyme, ellipsis, personification, hyperbole, paradox*-te hi *proverb*-ah chuan hmuh tur a awm fo tih a sawi bawk a. (Folklore, An Encyclopaedia, 661) Joel Sherzer pawhin *proverbs* chuan heng *rhythm, rhyme, alliteration, assonance* leh *parallelism*-te hi neiin

Heng thilte hi sawi tur ting chuan Mizo thufingah pawh hian hmuh tur a awm ve a. Hetiang hian a hrilhfhahna nen han sawi ila.

Parallelism: *Parallelism* chu tawngkam chheh hmasak inlaktawn dan zulzuia tawngkam dang chheh nawn leh hi a ni.

Mizo thufingah chuan,

- A ṭha lam kawng a chho va, a chhe lam kawng a phei.
- Sial rangin sial rang a hring, sakawlin sakawl a hring.
- Kawngthlangah zung la, kawngchhakah e rawh.
- Dam leh tlang khatah, thih leh ruam khatah.
- Pumah hmeichhia lal se la, tuikhurah mipa lal se la, a mawi ngai.
- Mi finging an fin man an ei seng lo, mi â-in an at man an chawi seng lo.
- Thawh tam leh ei tam, thawh tlem leh ei tlem.
- Hmeichhe thu thu ni suh, chakai sa sa ni suh.

tih te hi a ni.

Hyperbole: Thu sawi uarna ṭawngkam, a lova luata thu sawi uarna. Bible-ah chuan Isuan tehkhin thu a sawiin, “Mi hausa vanrama a luh aiin sanghawngsei hriau bengaluh a awl zawk ang,” tiin a sawi a. Hei hi hyperbole chu a ni.

- Ṭhenawmte do aiin khawsarih do a thlanawm zawk.
- Ṭawngkam thain sial a man.

Alliteration: *Alliteration* chu hlaah emaw, ṭawngkau chhehah

emaw thumal tin hawrawp hmasa ber inang hi a ni. Mizo thufingah hian *alliteration* hmuh tur tlem a awm ve a, chungte chu:

Thing thiam chu thingah, tui thiam chu tuiah an tla thin

Sem sem dam dam, ei bil thi thi

Sialrangin sialrang a hring, sakawlin sakawl a hring

Rhyme: *Rhyme* hi hla phuahtute hian an hmang uar hle a, *rhymenei* tha hla chu han chhiar mai pawh hian lam a nuam em em mai a, a lo ngaithlatu tan pawh ngaihthlak a nuam em em mai a ni. *Rhyme* hi chi hrang hrang a awm a. Tun tumah erawh hi chuan kan sawi vek lo vang a, kan sawi tur hi chu hla tlar tawpa thu mal ri inang awm thin hi a ni.

Mizo thufingah pawh hian *rhyme* hi hmuh tur a awm a, chungte chu:

Pumah hmeichhia lal se, tuikhurah mipa lal se

Dam leh tlang khatah, thih leh ruam khatah

Lo ri kham kawih chu natna, sawn pheih chu thihna

Assonance: *Assonance* chu hlaah emaw, thusawiah emaw *vowel*/rik dan inang awm te hi a ni a. Hetiang hian Mizo thufingah *assonance* awm te chu i han tarlang dawn teh ang.

- Hmeichhia leh palchhia chu thlak ngai a ni.

- Pasal pakhat leh thingphur khat chu hmuh zawh loh thu a awm lo.

- Thenawm do aiin khaw sarih do a thlanawm zawk

- Vantlang anchia chu tu phurh zawh rual a ni lo.

Thukhirh (Riddles):

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Mi thiamten thufing an hrilhfiah dan te, thufing ziarang an sawi te kan hre ta a. Thufing leh *riddles* hi hriat pawlh theih tak a ni a. Chuvangin, *riddles* kan tih hi eng nge a nih lo sawi ve leh ila, thufing nena a danglamna kan hre thei ang.

Riddles chu Mizo tawng chuan ‘thukhirh’ ‘thukhirh khan’ tih te hi kan hriat dan leh kan ziaktute pawhin an sawi dan a ni a. Hei hi pawmpui mai ila. Amaherawhchu, eng nge a nih a, eng nge a pawimawhna tih lam erawh tawite talin han sawi hram ila a tha awm e.

Thukhirh (*riddles*) chu thu tawite, zawhna lam rawngkai a ni a, chhanna a mamawh thin. A chhanna pawh hi thil awlai tak a ni ngai lo va, rilru chak emaw, thil hre thei tak nih ngai thil a ni. Hetiang a nih avang hian *riddles* chu thil ngaihtuah thiamna leh thluak tichak tura inzirna anga ngaih a ni (*Riddles in Bantu*, 187).

Heng bakah hian *riddles* tum bulpui ber chu *entertainment* a ni a, chutihrualin *proverbs* ang bawkin thil tawnhriat atanga mi dang thil zirtirna kawng pawimawh tak anga sawi a ni bawk. (187)

Thufing hlutna leh pawimawhna:

Thufingte hi a neitu hnam tan a hluin a pawimawh em em a. A pawimawhna hi kawng hrang hranga sawi theih a ni. Mahse, tun tumah erawh hi chuan tam tak kan sawi lo vang a, pahnih lek kan sawi dawn a ni.

Thufing chu mihring nun khalh ngiltu a ni: Thufing hrilhfiahtuten an lo sawi tawh ang khan thufing chu inkaihhruaina (instruction) a nih thu kan hre tawh a. Thufing chuan tun hmaa kan pi leh pute nun dan leh an rilru sukthlêk ringawt hi min hrilh lo va. A hunlaiin nun

kaihruaina atana ʔangkai em em mai a ni a. Tun thleng pawh hian thufing tam tak hi nun hruaitu atana hman tlak a la ni.

John R. Stone chuan, “Thufing chuan kan ngaihtuahna leh chetzia min thunun a, kan nun kalzel tur atana kan chung a thil tha lo thleng thei min hriattir bawk” (The Routledge Book of World Proverbs, xii) tiin a sawi a. Hei hi thil pawmawm tak a ni. Thufing kan tih hian kan nun kal zel tur atan pawimawhna a nei lian hle. Mizo thufingte pawh hi ngun taka kan zir chuan nun an ngaih pawimawhzia kan hmu thei a. Entirna pakhat han tar lang ila. Mizo pi leh pute chuan, “Thenawmte do aiin khawsarih do a thlanawm zawk,” an lo ti ʔhin a. Mizote chu hmanlai ata tawh a huhova khawsa thin an nih avangin hlim ni a ni emaw, lungngaih ni a ni emaw, thenawmte nena inpui tawn dial dial ʔhin an ni a. Chuvangin, hlim leh mangan ni-a pun ber ʔhinte nena inngeihlo taka awm hrehawm turzia leh pawi turzia ngaihtuahin he thufing an lo sawi fo hi a dik em em a ni. He thu tawite hian thenawmte hlutzia leh thenawmte chu laina hnai ber an nihzia a tar lang chiang hle a ni.

Tun thleng pawh hian Mizote chu chhiatni ʔhatni-ah thenawmte nena inlen pawh tawn, inpui dial dial ʔhin kan la nih avangin he thufing hi kan la mamawh reng a. La chhawm nun reng tlak a ni.

“Piangsual hmusit suh, piangsual leh pharin tlai luat a nei lo” tiin an lo sawi ʔhin bawk a. He thufing hian mihring chu hma hun hre lo kan nih avanga nun leh ʔawngkam hman fimkhur a ngaihzia a lan tir bawk a ni.

Mihring tu mahin kan hma hun kan hre lo va. Tute emaw rilru leh taksaa rual ban ve zo lote hmusita nuihzat ching mi kan nih

chuan, nakin lawkah tawhsual tawh palh avang te, natna eng emaw avang tein kan mi hmuhsitte ang chuan kan awm ve thei a ni tih hi kan pi leh pute khan an lo hre chiang em em a. Chuvang chuan he thufing pawh hi mihring nuna vawnga, khalh ngiltu pawimawh tak a ni.

Thufing chu hmanlai pi pute nun dan hriatna hmanraw pakhat a ni: Thufing hlutna leh pawimawhna dang pakhat chu *culture* hriatna kawngah thui tak min pui thei hi a ni. Thufing hian hmanlai kan pi leh pute kha eng ti mi nge an nih a, eng ang rilru pu nge an nih, eng thil nge an ngaih pawimawh a, eng thil nge an hlut tihte min hrilh a ni.

Mizo thufing lar tak zingah “Nu leh pa pawisa lo dingchhuak an vang hle” tih te, “Aia upate thu an hnial ngai lo” tih te, “Sakhaw ngaihsak an pachhe ngai lo” tih te, “Thang awk ruk chu sakeiin a seh duh” tih te, “Pal sawn chu duham hna, kawngpui pin phei chu a thiang lo, thihna” tih te, “Miin aia pawngin in an sa ngai lo” tih te a awm a. Hengte han ngaihtuah hian kan pi pute kha aia upa te zah thiam tak, Sakhwana la puithu mi, khawtlanga nunhona ngai pawimawh a, mi dangte tana hnawksak nih duh lo mi an nihzia a lang chiang hle.

Tunlai angin hmanlai chuan zirna in te an nei lo va, hetiang a nih avang hian kan pi pute hunah kha chuan kum upa, tawnhriat ngah te kha mi finga ngaih an ni a. Chuvangin, upa zawkte thu chu an zah em em thin niin a lang a. Mi thil ruk te, in hmun leh ramah thenawmte nekte kha thil tha lo, inngeihlohna thlen thei a nihzia te an lo hria a. Chung thilte chu an rilruah an dah lian hle a, an thlah kal zel turte pawhin an duh loh zawng leh tha lo nia an hriatte chu an rawn tih loh nan heng thu hi an sawi ta niin a lang.

Ei zawwna kawngah chuan lo nei mi an nihzia te, an hunlaiin sa leh ral a la tam avanga an him zawkna tura an rilru puthmangte pawh an thufingte atang hian kan hre thei bawk a ni.

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Regular Feature

Tell me your story:

Pu Vawma's Water

Once upon a time, Pu Vawma, a huge bear made a water pond. He left a monkey to guard over the pond while he went to have his meal. Not long after he left, a very thirsty boar came and spotted the water. Excitedly he sang,

*Water! Water! I have found! I have found!
Whose unwanted water is it! Whose?
I will claim it as my own.*

Singing so he tried to drink the water. The monkey replied his song singing,

*It is my uncle Vawma,
Pu Vawma's water
Dare you drink his water?
Drink if you dare.*

The boar then said, "If the water is indeed Pu Vawma's water, I dare not drink it." Thus saying he went away without daring to drink a drop of water.

After sometime a stag passed by and noticed the pool of water. he wished to drink the water too, and sang happily,

Water! Water! I have found! I have found!

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Whose unwanted water is it! Whose?
I will claim it as my own.

The monkey replied again,
It is my uncle Vawma,
Pu Vawma's water
Dare you drink his water?
Drink if you dare.

So, even if the stage was very thirsty he feared the bear and he too went away without drinking a drop of water.

After a while a barking deer came and tried to drink the water. When the monkey told him that the water belongs to Pu Vawma, he too was afraid and went away not daring to drink a drop of water.

Many different animals came and tried to drink the water but when the monkey told each one of them that it belongs to Pu Vawma. Fearing the huge bear, each walked away without daring to drink a drop of water.

At last a tiger came along. When he saw the water, like the others he exclaimed,

Water! Water! I have found! I have found!
Whose unwanted water is it! Whose?
I will claim it as my own.

The monkey replied with the same lines,
It is my uncle Vawma,
Pu Vawma's water
Dare you drink his water?
Drink if you dare.

The tiger haughtily said, "If it belongs to your uncle Vawma, yes I dare drink his water."

The tiger with no fear of the bear drank the water. Immediately the monkey shouted with all his might, “Uncle Vawm, uncle Vawm! Uncle Keia is drinking your water. Come fast. Come fast.”

The bear who was eating his meal grunted, “Huk huk huk!” and hurriedly came running towards the water.

The bear lunged at the tiger and thus a fierce fight proceeded. They were equally strong and equally matched with each other in their fight. They took turns to overpower each other. They fought for a long time and they were both very exhausted, when they made an accidental move. They both moved towards the edge of a ravine and fell. Both died falling down the ravine.

After a few days, the monkey went down the valley. He took both the bones of the bear and the tiger. testing which bones could make louder sound he knocked and rattled different bones on each other. While knocking their bones he sang,

*Whose bones can be louder?
Uncle Vawma’s or uncle Keia’s,
Uncle Keia’s or uncle Vawma’s,
Whose bones can be louder?*

While singing he choose the dried bones that could create louder sounds and brought them home. He made a pipe out of a bone and blew,

*Tleng, tleng,
Where the wagtail perch on a rock
Dance along! Tleng, tleng...*

Hlahril

Hnampa Ropui

Lalnunchhuangkima Ngente*

Hmanah anpai leng vangkhua a'n,
Chun leh zua nau ang nuihna run a'n,
Khuavang fachuam iang lo pianga khan,
Hnam tin him nan pheilai khaiin,
Tharum tel lo zalenna a sual an ti.

Anpai leng zawng laiah a chunglur(h) e,
An chhing tawh lo'ng anpai lengten,
Hnehchhiah leh bawi ban dar khawngtu,
Thingkittu hrai chawi iang rengin,
Zalenna kawng hawngtu a lo ni e.

Hnam tin leh ze hrang chenna ram hi,
Par huan par vulna, tiin a chhal e,
Thlirin han chhing ve mah u, a ram tluanin,
Hnam tin ze hrang fuanna ram hi,
Par huan khat iang inchan lo'ng e.

Chhura'n aium a sibirhbo iang rengin,
He ram zalenna kum zahnih bo ta hnu,

*1st Semester, Dept. of Mizo, MZU

Tharum lo te'n, tlawmna silhpuan inbelin,
Hrenthir ban, leh sar chan vona thawmten,
An dang zo lo ram hmangaih kal siam.

Zalenna kawl eng lengin an lawm,
Lawmna lawm ri kara phiartute u,
Enga'n tinkim dawn lo te'n phiar thang in valh,
Ram hmangaih, Gandhiji sarin in famtir,
Godse eng an sarin i famtir mai le.

In dawn Chiang lo phiartute u,
Choui leng kel mah hianin e,
Hmangaih duhsakna mitmeng an hai lo asin,
Anpai vangkhuah suihlung in mawl lua,
In sumtualah ram chhan vala sarin in famtir.

A fam mahna a zungzetial zawng,
Hei erawh a fam lul lo'ng pialleia'n,
Tharum lo te'n tlawmna silhpuan inbel a,
Hriam leh zen hlo hnawla Kalam a chawi,
Dai thei hian ka ring lo pialleia'n.

Anpai vangkhuah suihlung in mawl rei,
Sara fam hnu Mahatma Gandhi kha,
Chawimawina nopui hlan zai in rel maw?
Sakruang piallei rema a zal hnuin,
Hnampa tiin in chhal hei ang liam hnuin.

Sakruang nung lo chawimawi chu!
A than thulh khua a sei rei lua,
A famna hei ang zat liam hnuah maw?
A pawl lo ve, chawi vul zel ang aw,
Hnampa nihna a bang chuang nem.

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ṭA sakhming hre lo leng zawng chu,
India chhulpui keua'v in mawi lo ve,
Keini chhaktianga leng, tlang mite riakin,
Hei ang zat kumpui liam hnu pawn,
Dai lo turten chawi zai kan rel e.