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MIZO STUDIES

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The Fear of the Unknown: The Quintessence of Lalzuithanga's *Thlahrang*

*Brenda LaldinglianiSailo**

Abstract:

Thlahrang is a Horror Genre of Fiction which is intended to, or has the capacity to frighten, scare, disgust, or startle the readers or viewers by inducing feelings of horror and terror. The genre of horror has ancient origins with roots in folklore and religious traditions, focusing on death, the afterlife, evil, the demonic and the principle of the thing embodied in the person. These were manifested in stories of beings such as witches, vampires, werewolves and ghosts. In Mizo context, this may be manifested in Ramhuai such as Tau meichher chhi, Khawhring; Phung as in Kawlkhawla phung, Phumkhur, Tualphung, Chawm, Dengsur; Tulum, Khawmu, etc.,. Besides these the Mizo people believed in 'Huai' that seems to be the spirit of a particular place like 'Tuihuai', 'Tlanghuai', 'Bung huai', 'Sihhuai', etc.,.

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Introduction:

Literary historian J. A. Cuddon has defined the horror story as “a piece of fiction in prose of variable length... which shocks or even frightens the reader, or perhaps induces a feeling of repulsion or loathing”. It creates an eerie and frightening atmosphere. Horror is frequently supernatural, though it can be non-supernatural. Often the central menace of a work of horror fiction can be interpreted as a metaphor for the larger fears of a society.

Webster’s Collegiate Dictionary gives the primary definition of horror as “a painful and intense fear, dread, or dismay.” It stands to reason that “horror fiction” is fiction that elicits those emotions in the reader. If we accept this definition, then horror can deal with the mundane or the supernatural, with the fantastic or the normal. It does not have to be full of ghosts, ghouls, and things to go bump in the night. Its only true requirement is that it elicits an emotional reaction that includes some aspect of fear or dread.

The beginnings of the genre of literature of horror can be derived from the formation of the tradition of gothic literature, which rose in the 18th century. However, the very beginning of the horror is connected with the works of English authors who followed and developed the gothic tradition. They created characters that became archetypes for the genre of horror (monster, vampire etc.). Based on the historic tradition and the frequent occurrence of supernatural elements, the genre of horror is considered as one “apex of the popular fantasy triangle” together with fantasy and science fiction. It is so despite the fact that fantastic horror is only one of the two flows of this genre that exist together with the so-called realistic horror. Unlike science fiction and fantasy, the definitions of the genre of horror do not stand on the structure of various works; they rather focus on the aesthetic aspect and emotions, which are evoked in the readers (fear, horror, anxiety etc.) Based on this, horror is

defined as “a genre of popular literature focused on evoking emotions of dread, fear and tension”. One of the attributes of horror is some typical archetypal characters: vampire, werewolf, zombie, monster, mad scientist, demon, ghost, eternal wanderer, serial killer, psychopath, bad child, possessed person, and antichrist. The genre is characterized by dynamism, and therefore it is necessary to note that these are only just a few of the archetypes, because they keep evolving along with the genre and new archetypal characters are created perpetually.

Fear: a necessary element in Horror Genre:

The oldest and strongest human emotion is fear. It is embedded in people since time began. It was fear that initiated the establishment of faith and religion. It was the fear of unknown and mysterious phenomena, which people could not explain otherwise than via impersonating a high power, which decides their fates. To every unexplainable phenomenon they attributed a character, human or inhuman, which they associated with supernatural skills and invincible power. And since the human imagination knows no limits, a wide scale of archetypal characters have been created, such as gods, demons, ghosts, spirits, freaks, monsters or villains. Stories and legends describing their insurmountable power started to spread about them. Despite the fact by the development of science many so far incomprehensible phenomena have been explained, these archetypes and legends are still being used in literature and other branches of art.

Fear is the driving force behind any horror story. If a story does not elicit fear in the reader then it cannot fall into the horror genre. Fear is the element that sets apart horror from other genres because it evokes human emotion. One of the defining traits of the genre of horror is that it provokes a response; emotional, psychological or physical, within readers that causes them

to react with fear. One of H.P. Lovecraft's most famous quotes about the genre is: "***The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown.***" (The first sentence from his seminal essay, "Supernatural Horror in Literature")

Fear of the Unknown in *Thlahrang*:

We come across different accounts of fear in *Thlahrang*; the opening of the novel recounts how Tawia, in the wee hours of the morning, was woken up by the sound of a woman's distress call for help. He propped himself up from his bed listening more intently, but on hearing nothing more he got out of bed taking a torchlight from his pillow side. As he was about to open the door, he again heard the same voice calling for help but could not pin point the exact location of where the voice came from. He stood outside for some good fifteen minutes but as he could no longer hear the voice he decided to go back to bed. As he was just about to lock the door, he again heard the same voice. He could clearly tell that it was a distressed woman crying out for help. He thought it must have come from the river side and felt the cry had echoed all over the ravine. He was anxious and worried, wondering who it could have been and what might have caused such a panicked cry in the early hours of the morning.

The readers and Tawia soon encountered another kind of ominous gloom and fear as his sister Chawii related her nightmares to him. She said she had dreamed that they had gone to the river to wash clothes and that she was caught by a huge 'vai' but that Tawia had left her just glancing at her from afar and how she suddenly woke up.

Lalpiangi also narrated a very similar nightmare that she had in the early hours of the morning, where they had gone to the river for some firewood and how she was taken by a big tiger and

how Tawia had done nothing to save her. Although he had said nothing to the others Tawia was apprehensive and concerned about the cries he had heard and the nearly similar dreams of his sister Chawii and of Lalpiangi. At the very outset of the novel, the readers' attention is captured by an eerie feeling of gripping fear of what might come or happen. The author, Lazuithanga had done a brilliant job in instilling a feeling of fear, despair and anxiety. The fear of what might happen - but what could possibly happen? Was it not just a dream? Still then it cast an overbearing apprehension of fear and anxiety in the readers and Tawia himself. The fact that their nightmares seem to correspond to the time when Tawia heard a cry for help makes the reader but wonder if they are somehow related or connected to something terrible that will happen

The novel is replete with the feeling of fear when Tawia thought he had accidentally killed someone while cutting a tree, the fallen tree seems to have killed the young girl; he had gone to the girl and felt her pulse but could not find any and assumed she was dead. So he went on to call others to inform them of what had happened. But when they came to the site where the body was supposed to be, to their horrors they discovered that the dead girl had disappeared. There was mutual feeling of uneasiness among the people who had come. The feeling was that there must be some kind of supernatural involvement, whether the dead girl was 'ramhuai' or 'thlahrang' (the ghost of the dead girl), or still the work of some kind of evil spirit. The emotions of the readers are aroused with many questions that cannot be yet answered.

Fear grips the reader when Tawia was lost while on the search for the supposedly dead girl, but was found bound and that someone or something had hit him on the head real hard. Who had bounded up Tawia and who had hit him? Tawia did not see anything worth describing of who might hit him. So who could this be? Could it be the dead girl or some other mysterious person?

And soon they were informed that the police had found a dead body of a young woman who had drowned in the river. The discovery of the dead girl drowned in the river also creates a feeling of suspense and mystery in the readers. She appears to be the girl that Tawia had killed, but was she? Tawia could not be sure. The only assurance that Tawia has of the girl was the mole on her neck. But that too had vanished, washed away or blubbered off for being too long in the water. Who was the dead girl? How did she come to drown? Was she killed? All these questions come to the readers' mind.

And on a Saturday when Tawia had gone out hunting, he did not return home. The friends and family were scared thinking the worst that could have happened to him, and the fact that the feeling of a probable '*thlahrang*' is still looming over their heads. Fear of the unknown, fear of what possibly could be or what might happen. And when the search party finally found Tawia he was with a woman who they thought had drowned, and whose body was discovered by the police. And Tawia related to them how he had shot a 'ramhuai' who was supposedly with the girl he had rescued. The girl he had rescued was Pawmawii, but because of her physical condition could not tell much of what was going on around her.

So who is this Pawmawii? What is her story? Who is she? How did she come to be associated with what Tawia assumes as 'ramhuai' is a mystery? As she cannot speak for herself yet, everything is muddled up. Was she the drowned girl come back to life? She looked similar enough. So who was she? All these questions need an answer. The people in the story need an assurance.

Fear grips the reader when the dead body of the 'ramhuai', supposedly shot by Tawia that was to be autopsied disappeared from the morgue. Who or what could possibly steal a dead body and for what purpose. The characters in the novel and the readers

are at a loss of what is going on around them. Is the dead body that of a 'ramhuai' or is it the doings of some other 'ramhuais'. All these have to be processed by the characters and the readers.

Fear in the novel culminates when those on duty at the hospital heard an awful cry of fear. As they rushed outside they saw a girl in her nightgown lying unconscious on the floor. It turned out to be one of the nurses on duty and the Staff Nurse concluded that she must have seen something terrible, something really scary as her face is all white with fear. At that very moment, they saw three people coming towards the hospital and on a closer look they could tell that one of them was carrying another on his back. As Thanchhunga related his story, around midnight he heard a big thud inside his house and went out to see his mother lying unconscious on the floor. She must have been frightened out of her wits and had fainted. Up until now nothing conclusive could be made of what was going on around them. It all seems to start with Tawia but he himself has no idea of what was going on.

It was only in the morning, when the two women had been examined by the doctor that they were able to reveal what had scared them so. The nurse Ringi begins to recount what she saw the night before, stating that she was woken up in the middle of the night by a strange sound, and peering through the window she could see that the window to Parmawii's room was open. Taking a lantern she moved towards the room and to her horror saw 'a large man with white hair and with very dark skin' trying to lift Parmawii from her bed as if trying to run away with her. She believed the man to be the ghost of the stolen dead body. Now it was Pi Kawli, mother of Thanchhunga, who narrated the events of what led her to be so frightened the night before. She related that though she was not sure of the exact time, she had gone outside to answer nature's call. As it was very cold with winds howling about, she covered herself with her 'puan'. As she was about to enter her

house she heard strange noises coming from the main road, and when she looked it was a young calf running vary fast as if something had frightened it, and the calf ran towards Ngaizel. She was uneasy thinking perhaps some miscreants had let loose the calf and hoping to see who the miscreants were she sat by window and peered through it. But then suddenly she saw what Ringi had just described, a large man with white hair having broad shoulder peering in through the window. His hands were big and covered with hair. It was then that she fainted. The frightening thing was that both incidents seem to happen after midnight not too far apart from each other.

Still, more reports had come to the hospital regarding the ‘thlahrang’ or ‘ramhuai’ as a man came to the hospital to be treated. He was a bullock-cart driver, and that night as his bullocks were galloping just fine he fell asleep; but he soon heard the strange laughter of a man echoing from the precipice just above him. He said he was too scared to look out so covered himself and too scared to stop his cart. The man with the ominous laughter seems to throw something at his cart and seems to whip his bullocks. The man, too frightened to see what was going on and who the huge man was, threw himself in what seems to be a makeshift tent or ‘buk’ and had hurt himself. That was the reason he was brought to the hospital. All these incidents seem to happen overnight at different places but all within a short period of time. Now who is this man that seems to scare everyone off? None of the victims could tell who or what he is. The idea of thlahrang and ramhuai looms large but no one could give a conclusive answer. And no one seems to have the courage to investigate what was really going on or who the scary man supposedly is? The whole town just sits in fear and apprehension of something that is out there; but fear of whom or what they have no idea.

Not only this, a few nights later, people began to hear the sound of a galloping horse all over the town, but most of them

were too afraid to go outside to see what really made that sound. So, the whole town is left in the grasp of fear, people seeing strange apparitions, people hearing strange sounds and laughter, of a corpse disappearing from a morgue, and of a hospitalised girl almost stolen.

The author, Lalzuithanga does a brilliant job keeping the readers on edge, instilling fear in them, fear of something out there, but of what? Is this some kind of a practical joke played by some mean people? Or is it the work of an evil spirit, ramhuai or thlahrang something supernatural? The fear of the unknown shrouded the whole town. *Thlahrang* puts its readers through insurmountable fears, creating suspense and mystery at every twist and turn of the plot.

The exposé of Kawla:

As the story unfolds it exposes the character of Kawla, a true-blue friend of Tawia and the plot turns into a twisted surprise when we realise that all of the horrible things that happened and all the fear and horror faced by the characters was of his own doing. There was a false sense of identity regarding Kawla where everyone thought him to be the wise, old bachelor who would go out of his way to help others. Whatever his reasons for such a charade, there is no doubting the fact that he puts fear and evokes emotions among the characters as well as the readers. Kawla's character and his actions only go on to state that what is unknown is what we feared most. His suicide is tragic, but for the plot to reveal the mysterious fear, the horror, the 'ramhuai' or the 'thlahrang', the writer needs him dead. Without the death of Kawla nothing would be revealed; so with his suicide, horrible and tragic as it may be, the characters and the readers are able to understand what is going on around them. Without the death of Kawla and his suicide letters, the characters in the story and the readers themselves will still be in the dark regarding what was really going on.

So with reference to Lalzuithanga's *Thlahrang*, H.P. Lovecraft's most famous quotes "***The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown***" is truly apt and is the quintessence, and epitome of *Thlahrang*.

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Situating Mizo Community Formation with Special Reference to Selected Mizo fiction

*Dr. Zoramdinthara**

Though the origin of Mizos may not be located, it is undeniable that Mizos have well defined system of village community formation. These formations may be seen through Mizo traditional songs, tales, myths and some Mizo Fiction. These are an important source of information for village community formation, system and administration and through these, we can understand how Mizo community was formed. This paper will seek to reflect various system of Mizo community formation through selected novels such as *Hawilopari* (1936), *Chhingpuii* (1940) and *Phira leh Ngurthanpari*(1940).

The first three Mizo novels: The three Mizo novels, *Hawilopari*, *Chhingpuii* and *Phira leh Ngurthanpari* are the first three Mizo novels, and are fondly dubbed ‘the three wheels of Mizo novel’. The novel *Hawilopari* is a love story between Hminga and the heroine Hawilopari with other characters Zema, Liana and Chhana. The setting of the story covers pre - Christianity and First Lushai Expedition 1871 – 1872 and it also reflects the pathetic

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lives of Hawilopari and Hminga, Chhana and Liana. The second fiction *Chhingpuii* deals with two pitiable characters, the heroine Chhingpuii and able-hunter Kaptluanga who lived in the village of Buangtheuva. When Chhingpuii and Kaptluanga fell in love, in no time it spread throughout the village. Unfortunately, some of the bachelors in the village were jealous of Kaptluanga, and they cursed and bewitched him. Consequently, he became ill with tuberculosis and he could do nothing. But, Chhingpuii remained loyal to Kaptluanga. One morning while they were on the way to their jhum, they were suddenly ambushed by the raiders from the neighbouring village Tachhip. The raiders killed Chhingpuii violently and cut off her head. When Kaptluanga knew the tragic news, he felt desperate and shot himself. The novel *Phira leh Ngurthanpari*, one of the most remarkable works of Lalzuithanga reflects formation of traditional Mizo community. It deals with the story of two lovers, a notable warrior Phira and the heroine Ngurthanpari. Phira was an able hunter of Lalhuapa's village, and the heroine Ngurthanpari was the most beautiful lady of a one thousand houses the village. She is charming, attractive and also the daughter of the village chief Lalbuta. Lalbuta's village also had a notable hunter and warrior Hrangchina. In short, this novel vividly reflects how the two villages fought against each other.

As such, let us discuss how Mizo Community formation are reflected in the aforesaid Mizo fiction. The first important formation of Mizo society is family and it occupies a prominent place in Mizo society. The father is all in all and exercise dictatorial power in the family. When a father dies, his power was transferred to the eldest son, who exercised the same nature of power. All the important decisions were made at home. At times morning meal and evening meal, a father normally gave instructions to his family members for day to day routine and what they should do and should not do (Siama 30). In *Hawilopari*, Hminga Pa or father of Hminga was not portrayed as a traditional Mizo father, and as soon as he

married a second wife, his family life was drastically changed. As a result, he cannot exercise his power in the family and instead, his wife appeared like a powerful monarch in the family. This was reflected by the following lines:

An nu tharin a phut em avang chuan Liana pawh chu a awl thei bik lo va, hnathawh a lo tan ve ta a. Chutia hna a thawk chung pawh chuan han duat der eih pawh awm lovin (anu chuan a vel reng mai thin a. A thil han ti thiam mang lo te hi, ‘A la ti ngai lo a nih hi,’ tih tum lo hian hauh leh velh ngawt mai ah a vau thin a. A vau chang pawh duh tawk ta lo hian velh te pawh khawlaiah te hian a vel duh tak tak zel mai a, vawi khat phe chu an thenawmte inah a va um lut hial nghe nghe a. Hminga leh a pain an han sawisel hlek lah chuan a tlan zel mai si a. (Biakliana Robawm, 211)

Whereas, the father of Hawilopari exercises dictatorial powers in his family. This dictatorial power can be seen when Pari and her parents were about to leave their village due to partial justice in the court of village chief. Pari’s father did not consult any member of his family, and all major decision was taken by him alone.

Pari nu pawh chuan, “Eng i ti roh nge maw ni tak le? Eng atan nge maw i tih le? a lo ti ve thuai a. Pari pa erawh chuan silai kha a fanu kut ata chu a la a, “Khaw nge dang awm teh, eng mah ka ti dawn lo ve. I pu Rala te khuaah ka kal dawn a nia; fai ip kha min lo thun ula, zan hnih riak emaw khan a tawk mai ang. Parte nang, kameitalh min lo zawn the khai,” a ti a. Parite nufa chuan engmah sawisel lovin a pa thu chu an zawm thuai a. Pari pa chuan a silai hrukfai pah chuan, “Khan lo inphuahchah ru deuh ula, ka lo kir leh zawngin pem hruaitu nen a nia ka lo kal tawh dawn ni,” a ti a. (Khangte 292)

Besides these, we can picturize the relationship between a wife and husband in addressing each other. In fact, they might not hesitate to call each other by their names, but a wife never address

her husband by name. When a son or a girl was born, she rather addressed him as the father of the child. The mother of Hminga called her husband “Hminga pa,” that is Hminga’s father. In her dying hours Hminga’s mother addressed her husband:

Hminga pa, engtinge in lo awm tak ang le? Theih chu nise, tanpui in ngaihzia leh mi in ngaihzia chu ka hre reng a. Mahse, ka thei ta lo a ni...Hminga te unau retheihna tur zawng chuan engmahrawn ti suh ang che aw...Hminga,Liana...” (Hawilopari 209)

Tlawmngaihna. *Tlawmngaihna* is one of the most valued life in Mizo society. The word *tlawmngaihna* may not have the exact equivalent in other languages, and it is difficult to put in one word. It means selflessness, perseverance, meekness, kindness, understanding, self-sacrifice, brotherly love, and in short, showing all good qualities of life. The following may be the best example of *tlawmngaihna* which can be seen in *Hawilopari*. When Hminga Pa married for second time, their new step-mother was very cruel to them, and as a result, the two brothers decided to leave their home. But they did not know how to go away from the miserable life of their home. At that time, an unselfish bachelor Zema sacrificed his life to lead them towards their destination. Knowing everything about them, the son of the village chief, Chhana also joined them unconditionally. After a long arduous journey full of adventure, the four young men, Liana, Hminga, Zema and Chhana reached Hringchar (Silchar), and because of their character and their performance, they were recruited in the army by one English Army Officer. Even in the army, their performance and services also were commendable. Fortunately, after ten years away from their home, they had a chance to visit Mizoram as they were included in the expedition team against the Mizos who raided the Cachar Tea Estate, killing one tea planter (James Winchester) and captured his daughter (Mary Winchester). When the expedition against Mizoram was over, they were allowed to go home by their commander. As

soon as they reached their village, Liana and Mawii, Chhana and Ngaihi became newly married couples. But for the hero Hminga, life was incomplete without Hawilopari, who had left the village and shifted to another village due to an injustice done against her. After several days, Hminga set out in the hope of seeing Hawilopari. In no time Zema followed him secretly and reached the new village of Hawilopari. When Zema reached the village of Hawilopari, he soon realised that the village had been gutted and raided by the Pawis from the East. The Pawis then captured all the villagers including Hawilopari and her parents. At this juncture, Zema changed disguised himself as one of the Pawis and joined them. Zema rescued Hawilopari and her parents. But, unfortunately, Zema was severely wounded by the Pawis and thereby sacrificed his life for Hawilopari and Hminga. As he wished, Pari and Hminga became a new couple and this is the true spirit of *tlawmngaihna*.

Another example of *tlawmngaihna* that can be seen in the selected novel *Chhingpuii* is Chhingpuii's *tlawmngaihna*, which is to be evaluated by the way she welcomes her *inlengte* or suitors. All domestic works were done by her and they gossiped till very late night with her suitors. But she wakes up early in the morning. Before sunrise, she has ready done all domestic works and when the sun rose, she went to jhum. At the same time, she always showed smiling face to all her suitors. In short, Chhingpuii is a portrait of an ideal traditional Mizo girl.

Chumi zan pawh chuan tlangval tam fe an leng a. Chhingpuii chuan dawhthleng lawr tungchaw bulah la a kai a, inlengte chuan tap, sut pawn dep chu an hual put a, "Mei lumrawn ai ve ru," a lo ti thin a; mahse hre lo ang maiin sai ram chhuah thu an sawi san a... nakin deuhvah chuan tlangval pakhat Kaptluanga an tih chuan mei a va tan a. Chhingpuii chuan, "Mei lum kha ai ve rawh," a lo ti a. "Mei lum pawh ka ai chak lo asin maw le," chu a ti ve bawk a; a lawm rilru hle a, a ngaih a tha sawt a, dawhthleng velah a thu

ve ta a. Mi dang pawh chuan mei an rawn ñan ve zeuh zeuh va,
 “Mei lum hi ai rawh u,” a lo ti zel a. Tichuan ñhutphah atan
 pawnchhia hi a pe a, tapah te, pathlangah te, an ñhu ta khap
 hlawm a (CTBEB 70-71)

One notable formation of traditional Mizo society was role of village chief. Each Mizo village was headed by village chief or *Lal*. In olden days each village was independent and ruled by its own chief, who in theory and practice was a despot within his own jurisdiction. His words were law in his own territory. All that was in the village belonged to him (Sangkima 35). He was supreme and the entire subjects were under his jurisdiction. All the cases and disputes in his village were to be decided by him and no one can challenge his decision. Hence, a study of selected novels will reflect how the chief looked after his village. In *Hawilopari*, the novelist presents the chief as layman. At first, we saw the chief in the river where he himself was involved in the community fishing called *Nghatlangvuak*. Besides, the chief of Hawilopari’s village was not a good administrator, and he could not convince even his advisor or elder. When they hear and decide the case between Hawilopari vrs one bachelor named Khuala, son of a village elder, they did not follow customary law, and there was partial judgment. Hawilopari lost the suit and the evil doer Khuala won the suit. As a result, punishment was inflicted upon them and as per the law of the village; they were to be expelled from the village. But, in traditional Mizo society, the chief was supreme head of administration in the village and he was all powerful in the village. He was entitled to receive a number of dues from his subjects like *sachhiah*, *khuaichhiah*, and *fathang*. Here it seems that the chief appeared as a general people, weak ruler and titular head of the village. Whereas in *Phira leh Ngurthanpari*, Lalthuapa, chief of Phira’s village emerged as traditional Mizo chief who was loveable, benevolent and supreme in the administration of the village. The

following lines clearly indicate what a good ruler he was.

Lalhuapa, Phira te khaw Lalpa chu Lal fing leh zaidam a sawi a ni kan tih tawh kha. Lalbuta khua chu zat lo deuh mah suh se, buh leh bal an ngah theih avang leh Lalhuapa mizia chuan a hip em avangin an khua chuan kiam lam aiin pun lam a pan tial tial zawk a. Mi hnawksak, Lalin a khua ata a hnawhchhuahte pawh hi, engemaw tak a ti a ni ang, Lalhuapa khuaa an lo pem luh tawh chuan pa hman tlak leh tlawmngaiah Lalhuapa hian a lo siam thei deuh zel a ni. Mitin mai chuan an khua chu an uan puin an chhuang em em theuh va, a tluk tur khaw dang awm theiin an ring bik lo. (Lalzuithanga 68).

In fact, the chief is head of the village and occupies a key and central position in its administration. It also indicates that the entire administration is under his general supervision and guidance.

Upa (village elder). In traditional Mizo village upa or village elder acted in the capacity of modern cabinet minister to the chief. Under the supervision of the chief, the upas administered day to day activities and they would decide all cases of dispute, civil and criminal within their jurisdiction. At times when there was dispute in the village, the chief with his upa heard and decided all the cases by means of customary laws. In short, the role of upa in the formation of society was very important. This is evident in Lalhrima's village administration. The death of Bawiha was awesome and surprised everyone in the village, and they simply believed that Bawiha was killed by a demon. Unexpectedly Dailova, upa or advisor of Lianhrima highly suspected his guest Phira. Somehow, he proved that Phira was the kingpin in the death of the chief's son Bawiha. After that he immediately went to the chief Lianhrima and told him that Phira himself was the assassin of Bawiha. This infuriated Lianhrima who spoke out angrily, 'We must kill him.' Then Lianhrima and Dailova secretly planned to kill Phira. This clearly indicates that the *upa* or advisor is not merely an advisor

of the chief, but all the major decision was taken after taking opinion of the village *upa*.

Another important formation of the Mizo society was the existence of *Pasaltha*, or village warrior. In Mizo traditional society, *pasaltha* got fame and respect in the village and got prominent position in social gatherings, even travelling to another village. His role in the village gave the society peace, leading to the peace of mind of the poor, the widow, the young and old, and even the chief. The following lines reflect how village *pasaltha* or warrior *Phira* gave peace of mind to society:

Phira chu an zingah chuan a naupang ber ni mahse, ruangam leh thahrui neih kawngah te, huaisen leh finna lamah pawh tumahin an zingah chuan tluk tur an awm lo tih an in hria a. An hotute an awm tak loh ah chuan hotu tluk lain amah chu an ring a, an thlamuan phah bawk a. (Lalzuithanga 7)

There is another village official called *Tlangau* or Village Crier, whose role cannot be ignored in the community formation of Mizo society and who was appointed by the chief for the smooth functioning of the village. His duty is to move around the village and announce the order of the chief. In every village, the chief appointed a person who was considered fit for performing religious and social function called *Puithiam* or village priest. As such he would perform all the village ceremonies and conduct all sacrifices to appease the spirit. When *Ngurthanpari*'s condition became worse day by day, they called a village priest who conducted sacrifices to please the spirit.

Zawlbuk. The traditional Mizo society was incomplete without *Zawlbuk* or bachelors' dormitory. At times when they are going to form new village, construction of *Zawlbuk* was their prime task... It was built at the heart of the village and located near the house of village chief (Dokhuma 225). It was called a bachelor dormitory or a sleeping place for youth in a village and was very important for formation of the society, and it also serves as a rest

house for youth travellers and visitors to the village. In *Phira leh Ngurthanpari*, Phira went directly to Zawlbuk after meeting with Thianga. He also realised that no one in the Zawlbuk was suspicious of him and then he too peacefully lay down without having any fear. As for Phira Zawlbuk was a recreational centre and sleeping place as well.

Phira chu Thianga nen an inthen hnu khan zawlbuk lam a pan a,
tlangvalho zingah chuan tuman an hriat chhuah loh avanga
thlamuang em em leh hlauhthawwna chhete pawh nei miah lovin,
a hma zana tlaivar leh hah taka a tha lo sen tawhte laka chawl
hahdam turin tui em em chuan Zawlbukah chuan a mu hnar bar

bar mai a. (Lalzuithanga 32)

In the traditional Mizo society, there was no standing army in the village, but every male in the village was a member and Zawlbuk was like a military barrack where all the youths or bachelors were lying ready to defend their village. In *Phira leh Ngurthanpari*, Hrangchina was captured by Phira and put in one corner of Lahuapa's Zawlbuk. He was under the strictest observation so as not to escape their hands. This indicated that Mizo society was advanced in social defence. Since the Mizo had no formal education during the pre-British era, the role of Zawlbuk is very important for formation of the society. All the youth in Zawlbuk received training like tribal welfare, wrestling, hunting, village formation, basic values of life and exchange ideas. They often sang songs and spoke of the achievements of their ancestors and this helped the youths to build up a strong awareness of the Mizo community. This can be seen in *Chhingpuii* and *Phira leh Ngurthanpari*. In *Chhingpuii*, Kaphleia mirrors the importance of Zawlbuk in Mizo society.

Zawlbukah chuan tlangvalho len chuah hma chuan mei eng
deuhin an tuah a, Sai ramchhuah thu an sawi mum mum baw a.

... Pawih do thu te, chhim leh hmar indo thu te an sawi hlawm a.

... Lenglen hun chuan tlangval chu nula rim turin an chhuak fai ta duak a. Upa ho leh valupa thenkhat chuan Zawlbuk chu an nghak a, an titi mam mam a. (Kaphleia hnuhma 28-29)

Before all the bachelors in the Zawlbuk set out to court at night, they increase the fire at the fireplace of Zawlbuk...they also spoke of hunting of an elephant... war with Pawih clan, war with the north and south of Mizoram...then all the bachelors who were in Zawlbuk went out for courting. Village elders and Valupa or youth commander remains there to exchange ideas. (Trans ZRD)

Here, we see that at night youths in the Zawlbuk went out courting. Some of the youth commanders or *valupa* stayed back to exchange ideas. It is also evident that Zawlbuk is a place where all youths received training for social formation. In this connection N.E. Perry has rightly remarked, “Zawlbuk was a place of gossip for all other young men of the village in the evening. The Mizos were in the habit of taking their evening meal early the evening and after which most of the young men would assemble at their Zawlbuk for a light gossip to break their toils” (Perry 8).

One aspect of traditional Mizo society was position of women. They occupied lower position in the society. In spite of their low position, they were fully engaged with the household duties and do everything accept making homes and clearing of jhum. Throughout the day, they confined themselves at jhum weeding grass and collecting vegetables etc. for the family. At night time she has to entertain her suitors or *inleng* till late night. Apart from these, they looked after all the domesticated animals. These findings are clearly reflected in the three novels. In the first Mizo fiction *Hawilopari*, we see realistic picture of women. The village chief's son Khuala tried to marry Pari without taking her consent. Since Khuala did not succeed in marrying her, he looked for public

defamation of Pari by saying, "I had sexual intercourse with Pari," and brought the matter to the chief's court. Although, she had no sexual intercourse with Khuala, Pari was condemned. Due to injustice done to them, Pari and her parents were so angry that they shifted to another village. Kapheia also reflects the pitiable condition of Chhingpuii. During this period, a girl is always punishable if she visits her boyfriend and if they do not welcome all men who courted her. On one particular evening, Kaptluanga and his companions were triumphantly returning from hunting an elephant and they were warmly welcomed by the whole village including Chhingpuii. Here, Chhingpuii shows her love to Kaptluanga by presenting him a single smoke prepared for him. In no time, the news spread throughout the length and breadth of the village. Then all the bachelors in the village turned to be an enemy of Kaptluanga. They cursed him and consequently he became an invalid and suddenly his might diminished day by day. But Chhingpuii never deserted Kaptluanga and instead she remains loyal to Kaptluanga and gave him all her might. At times if she has an opportunity, she often visits him to help and console him.

Thus, extracting formation of Mizo society from the above selected works, there could be many Mizo community formation and tribal identity. However, it is clearly evident that the three wheels of Mizo novel cannot ignore social formation and this is one of their themes. As such, the selected novels are undoubtedly important tools for reflection of Mizo community formation and cultural identity.

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Character of Mara Language

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Abstract:

This study aims at to give clear picture of the character of Mara Language. The Maras are ethnic group of people who occupy the south eastern part of Mizoram. Mara language is different in comparison to the language of their neighbouring tribes in Mizoram. The Mara language is three tonal language. Signs are commonly used and every word ends with vowel. Unlike Mizos there is no ‘a’ and ‘i’ in the last letter name of men and women respectively. In comparison to Mizos the Maras language is characterized by less double adverb. The anthropological term “Teknonymy” is commonly used in Mara language. Among the Maras there are five different dialects such as, Tlosai, Zyhno, Hawthai, Chapi and Vytu, but they can all understand each other. Of the five dialects, Tlosai is the most commonly used and is spoken by the largest member of Maras.

Keywords: Alphabet, Language, Dialects, Roman Scripts, Three Tonal Language, Signs Tibeto Burman, Identical Name.

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Introduction

Ethnologically the Maras, formally known as Lakher, belong to Mongoloid stock of people. They occupy the southern corner part of Mizoram. The area of their present occupation is about 13390.90 Sq Km. According to the Census 2011, the Mara population was 56,366 in which male are 28490 and female 27876.

The Maras of Mizoram consist of five principal sub groups such as; Tlosai-Siaha, Zyhno, Hawthai, Chapi and Vytu. Among these five groups Tlosai-Siaha is the largest group. The people of this group are to be found in the villages of Pala, Saiko, Tokalo, Lodaw, Kiasie, Laty, Siaha, Moubyu, Thosai, Amouby, Thiahra and Tisopi. The second largest is Zyhno occupying in the villages of Vahia, Miepu, Khopai, Ahmyhpi, Lopu, Laki and Zyhno. The third largest group is Hawthai. This people scattered in villages such as Tisi, Chheihlu, Chhaolo, Lobo, Theiri, and Theiva. The fourth largest group is Chapi. The Chapi concentrated themselves in the villages of Chapi, Chakhei, Mohro and Siasi. The smallest group is Vytu. The people of this group concentrated themselves in the two villages of Siata and Iana.

Each sub group speaks a different dialect of their own which differ in varying degree from one another, but they can all understand each other. Though each group speaks different dialect, all groups identify themselves as Maras.

Of the five dialects Tlosai is the most commonly used and is spoken by the largest number of Maras. The Lakher Pioneer Missionaries started using Tlosai dialect since 1908 as Mara language for religious books and hymn books. In this way Tlosai dialect became the lingua franca of the Maras.

Character of Mara Language

The Character of Mara Language may be studied under the following heads.

1. Tibeto-Burman Family

According to Sir George Grierson, the Mara language belonged to a member of the Central Chin Sub group of the Kuki group of the Assam-Burma branch of the Tibeto-Burman family. The vocabulary seems to be from the dialect of Lais who belonged to Central Chin Tribe. These tribes are the inhabitants of the Chin Hills of Myanmar. The numerals mainly correspond to those usual in Lais.

2. Roman Scripts

The first record of the Mara language was made by the British Officer Captain S. Tickell in 1852. He drew up a short vocabulary. The second one was the British Officer, Captain Lewin. He drew up a list of common Sendus words. The third one was Rev. F.W. Savidge, a missionary of London Baptist Church who was working at Serkawn, Lunglei. He published grammar and dictionary of Mara language in 1908.

Another notable person who drew up the Mara language was Rev. R.A. Lorrain, the founder of Lakher Pioneer Mission. R.A. Lorrain reduced the Mara language into written document in 1908. In the purpose of drawing up of the Mara language all adopted a simple Roman Script, with a phonetic form of spelling based on the well known Hunterian System.

3. Two Alphabets

Unlike Mizos, the Maras have two Alphabets. The first one was drawn up by Rev. F.W. Savidge. This Alphabet consists of twenty nine (29) letters in which there are seventeen (17) consonants and twelve (12) vowels. The Alphabet may be read as A A A AW B CH DEEF H I I J K L M N NG O O P R S T U U V Z. However this Alphabet was not used by the Maras for a simple reason that the publication of Grammar and Dictionary of Mara language did not reach the Mara people.

The second Alphabet has been drawn by Rev. R.A. Lorrain. This Alphabet consists of twenty five letters in which

there are fifteen (15) consonants, ten (10) vowels and two (2) diphthongs'. The Alphabet may be read as A AW Y B CH DEH I K L M N NG O O F R S T U V Z Ao Yu. The last two letters Ao and Yu are diphthongs. The Alphabet drawn by R.A. Lorrain is still used among the Maras in the official purposes, such as Mara Autonomous District Council, Schools as well as in the religious Institutions.

4. Every Mara Word Ends with Vowel

The distinctive features of Mara language, in comparison with Mizo language is, every word ends with vowel. So every word has to be pronounced with open mouth. This is the reason why it is very difficult to pronounce the Mara words correctly for non Maras. For instance, house in Mara is 'O' but it is always pronounced as 'Ang'. And God in Mara is "Khazohpa" but it is always pronounced in incorrect word as 'Khazangpa'. In this way the non Mara speaker may be misled into using incorrect spelling.

5. Three Tonal Language

The Mara language may be said as three tonal languages. In most cases the same word has three different independent meaning according to its different tones. For instance, (1) The Mara word 'sai' means "every/all". Here the word 'sai' is to be pronounced in middle tone i.e. 'me'. (2) The Mara word 'sai' means "view/ watch". Here the word 'sai' is to be pronounced in the middle tone i.e. 're'. (3) The Mara word 'saih' means 'red'. Here the word 'sai' or 'saih' is to be pronounced in low tone, i.e. 'doh'. In this way the Mara language may be said as three tonal language.

6 Signs are Commonly Used

As the Maras has no written language in the olden days, signs are commonly used in place of speech. If a Mara wants his visitors to sit down he lowers the outstretch palm of his hands downwards two or three times. And if he wants the people to get

up, the motion is reversed, the hand being raised two or three times with the back of the hand uppermost. To beckon someone to approach, the raised hand is waved in desired direction.

7. Same Language for Men and Women

Among the Maras, there is no separate language for men and women. Both men and women freely use the same language. Although men and women use the same language, women always talk less than men. Usually women showed the husband respectable language. So the husband and wife are able to live together peacefully.

8. Identical name for Men and Women

Unlike the Mizos the Maras used an identical name for men and women. Among the Mizos the last letter of the name of men is marked by 'a', eg, Thangliana, and there is 'i' in the last letter of women's name, eg, Lalkungi. So it is very easy to identify men and women from their name. But there is no 'a' or 'i' in the last letter of names of men and women among the Maras. The name of Ngohei may be shared by both man and woman.

9. Less double Adverb

In the Mara language there is less use of double adverbs in the way that is commonly used in Mizos language to indicate both the manner in which something is done and the appearance of the agent. For instance, 'Ka lawm lutuk asin'. (Thank you very much) etc. However, in the Mara Language it cannot express such fine differences of meaning and is far less musical to the ear.

10. Common Uses of Teknonymy

The anthropological term, 'Teknonymy' is commonly used in the Mara Language. Under this term the husband is never called directly by his wife by his name. But the wife indirectly called her husband in the name of her eldest son or eldest daughter. For example, the eldest son of Nochhai is Beicho. So his wife used to call her husband as 'Beicho paw' which means the father of

Beicho. This custom is always practised by the common people also to call the elder one. This practice shows a sign of honour to their husband and the elder.

11. Rich in Personal Pronoun

The Mara language is rich in personal pronoun in comparison with the Mizo language. The following example may be given.

i) First Personal Pronoun (Singular)

Eina, kei, keima, eima - I

Keima, kei, ei - My

Keima ei, kei ei, ei ei-ta, kei ei ta - Mine

Keima na, kei na, naw na, eina, kei ei na - Me

ii) First Personal Pronoun (Plural)

Keimo, eima - We

Keimo, eima, mania, mia, nia - Our

Keima ei, eima ei - Ours

Keimo mia, keima nia, mania, mia, nia - Us

iii) Second Personal Pronoun (Singular)

Na, nama, na, cha, chi - Thou

Nama, na - Thy

Nama ei, na ei, na eita, nama ei ta - Thine

Nama, na, nama na - Thee

iv) Second Personal Pronoun (Plural)

Na, namo, eichi, cha-ei - You

Namo, nama - Your

Namo ei, nama ei - Yours

Namo, nama, namo nama - You

v) Third Personal Pronoun (Singular)

Ano, a - He, she, It

Ano, a - His, her, Its

Ano ei, ano ei ta - Him her, it.
Ano, a - His, her, it

vi) Third Personal Pronoun (Plural)

Ama, amo - They
Amo, ama - Their
Amo ei, ama ei, ta - Theirs
Amo ama, amo, ama - Them

Conclusion

As already mentioned before, each of the Mara sub group has their own dialect. However the dialect of Tlosai is used as lingua franca of the Maras. This dialect is popularly used in schools, religious institution as well as official purposes by Mara Autonomous District Council. In the meantime, it is necessary to preserve the other four dialects such as, Zyhno, Hawthai, Chapi and Vytu.

Apart from this, the preservation of the original letters of Alphabet drawn by R.A. Lorrain is very essential and important.. In aiming at the improvement of Mara Alphabet some experts made other new two words namely IE and F in the Alphabet. But these letters are not included in the original Alphabet of R.A.Lorrain.

Besides these, as pointed out before, the last letter of Mara words end with vowel. But some officials of Mara Autonomous District Council made new letter, i.e., 'h' at the end of some words which is a Consonant in the Alphabet. This makes certain incorrect writing of spelling among the young generations. It is, therefore, necessary and important to preserve the original works left by the Missionaries as well as the original language of the Maras.

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Portrayal of Man in the Selected Fictions: *Hawilopari* and *Lali*

*Lalnunzira**

It is well-known that these two fictions were written by L. Biakliana. *Hawilopari* was his first work which he wrote in 1936 and *Lali* (full title *Lalawmpuii*) was written in 1937. B.Lalthangliana comments, 'The novel *Hawilopari* was a historical novel and covered the period before 1872 while *Lali*, considered as a Christian love story, covered the period between 1920 – 1940.' (*Lalthangliana* 308 & 310)

The whole story of *Hawilopari* is divided into twenty nine chapters. *Hawilopari* and *Hminga* are the main characters; the secret love between the two is the main theme of the story. B.Lalthangliana said, 'Self-sacrifice for friends and for others is the main theme.' (308) while Nununa also said that 'The novel reveals love and friendship in the main theme.' (*Nununa* 4) In *Hawilopari*, Zema and Chhana sacrificed their hey-days for their friends *Hminga* and *Liana*. Chhana is the son of their chief, but he preferred to follow his friends *Hminga* and *Liana* to keeping his status.

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There are seven important characters in this story: three boys and their girl friends, viz, Hminga and Hawilopari, Liana and Mawii, Chhana and Ngaihi. Their elder friend Zema sacrifices his entire life for his friends. Besides these, we see other important characters. Hminga's father and his real mother named Chhungi, Hawilopari's parents, their chief and the evil characters Hminga's stepmother, Suaka and Khualluta. This story begins from the death of Hminga's mother Chhungi; so, we can say that this novel reveals the love, friendship and status of orphans and their ill-treatment by their evil step-mother who sent them out of their home.

The story *Lali* was divided into four chapters, and Lali is the main character, we see both christian life and non christian life. Lali's father is the symbol of non-christian life, Lali and her mother are the symbol of christian life. Zuala, Lali's brother is an important character, his death altered the character of his father. The story reveals the bad condition of women in a drunkard's family. Lali's father was a drunkard, and he ill-treated his wife and children.

In the story of *Lali*, Lali's father and Rozika who came from affluent family are the symbol of bad characters (non-christian life), Lali and her mother, Zuala and Biakmawia are the symbol of good characters (Christian life). So, we can say that the whole story reveals the badness of non-christian life and the goodness of Christianity.

Portrayal of men in these two fictions are very different: we see different families, different aspects of men and different modes of life of men. In these two fictions, men are not the main characters. The story *Hawilopari* reveals not only the intolerable suffering of father and his children through their step-mother, but also reveals valuable father for the family. In the fiction of *Lali* we see the uselessness of men, through Lali's father and her brother.

In Mizo society, man's responsibility is very high; he is responsible for the economic and administrative well-being of the

family; father plays role of head of family. He has to make decisions for his family. Due to this the members of the family respect their father, no one can do anything without the permission of their father, so, some fathers in Mizo society misused their responsibility in the family. In the fiction of *Hawilopari*, we see the different families and different status of the father. There are very different portrayals of men in the two families of *Hawilopari* and *Hminga*. While *Hawilopari*'s father was respected and obeyed by his family, *Hminga*'s father was neglected by his second wife.

Hawilopari has a secret love with *Hminga*. He and his brother *Liana* and their friends *Chhana* and *Zema* had to leave their village. She did not tell her parents. When *Hawilopari*'s father come to know about his daughter's secret, he spoke these words of comfort to his daughter.

Chuti a ni maw le, Parte le, i duh lohnaah zawng engpawh ti rawh se, kan tawn zel ang' (Is it so ? Parte, we will fight against all odd as your heart's desire. *My trans*, 282)

When *Khualluta*'s father talked about *Hawilopari*'s marriage for his son on the way to *jhum*, *Hawilopari*'s father wanted to consent but he cared about his daughter and said,

Neih pawh nehtir e maw le, engpawh ni sela, anmahni nula leh tlangval te thu thu a ni a; chu tih lovah chuan ka rem ti lo lem lo e, kei chuan.'

(Not inconvenient in my opinion, but the young man and maiden have their rights about marriage. *My trans*.271.)

Here we see the feeling of a gentleman in the society, the good relationship between a father and a daughter. So we can say that the portrayal of man in the story of *Hawilopari* reveals that in reality, Mizo woman were not given in marriage without their consent in the Mizo society.

Khualluta's parents dispatched an official delegate to *Hawilopari*'s parents. *Hawilopari*'s father wanted to consent to

the delegate's proposal, but Hawilopari cannot consent because she loved Hminga. They tried to negotiate, but she cannot accept even though her parents told her that it was very difficult for them to reject a noble man.

Khualluta submitted defamation case against Hawilopari to their chief on the advice of Suaka. The chief calls Hawilopari's father to discuss the matter. Hawilopari's father was discontent with the decision of their chief for his family. When he came back from the chief's house, he made the decision to migrate to Hawilopari's uncle Rala's settlement, due to unequal judgement by their chief between the two persons Hawilopari and Khualluta.

Here, the portrayal of men in the fiction *Hawilopari* is the value of gentlemen for the family in Mizo society. Thangi also said to Rova,

A zia lo ngei asin aw, kha lai kha chuan Hminga kha chu ni ila, ka sual
ve ngei ngei ang, mipa hi chu in mak teh e.

(It's so sad; if I were Hminga I will fight, men are very different *.My trans.224*) Here we can see that Thangi respected and appreciated men.

And through the words of Chhana's father, we can see the value of the son. When they went searching for meat in the jungle to prepare for Chapchar kut, Chhana's father said,

Fapa neih loh hi chu kan hah tehzawng a nih hi, kan
fapa ve te lah khawi mualah nge an thang tak pawh kan
hre pha tawh si lo a.

(We are quite miserable not having a son . . . , and I don't know the whereabouts of our son. *My trans.229*)

In the Mizo society, searching of food, building a house and preparing for jhumming, all economic and administrative works are in the hands of men, so they fear not having a son.

In the fiction of *Hawilopari*, while we see the well-placed men blessed with value of the son, we also see deep sorrow and forbearing men, suffering of father and two orphan boys, the situation of family miserable for Hminga and his younger brother Liana and their father. Here we can see the different status of men portrayed in the fiction. The younger brother Liana was beaten and kicked and spit upon by his step mother. To escape such ill treatment they try to run away from home without the knowledge of their father. Hminga's father, (called father of Remi) did not earn respect from his wife. Here we see step-mother dominates family, and suffering of father and son.

In the fiction of *Lali*, the writer wanted to reveal the suffering of woman, especially in the family of a drunkard. The suffering and forbearing nature of mother and daughter reveals the uselessness of man. The writer portrayed not only the uselessness of man but we also the solace and worth of man through Lalbiakmawia. In this story, we see different kinds of male characters: Lali's father, her elder brother Taia and Rozika are the symbol of bad character, and her younger brother Zuala and Lalbiakmawia are the symbol of christian character.

The village of Lali was called a christian village, but Lali's father was stubborn along with a few old men in the village. Lali's father was a drunkard, he was very fearsome for his wife during his drunkenness. *A confirmed alcoholic, that day too he had gone out early in the morning and was returning in time for the evening meal. (Lali trans.196)* He is useless for the family but he is very powerful and feared by his family. He ordered his wife to make a meal but his wife was very busy at home, and within a minute Lali's father was very angry, and he beat his wife. Here the writer reveals the nature of drunkard family through Lali's father. So, we can say that the writer reveals the bad condition of Mizo women through the image of Lali's father in the family of a drunkard.

The two women were always busy in the family, Lali ate her meal very quickly and she cooked dinner, helped her mother to arrange plates and she fetched water from the well. Her mother made the meal. While the two women were so busy, Lali's brothers and father were not aware of how busy they were. Lali's mother told her younger son,

“Zualte, tend the fire while I go help your sister.” “Oh, no. I'm going out with my friends,” Zuala said, quickly slipping out. His mother could only grumble and tend it herself. (198)

Lali's elder brother Taia was also preparing to go out soon, he did not want to make curry, here we see the three men in the family were all dependant on the mother and sister. In the fiction of *Lali* the writer reveals the bad condition of Mizo women about marriage. Lali had a marriage proposal from Rozika who belonged to a well-to-do family, Lali's father was very happy, due to their wealth he wanted Rozika to marry his daughter, but Lali refused and her father got very angry.

Lali's father never regarded his daughter's feelings, he is very selfish, he focussed only on the wealth of Rozika. As a result, Lali's mother and younger brother Zuala fell victim to the father's violence, and Zuala died a few days later. We can see in the family of Lali that men are very useless and very hateful, as seen in the case of her father and brother.

Here, through the character of Lali's father and the condition of Lali, L. Biakliana revealed the bad condition of women and how they were oppressed in the society. However, Lali's father tried to negotiate with his daughter through her uncle Manga. About the marriage of Lali and Rozika, Lali's father requested Lali's uncle Manga to persuade Lali to get married to Rozika. Lali's mother and uncle Manga discussed about the marriage sincerely, they told her about the marriage for her future. So, in the fiction of 'Lali' we

can also say that, the condition of Lali is not the whole condition of Mizowomen, her condition is specific to her family's condition.

On the other hand, it is also revealed about the situation of marriage, the Mizo women are not sold like animals and oppressed, but in some families poverty, economical conditions push some parents to marry their daughter into a wealthy family. So some backward family and short-sighted father enforced their daughter and make decision without the permission of their daughter. Because of poverty, some parents try to negotiate their daughter for marriage, some are successful and some are not successful. In ancient times, Mizo women were very innocent, most of the women were purely dependent on their parents. They have no idea about the marriage for their future, so some women needed help from their parents about the marriage. Thus, some parents to marry their daughter into a wealthy family.

Though we see a very useless and drunkard father and hateful boy in the family of Lali, but the portrayal of these characters that in the fiction is not reflective of the real character of men in Mizo society. In the fiction of *Lali*, we also see that Biakmawia, who had been staying in the family of Lali since childhood has good character, he never stayed in any other home except when his father died.

In this fiction, the writer wanted to reveal christian character of men through the character of Biakmawia.

‘Rethei te mah nise, a uluk peih avangin a kawrte chu a fai var reng a, a kete pawh hi hmeichhia ang maiin a ngun peih a.’ (Though poor, he made a conscious effort to be neatly dressed. *Lali trans 200*)

Biakmawia was a solace for Lali in the story. so we can say that the writer uses Biakmawia as the symbol of christian character. Here, the writer reveals the Postcolonial conception

about the character of Christian man and non Christian man, we feel that black sheep, dirty, drunkard and all evil character are the symbol of non Christian life, this is postcolonial concept.

On the other hand, Biakmawia is portrayed as living a good Christian life, and he is a solace for Lali, he spent his full time in the family of Lali. However, he is useless for his parents, he doesn't know what his parents need. So, we can say that, the writer wanted to reveal that in the Mizo society, a gentleman must sacrifice for the women.

In the Mizo society, mostly, we think step-mothers used to ill treat their step-children, and orphans also are often ill treated by their step-mothers. This concept can be regarded as Pre-Christian Mizo society. In the fiction of *Hawilopari* we found this situation. The writer also emphasized the nature of the step mother and the status of orphan in the fiction.

When we study the portrayal of man in the two fictional works of L. Biakliana, we can see that similarities of character in the two fictions. The writer uses Lalbiakmawia in the story of *Lali* and Zema in the story of *Hawilopari* as the symbol of sacrificial character (Tlawmngaihna) in Mizo society. Zema sacrificed for his orphan friends, Lalbiakmawia also sacrificed for piteous girl Lali and her family, while Zema did not earn any reward in the end, Lalbiakmawia earned Lali.

Rozika in the fiction of *Lali* and Khualluta in the fiction of *Hawilopari* are also similar characters who disturbed maidens. And we also see the different characters of hero maiden's father: Lali's father and Hawilopari's father. Though, Lali's father is a burden for his family and ill treated his wife and children, however, Hawilopari's father is a solace for his family who depended on him in the situation of calamity.

Therefore, in the two selected fictions, portrayal of man clearly reveals the various aspects of men in the Mizo society. The suffering of Hminga and his younger brother Liana revealed the treatment of step-mother and the character of Biakmawia in the fiction of *Lali*; Zema, Chhana and Hawilopari's father in the fiction of *Hawilopari* revealed the reliable man in the Mizo society.

The character of Khualluta, Rozika, Lali's father and elder brother Taia in the fiction of *Lali* reveal the bad condition of Mizo women and the bad character of men in the Mizo society. Though we see the deep sacrifice of a father for his family, we also see a drunkard father who is a burden for the family.

The character of patience and suffering of Zema, Hawilopari's father, Chhana, Hminga and his brother Liana revealed the greatness of Mizo men. These great characters of Mizo men show that they are worthy of appreciation and are dependable for the Mizo women. So, we can say that the portrayal of men in the fictions of *Lali* and *Hawilopari* reveal the value of men and that Mizo women were not considered lower class nor oppressed in the Mizo society. Mizo women were not forced into marriage without their consent and there is no ill – treatment of women in a normal family of the Mizo society.

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MIZO HUANG

(Mizo Section)

Sem Sem Dam Dam, Ei Bil Thi Thi*(Mizo Core Philosophy of Life)**Dr. Laltluangliana Khiangte**

Chhuak khawm zinga ‘a tuithawl ak nawi pawl’ mah ni ila, ‘zah fakah lu em va chhum suh’ an ti mek mek bawk a, ‘Sem sem dam dam, ei bil thi thi’ tih, Mizo nun finthuril (*philosophy*) zinga thukphum ngah ber mai hi ka’n bitum ve chawm mai teh ang. Liandova leh Tuaisiala-te unau fahrah rethei bakberh, a pa thih hnu lawka anmahni hringtu nu-in a nawmsakna chauh lungkhama pasal a umsan takte chuan ei tur dang an neih tawh loh hnuah mim fang khat an inphel a, an lungawi dun hle niin a lang. ‘Tam tawk apiang a tui’ an lo ti mathlawn lovin, ei tur an neih chhun chu a inzat chiahin an insem a, an ei ve ve a ni tih thu hian kan thupui chu a phawk tha hle mai.

Kum 2500 vel kal taa Lal Solomona irawm chhuak thufing mawi tak tak, khawvel pum puiin an ngaihhlut em em hote nen khan, ‘Sem sem dam dam ei bil thi thi’ tih hi tûl khata thil theih a lo ni reng mai. Engtin nge kan pi leh pute khan hetiang thufing tawi mawi em em hi an lo phuh chhuah theih tih hi inzawh nawn mawlh mawlh chi a ni. A mak hang kal dup asin! Kan Mizo pi pute kha mawl berh kumhlun, mawngtawlha mahni ek ham kawi mai mai zawng an lo ni bik hauh lo tih a lang reng mai. Adama thlah kal zela Japheta tu leh fate kan nihna chhuidawn thu awm te, Manasea

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thlah zawk kan lo ni reng emaw, Manmasi nena thlunzawm thil eng emaw nena, khatih hun lai aṭang daih tawha Thlanrawkpa khuangchawi lo hmang tawh ngeia chhutna te pawh hi, vengthlang paho pum titi leh tu pa zukhawn chang lo thukhawchang emaw maia sirtlukpui tur chi zawng niin a lang thei mawlh lo ve.

Khaw'nge, lei leh vana mi tam zawk pawhin dik leh ṭha nia an hriat, Pathianin finna namen lova a thuam, Solomon-ropuia kamchhuak thenkhat chauh hi i han thur chhuak zawr teh ang:

Sem darh chu pun lehzualna a ni a,

Mamawh tawka liam kawmpui chu tlakranna a ni.

Mi thilphal nunna chu tihthauvin a awm ang a,

Tui leih thintu chuan mahni pawh a inleih a ni.

Buh kawmpuitu chu miin anchhia an lawh ang a,

A zuartu lu chungah erawh chuan malsawmna a awm ang.

(Thufing 11:24-26)

A hlawkna tura mi rethei hnehchhiah leh,

Mi hausa tlawntu chuan tlakranna mai a thlen ang.

(Thufing 22:16)(1)

Khing thu zawng zawng khi a fīng narawh e! A lehpek chuang a awm thei dawn em ni? Khitiang lam hawi thufing tam tak a awm bawk a, a sawitute hian engtia han chham chhuak thei mai nge maw an nih le? Baibula lang pha Juda pachalho bakah Sap mi fīng zinga a chalngeng zual, William Shakespeare te, Benjamin Franklin te, Hamara desh lama Rabindranath Tagore, Mahatma Gandhi, Swami Vevekananda-te chin chauh pawh thur chhuak ila, keini ang duang chuan kan tluk lo han han khawp mai. Mahse, daihriat ngah kan pi pute khan an lo hmu phak ve em em hi a lo ni a. Thumal tawi tē tē pariatin an lo dah chhuak ve thliam a, chu chu 'sem sem dam dam, ei bil thi thi' kan tih zui tak zel hi a lo ni reng mai. A aia tawia sawi fiah lo tum leh ta ila, a hrihl fiah ngai reng tifiaw tur chuan thlan sa phata kan ngaihtuah a ngai tawh ang. Chuti chung pawh chuan thiamna filawr (*Doctorate Degree*) nei kan mi chhuanvawr hote pawh hi an hawi hil reng mai awm asin!

Chuvangin, kan pi pute kha mawl bil â biang buang vek zawng an lo ni vek lo ve. Ni tin sikulah an kai lo va, thil an zir lo erawh a ni lo. Tunlaia pheik vara chhiar leh theih tur ‘ziak’ kan tih ang hi an thiam lo va, engmah thiam nei lo erawh an ni hauh lo. Lungleng lal Khamliana te, Durtlang lal ni ta Suaka te, Chaltlang lal ni ta Thangphunga-te hovin Aw-A-B tharlam tak 1894-a an zir aţang chauh khan Mizo pi pute khan thil an chhinchhiah a ni lo va, khami hma daih kum za tam taka thil thleng kha an lo hre khiau a. Thlahtu bul ni se an lo chhui thui thei em em a. Ziaka dah a nih hma daih pawh khan dik deuh deuhin thil an lo sawi chhawng ni tur a ni.

Khai mah aw, lal chi bik chauh pawh han sawi ila : Sihsinga’n Ralnaa (Galna ti an awm baw) a hring a, Ralnaa’n Chhuahlawma, Chhuahlawma fa chu Zahmuaka, Zahmuaka chuan mipa sal ruk fa a nei a, lal an ni chho ta thiau a ni awm e. Fanu eng zat nge a neih erawh kan hnam chanchin ziaktu hmasaten min hrilh si lo. Tichuan, Zahmuaka fateho chu Zadenga te, Paliana te, Thangluaha te, Thangura te, Rivunga te, Rokhuma teho an ni. Fate neiin tlang hrang hrang an han chuan sang sang a, an thlah kal zelte chu an thahnem tham ve hle. Anniho bak kha Mizo hnam chi peng dang tam tak an lo awm baw a, anni pawh an pung ve reng a. Chutia inthlah chhawng chho zelah chuan lal chia sawi zui tak Sailo thlah kal zel hminge pheik chu kan hre tha em em ta mai a nih hi!

Tu sawi nge ? Tu hriat nge ? Tu ziak nge? Tute ka aţanga kan hriat nge ni ang. Kaa inhlan chhawn thu leh hla (Thurochun / Folklore) hlutzia a lo lang chiang leh zual ta. Mizo hnam chanchin ziak leh chhuah hmasa kan mi hlun, Pastor Liangkhaia leh Pastor Vanchhunga te, Pu Thanga leh V.L.Siama te bakah mi dang dangin ziaka an rawn chhinchhiah theih tur pa fing tak takte khan an hrilh teuh thei a. A la hlu dawn a ni tih an hriat loh avanga sawi chhawn nachang an hriat loh erawh a la tam hle ang. Chuvangin, thiam nei lo mawl bet tlat, hriat leh pai reng nei lo, a thli beng zawnga hawi thaw mai mai zawng an ni hauh lo. Kawng siala perh zeh nachang

hria, thing thela sullhnu chhui tur siam, thing-lung phawhlahwsa neia inhmakhua thiam an ni a, mi tana tha tur ngaihtuah rana thing leh mau fawm sa, ei leh in bang hnutchhiah thlap chi an lo ni zawk si. Mahni ringawt ni lo, mi dang tanghma an lo ngaih thiamziate hi sawi tur tam tak a awm awm e.

Mizo hnam ziarang leh khawtlang nun sùkthlek sawi nikhuua hmaih reng reng loh tur chu, ‘Ngai e’, ‘ngai lo ve’ tih hote kha a ni a. ‘Ngai lo ve’ an tih hote hian belhchian a dawl asin! Lehkha thiam, zirtirna dawng, khawi hnam fing hmasa zawk emaw tih dan zui an ang viau mai. Mahse, ziak leh chhiar thiam lo, mahni mum muma mum, tlangram chhengchhe tak luahtute niin kan hre bawk si. Khawi ațanga finna dawng nge an nih ang? I han enchiang teh ang:

1. Aia upate aiin thleng tlang an vuan hmasa ngai lo ve.
2. Mai leng an um ngai lo.
3. Mi ran phil a thiang ngai lo ve.
4. Ram lama chaw ei bang an paih ngai lo ve.
5. Rama thing fawm sa an paih ngai lo ve.
6. Sakei kawng kan an bih zui ngai lo ve.
7. Lam-ba sah niin a hnuhngah an tang ngai lo ve.

Kan pi pute savun lehkha ber kha ui hrawkhrawlah a lut tawh si a, tu ziak sa mah chhiar si lovin, duham loh, chuhhelh loh, mahni hmasial loh, mi dang tana hnawksaka awm loh dan tur nun dan mawi leh awm dan tur dik leh tha inzirtirna chi hrang hrang an lo ngah hle. Mahni chanpuala lungawi mai tur tih inzirtir nana, ‘Mai leng an um ngai lo’ han tihte hi a lenna lama miten lo ei ve rawh se, lo chang ve rawh se, lo nei ve mai se an tihna a ni mai. Thatchhe lo tura inzirtirna lah an nei tha, lam-ba sah nia a hnuhngah tangte chuan eng nge an thawh ve tawh ang? A hmatawng lamin theihtawpa an vai fai tawh avangin, a hnuhngah lama mite chu an kal mar ve satliah mai mai lo thei tawh lo. Zah nachang hre tan chuan hnatlan nia chutia kal mar ut ringawt mai chu zia lo tak a ni reng a ni.

‘Ngai e’ an tih hote pawh hi ngaihtuah zui tham tak vek a ni:

1. Sakei huai thah pawhin a thlaktu a awm leh ngai e.
2. Mi ina thil eiin ‘Ka tlai khawp mai’ an ti ngai e.
3. Chaw ei laia mi lo leng ‘Chaw lo ei ve rawh’ an ti ngai e.
4. Ramhnuai chaw ei dawnin ‘Khua-tlai’ an ti hmasa ziah ngai e.
5. Tui daiin chem chiah hmasaka, thir dam, chem dam tih zel a ni ngai e.
6. Mi sa thanga sa awk hmuhin, a neitu an hrilh vat ngai e.
7. Lo rite buh vui hlep suh, hleh palh pawhin an thehlêt zel ngai a ni e.

‘Ngai e’ tia nun dan ðha leh awmdan mawi an inzirtirna hi a va tam em. Mipa vannei leh bui mei tawi te an ti a, dik taka nungte chuan vanneihna an dawng zel niin an ngai a. Rûkrûka khuangchawi an awm ngai lo an ti hmiah mai a, hahdam taka ei hmuh an duh lo va, mahni thawh chhuah ngeia nung turin an inzirtir a. Tlawmngaihna wawn nun an tum a. Tlawmngaih vanga thi ðhak hote pawh an ngaisang a, ðhian chhan thih ngam lu pute chu an fak reng a. ‘Tlawm makah Vanzema a thi’ tiin mi tana inpawhfan chu nun dan ðha leh Mizo hnam awm dan turah an dah a. Rul (tlin ta lo) mai lo tura inzirtirna chi hrang hrang sawi zel tur a awm. ‘Thir dam, chem dam’, ‘ei bil thi thi’ an ti ðhin tihte hian ngaihtuahna chu a la hrui kal zel a. An hmanruate chu an vanneihpui theih nan, hmuh theih loh aþanga malsawmna chu an beisei a. Anmahni chanvo dik taka lungawi turin an inzirtir a. Khuarel malsawmna dawngtu nih loh an hlau. Chan tawka khuarel chu zah tur leh pawm thiam turin an inkaihrui hram hram a. Ei biltu nih chu an duh lo tlang hle niin a lang. Chu chu kan pi pute nun hausakna hlu tak inphum chu a ni. Tunlai angin hausa thur thur lo mah se an rethei hauh si lo a ni.

Lal leh val upate rorel danah khan a inkhai rual pet pet leh inang tlanga in leh lo thlenga inpuah ðhin kha an ni a. Thawnthu anga sawi ðhin thil mak deuh tak eng eng emaw a awm leh zauh ðhin tih lovah kha chuan hmanlai pi pute nun kha ‘sem sem dam dam, ei bil thi thi’ tih hian a kaihrui thui em em. Buh kham neiin chhuanchham tur an peizawn fo niin a lang. Kutdawh takmeuh te

pawh kha an awm a nih pawhin, an tam lo hle nia ngaih theih a ni. Mizo lalte kha ban an nih hma lawk thleng khan an khua leh tuite chu an ngaihven hlawm em em. Saitual lal Dorawta chuan a khuaa mite chhuanchham an awmin buh ngah deuhthe zema buh chu a ruhtir thin tih kan hria. Tlang dang chuantu lalte pawhin chuti tho chuan ril tama thi an awm an phal ngai lo. Lal fapa-in nupui a neih dawna khaw dang lal nula an rim lai pawh khan, tlangval hote chu a khua chuan an lo tuamhlawm zo hle thin.

‘Ei bil thi thi’ tih tak mai hi kawng hrang hrangin a hrilh fiah theih awm e. Mahni ringawt inngaihtuah hote chu ‘dam ve reng tlak an ni lo ve’ tiin an ngai a ni thei a, mahni chauh inhaihur ho chu ‘thi rawh se, dam ve reng tlak an ni lo, an pamham em mai’ tihna pawh a kawk thei ang. Rev. Zairema chuan, “Mihring hian sual lam kan awn a, Corruption kan tih hi rilru danglam ‘ei bil’ duhna atanga lo irh chhuak a ni,” a ti. (4) “Corruption hian kan hnam nun a tingêta, taima taka hnathawh kan peih loh phah,” tiin a sawi baw. Hnam nun tingêttu hleprukna, hlemhletna, a rûka ei bilna hi hnam pawisawina namen lo a ni. Ei bil pawisa lova mipui chanai mahnia pumhmawm chingte chu thi se a tha zawk e, tia ngai pawh an awm ta ve ang. ‘Chawh tak rawh se’ lo ti bawih bawih tawh lah bo lo. Pi pute hun laia an tawngkam thenkhat kha chu a kha ve fek fawh hlawm hle. Tawng thlahdah tak takte pawh an awm thin a, zahmawh sawi lah timna eih an nei lo. *Mi chhe lu baw, tu fa lu baw nge i nih, hmeithai fa mai mai, bengtla lo thu mai mai, michhe sawn lehngal...* tih ang chi kha sawi tur a tam hle.

Mizo Thil Ngaihhlut (*Value system*) nen hian sawi zawm zeuh chu a tul awm e. Eng vingin nge khaw tinah khuangchawi awm se an duh em em? Eng vanga ngaisang em em nge an nih a, engti taka zah nge an nih tih hi sawi thar a ngai leh ta. Tunlaia Chawimawina (Award) hlu tak tak ai hian an ngaisang zawk ngeiin a rinawm. Eng nge a chhan? Thangchhuah tura a kailawn an lawn chhoh lai khan, vantlangin an lo chanpui theih, khawtlang tana ruai

hlu tak mai an thehsak thin vang kha a ni pakhat a. Khang hun lai khan duh hun huna sa hmeh theih a ni lo va, ruaipui kil chu thil thleng khat leh thlakhlelhawm tak a ni. Kum tluana sa ei pha lo an tamzia kha tunlai atan chuan awih theih a ni tawh lo hial zawk ang. Thangchhuah nana tul leh tihmakmawh ruai leh tlangphal sa a'n awm te kha, mi nawlpui leh mi chhumchhe zawk tan chuan a nghahlelhawm em em a. Khaw pum hrai thei pa kha chu ngaihsan loh theih a ni lo. Mahni pai theih taw bak ei theih a ni lo va, 'sem sem dam dam' tih tluk tho kha a ni a, mi tin tana ruai buatsaih a ni thin kha hlu danglam tak a ni.

Khuangchawi pa mualah an han zawn a, mipui an phu luai luai mai a. A chhungte nen hlang lian takah an zawn kual a, tlangval hovin hlim em emin, hawhaw-in an zawn a. Mitthi ni lo, dam lo ni baw si lo, dam tha pangngai inzawn tluka inchawimawina dang a awm chuang lo. Chutah chuan eng thil nge lo thleng leh ta. Khuangchawite chuan an neih chuang liam pawh a ni bik lo vang e, 'sem sem dam dam' tih thinlunga put chhuak ni ngei tur a ni; mi tin daih sem tur rohlu nei zo lo mah se, a vannei deuhin an chan tur talin thi leh dar te, silai te pawh a ni ta ang, sem chhuah theih an neih apiang chu an vawrh ta thin a. An inchuh luai luai mai a, a hlimawm dan tur chu keini hian kan suangtuah thiam tawh lo zawk ang. Chutah pa chak deuh an vannei ang a, an vawrhna zawn takah an lo awm fuh erawh a ngai. An awm fuh loh chuan pa lian pawh an lian thlawn ve mai dawn a ni. Silai aia hrui tawi te an vawrh phei chu an inchuh nasa leh zual a. Mahse, a chang fuh an awm tawh chuan tharuma inchuh zui a awm ngai lem lo ni ngei tur a ni, chu chu Mizo nun mawi an tih zingah chuan kan khung ve tur a ni mawlh ang.

Tuaisiala ta pek pawh khan chutia khuangchawi chhungkaw thil vawrh inchuh chu nuam a ti leh ber a, thapui thawhin a chuh ve a. A u Liandova'n an vanneihna kawng chhuk chho zawh laia Tuaisiala pawimawhzia hriain, khuangchawi chhungkuuaa telh ngei a duh a. "Tuaisiala kha hlang chungah hian rawn hlang ve rawh u,"

a tih pawhin tlangval hovin an lawntir thei lo. Ring fahran ni ngei tur hi a ni a, “Ka u, in thil vawrh hi chuh ve ka duh alawm, a nuam ka tih zawng tak,” a ti hi a ni awm a. Liandova tan hi chuan manganpui chang zawng a awm ngei mai. An rosumah chuan chan a neih ve dawn tehlul nen, mahse, khatia mipui inchuh luai luaina kara lo tel ve chu a chak a. Tunlai Khawnbawl lian (*Minister*) leh mi Hausa fa inluling nen han khaikhin ta ila, Tuaisiala zet kha zawng a inti-mi lian awm lo hle mai. Mi chawhmeh zawrh lai ‘kan kawt alawm’ tia chilsak mai zawng a ching hauh lo vang le! Chu pawh chu ‘sem sem dam dam’ lenhnuk atanga inphan chhuak tho chu niin a lang.

Tu chung maha inhrawt ngai lo, tu pawh zahpahna nena dimdawi zawk, an neih kan ei lo tih vanga pawngpawrh ching lo zingah Tuaisiala chu a tel zui ta zel a nih hmel e. A sur a sa hnuai eng kim pal chhuahpuitu, hrehawm tinreng a tawrhpu leh an nun kawi tina hlim ni leh lungngaih ni pawha a sangawizawnpui, a nuin tuia nem pila amah zui tura a tih lai pawha hmangaihna dik luang chhuak vanga a thlan tak zawk, Tuaisiala ngei kha Liandova chuan khuang a chawipui duh em em tih a lang reng a. Lal fanu Tuaichawngi a tawn tak avangin a nau kha a theihngihl mai reng reng lo. Dam leh tlang khatah, thih leh ruam khatah tih thuthlung kha an pawm nghet dun em em a ni.

‘Perawh u, tichuan pekin in awm ang’ tih hi Kristian inzirtirna langsar tak a ni a. Mi tana sem chhuah leh a mamawhte pek chhuah chu pun lehzualna a nih thu inzirtira hma lam kan pan mek lai kum 2014 khan thu thang mak tak Zofate zingah a lo thleng a. Mi a tiralkhel nasa mai kha a ni a, ‘Chi a vang dawn, lei tur a awm dawn lo’ an tih rual rual khan, a hman hmasa apiangin chi lei khawl an tum a, an ri sung sung mai a. Kar lovah dawra chi awm chu an hralh zo der mai a. A thenin an lo chheprelh rawl nen! Mahni ei tur mai duh tawk lova hralh chhawn tur, hlawkpui em em tuma chi lo vai khawm tawk veng tinah an kat nuk! A va sem sem dam dam zia lo tak em aw! Mizo Kristian nunphung leh ze-nghet (*Culture*)

atan a va itawm lo em! Han thlir kir zeuh pawh hian a zahthlak chem chem a ni lawm ni?

Ei bil thi thi... Huamhap thi thi... In bil thi thi... Zu a zalen ta, zu tauh nghauh nghauh, in khiah khiah reng mai an va tam em! Tlai lama ding tlar put zingah nula leh nu an bang ta lo. ‘Pulit (*Police-pulis*) lah an thi phawk phawk reng e’ an ti a. Man khawmsa in bil hmiah hmiah zawng an ni em lo vang chu maw! An hna thawk hlei thei lo lah an pung chak ngang mai an ti. Zu tlan thei an vannei a ni mai thei e, mahse, ‘in bil thi thi’ tih ang chiah, mahni in chhunga in a lo rem tawh a, zu in keuh keuh, zawi tial tial, thi mar puar euh tur an indawt zut mai ni hian a hriat theih. Tlai lama kut chen nuna nung, meng phi riari reng mai an pun zel lai hian, hlemhletna avanga mipui chanvo lo sawk mawlh mawlh tawk lah bo lo. ‘Ei bil’ theihna kua hmu fuh apiang mi awhawm an nih chuan, kan hnam hmabak chu mei leh kât nen a dang chuang hauh lo vang le! Duh tak chawl ta, Pastor Thansiaman ‘Mizote kan pawnlanzia hi chu thuk tak a ni,’ a tih charh charh lai te kha mitthlaah a cham reng mai. A tapchhak zawl titi kha kan ngaihthla zing teh asin!

Mizo nuna thil chhinchhiahtlak tak, zathlak angreng bawk si sawi tur a tam. Pahnih khat chauh i han hmer tel zeuh teh ang. Khaw khat pa nikhua lo, chawnghei mai tur khawpa thawk mawh chhungkuain chhuan an chham dawn ai chuan, dil set set lova a thenawmpa buh zema buh hak tur va ruh rawih mai kha rûkrûk thila ngaih a ni lo tlat thung. Chhuanchham ta an nih a, mei alh mai ena thi turin mi buh a rût lai a neituin phâwk thut se, buh neitu zawk chuan inthiam lo takin, ‘E khai, in dinhmun kan lo hre lo chu a va zia lo em! I duh tawk rût teh khai’ a ti zawk thin. Chu chu sem sem dam dam, ei bil thi thi thuvawn si pera ngaih mai loh chi a ni dawn em ni?

Mizo pa tawihnawp pangngai, khamkhawp thar zo lo chuan chutia nupui fanaute mei alh enpui ngawt loh nana mi buh a va ruh khan, a hu tawk a ni em tih lam ngaihtuah chuang hauh lovin, meitalh lung emaw, thing phur khat emaw tal a va keuh ve thung

thin. Chu chu zo dan mawi tak a ni ve tho mai. A thlawna dawn reng ringawt mai chu an duh bik ngai lo. Zahthlak ti tak chung a tih, mawi taka lang chhuak si, zonun mawia chhal remchang leh si pawh a awm thei a nih chu!

Kan pi pute nuna a ruk a rala thil ti nia an ngaih hauh loh chu, ram hnuai a ril tamin lo emaw, huan emaw hnaivai bera ei tur awm remchang apiang dapa an lo ei mai kha sem sem dam dam danah chuan a la thiang viah a ni. Tamchhaw! emaw, ei tur tlakchham vanga chau an awm kha rem an ti lo va, a hmuna an ei leh in (fu feh chenin) kha phal a ni a, mi huanthlai suasam leh sawisaknaa ngaih a ni lo. Mahse in lama ei leh in tur hawn erawh chu a thiang lo thung. Mi ta a ni a, mi thil hmanga ramchhuak hlawhtling nih ve ngawt mai erawh kha chu a thiang lo thung.

Khaw khat pasaltha sa kapin hlado a chham vang vang chuan, a hria apiang an tlan khawm a, a sa an chan ho va, khaw pumin an insem mai a. Sa an ei ho dial dial a, sai sa ni se an rêp tlang a, a kaptu khan a keipui sa hauh ngai lo. Mahnia leh thian tlem te-in sangha an vaw ngai lo. Sangha tlangvuak an ti a, a khawnawtin an thawk chhuak a, an man ang ang chu an insem diat diat zel. Pai a inanin lung a rual an ti thin. Thlai thar ni se an in thar tem liam liam a, chan ho, ei tlan, neih tlan, tlan tlan an duh zel a, tumahin engmah pum bilh an tum ngai lo. Leiin rah a chhuahsak chu lo kawmpui chi-ah an ngai lo tih a Chiang.

E khai, sawi tur a va tam em! Mahse, sawi zêl lo zawk teh ang. ‘Sem sem dam dam ei bil thi thi’ tih hi kan hnam thuvawna hmang tak tak tur kan nih chuan; hawh u, ei bil thi thi tia mipuiin min kawhna tur chi reng reng lakah i inveng reng ang u. Hei hi anchhia a ni, vantlang anchhia! Hausak bing thutna hian chapon a leh chhiatna a thlen. Inthlan kuma a thlangtu (Vote) zawn nana thil sem lovin, inthlan hma chauha pawk ringawt lovin, inthlan zawh pawha mi chhumchhiate ngaihven a, mi harsa hrût kual leh dâwm chhuak

zawnga ke pen zelin, mi harsate leh dinhmun phêt hote sêp kang zawngin, mahni theihna mual theuhah damna thlentu nih i tum theuh zawk ang u.

‘Sem sem dam dam’ tih chinah hian ‘in sem dam’ zawnga ke pênin, pe chhuaktua tângin mite tanpui zel ila, hnam nun tingêttu ‘ei bil’ vanga thi tur thu tlara toh ve vûng lovin, ‘Vahluk thil sem’ an sawi anga mahni insem kâwt der chuang si lovin, tanpui ngaité tanpuia ram leh hnam rawngbawla inpawt fânin, hlim taka mite tanpui vartute tlarah i thu ve zawk ang u khai. He Mizo hnam kûtpui hian Mizo nuna thil tha leh mawi zawngte kha min hriat nawntir se, a chhuanchhe zawnga inhnuk hniam tawn lovin, inpeizawn dan tha zawk dap belh reng chungin mahni awmhmun theuhah i Mizo veng veng ang u. Kan Mizo hnam awmze neia hmangaih hi mi tin bat leh tihmakmawh chu a lo ni e.

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Hmangaih Vangkhoa Lemchan Thlirna

- Sangrozami*

A Kamkeuna

Hmangaih Vangkhoa lemchan hi Lemchan tha tak, Chan IV a sei a ni a, a hunlai Mizo Khawtlang nun a tarlang tha em em a ni. *Dramatic devices* a hman hmuh tur avang hle a chuvangin *character study* zawng leh *plot* a that leh that loh ka rawn chhui dawn a ni. He lemchan hi eng lemchan nge a nih tih hi sawi zui tham a awm a, a then chuan *Tragi Comedy* huang chhungah an dah ang. Mahse, kei chuan 'comedy' huang chhungah ka dah a. A chhan chu a thawnthu phochhuah (*exposition*) atang hian a vawr tawp (*climax*) thleng hian *stock character* anga lang thei Lalnawla pawh hian a changtute Thangphunga leh Neihthangi inkarah hian harsatna lian tham a siam lo va, a thawnthu hian thaw tipik thei a ken tam loh avangin *comedy* huang chhungah kan dah thei ang.

A Thawnthu Ruangâm (Plot)

A thawnthu ruangam (*Plot construction*) hi a felfai a, *sub plot* awm lo mahse, a thawnthu hian a fûn kim tha em em a ni. Hetiang hi a ni: Lungdar khaw zawlbukah Val Upate leh pasal thaten ramchhuah thu an rêl a, an Lal, Lalluaia pawhin a pasal thate ramchhuah chu rem a tih sak a, pasal tha ramchhuak turte pawh chumi avang chuan an phûr hle a ni. Khuangchawi thla hi ramchhuah nan chuan duhthusam a nih avangin a hun nen pawh a induh hle a. An tum dan chuan Chhawrpial tlang lawn liam a, Dampa phai

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thlenga kal zel tumin an rêl.

A tûk maia ramchhuak tur an nih avangin nula rim pawh duhâm turin an inhrilh hlawm a. Lal Upa thenkhat chuan thla awkin a lem a, a vêlah sâr a zâm avangin an ngaihte a ðha lo va, mahse, Lalhuaia'n tlangvalho an inring vek tawh sia ðulh chu a mawi a ti lova an tum buai ta lo a ni a, kal chhuah chu an rêl tlang ta a ni. Nula hmelþha Neihthangite inah tlangvalho an lêng khawm a, Neihthangi ber chuan la a kai a, an hlim dar dar hle mai, fiamthu thiam tak takte'n fiamthu an thawh a. Lalnawla erawh a hlim ve thei ta lo, an nula rim Neihthangi chuan Thangphunga chu a duh deuh niin a hria a, Thangphunga chu a haw tlat a, Neihthangi laka tlâng tlâktir loh dan mawlh a zawng a, an thu leh hla pawh a inbât fuh thei lo va, kut inthlak hial an tum a ni. Thangphunga ve thung chuan tih lêt ve a tum lo a, mahse, Lalnawla miþha fa inti, chapo âr mai anih avangin Thangphunga chu kutthlak a châk tlat mai a, In neitu Chalthanga mu tawh chu lo thovin in lengte chu a hnawt haw ta a ni.

Neihthangi leh Thangphunga hi tet te aþanga inkawm tawh, a ruka inngaizawng reng an ni a, Neihthangi pawhin a ðhiannu Liangguri bulah a sawi hial a. Tlai khat chu Neihthangi leh Liangguri inkawm laiin Lalnawla leh a ðhianpa Lalthula chu Neihthangite inah chuan an lo lut hlawl mai a, Lalnawla pa'n khuang a chawi dawn a, Sa thing zârnaah kal ve turin an lo sawm a, Mahse, Neithangite ðhian dun chuan tih tur an neih avangin an lo hnar a. Lalnawla chu a thinrim a, Neihthangi pawh nupuia a neih ngei tur thu a hrilh a, a ðhianpa Lalthula chuan an mualpho dawna a hriat avangin Neihthangite in aþangin a pawt chhuak ta a ni.

Ramchhuahnaah chuan Thangphunga te, Vankhuma te leh Liangghawra te chu an che ðha hle mai a. Thangphunga chuan Ramsial a kâp a, a thal thlah hmasatu chu Lalhuaia ni mahse, Sai, sa lian leh Tumpang lamah hi chuan a kâp hlumtu chu a kâptua ngaih a nih avangin Thangphunga kah a lo ni ta a, Liangghawra pawhin Sele ki ðha deuh a kâp bawh a, ramchhuakte chu an

hlawhtling hle a ni. Kawtchhuahah tlâng an tlir a, chutihlai chuan Neihthangi chu Lalnawlate thian dunin an lo rîm a, Lianphungate an lo haw tih a hriat veleh chuan Lalnawlate pawh hre chang lovin Neihthangi chu pasalthate ramchhuak lo haw hmuak turin a tlan chhuak ta a, zulfâng tuitling Lianphunga a tulh nghe nghe a ni.

Lalnawla chuan chu chu a run em em a. A khuain an hmuak a, Lalnu ngei pawhin pasalthate chu zu a tulh bawk a, Salu an lawm nghal a an hlim hle. Thangphunga te inah Salu an lâm a, kawtah thingse tuai a hnah chawpin an phun a, hladote an chham a, meithal an lawn un un a, Mizo nunphunga a nawm hunlai tak a ni. Lalnawlate pawh Chawngchen turin an inbuatsaih ve mek bawk. Lalnawla hian Neihthangi chu a nei thei dawn a a hriat loh avangin tihdan tur a ngaihtuah ta a. A thianpa nen in thurualin Lalnawla chipui Belmual khua a mi Suakthumama leh a thiante rawlrâla che thinte chu Tlaksih pûka awm mekte chu hmun danga an kal hmam Neihthangi ru tura inremsiamtui turin rem an ruat a. An remruat ang chuan Suakthumama nen chuan an inremsiam a, Neihthangi chu an ru chhuak ang a, chumi tlan nan chuan engpawh lo phût se Lalnawla chuan a inhuam em em a, amah ngei chuan a tlan ang a, tichuan nupuia a neih theih a ring a ni. Chumi râl bei tura a rawn kal hunah Lianphunga chu Lalnawla chuan hnung lam aţanga lo kah hlum ngei a tum bawk.

Chalthanga te lam hnaia lo an neih kum a ni a, Suakthumama te chuan Neihthangite thlâmah chuan Neihthangi feh chu an lo châng a, Neihthangi a lo thlen vel leh chuan an hruai lui ta a. Chu chu Neihthangi nau Hlirtea chuan Zamzo kara biru in a lo hmu vek a, chu chu hman hmawh takin inah a tlan haw a, a nu te bulah a hrilh a. Thangphungate thianho pawhin an lo hria a, râl um turin Tlaksih lamah an tlan nghal a, midangin Lal an hrilh a, tlangau au tirin tlangval tam tak chu Neihthangi la lêt tur chuan an chhuak ta a ni.

Tlaksih kai chhakah Suakthumama te chângin Lianphunga te thianho chu an biru a, chhak lamah Zabula hovin an nawr a, thlang

lam aṭangin Rochhunga hovin an nawr bawk a, Neihthangi rutute chu an che thei ta dêr lo a. An kalna tur takah Lianphunga te chuan an lo châng rân bawk a, tichuan awlsam takin Neihthangi chu an chhan chhuak ta a. Chutia an buai vel lai chuan Lalnawla chuan hnunglam aṭangin Lianphunga chu kah a tum a, Lalhuala'n a lo bêngper hman a, Lalthula kut ṭang lehlam a thlawh ṭhawt a. Lalnawla pawh chu an mi mante zingah chuan an phuar tel ve ta a ni.

An haw a, Lal inah ro an rel ta a, Neihthangi ru tu te hi Liandenga, Thanghlira leh Suakṭhuama te an ni a, an ni bakah Lalthula hnen aṭangin thil awm dan zawng zawng chu an hria a, a bulpui ber chu Lalnawla a ni tih an han hre ta bawk a. Lal ngei pawhin a zahngaihna a lantir a, Lalnawla leh Suakṭhuama chu Selum khâmah haw leh tawh lo turin tlangval ho hruai tir tur te, Liandenga leh Thanghlira chu 'Sial' leh 'Selam' chawi tur te, Lalthula chu hliam tuar a nih avangin 'Salam' chauh chawi tur te, Thangphunga chuan Neihthangi chu nupui a nei a, mo lawm nan 'Sial' a khawtlang hrai turin Lal chuan thutlukna a siam ta a ni.

Mizo Khawtlang Nun a tarlan dan

Hmangaih Vangkhuah hi sawi tak angin a hunlai Mizo society a tarlang ṭha em em a, Mizote Kristian kan nih hma, Lal bân a nih hma khan Lal te leh Khawnbawl Upate chu khawtlang inawpnaah a hnarkaitu ber an ni ṭhin a. Anni thu lovin thil engmah mipuiten an ti ngam ngai lo a ni. He lemchan thawnthuah pawh hian Pasalṭha ramchhuak turte pawh in Lal leh Upate thu hmuin ram an chhuak chauh a ni tih kan hmu a. Khawtlanga harsatna a lo awm a, Suakṭhuama te'n Neihthangi an rukbo pawh khan Lal leh Upate thu an ngaichâng a, thu tawp pawh Lalin a siam a ni. Ramchhuak turte chu Val Upaten an ho ber a, Lalhualaia pawhin Lungdar khaw pasalṭhate chu a ho a ni tih kan hmu a. Chan I Lan II naa Neihthangi la kai, tlangvalhoten an rim hi hmanlai mizo nula inrim dan ṭhin a ni. Ramchhuahna lo langah hian Thangphunga leh Lalhualaia'n sa an kâp ve ve a, a kaptu chan chang zawk Thangphunga a nih dan

pawh hi zia loh dan (*unwritten law*) Mizo kalphung ṭha tak a ni.

Mizo sakhaw kawng kalah hian khuangchawi hi thih hnuah pawh pialral kal theihna a ni a, mi nazawng tihtheih a nih loh avangin mi hausa tawh tak nih a ngai a, Khuangchawi thei chu mi vantlâng (*ordinary man*) chunglam an ni a, khawtlang pawhin a dah sang em em ṭhin a ni. Lalnawla pa pawhin khuang a chawi a, khawtlang a hrai ṭha hle tih kan hmu thei bawh.

Khua leh khua hi an indo ṭhin a, rawlrâla che pawh rammute chu an awm nual ṭhin. Chutih rual chuan, Lal chipui khuate chu indo an duh ngai meuh lo va, buaina lian tham tak a nih loh chuan an inrûn ngai meuh lo. Lehlamah chuan Lalte pawhin khaw awp zau an duh avangin an khaw ṭhenawm khuate chu an rûn ve mai chang a awm bawh. Belmual khua Suakṭhuamate ṭhianho chu an rammu a, chutihlai chuan Lungdar khaw nula Neihthangi chu remruat sa thlapin an ru chhuak a. Mahse, sailo khua ve bawh an nih avangin nunna em chân lovin an in man chhuak leh a ni tih kan hmu.

Social status kan sawi rual hian lo lang pakhat chu *social value* a ni. Khawtlangin an ngaihsan leh an ngaihhlut zawngte ‘Hmangaih Vangkua’ ah hian chiang takin kan hmu a, Lianghawra’n a ṭhianpa Thangphunga, kha ti khawp a Neihthangite ina a chhuan zia a tihlan aṭang khan mi huaisen leh sa kap thei Pasalṭha an ngaisang tih a hriat a, nungchang mawiin mi thinlung a hneh dan kan hmu thei bawh. Thangphunga zaidamna leh inngaihtlawmna chuan Neihthangi rilru chauh a hmin lo va. An Lal, Lalluia rilru thleng pawhin a hmin a ni.

Thangphunga *character*

He lemchanah hian Thangphunga hi a changtu ber (*Protagonist*) dinhmun hauh thei khawp hial a ni a, a *character* hi a pawimawh hle a ni. A chhan chu lemchanah chuan a changtu ber chuan harsatna a hmachhawn ang a, a tuar ang a, a tuar chhuak ang tih a ni ṭhin a. Thangphunga pawh hian chumi dinhmun chu a

luah pha a ni. Amah hi pasalṭha a ni a. Mahse, mirethei chhungkua aṭanga zi chhuak, mi inngaitlawm tak leh zawldawh tak a ni bawk. Neihthangi'n a ṭhiannu Liangnguri hnenah, “*Thangphunga inngaitlawm leh nun mawizia hi. Lalnawla'n vuak tuma thingfak a lek uaih pawhin, engtin mah a ti ve duh lo nia,*” (Chan I Lan III) a ti nghe nghe a ni. An ramchhuahnaah Ramsial a kah pawhin a kaptu nih a duh tlat lova, Lalhuaia'n, “Ni lo ve, sa lian, sai leh tumpâng te chu a hnuk chhattu kah a ni ngai.” (Chan II Lan II) ti lo phei se chu a kaptu nih a duh hauh lovang. Chan I Lan II-ah khan Liangnghawra ṭawngka aṭangin Lianmana zan zung sakeiin a lak pawhin Thangphunga chu a ruang hlawm hmasatu ber a ni a, sakei hliam mei sat thla hmasa ngam pawh a mah a ni, a huaisenna avangin a uan phah chuang lo a ni tih kan hmu thei bawk a ni.

Thangphunga nungchang leh chetzia hi a ṭha in a fel em em a, a changtunu nula hmelṭha Neihthangi pawhin a ngaizawng em em a ni. Neihthangi'n, “*têt têt aṭanga lo inhmelduh tawh kan nih kha i hre lawm ni?*” (Chan I Lan III) tia a ṭhiannu Liangnguri hnena a sawi aṭang hian an tleirawl chhuah tirh aṭang tawhin an lo inngaizawng reng tawh tih a hriat theih a. Suakṭhuamate'n Neihthangi an ruk bo ṭum pawhin a hre hmasa leh a chhan chhuaktuah Thangphunga a ṭang a. A ṭuan ṭhatzia pawh kan hmu tel thei a ni. Sawi tak angin *protogonist* dinhmun hial a luah phak a, chuvang chuan he lemchanah hian mi pawimawh berte zinga mi a ni kan ti thei ang.

Lalnawla character

Lemchan reng rengah hian harsatna hmachhawn thei a changtu *protagonist* an awm rualin harsatna siam chhuaktu an awm ngei ngei a, chu chuan *plot* pawh a kentel chang a awm, chumi chu mi sual (*Antogonist*) an ti ṭhin. Lalnawla *character* kan chhui hian mi sual, harsatna siam chhuaktu dinhmun hi a luah a, a nungchang piah lamah hian *part* pawimawh tak a chang a ni. Lungdar khuuah chuan mi awm thei chhungkua aṭanga lo zi chhuak a ni a, a pa

pawh khuangchawi thei dinhmunah a ding bawk a, a chapo a, mi hi a hnuaiichhiah em em vek mai a, mahni hmasial tak a ni bawk a ni.

A thianpa ngei ngei Lalthula pawh dinhmun hlauhawmah a siam fo a ni. Lungdar nula hmeltha Neihthangi a ngaizawng em em a. Mahse, Neihthangi chuan a duh lo tih a hria a, Thangphunga a ngaizawng tih a hriat hnu phei chuan Thangphunga chu tihlum dan mawlh a ngaihtuah a ni. Zabula'n sâr a zâm thu a sawi pawh khan Lalnawla chuan, “*Thla bula sâr zâm chu Thangphunga sâr han ni se*” (Chan I Lan I) tiin Thangphunga chung a rilru chhiatzia a sawi chhuak a ni.

Chan I Lan II naah khan Neihthangite inah Thangphunga chan chhiatzia ngawt a sawi a. Tin, Thangphunga'n amah a tluk phak lohzia a sawi bawk a, Thangphunga thingfaka vuak hial a tum nghe nghe a ni. An neihnunna chu midang rahbeh nan a hmang thin a, chutiang bawk chuan Thangphunga pawh chu rahbeh phêt a tum a ni. Mahse, tu khawkha mahin an thu an ngaichang lo va, an ngaihsan phah chuang lo. Lehlam zawnga thlir chuan a fing tawk lo a ni kan ti thei ang.

Lalnawla hi a tawng tamin hmeichhia ang mai a a tawng chang a awm thin a. Tin, dawt han sawi mai pawh a hreh lo a ni. Chan I Lan III naah khan Neihthangin, “*Lalnawla hian mi bulah ka laka thei dawn dawna insawiin.*” tiin a thiannu hnenah a sawi a, Lalnawla hian mi bulah uan nan a hmang thin a, a timualpho thin tih a hriat a, Lalnawla *character*hi duhawm lo tak, lehlam zawnga thlir a thawnthu khaikhawmtu pakhat leh *Plot* siamtu a ni pakhat bawk si chu a ni.

Neihthangi ngei pawh, “*Ipa inchung ni mahse ka zah lo che. Tehlul che chuan, ka inti hmeltha e i ti a, i induh a nih hi. Nang michhe tangrang fanu hian induhna tur i nei lo, i la hre dawn khawp mai,*” (Chan I Lan III) a ti hial a ni. Chu mai a la ni lo va, Neihthangi chu rûk botir a, a ru botute phût ang a tlan chhuah a, nupuia neih a tum a, Chumi piaah lamah Thangphunga chu remchang a hmuh

phawt chuan kah hlum a tum a ni. He a ruahmanna avang hian a khuain an buai a, a ðhianpa neih chhun Lalthula kut ngei pawh a thlawh darhsak a ni. Hemi avang hian Lalnawla hi mi sual tak a ni a, a ðanghma chiaah a hai a, a ðin tawk lohna hian a timualpho ta a ni.

Neihthangi character

Chan I Lan II naah hian Neihthangite inah tlangval an leng khawm a, inleng a ngah dan a ðangin Neihthangi hi nula fel tawk a ni tih a hriat theih. Tin, khuangchawi thei fapa Lalnawla'n heti khawpa a atchilh danah hian Neihthangi hi nula chhe lo tawk tak tih a hriat theih baw. Chan IV Lan I naah khan Suak ðhuamate ðhianhovin Neihthangi rûk an tum a, thlama an lo chân ðum pawh khan Neihthangi an hmu chu an zinga mi Liandenga'n, "*Nang anga ðha hi chu nilenga sakhi ðhanga awhah pawh ka hlawh peih zân mai*" tia a sawi te, "...tang suh, hmel ðha. Kan khua Belmualah i hmel ðha ber dawn alawm..." a tih dan a ðangte hian nula hmel ðha tak duhawm baw si a ni tih kan hre thei.

Nula thianghlim a nihna hi a Chiang a, a hmangaih Thangphunga ngei pawhin a la mutpui lo ang tih a rin theih baw. Tin, Lalpa Lalluaia pawhin, "*Kan nula fel leh hmel ðha duhtu.*" tih ðawngkam a hman a ðang hian Neihthangi hi lal hriat khawpa hmel ðha leh fel, Lungdar khuaa ðhang hat thei nula duhawm a ni a. Chutih rual chuan mi sual kuta inmantira, an sal a ðan chu a duh lo hle tih a hriat theih baw, "*min thlah rawh u, thih ka duh zawk.*" (chan IV lan I) a tih danah hian nula huaisen leh zahawm tak a ni tih kan hmu thei a ni.

Hmangaih Vangkhuah hian a changtunu ber dinhmunah a awm a, hmeichhe *character* lo lang zingah pawh a langsar ber leh buaina lo awm pawh amah a ðang zelin a ni tih kan hmu a, Thangphunga leh Lalnawla inkar buaina te, a khua khuaa zana ral bei tura an chhuak te hi Neihthangi vang a ni a, dinhmun pawimawh tak a chang.

Lalhuaia character

Lalhuaia hi *main character* te zingah tel lo mahse, a *character*

hi zir tham a tling a. Lungdar khuaah hian Val Upa a ni a, Val Upa nihna *title* hi a hranpa in lal in a ruat ngai lo va. Pasaltha, tlangvalte hui khawm thei leh tunlai tawng tak a *leadership quality* nei tha, lalte pawhin a an rawn thinte chu val upa an ti mai thin. A tlangpuiin mipa nupui nei tawh, zawlbuk a la riak thin si te hi an ni thin a, nula te pawh an la rim thin.

Lalhuaia hi Val upa, khawtlangin a nihna an pek a ni a. A fin leh fel em avang a Lal leh upate pawhin a thu an ngaihchan thin a ni. Khawnbawl upa Zabula'n thla bula sar a zam thu a sawi pawh khan lali'n, "*Lalhuaia va rawn leh phawt tel*" (Chan I Lan I) a tih atang hian an Lal pawhin a ring ngam hle a ni tih a hriat theih a ni. A nihna takah chuan rinngama a khawsak thin vang a ni.

Ramchhuahnaah pawh a tlangval hovin a thu an ngaichang thap thin a. Thangphunga'n sa a kaha kaptu zawk nih a zah pawhin pi puten dan fel tak an neih, "*Sa lian, sai leh tumpangte chu a hnuak chhattu kah a ni ngai*" (Chan II Lan II) tih thu a sawi a tang hian pi pute dan zah mi leh hmasial lo tak a nihzia kan hmu thei baw a ni.

Lalhuaia hi Val upa a ni satliah lo va, a fing tel a ni. Suakthumaten Neithangi an ruk bo a, an chhan chhuah dawn lai pawh khan a kalpuite chuan Suakthumate thian ho kha kah hlum mai an duh a. A ni erawh chuan, "*A theih hram chuan a nungchunga man ka duh*" (Chan IV Lan III) tiin a sawi a, a nihna takah chuan thu zawhfiah a duh a ni. Thu an han zawhfiah hnu chuan a bul tumtu chu a lo lang chhuak ta a ni. Hetah hian Lalhuaia remruatna felzia kan hmu a, rorel pawh Lal kut a ni tih a hriatin mi sual an man te chu lal hnenah an hlan ta a ni. Heng zawng zawngah hian Lalhuaia finna leh rorel thiamna a lang chiang hle a ni.

Lemchan fuh tawk lohna

Lemchan tha chuan seltu leh faktu a hmu fo thin a, chutiangan Hmangaih Vangkua lemchan pawh hian seltu a nei ngei ngei dawn a ni. Chu vang chuan tunah he lemchan that tawk lohna te lo thlir thuk thuk i la:

Lemchanah hian khingbai pakhat a awm a, chu chu Lalnawla pa hi a ni. Khuangchawitu tur a ni a, a hming leh a mah ngei pawh a lang lo va, hei hi chu a fuh tawk lo a ni. Lalnawla hi mi tha fa, khuangchawi thei fa ni si hian rorelna hmaa a din laia a nu leh pa tak ngial pawhin a thlavâng an hauhsak lo leh an lo lang lo hrim hrim kha a hrilhhai thlak hle a ni. Thiam loh chantir rau rau vah thlavang hauhsak kha Mizo nunphungah a in âwm ve bawk a ni.

A dawt leh ah chuan a changtute a rem dan, a phek hmasa ber a lo lang hi han sawi leh i la. An character a rawn tarlante hming a rem indawt dan hi hei aia awmze nei deuh zawk a rem theih dan awm se a tha ngawt ang. A hmasa berah Val upa, Lallhuaia dahin a hnuai berah an Lal, Lalluaia a dah daih mai a. An lan hmasak dan indawtin a rem a ni ang ti dawn i la chutiang chu niin a lang leh chiah si lo, lemchan a that leh that loh tehfung a chhiar tel tur ni chiah lo mahse a dikhlél deuh chu niin a lang. Hei ai hian a ziaktu hian an lan hmasak dan indawt emaw, an pawimawh dan indawt emaw in rem ta se a mawi thei zawkin a rinawm.

A dawt leh ah chuan a changtunu ber Neihthangi *character* a duan hian duhthu a sâm lo hle. Hman lai Mizo nula nungchang mawi tak tak ni a kan lo inhrih chhawn thin chu a tihmelhem tiin a sawi theih. Khawkhat nula fel leh hmeltha, tlangvalte pawhin an rîm chak em em ni a sawi siin a mizia a tarlan dan erawh a mawi lo hle a ni. Hman lai nula fel leh fing chu a rîmtu tlangvalte leh khawtlâng hmuh ah an ngaihzaung ber pawh hriat theih loh khawpin an inthup thiam a, tlangval zaung zaung ang khatin an kawm a ni ngai a. Neihthangi erawh hi chuan Thangphunga a duhna hi a thup thei thlawt lo hian lemchana a changtunu ber *character* tur a tlin tir lo a tih theih ang. Chan I Lan II na ah chuan tlangval dang (Lalnawla) biak pawh hre lo khawpin Thangphunga a ngaihsak bik thu leh tlangval dang awm ve lai pawhin an mitmei vêng mang loin Thangphunga bul hnaiah a tâp niin a lang hi chu a dik lo hle a ni.

Charactera din danah hian tawlhthlûk palh zeuhna hi a nei leh thin a, Chan I Lan II naah Chalthangate inah tlangval leng khawmin

an rîm ber chu Neihthangi La kai a ni. Lalnawla leh Thangphunga chu a òan tir aòangin an thu a inbak kaih nghal char char a. Hei tak hi khawkhath nula fel chuan a hrethiam vat tur a nih laiin Neihthangi hian a thelh har deuh a, *'tha têtêin i titi ang u'* tiin a sawi ve sap chauh va, a inlengte hi inhnial thinrimtir a tum a ang tlat a ni. A tawpah Pu Chalthanga a lo òawng chhuak ta hram a nih kha.

Lalnawla chungchangah lo pakai leh i la. Hmanlai kan pi leh pute nunah tlangval zawng zawng chu ramchhuah, sa tla ùm leh râl beih nikhuain kal vek tur a ngaih an ni òhin (mi hausa leh neinung fate pawh telin). Lalnawla erawh hetiang nikhuuaa kal ngai reng reng lo angin he lemchan ziaktu hian a tarlang a, Chan I Lan I ah leh Chan I Lan II na ah he mi chungchang hi a lang. A ziaktu hian tlangval fel lo leh lemchana *Antagonist* ni tur ngawr ngawr in a *character* hi a duan sak a, he lemchan hi a *Plot* in a hruai mah mah ti pawhin kan sawi thei ang.

Hei bakah a changtupa ber Thangphunga, an nula rîm na a a titi zuah zuah mai pawh hi lemchan òhat tawh lohna lam ai mahin a mawi lo deuh bawh. Pasaltha, ramvachal leh mi hrât khawkhêng a ni a, chu bakah an nula rîm Neihthangi ngaihzawng ber a ni bawh. Hei ai chuan mize zawi, òawng mawh tak leh pâ deuh hrâk ang in awm ta se, an ramchhuah chanchin tam zawk pawh hi a òhianpa Liannghawra hian sawi ta se a inhmeh thei zawk bawh ang.

Tlangkawmna

Engpawh nise, he 'Hmangaih Vangkua' lemchan hian hman lai Mizo nun mawi leh duhawm tak tak te, kan pi leh pute khawsak dan hrang hrang heng- an khuangchawi dan, an ramchhuah dan, nula leh tlangval inrîm dan leh an nitin khawsak dan, an Zawlbuk nun leh an Lal leh Upate leh Val Upa te nun thlengin a tarlang a ni. Nula leh tlangval inhmangaihna thûk tak chungchang a tarlang tel bawh. Finthuril (*Philosophy*) leh thupui òha tak tak pai lo in, duhthu sam vek lo mahse lemchan òha lo

zingah chuan a tel hauh chuang lo. Kum upa lam tan a lunglenthlak a, nu leh pa ni mekte tan nunhlui a tarlang a, thalai tan a ngaihnaawm a, thangthar lo awm zel tur te tan phei chuan a hlu telh telh dawn a ni.

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V. Thangzama Hla Kalhmang Zirchianna

*Dr. C. Vanlalhraia**

Mizote tana thu leh hlaa a thawhlawk êm avanga Mizo Academy of Letters (MAL) in Academy Award (2013) a hlan, V. Thangzama hi Vanthuaama fa 11 zinga a mi lai niin kum 1935 khan Ngopa khua ah a lo piang a, unau mipa 4 leh hmeichhia 7 an ni. A naupan têt aṅanga lehkhah zir nuam ti mi, thiam thei tak, an class-ah chuan a ti ṭha pawl ni chho ngar ngar ṭhin a ni. Zofate zinga B.Com. passed hmasa pawl a ni nghe nghe. A Graduate hlim hian a zirchhuahna Mizo High School, Aizawlah rei vak lo a thawh hnuin kum 1962 khan ACS (Assam Civil Service) ah in ziak tlingin, Assam sawrkar hnuaiah hmun hrang hrangah a thawk kual a (hetih lai hian Mizoram pawh Assam hnuaia awm a ni). Kum 1972 a U.T. dinhmuna Mizoram a lo din tak aṅang khan Mizoramah thawkin a hnu deuhah phei chuan MCS (Mizoram Civil Service) ah dah luh niin, department hrang hrangah a thawk a, Director hna hial pawh lo thawk tawh a ni. A sawrkar hna thawh tawp lamah Mizoram Public Service Commission (MPSC)-ah Secretary hna a chelh lain kum 1994 khan sawrkar hna aṅangin a pension ta a ni. An chhungkua-in Dawrpui Vengthar, Aizawlah an

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cheng mek.

Lehkha thiam thei leh zir taima tak a nih bakah lehkha a zir chhung hian a phak ang tawh tawh kohhran leh tlawmngai pawlah te a inhmang peih em em, Mizo hnam tana rual awt thei tak, Mizo hnamin hma a sawn theih nana ngaihtuahna nasa taka hmang thin a ni tih a hla thenkhat atang hian kan hre thei awm e. Zai leh rimawi ngaina leh thiam tak a ni a, rimawi (music) chi hrang hrang pawh a tum thiam hle. Hengte avang hi a ni ang All India Radio (AIR), Aizawlin zaithiam, an Station-a hla khung tum te zai lo endiktu, Local Audition Committee-ah pawh hun engemaw chen chu a lo tang tawh a ni.

V. Thangzama hian hla 40 vel a phuah a, a tam lam hi chu chhiar mai theih ni mahse, a hlutna lam the erawh chuan a buk a rit viau ang. Hla thluk siam lamah a intodelh a, solfa leh music lam a thiam bawh a, *minor notes* hman te hlei hlei hi a thiam a ni tih tichiangtu chu a hla thluk siam zinga mi, *'Lungngaihna hual velin'* tih leh *'Lal ka thlang'* tih hla te hi an ni. Hla thu harsa leh tang un a hmang lem lova, han chhiar pawha hriat thiam awlsam taka hla thu remkhawm a thiam hle. Amah hi 'poet' ni lovin 'song writer' ni zawkin a lang a. Hla chham mi (poem) pakhat chu a siam ve a, a dang zawng hi chu thluk nei, a sak a sak chi vek a ni.

V. Thangzama hlate hi hetiang hian a thliar hran theih awm e:

- a) Pathian fakna
- b) Ram ngaih hla
- c) Hla chi hrang hrangte

Pathian fakna hla a phauh te hi Sap hla a mi a lehlin te nen chuan 29 lai a tling a, ram ngaih hla (hnam hla) 8 a phauh bakah hla dang chi hrang hrang - lusun/khawhar hla, inneih hla, hla chham chi leh sap hla pakhat theuh a phuah bawh. A hla kalhmang hi zir chian tham tak a ni a, a vai chuan kan luhchilh hman lo vang a, a tlangpui deuhin lo thlir ila.

a) *Pathian Fakna Hla:*

Pathian fakna hla 29 (Krismas hla 4 tiamin) a phuah a. A hlate hi sak nuam tak tak an nih bakah *literary value* nei tha tak te pawh an ni a, a then a zar chauh lo luhchilh ila.

Mihring nuna lungngaihna te, khawharna leh manganna te hian Pathian min auhtir fo thin a; a chang chuan harsatna te chuan a chhe zawng te, a tha zawng tein mihring nunah rah a chhuah bawkw thin. V. Thangzama hla phuah hmasak ber '*Lungngaihna hual velin, khawvelah ka lo awm ta a*' (1959) tih hla pawh hi a dam loh lai, TB vei nia inhria, thi mai tur nia inhriatna a nei a, khawvelah inngahna tur dang nei tawh lovin a inhria a, Pathianah inhnemna a hmuh thu a tarlanna hla a ni. Vanneihthlak takin a natna vei chu TB a lo ni lo hlah va, a dam tha leh ta a ni.

*Lungngaihna hual velin,
Khawvelah ka lo awm ta a;
Ka sual zia ka hriatin,
Boral tur ka lo ni ta a.*

Dinhmun khirh tak, mihringte sut kian theih loh khawpa mangan thlakah awmin inhre mah se, ringtute tan chuan Pathianah inngahna a awm a ni tih hria-in a lungngaihna zawng zawng pawh lak bo sakin a awm dawn tih a thlarau mit chuan a hmu kiau va-

*Lungngai tawh lovin, lawmin ka zai ang,
Krista tan ka nung tawh ang;
Krista felna ka thuam a nih zet chuan,
Ropuina ka chang tawh ang.*

A hla thu atang hian lei hringnun piah lam, thlarau khawvel a thlir lâwk dan kan hmu a. He hla ah hian *Minor melody* a hmang a, a huhova sak thup thup lam aiin lungkuai taka mimal zaithiamin urhsun taka sak chi niin a lang.

V. Thangzama hian a hla thu hmanah hian lam nuam tur leh a lam rik dan inrem tha, inla lawn tha, a tlar tawp lamrik inzûl

(rhyme) a thu phuah khawm a thiam hle. A hnuai hla *rhyme* kal dan hi ngun taka kan en chuan **aabb** a ni.

Lei ro hlute chhuangin zai mah se, (a)

Nawmchenpuite hril mah se; (a)

Kei ka zaipui chu Lal Isua hming hlu, (b)

Ro tha leh hlu chuai ngai lo chu (b)

A hla chang dang zawng leh a thunawn pawh ngun taka kan chhiar thlak chuan hetiang *rhyme* nei tura a ruahman a ni tih kan hmu thei ang. Hla thu-ah hian a *rhyme* mawi hrim hrim zawn avanga hla thu inchuktuah rem tawk lo, phuah kikawi lai a awm thei a; he hla erawh hi chu chutiang chu a ni lo, a thu hi a inlalawn nalh em em tho a ni. A chang hnihna hi lo en leh ila.

An sawi, an hril, thil lo-lam an hril, (c)

Khawvel min an hriat chak thil; (c)

Mahse, hril fo se, ngaihnaawm a tling lo, (d)

Kei ka zai chhan hi a tluk lo. (d)

A châng dang zawng zawng pawh hetiang *rhyme scheme* ang hian a dah tuan chhuak parh a ni.

Amah hi Solfa thiam a nih avangin thuziak mawi leh tha ni a a hriat hi chu a thluk siama sak theih tura buatsaih a awlsam hle nghe nghe. Upa Lalthankima'n sak tura a siam pawh ni lo, a chhama chham mi (poem) mawi tak mai '*Lal ka thlang*' tih chu sak theih tura a thluk siam dilin a siam sak ta a, *Minor* hla mawi takah a chhuah sak a, zaithiamten an sak lar sak hle.

Kraun hlu ber chu ka ta ni se, (a)

Ka Isua ka khumtir ang; (b)

Nunna Lalah ka thlang ta e, (a)

Lal dang rawng ka bawl lo vang. (b)

He hlaah ve thung hi chuan **abab** *rhyme scheme* hmangin chângtin mai hi a rem chhuak vek a ni.

Mizote hi kan hnam a naupan ngaihtuah chuan hla chi hrang hrang ngah pawl tak pawh kan ni vein a rinawm; mahse, hrut uar loh mual hi kan la nei deuh a, kan ngahna lamah chuan intodelh ve hle mah ila, thenkhatah erawh chuan kan la intodelh lo viau thung. Kohhranhote hi rawngbawltu buatsaih a, rawngbawltu tura tirchhuak thintu a ni a. Hetiang hunsa sak tur hi a la tam loh avangin Mizoram Synod pawhin phuah turin V. Thangzama hi a ngen hial a; chu an ngenna chu a tih hlawhtlin sak avangin lawmman pawh an pe nghe nghe. A thunawn chauh lo tarlang ila –

*Lalpa, i kraws chhuanga lo pên chhuak hi
I tan serhin tithianglim la;
Hmana i tluang lam sial zawh hlen ngei se,
Hruai la, a tawp thlenpui ang che.*

'I tluang lam sial' a tih hi Lal Isuan he leia rawng a bawl laia khawvel tana Chanchin Tha puanga hna a lo thawh tawhna tarlanna a ni a, chu chu chhunzawma hlen ngei tura beiseina leh fuihna a ni a, Kristian Hlabu No.594 ah dah a ni nghe nghe. He hla nena inhnai vai takin *'Lal Kohna'* tih leh *'Serh hrang la, pawl ang che'* tih hla a phuah baw a. Rawngbawltu tirchhuahna hla tha tak tak a phuah hi Kristiante tan chuan a hlu em em a, kan la tlak chham tak hla a nih avangin kan *Literature* tihausatu a ni pah baw.

Khawvela mihring chengte hi mahni hmasial, duh khawp nei zo lo, neih loh apiang neih chak thinlung pu thin kan ni tih hi V. Thangzama hian a hmuh hmaih hauh lo va, a hla phuah, *'Siamtu Zai Ngai Mai Rawh'* tih hla hmang hian a rawn phawrh tha hle.

*Aw, khawvel thlir ila,
Mawi e mah ti ila.
Lung a awi seng lo ve,
Tahna a tam mai thlawn.
Duhthuleng sam ila,
Tawng khawp a tling si lo,
Vuina hlir, thikna hlir,
Lawmna reng kan zawng lo.*

Grik mifing Socrates-a chuan, *Tunge hausa ber?* tih zawhna chu “A tlem thei ang bera lungawite hi” tiin a chhang a. He zawhna leh chhanna hian tawitein mihring thinlung a hrilhfiyah Chiang mai awm e. Duhthusam pawh hi nei ila, mihringte hian rei lote-ah kan tawng khawp lo leh mai thin a, vuina leh thikna thinlung pu thin mihringte rilru suk thlek hi a hmu Chiang hle a ni.

Lal Isua chhandamna hla tia sawi theih ‘*Aw Lalpa, i ta chauh ka lo ni e*’ tih hla hi F.J. Crosby (1820-1915) hla a lehlin a ni a; Mizo tawng tha takin a let chhuak a; Kristian Hla bu No. 168-ah dah a ni a, sak pawh a hlawh hle a ni. He hla hian hla lehlin lamah pawh a duai loh zia a tifiyah viau mai.

Krismas hla phuah lamah pawh hian a chhuanawm hle. Tum khat chu Durtlanga Krismas Carol zaipawlte hla sak a ngaihthlak chuan a thinlungah nasa takin thu a sawi a, a hnuaiya hla hi a phuah chhuak ve nghal a ni. Petera leh Johana ten, “Keini zawng thil kan hmuh leh kan hriatte kha sawi lovin kan awm thei lo,” an tih ang deuhin hemi tuma Zaipawl Carol thawm hi chuan Lal Isua pian thu hi hla hmanga puang chhuak ve lo thei lovah a siam niin a inhria a; a thinlungah chona, phurna leh chakna arawn siam tlat avangin he Krismas hla hi a lo piang ta a ni.

*Van aw mawi ri chu ngai r’u,
Min tho ve, a thang ri chuan,
Zan mu reng ka chhing thei lo,
Min thawng e ka thinlaih.*

A hla thu lam a nuam a, a thlukin a zir avangin a sak a nuam a, solfa part kima sak pawhin a mawi em em a; Kristian Hlabuah No. 113-ah dah a ni. Kum tinin Krismas boruakah phei chuan sak hlawh pawl tak a ni thin a, a hla phuah zingah chuan mite hlut hlawh ber zing a mi a ni hial awm e.

Kum 1965 a Saitual khuaa BDO hna a thawh laiin Krismas hla dang ‘*Kan Fak seng lo’ng che*’ tih chu a phuah bawk a. Hetih

hun lai hi chuan Mizo mipui tam berte hian hla thu lam nuam, awmze nei taka rem thiamte hi ngaihsan nachang kan la hre lem lo mai thei. Ani erawh hi chuan hla a phuah reng rengin chutiang ngaihtuahna nei reng chungin a phuah emaw tih mai tur a ni. He hla hi chuan English poetry tha te ang maiin 'rhyme' a nei thlap mai a, a *rhyme scheme* chu **aabb, ccbb** te an ni. Hetiang tura a duanna lamah hian hla thu inpersan emaw, ñìtòh lai a awm chuang hauh si lo. Hei hian uluk taka hla phuah ñhin leh thu lam nuam, thumal awmze nei taka rem khawm thiam a ni tih a finfiah a, *literature* lamah pawh Mizote tan entawn tur tha tak min hnutchhiah a ni.

- Khawi lam chun chawi lai nau nge maw* (a)
Dam diaia zan mu chhing saw? (a)
A hming maw- Maka, Remruattu, (b)
Chatuan Pa, Remna Lal chu. (b)
Lei leh van pawh fang mah ila, (c)
A hming tinreng pawh lam ila; (c)
An awm reng reng lo chhandamtu, (b)
Lal Krista chauh lo hi chu. (b)

Heng bakah hian Lal Isua chu tlawm taka he leia a lo pianna leh amah chibai buk hmasatute pawh mite ngaiha mi ropui pawh ni lo, hna tlawm tak thawk, Berampute an nih thu tarlanna hla, *Berampu Tlawm tak an awm a* 'tih chu kum 1982 khan a phuah baw a. He hlaah hian khawvel Chhandamtu chuan bul a rawn ñanna chu nula tlawm tak Mari a ni a, an khua lah chu Nazareth, thil tha chhuak tur pawh awm lo hiala an ngaih khaw ropui lo tak a ni. Mi hnuaihning chungkua atanga lo piang ni mah se, khawvelin an pek theih aia lawmna thuk zawk chu Lal Isua'n a pe thei tih chu a tarlang a ni.

Kristiante hunpui leh nghahfak, Krismas alo thlenin mi tam takin mahni lawm zawng kan buaipui ñhin a, nausen Isua theihngihl hial khawpa hun hman hi a lawm zawng a ni lova, khawvel thil, ei leh in leh hlim hlawpa lawm ai chuan Lal Isua hian thinlung a duh zawk ti a ringtute zirtirna ni nghal hla, *Krismas kan Nghahfak* 'chu

a phuah bawk a, a hla thute hian belhchian an dawl hle. He hla phei hi chu amah vekin saptawngin a letling nghe nghe a, chang nga lai a ni a, a saptawngah pawh hian chang tin mai hi *rhyme* nei vekin a dah leh thei tlat a nih chu!

We wait hap'ly long, (a)

For happiness we long; (a)

It comes as it does, (b)

What is worth a Christmas ! (b)

Isn't selfishness (c)

To make our merriment ? (d)

Out of selflessness (c)

Comes the Son content. (d)

Chang khatna hi tlar khatna leh tlar hnihna tawp lamrik dan a inmil a, tlar thumna leh tlar lina te an inmil leh a, chang dang zawngah chuan tlar khatna leh tlar thumna an inmil a, tlar hnihna leh tlar lina te tawp lam rik dan inmilin a dah leh vek bawk a ni.

b) Ram ngaih hla:

V. Thangzama hi Zofaten a hming kan hriat lar na ber chu 'Ram ngaih hla' a phuahte atang hian a ni kan ti thei awm e. Ram leh hnam hmangaihna (nationalism & patriotism) rilru a pu thûk hle a. A nun leh a thinlung chu a pianna ram nen a inzawmtir tlat a. Mizoram leh a chhunga chengten hma an sawn theihna tur te, ram tana a rualawhna te, a thahnemngaihna thuk zia te chu hla hmangin a au chhuah pui a ni.

Rambuai avangin zofate kan rum a, unau hmelhai hial alo thlen tak avangin Zoram chuan hlimni hmel a hmu lo va, hawina lam apiang a pik a, ram venghim tura ngaih India sipaite hlei hlei chu manganna tizualtu leh nun tithlabartu an ni ta mai a. Rambuai chhah zual lai kha chuan ram hmasawwna lam tluang zawh chu sawi loh nunphung a buai zo va, retheihna hual velin mipuite an rum tak meuh a ni. Rilruin ar bo a zawng a, beidawng leh lungngai taka awm zofate chu indawm kun reng mai lo va, hma lam kawli êng thlir

tura fuih nan,

Tho la ding ta che 'tiin a rawn au chhuak ta a ni.

Aw, ka pianna leh ka seilenna ram,

Eng vang nge i lo rum le ?

Duhthuleng i sam sual vang em lo ni

Heti kauva i nat le.

Tho la ding ta che, i hliam a dam e,

I thaṭhumte a kiang e;

Hnutiang hawi lovin, ram kal siam ta che,

Khuavel i la chhing ngei ang.

Mizoram buai avanga tawrhna leh mipuite manganna te, chu boruak hrehawm tak avanga rumna rawn tarlangin, “*Eng vang nge i lo rum le ?*” tiin *Rhetorical question* a rawn hmang a. Boruak thim chhah zual chu a lo zia-awm ṭan aṭangin hmalam pana ṭhang zel turte, khawvel hriat thama invawrh sang tura Zofate a fuihna hla a ni. A hla chang tawp berah hian ‘*Hnutiang hawi lovin, nghilh zai rel ila, Kan hliam hluite dam rawh se*’ tih kan hmu a, hei hian ram buai avanga tute emaw huat zuina nei lova theihngihl tawh a, hmalam thlir zawk tura a ngenna a ni. Abraham Lincoln-a khan USA President a nih hlim khan a ram mipuite hnenah, “Tumah haw lovin, mi tin chung a ṭhat chhuahin, hliam tuara awm kan ram siamṭha tur hian hna i thawk ang u,” tiin a sawi a, chumi tihlawhtling tur chuan hna pawh a thawk nasa hle a ni. Pu V. Thangzama hian rambuai avanga mipui mimir thawpikna leh tuarnate avangin zofate inpumkhatna a chhia ang tih a hlau hle a. Tuartute tuarna pawh a hmuh fiahsak em em a, chu dinhmun aṭanga sang takah pawh la invawrh chho thei tur an nihna, a suangtuahna khawthlir chu thiam takin a rawn tarlang a. Zangkhu a bungbut hun a thlirtir a; lungngaia rum mek te tan beiseina thar a siamsak a. A hun laia zofate mamawh em em mai a nih avangin a hlate hian kawng tam takah hma a sawntir niin a ngaih theih. He hla hi ram buaiin a hrin chhuah a ni a, a la hlu telh telh dawn a ni.

A hla phuah zinga mi ‘*Rual tin Khumtu YMA*’ phei hi chuan Zoram dung leh vang a hrut hneh hle. YMA memberte kal khawmnaah tawh chuan sak a hlawh em em thin. Mizo nula leh tlangval rualte inhlawm khawmna, YMA hming chawia chet chhuah a nih ngat tawh chuan tu chelh rual loh ‘*rual tin khumtu*’ ti a chawi awm reng an ni thin. A hla thu hrim hrim hi a tha a, a hla thu hi a inlalawn tha tuan chhuak zak a ni ber mai. A themthiamna hi ngun taka kan bih chuan *artistic beautys* sang tak a nei tih kan hmu thei ang. Sak a nuam a, thalaite fuih phur theitu (inspiring words) a zep nalh hle (*In par tin vul a mawi zual, In par zu lah a thlum si*). Rokunga’n ‘*Raltiang ram*’ a sawiah ngei khan lut turin zofate a fuih a ni. He hla hi thluk nei lo *hlahril/chham hlapawh* nise *rhymenei* tha tak, lam pawh nuam tak a ni a, chhiar mai pawh hian rimawi a tling a ni.

Ka lenrual lungduhte u, (a)

Phang lote’n i pen ang u; (a)

Ram riang te hi kan kurpui, (b)

Hmatiang sawna kan tulpui. (b)

Ram kal siam tluang a zau ve, (c)

Pheikhai then reng a zang e; (c)

Kan luah ngei dawn e pen r’u, (d)

Raltiang kai i rel ang u. (d)

Tlar khatna leh tlar hnih kal kawptirin tlar thumna leh tlar lina inmilin a kal kawptir tuan chhuak zak a, hetia a rem fel avang hian a tarlan tum (theme) ah a buai chuang lova, a fiah em em tho a ni. Hetianga hla thu inlalawn tha si, a sawi tum sawi chiang bawk si a phuah chhuak thei hi V. Thangzama them thiam zia nemnghettu pakhat a ni kan ti thei ang.

Kan pi pute nunphung leh Zo zia hi thangtharte hian theihngihl lova vawng nung zel tura a duh bakah khawvel ram danga cheng vun rawng hrang hrangte pawh hi Adama thlah, bul thuhmun vek, hlu leh hlu lo bik awm chuang lo kan nih avanga in en hrang lo tur leh unau vek kan nih thu hi a hmu chiang em em bawk.

Mahni chauh inhai vur tumna hian inunauna a ti chhe thei a, lungruah taka awmkhawm hi kan mawina a ni tih hi Mizote thinlungah hian tuh a tum hlein a lang.

*Sem sem dam dam, ei bil thi thi an lo ti,
Lak aiin pekin lukhawng a keng;
Mahni sanah zaleng tlang tina tuante
I sawm ang u, lung tin rualpui turin.*

Suangtuahna thûk tak atangin Zofate inpumkhat a, hnam lungruah, lian leh te bik awm lo, chibing inla hrang lo va mahni hma chauh sial lova inpeng tawn kan nih avangin tapte tahpui thei, lawmte lawmpui thei tura infuihnaah a ngaih theih a; Zofate hi a inteitê zâwng ni lovin, a inhlawm khawm tha zâwnga kan than a pawimawh em em a, chutiang rilru pu tura ngaihtuahna min siamtirtu hmanraw pawimawh tak a ni.

A hla dang, *Mother India* tih hla a phuah hi chu Central India in a hnuaiia State hrang hrangte inang khata a enkawl thu leh hnam inpumkhatna hla tha tak a ni. He hla pahnih (Sem sem dam dam leh Mother India) te hi sapṭawnga letlingin India rama hnam hrang hrangte intawh khawmnaah pawh *Youth Club*, *Aizawl* te chuan an lo sa tawh thin a, hnam inpumkhatna hla tha tak an nih avangin hnam dangte lawm pawh a hlawh thin hle a ni.

A chungah hla pahnihte bakah hian Zo hnahtlak zawng zawng te inzawm khawmna hla '*Hnam Thar Min Lo Vuah Tak hi*' tih leh, Mizote hian kan ram neih chhun hi hmusit lova siamthat hna thawh zawk a ṭulzia tarlanna hla '*Ram Hi Kan Siam*' tih a phuah bawk a, a hnam hlate aṭang hian V. Thangzama hi vantlang nun siamthatu (*social reformer*) ti a koh mai awm a mawi a; *Nationalism* ah pawh a chiang hle tih a hriat theih.

c) Hla chi hrang hrangte:

Kum 1965 tawp lama a phuah, '*Hmangaihna Uain chu tihpun sak ang che*' tih hi inneih hla a ni a. He hla hi Kristian hla

zinga chhiar tel theih a ni na a, a kalhmang a danglam deuh avangin huang hranah kan khung ta a ni. Kristian chhungkaw bul ñanna atan inneihna hi Pathianin a hmang ñhin tih a tarlan bakah innei tharte tan malsawmna dil sakna hla a ni. Mizoten hla kan la neih tlem, hla phuah thiam tam takin an phuah loh lam tak a ni a, a hlu hle.

A hla tam ber hi chu a rilrua a vei ang zelin a lo irh chhuak a; amahin a tum reng vang ai mahin amahah thawktu a awm avanga a phuachte an ni deuh ber a. Hla phuah hi helnuaia beih vak hleih theihah a ngai lo va; amaherawhchu, zaithiam Vanlalruati'n a ngen avangin kum 1978 khan '*Ka Di Chhawrthlapui*' tih hi a phuah ta a ni. Lengzem hla a phuah hriat a ni lo va, a hnuaia a hla thu hmante hi ngun taka en chuan lengzem hla hi phuah duh ni se chuan tha tak tak te pawh a phuah thei ngei ang tih chu a chiang reng mai.

*Zanin chu ka Di, chhaktiang Chhawrthlapui,
Sakhmelah ka thlang ber che;
Min tum ve che maw, lo her hnai che maw,
Tlaivarin ka nghak reng che.*

*Ka Di Chhawrthlapui, i no kher mang e,
Lei thim ên la, muan ang che;
Lenlai chena leng zawngte min hnem la,
Liam lul suh la ding reng rawh.*

He hlaah hian Thla chu mihring anga chan (personified) in ngaihawng ang maiin a be mawlh mawlh mai a. Pathian thilsiam mawina a hmu thiamin, a dah hlu thiam em em a, mihringte tana a hlut zia pawh a hmu chiang bik emaw tih mai tur a ni. Chu a thil thlir ril tak mai chu hla thu mawi takin a rawn puang chhuak ta a ni.

Mizoten hmalam pana rual el nachang an hriat a, hmasawn tura duh em em tute zing a mi a ni a; All India School Games-a Mizoten Badminton-ah lawmman pakhatna an lak ñuma lo lawmpui nan, '*Badminton-ah kan Champion*' tih hla a phuah hi a hunlai (1985 vel) kha chuan sak hlawh tak a lo ni tawh ñhin a ni. He hlaah

pawh hian lawmpuina thu maia duh tawkh lovin khawvel hriat tham ni thei tura Zofate fuihna thu a la zep tel hram hram a ni.

Lusunna hla (elegy) a phuah chhun- *Abrahama angchhung nuam tak chu* tihah hian Kristiante beiseina hlimthla mawi takin a tarlang a. He hla avang hian kum zabi 16 leh 17-na lai vela hla phuah thiam – John Donne, Cowley, Herbert, Vaughan, etc. te anga *Metaphysical Poethuanga* dah ve a phû hle. He lei chhuahsan hmasate chuan nghakhlel takin an chhungte chu lo thlir thin angin suangtuahna a din a. Hei hian mihringte inhmangaihna leh inthlakhlelhna te, inthen tawh te inhmukkhawm leh hun turte min thlirpui a ni. Hla tihlutute zinga mi pakhat, suangtuahna hlimthla (*image/imagery*) a hmang thiam em em mai hi a ngaihsanawmna chu a ni. Midangte suangtuahna chu thui tak kaihruiin khawvel dangah min chenpui thei a ni ber mai.

V. Thangzama Themthiamna

A hla phuah thenkhat hi chu a bul atanga a tawp thleng hian thawnthu sawi ang maia inla lawn tha (*Narative Structure*) a ni a, thenkhat erawhchu, a hla chang hrang hrangte hi thuchah thuhmun, sawi dan hranga sawi (*Repetitive Structure*) an ni ve thung. *Repetitive* lamah hian a hausa hle a, hla thu tha tak tak hmangin a sawi tum chu kawng hrang hrangin a sawi thiam hle a, a hla nena inhmeh tur hmanraw tha leh tangkai tak tak a hnûk khawm a, an awmna hmun tur takah mawi takin a dah thiam a ni. Hla thu mawi tak tak pawh thahnem fe chu a hmang a ni- *hringfa dung a rawn thul, thuan ang do, chun chawi, zan mu chhing, va chuan ila, zingtian, chhawrthlapui, sakhmel, lenlai chen, lamtluang chhui, sui lung ka rualpui, rauthla leng, kan tawnah, sakhming, hnutiang, duhthuleng i sam sual, hnutiang hawi lovin, si-ar, thinlai zing riai, darfeng, chengrang rawla au, zan mu chhin, nghilh zai rel, sakhming, chhimhlel tual, vangkhaw zau, etc.* Heng kan han tarlan tlem tê atang pawh hian hla thu hmanah chuan a hausa hle a ni tih kan hre thei awm e.

Thil inang lote inanna lai tehkhinna (*Simile*) pawh a hmang thiam hle – *dar ang kan lenna, zingdai ang a thar, khuai ang lawiin, thuum ang do, ar ang vai, par ang kan lawm, riakmaw va leng i iang, etc.* Heng bakah hian hmehbel tehkhinna (*Metaphor*) pawh a hmang nasa hle – *varparh arsi, saron par, zan lalnu, zoram par, thlangtiang thlifim, buzawl, etc.* Heng tehkhinna hla thu leh hmehbel tehkhin thute hi a hmanna hmun nena inmil takin a hmang thiam hle a, chu chuan a hlate hi a tihluin a timawi zual a ni.

A hlaah hian Bible-a mi, mihring hming, hmun hming leh thil hming zeh tel a nei nual a, thenkhat chauh lo tarlang ila – *Abrama, Faraw, Mosia, Krista, Isua, Pathian, Awma, Berampu, Kana, Jerusalem, Bethlehem, Goshen, Kraws, Uain, Kraun, etc.* A hla phuah tichiangtu atan rem takin a zep thiam a, ngaihtuahzui tur min hnutchhiah thin.

Hla thlûk siam a thiam em em mai hi a ropuina a ni a; hla thlûk hi hla ti-hlatu ber anih avangin a thlûk mawi leh nalh tak mai hian a hlate hi a tihlu zual a ni. Hnampuiin an ngaihsan em em thin, *rhyme scheme* hi a hlaah hian hmuh tur thahnem tak a awm a; Zofate zingah chuan hmang tam berte zinga mi a nih a rinawm a, hman pawh a hmang thiam narawh e. Mi thil chik mi, duhtui leh uluk tak a nih avangin a hlate hian belhchian a dawl a, thil ti mai mai lo a ni tih pawh a hriat hle. A hla phuahte hi *stanza form* mumal tak neiin a siam tlangpui a. A hlaah hian chang khata tlar li awm a tam ber a, thunawn nei an ni deuh vek a; a hla thenkhatah chuan chang tinah thunawn hran theuh a dah bawk. Hla chang bithliah chungchangah chuan hla pakhata chang nga awm 1, chang li awm 14, chang thum awm 21 leh chang hnih awm 4 a phuah a ni. Hla thu har a hmang lo va, han chhiar emaw, ngaihtlak mai pawh a hriat thiam nuam leh awlsam tak an ni hlawm. A hlate hi rimawi nena sak chi (*Lyric*) a phuah an ni deuh vek a, lyric kalhmang pawh a zawm tha hlein a lang. A hla sei zawngah tling lo mahse, Hla-khûn (*Ode*) lam ziarang hmuh tur te pawh a awm ve a, Sap-ho *Ode* ang tak tak erawh a awm lo.

V.Thangzama hian a ngaihtuahna a hmang zai hle a, kohhran hruaitu niin dinhmun pawimawh tak a chelh a, kristian hla ðha tak tak phuahin letling thin mah se, a suangtuahna chuan thil chi hrang hrang a hawl kual a; Mizote dinhmuna a lungchhiat thlak lai te, hmasawna tur te, khuarel thil te pawh a hmuh hmaih chuang lo. Hla hmanga ram hmangaihna tarlangtu, mite thinlunga thusawi thei, Mizo nih tinuamtu, Zo hnahtlak zawng zawngte min tipumkhat tura fuihtu anih avangin a hlate hi a ‘social value’ a sang em em a, hnam ro tling ðhahnem tak min hnut chhiah a ni. Kristian hla chi hrang hrang a phuahte pawh hi Mizote tan an hlu tak zet a, thlarau lam nun chawmtu ðangkai tak an ni hlawm. Hla ðhen khat chu a hunlaia lar em em, mahse a phuahtu damlai ngeia sak hlawhzui lem lo tam tak a awm laiin V.Thangzama hlate erawh hi chu chutiang a nih a rinawm lo; thangtharte hriat a hlawh chho zel a, luh chilha zir chian tham a awm. Chuvangin Mizo *Essayist* hmasa ber Kaphleia’ n ‘dam rei’ a tih zingah khan a hlate avang hian a tel ngeiin a rinawm.

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R.L. Kamlala Ram Hmangaihna

*V. Lalberkhawpuimawia**

Abstract:

“Mizo fate hi a khawngaihna Pathian hnam thlan kan ni a, kan nihna phua awm hi kan bat lian ber a ni.” He thu hi RL Kamlala ’n Mizo hnam tana a thuchah pawimawh ber (RL Kamlala Kutchuak xxxi) niin a kutchuak dahkhawmna buah ama ziak ngei kan hmu a, he thu bakah hian a mihrin hla pakhat, “Ram hmangaihna hla” (108) nen hian he papera kan inngahna tur leh kan chhuizui tur ber chu a ni ang.

I. Thuhma

Mizote rilruah ram leh hnam hmangaihna thinlung hi engtika tanga lo inṭan nge sawifiah thiam a har hle a. Mahni khua leh ram chin erawh an hauh nah le tih kan hriat rualin khua leh khua, chi leh chi indo/inrun reng ṭhin an nihna pawh kan hmuh hmaih thei lo. Mi ṭhenkhat chuan Mizo lal infinkhawmin Selesih sangsarih an din kha Mizo hnama Nationalism inṭanna niin an sawi a, ṭhenkhatin British neka Mizote lo ṭanna kha niin an sawi bawk. (Unau kan ni 91, 92). A hnam pum huapa ram leh hnam rilru kan put ṭanna langsar chu

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kum 1949 vela Mizo Union thuken Zohnahtlak zawng zawng huap ‘Greater Mizoram’ kha a ni awm e. Chumi hnu lam 1960 chhova MNF movement-te pawh kha kan hnam pum thlir chuan ram leh hnam rilru min put thar tirtu langsar a ni bawk.

RL Kamlala hla pakhat “Ram hmangaihna hla” hi kum 1932 vela a phuah niin a lang a, he hlaa Kamlala ram hmangaihna hi chik taka chhui chuan kristianna atanga chhuak a tih theih ang. Mizo literature ziaka kan neih hnua hnam hla emaw ram hmangaihna hla kan tih hi a chhuak hmasa bera sawi Zosapthara hla “Mizo kan ni lawm ilangin” (1903) tih te, a hnu lama Mizo irawmawm chhuak Thanga hla (1910) te, Kaphleia hla (1939) te, Rokunga hlate thleng pawh hian an tarlan langsar ber chu Mizoram leh Zofate fuihna leh fakna a ni ber a. RL Kamlala “Ram hmangaihna hla” (1932?) erawh Chanchin tha zara Zofate vanneihna puanchhuahna a ni thung. Amah ngeiin Zofate hnena a thuchah, ‘khawngaihnaa Pathian hnam thlan.’ tih hi he hla hian a tichiang viau a ni.

II.I: Bethlehem leh Mizora

“Ram hmangaihna hla”-ah hian Mizoram chu Bethlehem nen a lo tehkhin a, a hla tlar hmasa lamah Kamlala’n Mizoram a hmuh dan chiang takin a lang. Mizoram chu thlaler, mi ngainat loh, rethei leh nun mawl taka khawsakna hmun niin a hmu. Zofate hi chi leh chi, khua leh khua indo thin kan ni a, indona chanchin rapthlak tak tak kan history-ah pawh hmuh tur a awm bawk. Heng hian hmasawna kawng a tithuanawp a, hnam leh ram than a tithu thin. Kan khawsak phung a mawl a, kan ei leh in, eibar zawna kawng thlengin a la hniam hle. Heng khawvel hi Kamlala hian a thlir ber niin a lang a-

Dawn ve the aw – thlaler ram reh,
Mite hriatthiam loh ram te hi;
Hmanah Bethlehem khua ang khan,
Tlawmin, riangin, lungmawl mah se,” (1-4)

Bethlehem hi Juda khaw hrang hrang zingah khawlian pawh ni lo, khawpui hmingthang lo a ni a. Mahse chu khua chu Isua

krista pianna hmun a ni thung a, khaw hriat reng leh mite ngaihhlut ram a lo ni ta a ni. Mizoram, ram chhia leh chengker, a chhunga cheng chi leh hnam pawh inlungrual thei lochu Chanchin tha hmanga mite hriat kan lo ni ta a, chu chuan kan ram chu hmasawna kawngah min hruai ta a tih theih ang.

Chungnungbera LAL ropui chuan,
Chen nan a lo thlang ta si a;
Lentupui zingkarah hianin,
'Haleluiah' a thangkhawk ta! (5-8)

Helaia 'lentupui' hi kawng hrang hrangin a sawifiah theih awm e. Hei hi hla thua chuan ramngaw sawi nan kan hmang ber a, he hlaah pawh hian Mizoram chu thing leh mau tamna ram ramngaw tha awmna sawina a nih theih rualin ram thim leh hmun pik a nihzia sawina pawh a ni thei bawk ang. Chu hmun chu Isua Krista lalna ram niin Pathian rintute ram a lo nita a ni.

Kan ram leh hnama min dintu pawimawh tak chu kristianna hi a ni awm e. Kan ram hmasawna leh tun dinhmun kan thlen theihna hi kristian sakhuaah hian a inngat lian hle. RL Kamlala pawh hian kan ram chu chhengchhia leh tlawm tak ni mah se kristianna zara hmasawn kan niin a hmu a ni. Mizo thu leh hla tam taka kristianna hmanga kan hnam lo indin chhoh dan hi kan hmu nual a. H. Lallungmuana chuan,

“.....hnam tlem leh mawl tak, mahni indo ching tlat mai te chu kan chheh vela hnam lian pui pui, Hindu, Islam leh Buddhist sakhaw bia, phai ram aṅanga min hual vel tuau tuaute chimrala kan awm loh nan, British sorkar mite lo chuan chhuah rual deuh thawin, Kristian Missionary-te an lo lang ve nghal a. Zofate nun pumpui hneh vek thei tur sakhaw thar chu anmahni zarah kan lo hre ta a...kan hnam nun min siamtu leh zofate nun bul min ṅansaktu an lo ni ta a... Chuvangin kan Pathian hi hnam tlemte min hruaitu, he rama min phun nghettu a ni tih leh, hnama min dintu a ni tih hi kan phat rual a ni lo ve. (Insuihkhawm, 148)

tiin Mizote chu hnam boral mai thei dinhmuna ding kan nihna atanga min chhan chhuaktu chu kristianna a nih thu uar takin a sawi a ni.

II.II: Vansang Lersia :

Liandovate Unau hlawhtlinna kawng pawimawh tak chu Lersia kha a ni. Lal ropui leh haus a kha mi rethei ber ina a thlen khan an duh ber thlan theihna hun a siam sak a, se chi tha tak hmangin Liandovate Unau chu malsawm an lo ni ta a ni. RL Kamalala chuan,

Hmanah Liando dungrawn thulin,
Vansang Lersia kan thleng ta e! (9-10)

Rev ZT Sangkhuma chuan, “Hnam tin zingah zalenna tur thil pawimawh a awm thin. Nile luipui chu a mi chengte din chhuahna tura Aigupta thilpek a ni; . . . ‘Pu Toma In’ chu America rama bawi chhuahtirtu a ni leh a, chutiang zelin Zofate din chhuahna tura Pathian thilpek chu Chanchin tha hi a ni” (Mizo, 60) tiin a sawi a. Zofate dinchhuahna kawngah pawh hian Van sang Lersia- Isua Krista kan rama kan lo thleng hi malsawmna leh hmasawmna min thlent pawimawh tak a ni.

RL Kamalala hian chanchin tha zara hmasawmna kan dawn te, kan dawn mek leh kan hmabak thlengin he thu tawiteah hian fiah takin a tarlang. Chanchintha zara malsawmna kan dawn hi hei aia tawi leh fiah sawi dan hi avang viau awm e. Heng hi *poetic technique* zinga *Allusion* kan tih thin, “hla thu kara inrem taka thawnthu zeh tel emaw mi thusawi sawi chhawn emaw hi a ni. Chu thawnthu tawi te, hla thu kara lo inzep ve zeuh chuan, hla sawi tum laimu a phawrh chhuah sak chiang bik em em a ni.” (Laldinmawia, 116).

II. Chungnungbera rorelna ram:

RL Kamalala hla zirchiangtu Siamkima Khawlhing chuan “A kut chhuak kan han ena thil pakhat a hman uar em em thin kan hmuh chu hawrawp pui a ni. Thil engpawh, van lam thil emaw,

Pathian laka chhuak, Pathian nihna leh a ze pui emaw sawi lan nan hian hawrawp pui hi hman tulin a hre tlat a ni” (Siamkima, 51) tiin a sawi a. “Ram hmangaihna hla” ah pawh hian a thu ken langsar ber nia lang chu “CHUNGNUNG BERA ROELNA RAM” tih hi a ni. A duhthusamah ah chuan he thu hmang hian khawvel deng chhuakse a duh a ni.

Lawm hla tui pui angin fawn se,
 Chhim kil, hmar kil thangkawk rawh se;
 Rianglei naufa kan lawm nan e,
 Chhandamna ni a lo eng ta,
 Chatuan khua a var leh ta e,
 Amen! Amen! Haleluia!
 Lawmin zuang nang- Adam hrai chawi,
 Kan tan pialral a vul leh ta,
 “CHUNGNUNG BERA ROELNA RAM”
 Tihin khawvel thangchhuak rawh se! (11-20)

RL Kamlala hian Pathian ram tan thahnem a ngaihna hi a sang viau a, chumi kawngah chuan dinhmun chhe zawkte dinchhuahna hi a ngaipawimawh viau bawkin a lang. “Riang hlei naufa kan lawm nan e, / Chhandamna ni a lo eng ta” (14&15) a han tihte hian a nun leh duhthusam a puang chhuak niin a lang bawkin.

Kan pi pute sakhaw kawngkala an a tinzawn lian ber chu khuangchawi a ni a, chu chu pialral thlen theihna a ni. Mi nazawng tana tih theih loh leh, thi leh thau pawlha bei pawha thil harsa a ni. Mi chhia leh thawkmawh tan ban phak a nih miao loh avangin Khuangchawi nu leh pa chu an dahsang hle a nih kha. Chutiang khawvel atanga fahrah leh rethei ber tan pawha pialral thar vanram min lo chhawpchuah saktu kristianna chu pi pute tan kha a hlu em em a ni. Mizote kristian kan lo pun chakna chhan kawng pawimawh tak pawh a ni bawkin a rinawm.

“Pialral chu Mizo kristiante chuan vanram tih nan an hman zui avangin pialral hlui chu Mizo sakhaw vawr tawp a ni ang bawkin

khan pialral thar pawh kristian sakhaw vawr tawp a ni ve ta a.” (Aw Pialral, 95) RL Kamlala hian Mizo thlirna mit aṅanga fiah turin he hlaah hian mawi takin pialral thar min hmuh tir a, pi pu nuna pialral kha sakhaw thar hmangin “Kan tan pialral a lo vul leh ta” tiin a puang chhuak a, “Fiara tui awmna rama chengte hian kan nunphung leh ngaihruat thiam dan aṅanga Vanram kan beisei thin hi kan hla thu mawi taka a han sawi chhuah theih avang hian Vanram pawh hi a Mizo reih a ni” (Zalenna Ram, 47) Tichuan, vanneihna avanga “Pathian laka chhuak” hmangaihna dawngtu he kan zoram hi “Chungnungbera rorelna ram” ni turin a duh a, khawvel hriata thang chhuak turin a duh niin a lang.

III. Tlipna :

Kamlala hian Zofate tana kristianna pawimawhzia hi a hmuchiangan a, chu nun aṅang chuan a ramhmangaihna ai mahin Pathianin kan ram a hmangaihna hi a dahsang zawk niin a hmuh theih. He hla pawh hi ngun taka thlir chuan Pathianin Zoram a hmangaihna hla ni berin a lang.

A ngaihtuahna leh suangtuahna hmangin kan ram dinhmun a thlir a, mihringte thlirna aṅang pawha hmun thlannaawm loh ber Mizorama chanchin tha thlenna hmun a lo nita hi kan vanneihzia he hla hmang hian min hrih bawk. He kan vanneihna hi RL Kamlala thlirna aṅang chuan ‘khawngaihna avanga Pathian hnam thlan’ kan nihna tho kha niin a lang.

“Mizote chu leilung hausakna avanga ding chhuak kan ni lo va, Industry leh technology avanga hmasawn pawh kan ni em em lo. Chanchin tha dinchhuahpuite kan ni a, chanchin tha zara khawvel engrawn hmu ve kan ni. . . Chanchin tha zel hi kan hnam damna leh kan hmasawna tur a ni, Chu chanchin tha chu kan nunpui loh tik apiangah tlakhniamna leh chhiatna khurah kan lut zel dawn a ni.” (Savun Kawrfual, 18)

Hei hi kum 1932 khan RL Kamlala hian a lo hmu ru reng tawh tih kan hmu thei. “Mizo fate hi a khawngaihna in Pathian hnam thlan kan ni a, kan nihna phua awm hi kan bat lian ber a ni” tia RL Kamlala Zofate thu min chah hi he hla hmang hian chiang takin kan hmu thei a ni.

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Tumpang Sial

*V. Lalnunmawia**

Thuhma

Kan Pi leh Pu te *Nun* leh *Sakhuaa* ‘Ramsa’ pawimawhberte zing ami, *Pasalmha* te ti *pasalmha* tu ber pakhat chu ‘Tumpang’ hi a ni, a tih theih awm e. A kap thei chin ngat chu an inchhuang a, chung en an hlawh a, *fâ* te emaw, *tu* te emaw thleng pawhin a hming an chawi fo reng a ni. Chutiang bawkin lui leh hmun hming tam tak pawhin a hming hi an lo chawi mek bawk a. Sakhaw lamah lah ‘*Pasalmha*’, ‘*Ram lama Thangchhuah*’ ni tur chuan ‘Tumpang’ hi a kah tel ngei a ngai a, ramsa kah ngai te zinga huphurhawm ber pakhat a ni hial awm e.

Amaherawhchu, Tumpang han tih mai hian mi tamtak ngaihdan leh hrilhfhiah dan erawh a in anglovin, heng- *Ramsial* tih leh *Sele* tihte nen hian an danglam em? Ramsa thuhmun kohna hming hrang mai em ni? Chihrang in angtak hriatpawlh mhin zawk nge? A nu leh a pa hming danglam mai nge? Ngaihdan inanglo hrang hrang a awm theiin a awm mek bawk a. Chuvangin, Tumpang, Ramsial, leh Sele tih te hi enge an danglamna emaw, an inanna emaw, mi hrang hrang hriat leh ngaihdan amang te, kum upa leh rual u zawkte hriatdan leh ziaktu hrang hrang ngaihdan amang te in

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kan chhui zui ang a, khawvel zauzawk leh ramdangte a an awm dan leh chi hrangte nen khaikhinin kan bihchiang tel dawn a ni. Tin, heng bakah hian Pipute huna hnam, khawtlang nun leh sakhua thleng pawha a pawimawhna te, tunlai khawvela an dinhmun te thlengin kan bih chiang dawn a ni.

Tumpang, Sele leh Ramsial:

A chung a tarlan tawh ang khian heng - Tumpang, Sele leh Ramsial te chungchangah te hian ngaihdan leh sawidan hrang hrang, in hmu rem chiah lo te a tam hle, hetiang hian thlirna kawng hrang hrang amangin lo bih chiang ila.

a) Mi hrang hrang ngaihdan lak khawm:

Mi chi hrang hrang, a bikin khaw khata pa upa lam leh a theih chen chen a Ramvachal deuh te, Mizoram hmun hrang hrang, chhim, chhak, thlang leh hmarlam nen, a huamkim thei ang ber tura ngaih khaw hrang hrang a mi 65 (an kum chawhrualin 66) te hnenah hemi chung chang a an ngaihdan hi lak khawm a ni a. Chung mi te ngaihdan chu hetiang hian lo khaikhawm ta ila. Tumpang leh Sele hi ramsa thuhmun nge chi hrang? tih chungchanga ngaihdan ah chuan-

i) Ramsa thuhmun an ni - 55.38%

ii) Tumpang leh Sele hi Ramsa chihrang an ni - 44.61%

Tumpang leh Sele te hi ramsa thuhmun ni a ngai tute ngaihdan tlangpui ah chuan, ‘Tumpang kan han tih bik hi chu a chalngeng, a rual zing a pawha awm lova mahni a tla hrang chin hi’ niin an ngai a, tin, Tumpang hi Ramsial pa, Sele hi a nu’ ni a ngai pawh an awm.

Tumpang leh Sele te hi ramsa chi hrang ni a ngaitute ngaihdan, sawifahna leh manchhan langsar zualte chu-

a) Tumpang te chu Ramsial aiin an lian zawk.

b) Tumpang ki chu a zar phei duai a, Sele ki erawh a tungchho zawngin a awm.

- c) Tumpang nu emaw a no emaw an kah leh hmuh mhin thu sawi a awm ngailo.
- d) Sele chu ramsial la puitling tak tak lo sawina a ni.
- e) Sele chu Tumpang aiin a khan a sang zawk.
- f) Tumpang chu a ki a chuar phei a, chu chu a chhuar an ti mhin.
- g) Tumpang ki a lian zawk.
- h) Sele ki chu hmalam zawngin a kuai deuh.

Hetih rual hian ‘Ramsial’ han tih leh “Sele” tih kan kawh tir te pawh hi a in anglo zauh zauh bawk. Amaherawhchu, mi tamber ngaihndan leh pawmdan tlanglawn berah chuan ‘Ramsial’ kan tih chuan, ‘Mizoten ten kan vulh mhin Sial nena pian inang tak, tuma ta leh vulh ni lo, ramhnuaia khawsa mhin te hi’ an ni a, an zinga a chuan Sele, ti a sawi te, Tumpang ti a sawi te leh hming hrang hrang, an danglam dana zira vuah leh chhawn an ni hlawm. Kan thu ziak zel turah pawh hian he ngaihndan ang hian kan kalpui dawn a ni.

b) Ziaktu mhenkhatte ngaihndan:

Ramsa chanchin ziahna emaw, chhuibingna lam angchi te hi Mizote zingah a la tamlo hle. Chutihruwal erawh chuan kan thuziah karlaka han zeh telna te, kan tawnhriat thil kan ziah kara rawn inzep ve te, pasalmha tu emaw chanchin kan sawina lama han ziahtel ang chi te erawh chu tlem tlem hmuh tur a awm a. Chutiang kara Ramsial emaw, Sele leh Tumpang emaw sawina chungchang kan hmuh theih tlem leh an ngaihndan lanna te lo thlir ila.

Pu R. Kapzinga chuan a lehkhabu siam, ‘Khawhring leh Sai Ramah’ tihah chuan hemi chungchang a a ngaihndan hetiang hian a ziak, ‘Ka hriat ve dan ti ila ka hmuh ve dan a ni zawk ang chu, ramsialah hian a te chi leh a lian chi a hranin an awm a. A te chi zinga a pachal chu Sele a ni a, a lianchi zinga a chal ki mha chu Tumpang an ti leh mai a ni awm mange aw ka ti.’ tiin. Hetiang ngaihndan zulzui deuh bawk hian Pu A Thanglura chuan a lehkhabu, ‘Mihrang leh Sahrang’ ah chuan hetiang hian a tarlang, ‘Mizo District

Council kan neih laia Deputy Chairman dinhmun pawh lo chelh ve tawh Pu Sangchema, Pawih-Bawihtlungin min hrilh dan chuan, “Mizovin ramsial kan tihte zingah hian, Tumpang a lian ber a. A danglam bikna chu a chhip a pawng a, a ki a zar thla deuh a, a ki eng lai hi a hangin a pawlh deuh a ni. Sele erawh chu in sial pangngai ang deuh hian a chhip chu a pawng ve vak lova, a ki eng hi a var bik deuh a ni. A tak erawh chu a hrawl ve tho. Kawlfung hi chu a te deuh bik na a, a ki eng hi balhla hmin rawng ang deuh pap a ni a; a mawi bik avangin funghi-ah an hmang bik a ni.” a ti, ti in. Tin, hetiang ang zulzui tho ziaak dang leh kan hmuh chu, “Pasaltha Zadala Hrahsele Chanchin’ tih Pu H. Thangkhuma ziaakah chuan ‘Sele chanchin’ tiin hetiang hian kan hmu. ‘Sele hi kan ramah hian chi thum an awm a, a ki chhe ber hi Ruri an ti a, Sele tak a awm a, Tumpang a awm baw a. Tumpang hi a lian bik a, a ki pawh a sei bik a ni’, tiin.

Heng a chung a ziahtute ngaih dan te han bih chian hi chuan hetiang hian a khaikhawm theih awm e. Kan ram (Mizoten kan lo luah thin) a Ramsial lo awm mhinte hi chi thum in an mhen theih a, chung zinga a lianber chi hi Tumpang kan tih te an ni a, a dawttu ho hi Sele ti a kan sawi thinte niin, a chi te ber ho hi Kawlfung (rauri tia sawi an awm baw) kan tih ho te hi an ni.

Amaherawhchu, hetiang ngaih dan nena in persan deuh ngaih dan pawh hmuhtur a awm leh tho baw. Pu Sangzuala Pachuau chuan ‘Ramsial’ tih thupui hmangin Vanglaini (Vol. XXXII. No. 256. November 7, 2017) ah Tumpang leh Sele chungchang a chhuina tarlangin, heng ramsa hming pahnhit te hi ramsa chihrang ni lova, a sawitute sawidan a zira hrang mai niin a ngai a, an lu hmun hrang hranga mi ten an tar, ‘*hei hi Tumpang*’, ‘*hei hi Sele*’, an tih hote zingah danglamna an awm lem loh thu leh, chi thuhmun, ki pianhmang hrang hrang mai niin a lan thu a sawi.

Chihrang ni lova an khawsak dan leh upat tawh dan azir mai a hmang hranga sawi mhin an nih dan Pu Sangzuala tawngkam

thenkhat lo tarlang ila. ‘Sele, kan tih chuan a rual zinga awmlo, mahni a tal hrang a kawk. Chutiang letling chiah chuan ramsial pa chalngeng chin reng reng kha Tumpang tiin kan sawi vek a. Ramsial pachal kan tih hi kum 10 vel an nihin an ki hi an inkheh nasa zual man a, a kiber pawh nasa tawhin a ki laita pawh za a sawmriat vel a lo eng tawh a, a ki pawh hrawl tham tak tawh, a kiber chuar lai pawh nasa tak, a hmawr zum nen a inkar pawh eng fim kuk tawh chin hi Tumpangchal kan tih chu a ni ngei ang. . . . A khaikhawmna ber tur erawh chu, ramsial pachal hi tumpang tih leh sele tiin kan sawi ve ve a, sa chi dang ni lovin thuhmun an ni tih hi a ni ta a ni’, ti in.

Heng bakah hian ‘Kawlfung’ ti a kan sawi te pawh hi ramsial chi hrang ni lovin ‘ramsial nu’ niin ‘Rauri/Ruri erawh hi chu ramsial te chi, tuna kan rama awm tawhlo, khawchhak lama Banteng an tih ho ang hi ni bera a rin thu Pu Sangzuala hian a tarlang bawk.

c) An chanchin tlangpui leh Ramdang a awmte thlima:

Ramsialte hi a sapmawng lama ‘Gaur’ emaw ‘Indian Bison’ an tihte hi an ni a. Anni hi Sial/Bawng (Cattle family) lam ang chi a a lian ber chi an ni a. Asia chhim lam leh chhimchhak ramte hi an awmna hmunte an ni.

j) Pianzia: An pianziaah chuan mihringte’n kan vulh Sial nen

hian an inang hle. An lian in an dar chung (ke hma lam zawn) ah pawng/thlukvum sei leh sang tak an nei a, chawhrualin an hnungzang aia 5 inches vela sang leh chhawng vel an ni. Awrfual uaithla (dewlap) hi an ke hmalam inkar thleng vel fual takin an nei a. A tlangpuiin an rawng hi a uk lam, a dum lam deuhte an ni ber a, an lu, mit chunglam chin erawh a buang var lam deuhin a tlak a. Tin, an khup hnuailam ke pawh a vut rawng lam emaw avar lam emaw an ni thung, heihi upate chuan ‘a tuipal var’ an ti. An ki te hi a zahve hnuailam chu a dum leh uk lam te niin a chung lam erawh chu a eng (yellow) deuh kak mhin a, a mamin a tliang mawi hle a, azum mha viau bawk. An ki hi a rawn chhuah dan in a kawh zawn aiin hma

lam zawngin a ki laihawl vel amang hian a er chhuak deuh a, insual leh ramsa dangte beih pawha han pir/phih velnan a lang rem hle a ni. Sawi tak angin Cattle family an tih ho zingah chuan Ramsialte hi a lian ber leh thahrui ngah berte an ni. An pian han en reng reng hian an phiarin an chak hmel em em mai a, an sa pawh a mukin upa mhenkhat te sawi dan chuan intiat ve ve ah Sial vulhchi te ai hian an sa pawh a hlawkin an buk pawh a rit zawk hle a ni.

ii) Len zawng: Ramsialte hi a nu leh pa te hi an in lenhleih viau a, chawhrualin a pa-te hi an san zawng (lei amanga thlukvum) hi feet 5.6 - 7.2 vel an niin a nu erawh a pa aiin inches 8 velin an hniam a. A pa te hi quintal 10-15 vela rit an nih lain a nu te chu quintal 7-10 vela rit an ni thung. An len lam hi ram hrang hranga chengte a inang vek lova, South East Asia vela chengte (South East Asian Gaur) khi a lianber chi te niin Malaysia bika mite (Seledang) hi an te ber thung. Heng India rama cheng ang chi ho hi a laihawl vel an ni. India rama cheng (Indian Bison) te hi chawhrualin a pachal te hi quintal 13 vel bawra rit an ni a. Malayan Gaur te hi quintal 10-13 vel bawr niin, a lian ber chi ho Indonesia leh a chheh vel a cheng (South East Asian Gaur) te hi quintal 15 vel bawr an ni. Ramsial te hi khawmuala cheng Nungchate (ramsate) zingah chuan a lian/rit ber 5-na vel an ni. Sai an lian ber a, Samak, Tuiwawk (Hippopotamus) leh Giraffe ten dawt lehin Ramsialte hi a pangana vel an ni a, Lawi (a bik takin Asian Wild Walter Buffalo) te hian an dawt leh a ni.

iii) Khawsak phung: A tlangpuiin no hi pakhat an nei a, pahnih neite pawh an awm zauh bawk. No hi thlakua vel an pai ve a, an dam hun chhung hi kum 30 velah a chawhrual theih. Ramsial te chaw ber chu hnim/thingnah niin an hunhman 63% vel hi chaw pehnan an hmang ber a, amaherawh chu zing lam leh tlainem ah te an ei uarlai chu a ni zual. Tin, ram lum deuh leh nipui lai ang chi ah chuan chhun lum zual laite hian thingbuk daihlim hnuaihte an chawl thin bawk.

Ramsialte hi chhungkua a khawsa chi an niin a rual tam deuhnaah chuan 40/50 thleng dawnte an awm ho mhin. Mahse,

sawi tak ang khan a pachal inla ngeng chin tawhte chu a rualho zinga khawsa ve lovin an rawl kual vel mhin a, chi an thlah hunah erawh chuan a rualho a rawn fin leh mhin. Tin, tunlai khawvelah chuan kah nasat an nih takah leh an awmna kan chenphulh sak zel bawk nen humhalh bikna hmun angahte lo chuan rual tam deuh ni lo, a nufa rual ang deuh a tlat hran te pawh an nei ve niin a lang. Chhunlama chaw zawng chi ni mahse, mihring lo pungzel leh ramngaw lo chereu zelte avang hian chhun lamah chuan hmun tam takah chuan tawmimin zan lama chaw zawn changte pawh an nei ta hial a ni.

iv) *Hmelma*: Ramsialte hi an mahni an len leh chak em avangin hmelma an nei tlem hle. Awle (Salt water Crocodile), Keite, Ram ui rual leh Chinghne rual ang chi te hian a note lo tlahrang leh damlo chaklo deuhthe an hmuhfuh chuan an ei thei a. A puitling pangngai chin chu Sakei bakin han seh thei an awm hriat a ni lo. Chu pawh a che fuh zawk zawk an inthat tawn mai niin a lang. Ramsialin Sakei an thah sawi (report) tam tak a awm a, Sakeiin Ramsial an thah sawi (report) a awm bawk. Sakeiin Ramsial an tihhlum aiin Ramsialin Sakei an tih hlum hriattur (cases) a tamzawk a sawi a ni. A ruala khawsa chi an nih angin ral (Sakei) a lo hnaih chuan a puitling ho chu a sirah intlar kualin a lai lamah a no leh naupang zawkte an awmtir mhin a, hmun mhenkhatah chuan a rual zinga chal deuh chuan Sakei chu an panin an um tlan mhin a ni.

v) *Mizia*: Ramsialte hi kawlh leh hlauhawm viauin kan sawi mhin a. Amaherawhchu, heng Ram lawite ang em em hi chuan mihringte lakah kawlhin an sual ve lem lo niin zirtu tamtak chuan an sawi a, khawlum zuallai leh anmahni sehtu, tlip, tho, etc tam hunlai erawh chuan an nunphung pangngai aiin tlemin an kawlhin an thinchhe deuh niin a lang. Amaherawhchu, thah tuma beih emaw hliam emaw a, tih thinrim tawh erawh chuan an hlauhawm em em thung. Ramsa chal tam berte hi chu an zinga chungnun inchuh in an inbei fo mhin a, amaherawhchu ‘Ramsial’ te hi chu hetiang a chal

leh chal han insual vak hi hmuh tur a awm ve meuh lo. Chutih rual erawh chuan a rual ho zinga upa leh huai ber erawh chuan hotu chan changin, chumi ngam tum, khing pha ve tur hnaivai, a pa te chu an rawlbo mhin a, chutiang chu mizoten ‘Sele Khawfang’ tiin kan sawi mhin. Upate chuan hetiang hi tihlum thianglo niin an sawi.

vi) Chenna: A tir lama kan sawi tawh angin Ramsial te hi Asia khawmualpui chhim leh chhimchhak lam (Bangladesh, Bhutan, Combadia, China, India, Loas, Malaysia, Myanmar, Pakistan, Nepal, Thailand leh Nepal) ramah te chauh hmuhtur an awm a, henge pawh hi an tlem sawt hle.

Tumpang Sial chu enge ni ta?

Ramsial chungchang te, Sele leh Tumpang chungchang te leh mi hrang hrang thlirna te, hetiang ramsa khawvel hmun hrang hranga awmte leh an chanchin tlangpui te kan tarlang ta. Heng kan tarlan takte amang hian ngunthluk takin han bih chiang ila, mizoten hmanlai hun atanga ‘Tumpang Sial’ ti a kan lo sawi fo leh hla thu te pawha kan hmuh fo hi a eng hi nge ni ta ber a, Ramsial kan han tih te leh Sele kan lo tih mhin te nen hian enge danglamna an nei em? I han bih chiang zui teh ang.

A hmasa ah chuan tunlai thangthar zawkte, hemi chungchanga an ngaihndan han zawh kualte leh ziaka an thu leh hla han hmuh maitheih te chuan Tumpang leh Sele hi ramsa chi hrang ni lemlo, thuhmun ni a ngai an tam ber a, ‘Tumpang’ kan tihte chu Ramsial Pachal, Chalngeng chin leh upa tawh deuh, mahnia talhrang chin leh an ki te pawh an upat vanga kkeh thui tawhte hi niin an ngai ber. Tin, hetiang ngaihndan nei thei tura a taka tawng hria leh hmu a, lo pel fo tawh lam aiin, mi hrang hrang sawi leh ziak atanga hre chhawng a ngaihndan siam te an ni berin a lang.

A dang leh ah chuan tlema kum upa leh thil chikmi deuh, tin, ziak lama kan hmuhah pawh pasaltha leh Ramsial te pawh lo pel ve fo tawh emaw, chik taka upa zawkte sawi lo dawngsawng tute ngaihndan han bih ve thung chuan, Sele leh Tumpang te hi chirang niin an sawi deuh ber a, a tir lama tarlan tawh angin ‘Ramsial’ ti a

mizoten kan sawiah hian chi thum awmin an ngai deuh ber a ni.

Zirna zauzawk leh khawvel pum anga thlir chuan, tarlan tawh angin Ramsialte hi Asia khawmualpui chimlam leh chhimchhak te hi an awmna leh chenna ramte an ni a, a tirah chuan an lendan leh rawng behchhanin chi thumah mhen a ni tlang puia, amaherawhchu tunlaia zirnite chuan an luruh, chal leh ki piandan enin chi hnihah an mhenhrang tlangpui a (No. 1 & 2), mahse hetih rual hian chi li laia mhensawm zawkte pawh an awm bawk. Chi thum anga mhenna ah chuan hetiang hian mhenhran an ni –

1) Bos gaurus laosiensis- Southeast Asian Gaur – Myanmar atanga China ram thleng a cheng ho hi an ni. Hengho hi Ramsial chi lianber te an ni a, a pachal chin chu chawhrualin Kg. 1500 (Quital 15) bawr vel an ni.

2) Bos gaurus gaurus – Indian Bison – India, Bangladesh leh Nepal vela cheng hote. Hengho pawh hi liantak, mahse a chung a mite ai chuan a tlang puia te deuh si te an ni a. A pachal chin chu chawhrualin Kg. 1300 vel bawr an ni. Tunlai khawvelah chuan chi la tamber te niin khawvela Ramsial la awm za a sawmkua vel lai chu an ni ho hi an ni.

3) Bos gaurus hubbacki – Thailand chhimlam leh Malaysia rama khawsa te an ni a, an ni ho hi Ramsial chi mhen a a te ber chi te an ni a. A pachal chin chu chawhrualin Kg. 1000 – 1300 bawr vel an ni.

Heng khawvela Ramsial awmte zirtuten an lo mhen dan han en chian hian a chung a mizoten kan lo thliar ve dan thenkhat, chi thum awm anga kan lo sawite nen hian a inzul hle mai a. Hetiang deuh hian han chhuidawn ta ila, a inrem thei mai angem?

A hmasain tunhma chuan Mizoram vel hi ngaw chhah tak, mihring tlemte khawsakna a lo nih mhin avangin ramsa chi hrang hrang te zalen taka tual an lenna mhin a lo ni ngei tih a lang a, heng zingah hian kan thawnthu hlui leh hnam chanchin hlui te bih letin Ramsial pawh an lo tam mhin hle tih kan hre thei. Hetih lai hian mizote chenna

ram chu khawchhak lam Myanmar leh Asia chhimchhak leh khawthlawnglam India leh Bangladesh te karcheh ram a nih angin India rama cheng ramsate leh khawchhak lama cheng ramsate tan pawh an ramri, inkalpawh leh chenpawlh tawna lai vel a ni a. Chuvangin hmanlai leh pipute hun lai te khan heng ramsial chi hrang hrang kan han tarlan takte hi Mizoram leh a chhehvel ngawpuiah te hmuhtur an lo awm ho tawh mhin a ni thei. ‘The ICUN Red List of Threatened Species - Bos gaurus, Gaur- Assesment’ tih a mi thiamten zirchianna an neihah chuan Mizoram leh Northesast India state vela ramsial awm mhin tamber te hi ‘Southeast Asian Gaur’ Ramsial chi te ni a tarlan a ni a, chutih rual erawh chuan ziaktu tamtak te chuan Mizoram leh Bangladesh vela Ramsialte chu in kalpawh leh heng ramte kartawn fo ni anga sawi a ni thung.

Kan pi leh pu te leh an hunlaia Pasalmhate kha thil chikmi leh zirni, mhang leh tharte hnena mawngka a finna, thurochhiah leh zirtirna in hlan chhawng zel thin mi an ni a. Ramsate nunphung leh zia chungchang pawh an chik in an hre hle a, thiang leh thiango emaw, thil serh pawh tamtak an tawnhriat ngei amangin an nei a, entirnan Sakei chungchangah pawh an len dan, pian leh zia rang ringawt atang pawhin chi hrang hrangin an lo mhen hrangin an lo thliar a ni. Chuthiang bawkin heng ramsial kan rama kan lo hmuh leh awm mhin te pawh hi an lo hrechiangin an lendan leh pian azirin mumal takin an hming pawh an lo vuahve a ni thei mai angem? Myanmar leh Asia chhimchhak vela khawsa ramsial lianber chi ho te emaw, heng zinga a pachalte hi Tumpang (Ramsial chi tho an nih avangin Tumpang Sial ti a sawi) tia vuahin, khawthlang lam ram, tunlaia India leh Bangladesh vela cheng chi hote hi ‘Sele’tiin an sawi mhin thung a ni thei mai lo maw? Tin, a chi te ber kan tih, tuna Thailand chhimlam leh Malaysia bawr vela chengho te hi zofate awmna hmun velah pawh lo khawsa ve fovin, hengho hi a teber chi, Kawlfung (rauri tia sawi bawk) ti a an lo sawi mhin te hi an ni thei ang em? Hetih rual erawh chuan Ramsial chi lian ber ho zinga a nu emaw, a la nopang lam ho erawh chu ‘Tumpang’ tiin an sawi vek kherlo ni chuan a lang. Sawi lan tawh angin, ‘Tumpang

Nu' tih emaw, 'Tumpang No' tih emaw hmanlai amanga han sawi leh kah thu hriattur a vang hle mai a, 'Ramsial' ti a sawi mai emaw 'Sele' tih emaw pawh an hmang tho a ni thei. Tin, mhenkhat chuan 'Tumpang' han tih hian Ramsial rual lianber chi (Southeast Asian Gaur) ho zinga a pachal kawhtirin, Sele thung chu Ramsial rual (Indian Gaur) leh chi dang ho zinga a pachal ni a ngai pawh an awm bawk.

Engpawh nise, mhang a lo thar zel a, ram a lo phulin mihring kan lo pung zela, kan pipute leh ramvachalten chik leh uluk taka an lo thliar hran leh sawi hrante kha, en maia an danglamna nasalo leh in angtlang tak nita chu, kan sawi pawlh ta nawk nawk a. Ziaka dah thlip thlep lo awmta silo leh an mahni(Ramsialte) hmuh zen zen tur leh khaikhin tur awm ta manglo bawk nen, a biktakin kum zabi 20 na laihawl bawr chho vel amang hian heng Ramsialte hi mhangthar zawkten a chi hrang hrang an awm tih pawh hre em em lovin a pa lian leh chal tawh chin, mahni a han tlafal chinte leh a rual zingah pawh a lian leh chal ho chu 'Tumpang' emaw 'Tumpangsial' sawiin kan sawi ta deuh ber niin a lang.

Mizote nuna an pawimawhnate:

a) Sakhua ah:

Kan pi leh pute hunlaia mimalin an dam chhunga an tum leh thlen san theih ber, ropuina leh hlawhtlinna vawrtawp, ni a an ngaih chu, Lal chi tana Lal ropui leh chaktak nih leh Lal chi nilo tan erawh chuan 'Thangchhuahpa' nih theih kha a ni. Thih hnu a Pialrala faihawta chawm an nih theih nan te, mithi kawnga Pawla sai an pumpelman te leh an damlai la la pawha mi ropui leh zahawm nih an hlawh theihnan te mi in Thangchhuahpa nih hi hringnun damchhunga an chak leh thlakhleh ber a ni. Chumi ni tur chuan kawng hnih – 'Inlama Thangchhuah' leh 'Ram lama thangchhuah' a awm a. a khawi zawk zawk pawh a hautakin mi naran tan chuan han er chhin ena en chi pawh a ni lo hial awm e.

In lama thang chhuah thei tur chuan, thawkthei, neinung leh hmuingil tak chhungkua nih a ngaiin chawn leh khuangchawia

khawtlang vawitam hrai a ngai a. Tin, Ramlama thangchhuah tumin pasaltha, mihuaisen, sakah lama hmuingil te chuan thih mih lovin an bei bawk mhin a, hemi kawngah hian a hun laia ramsa hlauhawm ber ber te hmachhawn leh kah ngei a ngaih avangin mi tamtak chuan thangchhuah hman lovin an boral phah bawk mhin. Chutianga Ramlama thangchhuah tur a sa kah ngei ngei ngai te chu- Sai, Tumpang, Savawm, Zukchal, Sanghal leh Vahluk te an ni a, Muvanlai leh Rulngan an aih tel phei chuan ropui zualna a ngaih a ni. Heng an sakahte hian Thangchhuahpa chu a thih hunah pawh mithi kalkawngah an hruai anga Pawla pawhin a lo sai ngamlo turin an ngai mhin.

Chuvangin, Thangchhuahpa, damlaia mi ropui nih mai bakah thih hnu a pawha pialral a tluang taka thlenga nuamsa taka khawsa thei tur chuan miin ‘Tumpang’ hi a kah ngei a ngaih a vangin pi pu te sakhua ah hmun laili leh pawimawh ber changtu te zing a mi kan ti thei awm e, Tin, Ramlama Thangchhuah thei tura sakah ngaite han enin a kah huphurhawm berte zinga mi ni pawhin a lang.

Tin, pi leh pu te hun lai hian Ramsialte hi la mhahnem deuh mah sela, lo leh thlai lakah chuan mihring te tan an inhlei teh chiam lovin a lang a. Pu Zairema chuan (Pi Pute Biak hi) ‘hei vang hi a ni ange, Ramsial an kahin in an thlen veleh arhnuai chhiah an hmang ngei tur a ni,’ tiin a ziak. Hemi bakah pawh hian Pu Zadala chuan (Pasaltha Zadala Hrahsel Chanchin) ‘Hmanlai chuan “Sele kah chu an nupuite an thi duh” an tih avangin kan kap hreh mhin a ni’ tiin a ziak bawk.

b) Pasaltha leh Ramvachalte nunah:

A chung a Ramlama Thangchhuah ni tur chuan Tumpang kah ngei a ngaih thu kan sawi bakah hian, hmanlai huna Tumpang an ngaih ropui zia, pasaltha leh ramvachalte tan chuan kap thei nih a chakawm zia leh a lu inchhunga tar thei nih an ngaih ropuizia, hun kataw a thil thlengtawh mhenkhat amang tein lo bih chiang ila.

Tumpangte hi mizoten kan lo hmelhriat danah chuan ramsa hlauhawm, chak, cherang leh huaisen tak, ki zum leh hmang thiam

em em angin a ni a. Pasaltha leh kah tuma lo pel mhin mhenkhat te pawh lo la a tihlum fo tawh leh meikhupa lo siam fo tawhtu an ni. Mizoten kal chak ti a ahming kan lo hriat lar Aihniara pawh kha a chakzia sawina pakhatah chuan Tumpang tlan lai a um a, a khelah a beng thak thak hman tih a ni. A thih danah pawh Tumpangin a vawrhhlum ni a sawi a ni bawk. Tin, mizo pachak hmingthang Saizahawla pawh kha, a chak zia fiah nan an lal Pawibawian a sial, tumpang thlah nen a in nawrtir a sawi a ni bawk. Pasalmha Khuangchera hming ti thang zualtu a sawi fo pakhat chu, mumkhat a ramchhuah ah Saingho khanchhuka tun theih leh Tumpang ki thatak a hawn kawp a, in tinah a hming an sawi huai huai a zan engemaw zah chu lenna tur a hriat loh phah ni a sawi a ni. Pasalmha Taitesena lo hmingthan zual manna pakhat pawh an ramchhuahna a an valupa, Tumpangin avawrh tlanchheve thei tawhlo chu, Tumpang chuan beihzui tumin a rawn pan leh a, midang an tlanchhiat laiin Taitesena chuan lo dinkhalin a chaldarah tak a lo kap tlu tawp maia, heta mang hian mi huaisen zinga chhiar tel loh theih lo a lo ni chho ta a sawi a ni. Tin, Pasaltha Nghatebaka (Chawngzika Chawngthu) pawh kha a huaisenzia lanna leh sawi lar em em pakhat chu tumpang kawlh an beih leh an kah mumin a ni. Tin, tunhnu deuh, mizoten hawrawp kan neih china boral, pasalthate thlanlung a ziakah te pawh, Ramsial, Sele, Tumpang an kah zat te chhuang tajka tarlan a ni fo a ni.

c) A lu an ngaih ropui dan:

Ramsialte (Tumpang emaw Sele emaw) hi an ki a mawiin ngaihhlut an hlawh em em mai a, in chhunga tar thei nih ngat phei chu an ngaisang hle niin a lang. Lal leh upa te hial pawhin awtin an khua a mi thenkhat te pawh tih luihna deuhin an lo in chhuhsak fo a ni awm e. tunlai thleng pawh hian Ramsial lu mawi leh nalh tak tak, uluk taka enkawla chhuang taka tar thingtlang leh khawpui ah te hmuhtur a la tamin, man to tak tak te pawhin kan la inleisak fo niin a lang.

‘Melthanga Hlado’ lo chhuahna chhan a ziah naah James

Dokhuma (Lamsuaka-Chhakawm Keipui) chuan ramsial lu inchuh chungchang heti hian a tarlang. ‘Pasaltha Melthanga chuan ramsial ki thazet mai hi a kap a, a sakah lu chu Lal Savungan a lo chhuhsak pek a. Melthanga thinrim chuan, “Ka kal leh anga, in ngam chuan min lo chhuhsak leh ang che u” a ti a, a kal leh ta ngat a. A hmasa aia ki tha zawk, Tut kam vel a mi, Sele Kawlfung ki tha, a ki pawh khawipui hnun ang mai a eng fim kuk mai a kap leh ta hlauh mai a. Savunga khua ah a phur lut leh ta ngat mai a. An lalnu, Savunga nupui chuan, “I selu chu a tha mang take aw” tiin a phur a mi chu an zut a, Melthanga chuan chem a phawrh lawk a, Lalnu kut chu mauchang thelin a hlawi chho mhat mai a, a Hlado chu chhamin Silai a kap mhuai mhuai mai a. Savunga leh a upa te chuan “kan thih phah tak tak ang e, I chhuhsak tawh lovang u” an ti a an chhuh ngam talo a ni’, ti in.

Sawibuanga Sele kah hmingthang tak leh hrang ni a sawi chanchin kan en chuan (Mizo Pasalmhate), hetiang hian kan hmu. ‘Vancheng Lal Seipuiian, Sawibuanga Selu ropui zia leh mawi zia an sawi a lo hria a, a farnu kan pahin a upa te hruaiin an rawn kala, dil a inpe titih chhuhsak lam lek lekin a ui chung chung a hawnsak ta a ni awm e. A unaute phei chuan ‘Sawia, kan tang ral raih dawn em ni?’ an ti hial a ni awm e. Lal Seipuia chuan in a han thlen chuan bang laiah a tar a, a han en mhin a a lungawi hle mai a. Amaherawhchu, reilote ah a fapa chu thih ngamin a damlo ta a, ‘Ka pa, ka pa, ka hlau lutuk, hei kan selu hian min si dawn’ ti tein a auchhuak mhin a ni awm e. A pa chuan selu chu sumhmunah a va dah chhuah tir a, tlemin a fapa na chu a ziaawm deuh a. ‘Va la lut leh teh u’ ti a an lakluh tir chuan a fapa na chu a lo zual leh thin a, a chang phei chuan daipawnah te zawnin silai nen an han in hrosa a. Chutianga an han tih chuan lal fapa damlo chu a dam huai zel a. Hun reife khawtlang buaia an buai hnu chuan lalupate chuan, ‘A, heti reng reng chuan khua leh tuite pawh kan tihah lutuk deuh e, I duh thlang mai teh’ an ti ta a. Lal Seipuia chu a in ngaihtuah nasa hle a, a tawp a atawpah chuan, “Fate chu kan la hring lehzel anga, he selu ang hi chu a dang kan hmu leh tawh ngai lovang, ka chhuah

phallo a ni” a ti ta mauh mai a. A hnu deuhah chuan lal fapa damlo chu zual zelin a thi ta nge nge a ni’ ti in.

Heng a chungah kan han tarlan tak hmanlai deuha a taka thilthleng pahnihte a tang ringawt pawh hian pi leh pute hun laia Ramsial lu an lo duh leh ngaih ropui zia kan hmu thei awm e. Salu temberte chu sumhmun a an tar laiin heng ramsial lu ang te hi chu inchungah, banglaiah ngei, chhuang takin an tar mhin ni in a lang.

Tunlai khawvela an dinhmun:

Ramsial, Tumpang, leh Sele chungchangte kan han bih Chiang ta a. Hmanlai huna an ropuina leh ngaihsan an hlawnhna mai bakah tunlai khawvelah pawh ngaihhlut an la hlawnh hle. Amaherawhchu, mihring lo pung zel leh eizawna avang te in an chen leh khawsakna hmunte tih chereu zel a ni chho va. Tin, an sa leh lu thlakhlehna avangte, sumdawna thilah te, damdawi a mha a ngaih vang te, mihring te tana himlo leh hlauhawm tak ni a ngaih avang te in a ruka kah leh tih hlum an la ni fova, hrileng avangin an lo thi fo bawk nen, humhalh ngai leh mang maithei dinhmunah an lo ding ta hial mai.

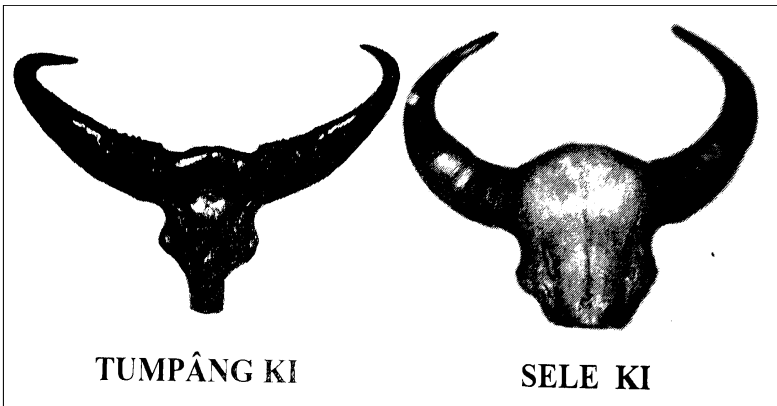
Khawvel pum anga thlir pawhin heng Ramsialte hi an tam tawhlo hle mai. International Union for Conservation of Nature (IUCN) chuan kum 1986 amang khan Ramsialte hi ‘Mang mai hlauhawm leh venhim ngai’ (red list) ah a lo dah tawh nghe nghe a. An chenna ram Asia chhim leh chhimchhak lam a ram hrang hrang ten an mang mai hlauin theihtawpin humhalh hna an thawk hlawn na chungin vawiin thlengin Ramsialte hi, a ruka pel leh kah an la ni nasa hle mai a, khawvelah an tlem sawt em em a ni.

Kum 2016 a IUCN in a tihchhuah (Redlist of threatened species) ah chuan khawvel pumah Ramsialte hi 15,000 amanga 35,000 inkar bawr vel la awm anga chhut a ni a. Hetih rual hian kum za kalta a khawvela awm zawng zawng aiin za a sawmriat (80%) velin an tlem tawh a chhut a ni. Tunah hian khawvela Ramsial

awmah chuan India, Bangladesh leh Bhutan vela cheng chi (Len lama a laihawl-Indian Gaur) te hi a chi la tamber te ni in khawvela Ramsial awm za a sawmkua (90%) bawr vel an ni a chhut a ni a. A bak za a sawm (10%) te chu Asia chhimchhak ram hrang hrangah, ram mhenkhatah phei chuan a zabi awrh te, an khawsa hlawm a ni. Ramsial chi khat, Sri Lanka a cheng chi ho phei chu an lo mang der tawh nghe nghe. Heng kan la hmuh theih tamber te hi sahan leh a bika humhalhna hmun (Sanctuary leh national Parks) ah te an ni tlangpui a. An mahni a rama awm (wild) ang chi ho phei chu an tlem tawh lehzualin in nasa takin an ral chak zawk nghe nghe a ni.

Tlangkawmna:

A tawp ber atan chuan keini Zofate chenna ramah hian han en ila, hman lai deuha an lo kah tawh lu hmuh tur a awm zauh zauh bak chu a taka hmuh an awm ta meuh lo. Ram mhenawm Bangladesh leh Myanmar amang tenrawn tla lutin, anrawn vak kual vel zauh zauh a, chupawh a ruka lo vaha kah tum tawk lah bo lo. Hetiang Ramsa ropui leh kan hnam chanchin (History & Culture) a pawimawh hi mhangtharte tana ataka hmuh theih tura sahan leh humhalh bik hmun a kan dah theilo a nih pawhin, an hlutzia inzirtirin humhalh a mul zia khawpui leh mithiamte hnenah mai nilo, thingtlang hmun chengker ber thleng pawha in hrilh hriat a mul hle in a lang.



Source: Pipute Biak hi, Rev.Zairema

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Mizo Ṭawng Danglamna Ṭhenkhat

*Lalrinkimi**

Abstract:

He paper hian a tum ber chu Mizo ṭawng danglam bikzia chungchang târ lan a ni a. Tibeto-Burman ṭawng hlawm zinga mi a nih theih dan chhui zauna te, Tonal language a nih dan te chhui zauna a ni a. Mizo ṭawng sentence zia leh a nihphung danglam dan te, ṭawng hausa tak a nih dan te, kalphung danglam bik taka duan a nih dan te chhui zauna a ni a. Chung a danglamnaah chuan zahmawh rawngkai lam pawh a tel nawk a ni. Ṭawngkam bungraw mak pui leh infiamna atana a ṭhatzia te kan zirho dawn a ni.

Introduction:

Mizo ṭawng kan tih hi Lusei ṭawng bul ṭhuta hmanga lo zi chhuak, Mizo hnahtlâk hnam hrang hrang te ṭawng- Lai, Mara, Paite, Hmâr, etc bâkah tunlai thiamna avânga ṭawng lo piang te, sap ṭawng te, Vai ṭawng te inphûma lo ṭhang chho mêk, ṭhang liana famkim deuh deuh tur a ni a.

“A hnam pumin kan hman mêk, zirna hmun leh Radio, thupuan nan leh Pathian biak nana hman a ni.” (Darchuailova Renthlei : Mizo ṭawng ziah dan : Zotuithiang : WCL, 2003, P/57)

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Sailo lalten Mizoram an awp aṭang khan an ṭawng chu Mizoram pum pui ṭawngah a chang zui ta nghâl mai a nih a rinawm khawp mai. N.E Parry, ICS : Lushai Custom : A monograph on Lushai Customs and Ceremonies, 1928, reprinted 1988, p/1 aṭang hian thlir lawk ila :

“Khaw tinin anmahni lal an nei theuh a, lal zawng zawng deuh thaw chu Sailo an ni a, anni hian British-in Mizoram a rin luh hma daih aṭang tawhin lalna an lo chang tawh a ni.... Hualngo lal tlem an awm bawk a, anni pawh hian Sailo hnuaiah khaw te deuh thutin lalna an chang a ni. Lungleh (chhim lamah) sub- division hnuaiah POI leh Lakher lal tam tak leh Fanai lal tlem an awm bawk a. An vai deuh thaw hian Sailo rorêl dân an zui a ni.”

Mizo Orthographymin siamsaktu te khan Lusei ṭawng hi Mizo A A W B siam nan an hmang a, *“Khawvela Literature huai ber,”* (Siamkima Khawlhing : Zalenna Ram, 1986, p/ 26) Holy Bible lehlin nan pawh Lusei ṭawng bawk hi an hmang a ni. Lusei ṭawng tih leh Duhlian ṭawng tih hi sawi kawp a ni fo bawk.

Mother Language:

‘Mizo Mother Language’ chu eng nge ni? tiin kan inzawt a ni mai thei e. Lehkhabu leh *Seminar Paper* hrang hrang aṭanga kan hmuh danin, *“Sino- Tibetan”* hlawm, *“Tibeto- Burman”* tiin kan sawi ve mai ṭhin a. He chhâna hi kan duh khawp lovin, kan hmin lo deuh ṭhin a ni.

Mizo ṭawng kan tih hi Lusei ṭawng aṭanga lo kal a ni kan ti a. Lusei ṭawng chu khawi aṭanga lo kal nge tih kan hriat a ṭul ta a ni. *Linguist* leh *Historian* te sawi hi a pawmawm berin ka ngai a, an sawi dan hrang hrang en leh lawk ila :

“Mizo Hnahthlak” kan tih te hi tun hma chuan Kuki ti tein hnam dang ziaktu te chuan an târ lang ṭhin a... Mizo ṭawng ṭobul nia kan rin hlat ber chu, *Austro-Asiatic* leh *Sino-Tibetannia* rin pahnih zingah, *Sino- Tibetan (Chinese- Tibetan)* ni zawkin kan

ring a. *Tibeto-Burman hlâwm zingah tel zêlin, tlêmin kan tla hrang hret hret ang a, kum 1500 vêl, Run leh Thantlâng vêla chên lai thlengin tuna Mizo hnahthlâk chi hrang hrang te chu a lo hrang zual ta lo thei lo va.*”(Lalthangliana, B.: Mizo ṭawng ṭobul leh danglam zel dan: Zo Kalsiam: MAL, 1997, P/80&98)

Mizo ṭawng chungchâng leh *Alphabet* chungchâng kan sawi apianga a hming kan lam rik fo, T.H. Lewin-a pawhin heti hian a ziak a :

The term Kuki is a generic name applied by the inhabitants of the plains, Bengalees and others, to all hill- dwellers who cultivate by Jhum. The word Kuki is foreign to the different dialects of the hill tribes, the nearest approach to it being the ‘DZO’ term for the Tipra tribes which is called by them Tui-kuk.(Lewin, T.H. COL : A Progressive Colloquial Exercises in the Lushai Dialect ,1874, reprinted, 1984, P/ 1)

Ziaktu hrang hrang te thusawi aṭanga thlirin Mizo ṭawng lo chhuahna bul chu *Tibeto-Burman* ni berin a lang a. Chuvangin, Mizo ṭawng lo chhuahna chu hlâwm lianpui, *Sino-Tibetan*, chumi inṭhen têt lehna hlâwm zinga pakhat, *Tibeto- Burman* hlâwm hi Mizo ṭawng awmna chu a ni kan ti thei mai lo’ m ni? Mizo ṭawng hi a danglam bik a, Zofate tan pawh zir chet tham a ni. A danglamna hrang hrang te thlir zui nghal mai ila:

1. Tone Language:

Mizo ṭawng hi ṭawng thlûk nei, a sipel inang reng si, a thlûk, a lamrik dan azira awmze hrang daih, *part of speech* a nihna pawh danglam, *tonal language* a ni.

Entima’ n:

“Lei tâwpa dâwr pakhat chawhmeh ka lei a, kawng chhak aṭanga lei lo tawlh thla chu kal tlang zêlin ka haw a, ka chawhmeh hawn chu ka siam a, a tui lutuk a, ka lei ka lem lo chauh a ni.”

Hemi thuchangkim (*sentence*) aṭang hian ‘Lei’ tih thumal hi Pali (4) lai kan hmu a, a lamrika thuin a awmzia leh *part of speech*-a an nihna lo danglam dan pawh kan hmu ṭheuh awm e.

2. Sentence zia leh nihphung:

A tlangpuia thlirin *sentence*-ah chuan bung thum, *Subject*, *Object*, *Verb* a awm a. *Linguist*-te chuan *sentence* khat chhunga bung hrang hrang te indawt dan azirin ṭawng hi SOV emaw, SVO etc emaw an ti a ni. Mizo ṭawng hi SOV *language* an tih ang hi a ni a. *Sentence*-ah chuan *subject*hi *object*-in a zui a, chutah *Verb*-in a zui leh a ni.

Entima`n`:

Thanga`n Sakei a kâp.

(Subject)(Object) (Verb)

Mizo ṭawng hi SOV *Language* an tih ang hi ni mah se, *free word order* tih theih chiah si loh; mahse, a *sentence* chhunga ‘*grammatical unit*’te hi, awmze tibo lovin duh duhin a sawn kual theih a ni.

Entima`n`:

1) *Thanga`n Sakei a kâp.*

2) *A kâp Sakei Thanga`n.*

3) *Sakei a kâp Thanga`n.*

Kan hmuh ang hian Mizo ṭawng chu SOV a ni tih leh OSV a ni titu an awm ve ve a. Kan hman dan tlânglawn berah chuan SOV a ni kan ti thei bawk ang.

3. Ṭawng hausa a ni:

Mizoramah hian hnam tenau chi hrang hrang kan chêngho a. Chung hnam hrang hrangte chuan mahni pualin ṭawng hran an nei ṭheuh bawk. Mizo ṭawng kan tih hi mahni pianpuoi ṭawng ang maiin an hmang thei deuh vek bawk a ni.

Mizo ṭawng hi ṭawng hausa tak mai a ni a. A chhan chu Sap ṭawnga thumal pakhat hi Mizo ṭawngah chuan thumal hrang

hrangin a sawi theih a.

*Buh kan tuh a,
Bâl kan ling a,
Hmarcha kan kui a,
Anṭam chi kan theh a.*

Hengte hi Sapho chuan *Sow* an ti vek a ni awm e. Mizo ṭawng a hausakna dang leh chu thu uarna ṭawngkamah hian a ni. Boh boh, bek bek, buk buk, hmuar hmuar tih te bâkah pawh hian hawrawp pahnih inlâwm tuak ṭhahnem tak kan nei a.

*Il el, îr êr,
Elul, he hu, chilchel.*

Hawrawp pahnih inlâwm tuakah hian a hlâwm hmasa zâwkah ‘i’ a nih laiin a hnungah ‘e’ a ni a. ‘E’ hmanga a inṭan chuan a hnung zawkah ‘u’ a awm zêl thung. Hmêl ṭha leh ṭha lo te, pian nalh leh nalh lo te, mahni aia midangin an hre thei zawk ang hian, a ngaithlatu te hian ṭawng pawh an hre thei zawk a. Hnam dang hian kan ṭawng hi mawi an ti thei em mai a, chuvang chuan Mizo ṭawng hi ṭawng mawi tak a ni kan ti thei leh bawk ang.

4. Kalphung danglam tak a nei:

Mizo ṭawng hian kalphung bik a nei a, Sâp ṭawng kalphunga her rem chi emaw, a dikna zawn tum chi emaw a ni lo. Sap ṭawngin, “*He died on the Cross*” an tih chu Mizo ṭawng chuan, “Kraws-ah chuan a thi a,” tih a ni a. Mizo ṭawngah chuan kraws lam hmasak a nih laiin Sâp ṭawngah erawh chuan an lam hnunung zâwk a ni.

‘Lu met’ tih pawh hian sawi a hlawh hle. ṭhangthar zingah ‘sam met’ tih hi dik zâwka ngai an awm tlat. Mizo ṭawngah chuan mipain lu an met a, hmeichhiain sam an tan a. Sâpi’n met tih hi *shave* an ti a, tan hi *cut* an ti bawk a. Mizo ṭawnga *shave* tihna chu ziat a ni thung.

Tichuan, *hair cut* tih hi sam met tia lehlin tum chi a ni lo. Lu

met hi *hair shave* tihsak chi lah a ni hek lo. Mizovin lu met kan tih hi Sâpi'n *hair cut* an ti a tih mai tur a ni ang. Mizo tawng hian ama pualin kalphung nghet tak a nei a, chu chu hnamdang mil ni lovin, Mizo mil a ni.

5. Zahmawh rawngkai lam:

Mizo tawngah thil hming leh tawngkauchhehah, zahmawh rawngkai a tam hle mai a. A lam hawi satliah a ni lo a, a ngial a ngana sawi bawl bawl a tam viau, sawi vak sên a ni lova, tlêma zâwng târ lang ila :

- 1) *Hnêminuchhu*
- 2) *Uichhumê*
- 3) *Hrei puichhu*
- 4) *Chemzang*
- 5) *Mitchhutê*
- 6) *Aidusentil*
- 7) *Mâkpazangkâng*
- 8) *Vaibêtil*
- 9) *Puan hnuai a zang lik*
- 10) *Pît dawr tia lek*
- 11) *Anuchhudâm (Chakai)*
- 12) *Zawh dawra suk tin,*
- 13) *Sialinuchhu*
- 14) *Kawhtebêl,*
- 15) *Theizangbawng (Theipalingkawh)*
- 16) *Zupâwl*
- 17) *Sazu*
- 18) *Vawkte til lâk loh*
- 19) *Vahluk chhu sem ang*
- 20) *Zangfâng*
- 21) *Khiangte zang tluan hmul*
- 22) *Hmeithai zinga zang zawn ang*

tih leh a dang thahnem tak a la awm thei ang. Hengte hi tawngkam pangngai anga kan hman, hming dang, sawi dan dang, tihna hran

awm chuang rêng rêng lo a ni.

6. Infiamna hmanrua:

Rang taka ɽawnga fiah taka ɽawng hi Mizo leili nen a inrem kan ti ɽhin. Chumi tur chuan ɽawng ran leh lam dik harsa tak tak inlamtira, fiamthu thawh nana hman ɽhin ɽhenkhat a awm a.

1) *'Vawkte' tih hi rang taka a zawn zata lam chuan 'Te-Vawk' ti angin a ri chhuak ɽhin a, kan nuhpui nasa thei hle.*

2) *Khilai tlânga thing khi thli ɽha chhêm thlûk nge thli chhe chhêm thlûk?*

3) *Ka pi chhi duh, ka pu chhi duh, kan chung chhunga chhi duh chhi duh.*

Heng aɽang ringawt pawh hian Mizo ɽawng danglamzia kan hre thei ang. Tunah chuan 'Leɽawng' hi kan chîng vak ta lo a. ɽawng dang chuan a remchâng ve lo niin a lang. Infiamna hmanraw ɽha tak a ni bawk.

Entima 'n:

'Lo kal rawh' tih nan hengte hi kan hmang thei ang.

1) *Laikairawk,*

2) *Ola alkâ awhrâ,*

3) *Lolâma kalkâma rawhram.*

Mizo ɽawng intithiam nazawng chu duh tâwkin kan rêl hrep thei ngei ang.

7. ɽawngkam bungraw mak tak tak:

Huan thlai leh thei dang a kuhmûm a, a pâr a, a sên a, a rah a, a puam/ hmin ɽhin. Zawngɽah chu a bilhbawlwâwk a, a tuvu a, a sên a, a pum a, a phut bawk ɽhin. Behlawi rah insiamtir pawh a 'kelki' kan ti a. A hnah chawr no kan ei ɽheuh ɽheuh pawh-

1) *Phuihnam kan thliak a,*

2) *Khanghu kan veh a,*

3) *Thingthupui kan lo a,*

4) *Chingit kan bal a.*

Thlawhhmaa thlai kan chin theuh theuh pawh a chin dân leh a thar kan seng leh dân pawh sawi dân chi hrang hrang a awm a:

- 1) *Buh kan tuh a, kan seng leh a.*
- 2) *La kan theh a, kan en leh a.*
- 3) *Bâl kan ling a, kan cho leh a.*
- 4) *Chhawhchhi kan theh a, kan khâwng leh a.*
- 5) *Kawlbahra kan phun a, kan cho ve thung a.*
- 6) *Chutiang zelin, Zathu kungah Hreirâwt a rah a.*
- 7) *Thlado lêrah Chawnpui a lo pâ a.*
- 8) *Vako kungah Zawngafian a rah bawk a.*
- 9) *Uilukhuh kûngah Kawhtebel a rah a,*
- 10) *Changel kûngah Tumbu a vui.*

8. Mizo ãawng hmeichhe chungchanga sawina:

Mizo ãawng hmeichhe chungchang sawina hrang hrang han en hian a ãha lam (*Positive*) ai mahin a chhe lam (*Negative*) a ãhahnem viau zawk niin a lang a. Chung zinga ãhenkhat chu han thlir leh lawk ila :

- 1) *Hmeichhe finin tuikhur râ a kai lo.*
- 2) *Hmeichhe mawngah leh chappui mawngah pa an awm mai mai thei lo.*
- 3) *Hmeichhe puan ven hnan theih.*
- 4) *Hmeichhe vau loh leh vau vau loh chu an pâwng tual tual.*
- 5) *Hmeichhe zangthal leh thing zangthal chu zuam sual an awl.*
- 6) *Hmeichhia hi chu hmin sa pu.*
- 7) *Hmeichhia leh thlawhhma chu pawm mawi.*
- 8) *Hmeichhia leh pal chhia chu thlak ngai a ni.*
- 9) *Hmeichhe thu dâwn.*
- 10) *Hmeichhe thu thu ni suh, chakai sa sa ni suh.*
- 11) *Hmeichhia leh chakaiin sakhua an nei lo.*
- 12) *Hmeichhia leh uipui chu lo rûm lungawi ve mai mai rawh se.*
- 13) *Hmeichhia leh uite chu a chul nel peih peih.*
- 14) *Hmeithai thu.*

Heng lo pawh hi sawi tur tam tak a la awm ngei ang. Hnam dang hian eng angin nge an hmeichhiate chungchang an sawi ve thin ang le? Heng tawngkam lo chhuah hunlai vela an dinhmun tarlangtu tha tak a tih theih baw ang a, an dinhmun chu eng pawh ni se, zir chet tham niin a lang. Heng tawngkamte hi a lo chhuahna chu eng pawh ni se, Mizo tawngin hmeichhe dinhmun her danglamtir thei khawp tawngkam thar kan la nei lo niin a lang.

9. Thei hming kan phuah dan:

Thei hming kan phuah danah pawh hian a nihna chhawm nghal thahnem tak kan nei a. A tak kan hmuh hma hau pawhin eng nge a nih tih kan hre thei nghal thin a ni.

Entir na'n : Theikêlêk, Theipabuan, Theiherawt, Theihai, Theichhungen, Theipalingkawh, Theibuhfai, Theitât, Theiria, Theihmutih leh a dang thahnem tak thei tih hming pu nghal kan nei nual a. Hengte hian an nihna an pho nghal a. A tak hmu lo pawhin lam rikah ringawt pawh chil a tiput thei hial thin a nih hi.

10. Ramsa leh sava hming atangin an nihna kan hre hrang thei:

Heng ramsa leh sava hming chi hrang hrangte hi han ngaihtuah chian chuan an nihna a hriat thei nghal thin a. Ramsa hming kan lam chuan 'Sa' tih hi kan hmang tel tlangpui a, chu chuan hnuai lama che tla thin, thilsiam ropui tak an nihna a pho chhuak niin a lang. Miin sa a kah pawhin, "Eng sa nge?" an ti thin a ni. Sava hmingah erawh 'Va' tih hi kan hmang fo a, 'Va' tih chuan chungleng, thla neia thlâwk thei niin kan ngai nghal baw thin. Miin Sava a perh thlâk thu an sawi changa zawhna awm thin pawh, "Eng va nge ni?" tih hi a ni.

Entir na'n :

Ramsa hming bikah: *Sakhi, Sazuk, Saza, Sakei, Sanghal, Savawm.*

Sava hming bikah: *Varihaw, Vabak, Vakul, Vazun, Varalthi, Vapual, Varak, Vahai, Vahui, Vahluk.*

Tlangkawmna:

Heng zawng zawng hi thil dang vâng ni lovin Mizo tawng hi tawng malsawm a nih vâng a ni kan ti thei ang. Chuvângin Mizo tawng hi a ral mai mai lohnai leh a than zêl theihnan leh thangthar lo la awm leh zêl tur te tan pawh tawng malsawm a nih chhonzawm zel theihnan MIZ te hian theih tawp i chhuah zêl ang u.

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Book Review:**Thim Zinga Eng***F.Lalzuithanga**

“Thimin *min bawm a, chhum angin/Ka vel êng thim a chang si*” tia a dinhmun hlaa puangtu RL Thanmawia hi eng thimin nge bawm a, a vela eng zawng zawng pawh hlah vek khawpa thim chu eng thim nge ni? “Aw, eng duhawm, lo leng leh la/Ka vel thim hi chhun eng teh la” tia a sawm ‘eng duhawm’ chu eng êng nge ni? Heng zawng zawng chhanna- Thimin a nun ram a bawm a; a eng mawi a chuai hnu pawha thim zinga eng duhawm a hmuh tak dan leh chu eng mawi leh duhawm chu thim zingah a lo en chhuah dan zawng zawng chu a lehkhabu “**THIM ZINGA ENG**” tih bu-ah hian a chhiar apiangin kan hmuha kan hriat theih turin mawi tak leh ngaihnawm taka ziahin a lo awm a. RL Thanmawia ‘eng’ sawi chu amah anga ‘thim’ zingah leh ‘thim’ hnuai a awm mekte tan a lo eng chhuak ta a ni!

*“Thim piaha êng chu a lo thleng ta,
Mawi takain a êng chhuak leh ta,”
(Zanlai Thlifim, 122)*

‘THIM ZINGA ENG’ hi RL Thanmawia ‘Cancer chanchin leh Pathian hruaina eng duhawm’ tak chanchin- Cancer

**Research Scholar, Mizo Department, MZU*

natna thimin a bawm laia Pathian hnathawh a chung a lo lang te, Pathian nena an inpawlna leh amaha Pathian inhriattima chungchang (*Thim Zinga Eng*, 9), RL Thanmawia *Memoirs* bu a ni ngawt lo va. Amah ang bawka cancer natna thim hnuaia kun mek mimal leh chungkuate tan beiseina êng siamsaktu leh kawhhuhtu tur lehkhabu hlu tak a ni. Amah ngeiin, “He lehkhabu hmang hian cancer natna thim chhah tak hnuaia ðu mekte tan thim zinga eng duhawm tak chu kawhhuhtu ka duh a, chu chu ka duhthusam leh ka ziaik chhan ber pawh a ni,” (10) tia a duhthusam leh ziah chhan a sawi ang ngeia he THIM ZINGA ENG awm hi chhiartuten kan hmuh thiam ve theih nan, thim hnuaia ziah he lehkhabu hi khaw engah phawrh i han tum dawn teh ang.

A hmasa berin, he lehkhabu phekk 304 laia chhah, lehkhapa puan ða tak hmanga fiah fai taka chhut hi cheng zahnih sawmnga man chauh a ni a. ISBN nei thlap a ni bawka. A nupui duh tak **Lalengi Pachuau** boral ta hriat renng nana hlan he lehkhabu chhungah hian, Kamkeuna nen thupui ðhen hrang hrang 72 lai a awm a. Chhiar nuam tawka lek lek tura bung hrang hrangte hi tawi fel taka ziaik a ni tlangpui.

Bung hmasa ber, a Kamkeuna aþanga bung 69-na ‘Min Enkawltu ka enkawl a ngai’ tih thleng hi Cancer chungchang leh a kaihhnawih- cancer inrinhlelhna a neih a nih aþanga a inenkawl dan leh cancer enkawl na a lak chung a thil tawn leh nun ram hrang hrang te, cancer hneha damna ropui a chan tak dan thlengin, thil chi hrang hrang a paltlang dan chanchin ngaihnaawm tak a ni hlawm a. Bung 70 bik- ‘Damloh laia ka Article ziahte’ tih bung chhungah hian article ngaihnaawm tak tak 7 lai a awm a. Chhiar manhla tak tak a ni hlawm. Bung 71-na ‘Damloh Denchhena Ka Hla Phuahte’ tih bungah hian a hla phuah 8 lai hmuh tur a awm bawka. Bung tawp ber, bung 72-naah hian a dam loh laia Pathian thu chang lo lang hrang hrang an chhinchhiah theih chin chin, Baibul bung leh chang 42 ngawt chhiar tur a awm bawka.

A bung thupui hrang hrang a vuahte aṭang hian chhiar a manhla viau ang tih a hriat rual rualin, duh aiin bung ṭhen hi chu a tam deuh hlek em aw a tih theih thung a. Chutia kan sawi avang chuan ‘Hemi bung hi tel lo se’ han tih tur erawh a awm bawk si lo. Duhthusamah erawh tuna thu ngai vek tho si hian bung 50 velah khung leng ta se, a tawp bung pathum penhleuh deuh hlek, hrang chuang si lo hi Thubelh Huang angin kal ta bawk se, a bu chhung thu zawnawlna hi tun ai hian a felfaiin chhiar a chakawm hmelin mi a lem zawk ang em aw tih erawh ngaihtuahna kil khatah a awm ve reng mai!

A kawm (cover design) te, a chhung thu inrem dan (layout) hrim hrimte erawh duhthu a sam viau a. Chhut soal (typo-error) pawh hmuh tur a vang viau a; a ziaktu taimakna leh thawhrimna, tih tak takna a lang chiang a, a fakawmin a lawmawm khawp mai.

He THIM ZINGA ENG hi eng lam hawi lehkhabu nge tih chu kan hre ṭheuh a; a chiang reng mai. Mahse, mi tam takin an ngaihtuah thlen loh tur erawh chu, a hmasa berin he lehkhabu hi ‘**Beiseina Bu**’ a ni tih hi a ni.

Grik-ho Tuanthu (myth)-ah chuan ‘Pandora’s Box’ hi hriat lar pawl tak a ni a. Zeus pathianin an inneih lawmpui nana Pandora hnena a pek kha a ni a; mahse, chu bawm chu hawng miah lo tura tih a ni thung. Nimahsela, Pandora-i chu a insum zo lo a; a hawng ta a. Chu bawm chhung aṭang chuan huatna, itsikna, natna, duhamna, retheihna leh thihna thlengin mihring tihrehawmtu thil ṭha lo tinreng mai a lo chhuak a. Chung chu khawvel tihrehawmtu a lo nit a a ni. A tawpa chu bawm chhunga la Chambang awmchhun chu Beiseina chauh a ni a. Chu erawh mihringte dam khaw chhuah nan hian a pawimawh em em thung si!

*“Chau takin, chak lo chung chungin,
Ka au va, ‘Beiseina’ tiin;
Beiseina a biru em ni?”
(Zanlai Thlifim, 110)*

He lehkhabu pawh hian, pi leh puten an hlauh em em, Zachham laka mite that thintu Manghauva ang maia tihbaiaawm, khawvelin a buaipui, chhungkhat laina mai bakah khawtlang nghawr thintu Cancer natna tihbaiaawm leh huatthlala tak mai chuan a ziaktu hi '*khualchhia*' angin a duh lo chung thlen chilhin mahni inhai hial khawpin Cancer natna chuan a taksa ei chhiain tawng tha hlei thei lo dinhmunah hial dintirin Cancer natna thim chuan tibuai mah sela, Beiseina Nung amaha awm reng chu a mit ngai lo va; chu beiseina eng chuan hun thim chhah lai ber a tawn chang leh thihna hlimkawr ruam a zawh lai pawhin hmalam panin a kaltir zel thei a lo ni. Chu beiseina nung reng avang chuan a ni he lehkhabu pawh hi chhiar theih tur ziaka a lo awm theih chhan chu ni!

“Beidawna phena beiseina/Beiseina piaha beiseina/Ka thian rinawm ber Beiseina/Min phatsan ve ngai lo chu/Beiseina eng, eng mawi tak chu/Thim zing de lo lang ta chu” (Zanlai Thlifim, 110) tia “Beiseina” tih hlaa a lo sawi tawh kha a takin he lehkhabu hian THIM ZINGA ENG- Beiseina chuan chhelnah leh tumruhna a siamsak dan chanchin ngaihnaawm takin min hrilh a. Cancer natna thim hnuai beiseina reng nei tawh lote tan beiseina meichher min chhitsak a ni.

“Beiseinain a ni chhandamin kan awm ni,” (Rom 8:24) tih ziak ang khan, Cancer thim hnuai pawh a thim zawng ni lo va a eng zawnga thlir tlatna nun, beiseina nung reng chu he lehkhabu ziaktu tan damna kailawn pawimawh tak a nih avangin amah ang bawka Cancer natna thim hnuai awm mekte leh an chhunge tan pawh beiseina eng mawizia leh thiltitheihzia he lehkhabu kaltlang hian min kawhmmuh nghal a. A bu chhung thu thim tak anga lang pawh he Beiseina Eng mawi tak hian a en chhuah vek zawk avangin ‘Beiseina bu’ tih loh rual a ni lo.

A dawt lehah chuan, he lehkhabu hi ‘**Hnehna Hlado Bu**’ a ni. Hman lai pasal thate chuan ramsa an kahin kawtchhuahah, khuaa mite hriat turin an hlawhtlinna thu hriattir nan tlang tlirin Hlado

an chham thin a. An hlado chham hria apiang lo tlan khawmin pasaltha hnehna an rawn lawmpui a; a hnehna sa pawh an insem thin a nih kha.

Chutiang bawkin, he lehkhabu pawh hi RL Thanmawian Cancer natna chung a hnehna hla do a chhamna a ni . “Chu ni hnuhnung ber, ni lawmawm tak, hnehna ni min hruai thlengtu ka Pathian...hnenah chuan tih tak zetin lawm thu ka sawi mawlh mawlh mai a ni,” (147) titu hnehna thu ropui, Cancer hnehna lehkhabu hi lehkhabu vang, Mizo tawnga ziaak chhiar tur awm zen zen lo. Mizo pain Mizo tawnga a ziaakah pheih chuan hetiang lam bu kan neih hmasak pawl a ni mai awm e tih hial tur khawp a ni. Cancer natna chuan a nun chu indona mualah siamin mite duhsakna pawh amah tilungngaitu hial chang mah se, a tawpah mi zawng zawng hriat turin hnehna hlado he lehkhabu kaltlang hiana chham ta zawk a ni.

Chu aia pawimawh zawk chu a hnehna hlado chham hretu apiangte tan malsawmna thu an chan tur a awm zel mai hi a ni! Cancer natna buan mek tan te, Cancer natnain a tihbuai mek chhungkaw tan te, Cancer natna vanga rum mek leh Cancer natnain an chungah hnehna hlado a chham zawk emaw tih tur khawpa thihna hmanga a chung a arpa chan a chan mekte tan pawh, he lehkhabu Hnehna Hlado RL Thanmawia chham hi an tan pawh an hnehna a ni tih hriatirtu a nih avangin a hluin a pawimawh takzet zet a ni.

“Ka hmu ta e, ka pan zel dawn.
Beidawn piaha beisei ram mawi;
Thimna piaha eng mawi tak chu,
Chak lote tana chakna chu.”

(Zanlai Thlifim 96)

Kawng danga sawi chuan, he lehkhabu hi ‘**Lawmna Bu**’ a ni tih mai tur a ni. THIM ZINGA ENG zawnna bu emaw tih mai tur ni mah se, a bu chhung han chhiar tak tak chuan thim aiin eng hi hmuh tur a tam zawk a; thim thimna aiin eng enna hi a lang fiah zawk baw. Chuvangin, thim piaha eng lo lang emaw thim zinga

eng de set set emaw aiin lawmna eng mawi leh ropui tak chanchinin a khat zawk a; Lawmna Bu tih hial tlak a ni zawk.

Tum lawk vang reng ni lovin, mihring chakna leh huaisenna vang pawh ni hek lovin, Cancer-a nat avanga Pathian hnena lawm thu sawia ṭawngṭai thei (29)-a a awm aṭang rengin he lehkhabu hi ‘natna bu’ ni lovin natna chung a ‘lawmthu sawia’ bul ṭan lehkhabu a ni nghal hi a ropui lai ber pakhat a ni. He lehkhabu pheh 304 laia chhah, thupui ṭhen hrang 69 bik ringawtah pawh hian Pathian leh mihring hnena a lawmna thu hi bung tin tih theih deuh thawah hian hmuh theih turin a awm zu nia!

A naupan lai deuh aṭanga leh a tleirawl chhuah hlim aṭanga Cancer hlauhna thauva a man avanga ‘cancer hlauhna’ bawih atan chu rinna kawnga a puitlin hnuah chuan ‘CHawlhna Tui kamah’ lal Davida angin thlamuang takin Lalpan a chawltir a hnu hmanah, an chhungkua chu he ‘khual chhia’ hian thlen chilh foin amah ngei pawh ‘rinhleawm’ dinhmuahtintirin lo cancer ve pawh ni se, “*Isua nen kan tuar dun dawnniin ka hria a, ka hlim hle mai.*” (26) tiin Lal Isuan thlamuanna a pek, khawvelin a pek ang ni lo thlamuanna, a thinlunga awm avang chuan, Cancer natna a nei tih a chian hnuah pawh Pathian hnenah lawmthu a sawi thei ta zawk a.

Chenna ngai loh ram, Cancer khawvel a dai tak tak hnuah pawh, “Pathian min awmpuina êng avang chuan amah fakina zai thei tlat mai a, ka lawm hle mai,” (36) tiin nguina silhfen aiah fakna thuam a inbel zawk a. Chu Cancer Khawvel a fan mek pawh chu ‘Ram thianghlim aia thianghlim zawk’ - *indusakna ram, in itsikna leh in elrelna reng reng awm lohna, duhamna leh mahni hmasialnaten hmun an neih reng reng lohna ram, hmangaihtu leh hmangaihte intawh khawmna hmun, chapona awm lohna ram* (37) fang angah a inngai ta hial zawk a ni.

“Min hmangaihtute hmelah chuan Pathian hmel ka hmu thiam ta a, ka va lawm teh lul em!” (54) tiin a Cancer avanga an hun leh tha, an neih thil leh sum senga tlawhtute leh kantute hmela

‘Pathian hmel’ hmu thiam khawp nun hi a ropuiin a awhawm a. Cancer hemna khawl chhung pawh ‘tawngtaina pindan’ atan hmanga Pathian pawlna hmuna chantirtu chuan chemo khaina khum pawh ‘natna khum’ ni lovin ‘Chawlhna Khum’-ah a ngai thei zel a. Chuvangin, “Radiation leh Chemo khai chhung chu tawngtai hun atan te, Pathian thu ngaihthlak hun atan te leh muthilh hun atan te” (106) a hmang ta zel a. Cancer enkawlna avanga mahni inhai hial khawpa a taksa a chhiat hnuah pawh, “Lalpa tuarna ka hriat thiam theihna a nih avangin ka hmel chhiatnaah pawh chuan lungawina ka nei thei ta a ni,” (117) tiin Tirhkoh Paula ang khan lungawi zel a ching ta a ni ber e.

Chuvangin, “harsatna hnuaiah pawh lawmna tur zawn thiam chuan lawmna tur hlir a lo ni...Pathiana lawm nachang hriatna lamah hian nasa takin kei leh chhungte hian hma kan sawn,” (188) tia Cancer natna a tawrh chhung zawng pawha Pathiana lawmna nun nei a; Pathian leh a mihringpuite hnena lawmna tur hmu thei reng mai a nih avangin he lehkhabu pumpui hi thumal pakhat leka khaikhawm tur ni ta se, ‘Lawmna bu’ tih loh rual a ni awm lo ve.

“Isua nen kan leng dun,

Phul mawi takah chuanin,

Hlimin ka kha hlimin,

Lawmin ka khat lawmin”(292)

A tawp berah chuan, he lehkhabu THIM ZINGA ENG hi ‘**Hmangaihna thawnthu**’ a ni. A ziaktu RL Thanmawia ‘**ENG DUHA WM**’ tak, a lei arsi eng mawi tak kha khawvelah eng tur awm ta lova a thim tak avanga a nun thim tak atanga ENG a zawmna bu a ni tel bawk, ti ila a buk thelhin kan thelh ka ring lo. A chhan chu ‘chawimawi let ve’ a duh em em chu a damlaiin a duh angin a chawimawi hman ta si lo a. A damloh chhung zawnga duat taka enkawltu, Nurse tha ber ai pawha kut dam leh damlo enkawl

thiam zawk Engi chu enkawl ngaia a han awm ve meuh chuan patling hi an hui pap pap, thlan a sap hat phat a. Chu chu hmangaihna vang a ni.

Mihringpui inhmangaihna zinga ropui ber pakhat hi nula tlangval inhmangaihna thawnthu chauh hi a ni lo va; nupa inhmangaihna ropui chanchin hi hmangaihna thawnthu ropui em em a ni. Chu hmangaihna thawnthu chu he lehkhabuah hian hmuh theihin a awm a. Love Story bu ni lo mah se, a ziak tin leh a thumal tin phena hmangaihna inphum ru hi hmuh hmaih rual a ni lo. Nupa inhmangaihna thawnthu bakah Chhungkaw inhmangaihna duhawm tak te, thenrual thate hmangaihna duhawm tak chanchin te thlengin kan hmu a. A ropui ber Pathian hmangaihna ropui tak pawh fiah leh Chiang takin kan hmu thei. Chuvangin, he lehkhabu hi ‘Hmangaihna thawnthu’ bu tih loh phal rual a ni lo ve.

“Ka êng duhawm a lo chhuak e,
Thim zingah a êng leh ta e;
Zingtlan sikni êng mawi iangin,
A êng chhuak e, mawi leh zualin”

Chutichuan, he THIM ZINGA ENG hi thil dang ni lovin Cancer natna thim hnuaiyah leh mihring nuna vanduinah chhum leh beidawna ruamah pawh beiseina eng mawi leh nung reng chungchang a ni a. Beidawna thim hnuaiyah pawh Beiseina mei mit lova tinung reng thin chuan eng dinhmunah pawh dingin awm se, a nuna Indopna ropui leh rapthlak ber thlengah pawh hnehtu nia hnehna Hlado a chhamna lehkhabu ropui tak, Hnehtu dinhmuna a din dan chanchin, thawnthu phuahchawp ni si lo thawnthu ngaihnaawm tak changa ta si a lo ni. ‘Lawmna tur reng ka nei lo ve tihna’ dinhmun leh hunah pawh Pathian thatna leh ngilneihna hmutuin Pathian chung a lawmna chu a chakna thuruk a lo nih dan leh lawmna nun nei tlattu nun chu eng mahin a lo hneh theih lohzia

chiang taka tar langtu a lo ni nghal bawk. A ropui berah chuan he **Thim Zinga Eng** hi Hmangaihna thawnthu ropui tak chanchin a nihna hi a ni. Chuvangin, he lehkhabu hi lehkhabu namen a lo ni lo ve!

*“Lalpa chu ka êng a ni.
Min hruaitu a ni si;
A ênga ka kal chuan,
Ka bo leh tawh lo vang.”*
(Zanlai Thllifim 166)

Regular Feature

Ngalsia

(How sacrifices began)

A long time ago, a group of friends went out hunting. While they were cautious on their hunting trail, Ngalsia, one of them, disappeared suddenly. His friends searched the whole jungle and at the fringe all around. They called and called his name loudly. At last, they went back home with disappointment.

Many years later, at the spot where Ngalsia was lost, three friends went out hunting. Surprisingly they spotted Ngalsia, and they tried to take him home.

Ngalsia said to them, "I cannot go home any more. I have married and have two children."

His friend asked, "Where are your wife and children?"

Ngalsia replied, "They cannot be seen by your eyes. Please leave me and go back home."

His friends thought that he was out of his mind and tried to force him to come home.

Ngalsia's wife could alternately be a human and a spirit. At the sound of his friends' voices she became very annoyed. She was angry that they were trying to take away her husband.

Taking the form of a human, she appeared in front of the three friends and casted a spell on them, and they all became dumb. They tried to speak to each other but they could not.

One of them thought, “This woman is of a lesser clan! it is all because of her. I am going to shoot her.”

Ngalsia’s wife could read his thoughts and she was in a rage. She started to rant in a loud voice.

After a long time, her anger cooled down. She agreed to let Ngalsia go home. The three friends were also freed from her spell and could talk again.

On their way home they talked about their experience, how surprising it was when they became dumb all of a sudden. How Ngalsia’s wife could read their minds. They were so surprised that they called her, “The demon who can read the mind.”

Their words spread in their village and in the neighbouring villages as well. So, the demon who can read the mind is blamed for the reason for anyone who becomes dumb.

When children are in a fit they call it *Phûng sual* (fighting with the demon) and when someone is in a fit of epilepsy, they call it *Phuûngzawl* (communicating with the demon).

They felt that the demon that can cause illness has to be appeased and so they began to sacrifice eggs and chicken to ward off the demon that can cause illness. It is thus that they began to offer sacrifices to the demon.

Hlahril

Zirtirtute

*Zoramtharmawia**

Thiam zirna rûn kan lo kai a,
Hringnun rahbi thar kan dai a;
Kawlawm hûmin, laisuih kan chawi,
Rûnpui sang chu hawihte'n kan mawi.

Zirna rûnpui kan kainaah,
In thiam min hlan, finna min fah;
Hre lo hringfa awm thin mah se,
In hlu chuang ngei ZIRTIRTUTE.

Hring chan chhunga chhur chhuih tur kha,
Hmatiang sâwn zai min rêltir a;
Mâwlina bâwih beh chan chang tur kha,
Finna kailawn kan rap ve ta.

In anka nem, anka khâ nen,
Kan tan a chhuak, a par a mawi;
In hriatna tui kan lo siak a,
A zû a thlum, kan dâwn kham lo.

**Ft Semester, Mizo Department, MZU*

Hringnun kal siam min zirtir a,
 Phei chheh khai lai min remtir bawk;
 Hriatna tui fim min tulh reng a,
 Anka chhâwn dan kan rêl thiam ta.

In zarah par kan chhuang ve a,
 Mawina silhfen bel kan ni thin;
 Hlawhtlinna rahbi min tuksak a,
 Beiseina meichher min chhitsak reng.

‘Zirtirtu ropui’ in chan theih nan,
 Theihtawp chhuahin kan zir ang a;
 In thatna par chuai ngai lo hi,
 Kan par mawiin a chei ve ang.

Kan tan laitha in sên zawng pawh,
 Rulh let kan nuam theih chang ve se;
 In chul lo vang, in vul reng ang,
 Hringfa zinga tha heli hluante.

Nithang laipuan bahtir kan nuam che u,
 Hei lo liama thangchhuah ropui;
 Kan hril zel ang khuarei thlengin,
 Kan tan thlan tui in luntir hi.

Hlahril

Zirlai

*Lalnunhlina**

Zir tan ni hriat loh,
Zir loh theih loh;
Zir ban theih loh,
Zirtawp awm lo zirlai.

Chu tin zir zelin,
Hmatiang sâwn zelin;
Pheilai khai zelin,
Kan zir zel e kan zirlai.

Kan chhar zel finna te,
Kan danwg zel zirtirna te;
Kan tan an hlu Zirtirtute,
Kan tan an hlan an thiamna te.

Kan ram leh hnam damna turin,
Zir zel a, hmatiang sâwn zelin;
Hnam zia leh ro chawi nung zelin,
I zir zel ang aw kan zirlai.

**F^t Semester, Mizo Department, MZU*

Department News

New Admission: Kum 2019-2021 session atan Mizo Department-ah Master of Arts zirlai 50 lak thar an ni. M.A. bakah hian Research Scholar thar- Master of Philosophy (M.Phil.) 7 leh Doctor of Philosophy (Ph.D) 3 lak thar an ni bawk.

Declaration of Results: M.A. result tihchhuah a ni a, II Semester result-ah zirlai zawng zawng ‘Promoted’ an ni. IV Semester (Final) result chu heti angin:

Passed	:	48
Falied	:	2
1 st Position	:	Lalnunmawii
2 nd Position	:	Vanlalhrilha
3 rd Position	:	H. Lalduhzuala

Scholars’ Meeting: Ni 20th August ah Department-a Research Scholar zawng zawngte tan Dean Conference Hall-ah Scholars’ Meeting koh a ni. Department-ah hian Research bei mek hi M. Phil. - 15 leh Ph. D. - 21, an vaiin 36 an awm mek a. Scholar 36 atang hian mi 31 Scholars’ Meeting-ah hian an kal. Department Research Committee-in Scholar kal zawng zawngte hi fuihin an hriat tur pawimawh leh tulte an hrilh a, a kalte chuan an hlawkpui hle.

Freshers’ Social: Department-a kai tharte lawm nan ni 23rd August ah MZU Guest House-ah III Semester zirlaiten Freshers’ Social an buatsaih a, he hun hi hun hniha then niin hun

hlimawm tak an hmang. Freshers' Social hi Department Head, Prof. R.L. Thanmawia hovin zirtirtu zawng zawngin an hmanpui a ni.

Best Department Achieved: MZUSC (Mizoram University Students' Council) in kum tin a thlan thin, Best Department chu 2018-2019 chhung atan Department-in a la. Mizo Department hian Best Department bakah Class of the Year te leh chawimawina dang hrang hrang, MZUSC-in a siam hi kum tin deuhthaw an la thin.