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MIZO STUDIES

(A Quarterly Refereed Journal)

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Editorial

Hun harsa leh khirhkhhan tak kârah Mizo Studies Journal chu a chhuak ve leh thei ta e, a lawmawm hle a ni. Khawvel hmun hrang hrangah Covid -19 hripui a len mêk avangin hun eng emaw chen chu kan nunphung a khaihhlak a, mahni hna leh ùl hrang hrang pawh thawk hleithei lovin in lamah kan inkharkhip deuh chawt te a lo ngai hial a. Hetiang a nih avang hian Mizo Studies pawh a chhuah hun turah tihchhuah thei a ni ta lo va, a pawh hle a ni. Tun ùm *issue* pawh hi hun danga kan tih dan anga chhut chhuah (print) a remchan loh avangin *online issue* chauh chhuah tura ruahman a ni a. Khawl chhutna lamah harsatna kan tawh mai bakah a bu semchhuah lamah pawh harsatna a awm theih avangin hetiang ruahmanna hi *editorial board* chuan a siam ta zawk a ni.

Eng tikah nge nunphung pangngai kan zawh leh ang tih sawi theih a nih loh avangin *issue* dang tihchhuah leh zel dan tur pawh ruahmanna duan lawk a harsa ta rih deuh. Hripui avanga kan nunphung danglam mêk hi mi ùnkhath chuan *'the new normal'* te pawh an ti a, nunphung pangngai thar, ngaia kan neih tur te pawh a la ni mahna! Eng pawh ni se, kan hun tawn mil zela kan inher rem thiam a fuh ber ang. Hripui avangin kan ramah zirna in te khar a ni a, hnathawhna hmun hrang hrangte pawh an chawlh ùp laiin ziak mite erawh an ngaihtuahna a chawl chuang lo a ni tih a lanna chu thuziak ùa tak tak chhuah tur kan la dawng thei hi a ni, a lawmawm hle. Tun ùm *issue*-ah pawh hian Mizo thu leh hla mai ni lo zirna huang hrang hrang a tangin thuziak ùa tak tak telh a ni a, hengte hian kan *journal* a tihlu hle a ni. Thu thawhtute chungah lawmthu kan sawi a, chhiartuten in hlawkpui ngei kan beisei.

Hripui leh Mizo Literature

H. Laldinmawia*

*‘ Bo se, bo se tih takah chuan,
Sakei bo se, ral bo se, hri nen pathum ’*

Abstract: *He paper-ah hian Mizorama hripui hrang hrang lo leng tawh leh chumi avanga thihna leh tawrhna atanga hla lo piang chhuak hrang hrangin Mizo literature a tihhausak dan chungchang chhui a ni a. Kum 2019 leh 2020 chhunga khawvel pumpuia hripui hlauhawm tak, novel-coronavirus (nCov) an tih, a hnua Covid 19 tia an sawiin Mizorama nghawng a neih dan leh chumi atanga thu leh hla lo piang chungchang chu a chhui a ni.*

Key words: *Hripui, literature, harhna, covid 19*

Lungngaihna te, manganna te, thihna leh thahna te hi thu leh hla irhchhuahna hmanraw pawimawh tak an ni a. Mihringin manganna vawrh tawp a tawn a, ei leh in, silh leh fen bakah in leh lo ten mihring nuna awmzia an neih tawh loh hnua chuan, thu leh hla hi inhnemna tha ber a lo ni fo thin. ‘To a Skylark’ tih hla-ah khan

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P.B.Shelley chuan ‘*Kan hla tha ber ber te hi kan lungngaihna thuk ber sawichhuahna hla an ni fo*’ (Our sweetest songs are those that tell of saddest thought) tiin a lo sawi a. Kan thu leh hla tam tak hi lungngaihna leh mangnganna ruam aṅanga lo piang hi a ni fur awm e. Chung zingah chuan ram pum huapa manganna leh lungngaihna, mi tam tak thihna thlentü hripui (plague)-in Zofate a nuai laia thu leh hla lo piang hi sawi tur tam tak a awm a ni.

Pi leh pute hunah khan ‘hri dai an lo theu’ tawh ṭhin a. An khuaah hri vei an awm chuan khaw pawnah dai an theu a, leihlawn mal an dawrh er er a, ram lam hawiin Hauhuk lu emaw, Ui lu emaw an tar a, hei hi mikhualin an hmuh chuan an hrethiam a, chu khua chu luhna tlakah an ngai lo ṭhin. Hei hi hri vei lo khuaten hri vei ve an hlauh vanga theu pawh a ni bawk (Lalbiaknema 116). Pu Buanga chuan ‘hri dai’ chu hrichhia (pestilence), hri chhe leng (epidemic), damlohna hrileng (prevalent sickness) laka khua an him theihna tura khaw daia pal an siam niin a sawi bawk (Lorrain 183). Hetianga hri dai theu tur hian Lal leh Upa te chuan hnatlang an ko ṭhin a, khaw daiah hnim leh buhpawl hmangin milem an siam a, chu chu zawngte vunin an tuam a, ṭihbaiawm takin an chei ṭhin (Hlawndo 90). Chu milem chu chemte emaw fei emaw an kentir a, chu chuan ramhuai emaw hripui emaw a hnawt bo thei niin an ngai a ni (Vanlallawma 74). Kum 1905-ah pawh khan Vanphunga khua Khandaih-ah hri a leng vak mai a (Lalsawma 38), December ni 4-ah phei chuan an khawnbawl upa nen mi panga an thi a. Hri laka an him theih nan an lal chuan ‘hri dai theu’ hnatlang a ko a, hri chu kristiante vanga thleng nia ngaiin kristian pakhat Darchhingvunga chu a hnawtchhuak nghe nghe (Vanlallawma 76).

Hripui hlauhawm tak tak hian khawvel a nuai fo ṭhin a, hripui ṭhenkhat chu ram bial khat chhunga thleng te, a ṭhen chu ram zau zawk te, ṭhenkhat chu khawvel pum huap tea thleng a awm ṭhin. Heng hripui hian thu leh hlaah nghawng nasa tak a nei ṭhin a, english nauawm hla (nursery rhyme) lar tak,

*Ring-a-ring o' roses,
A pocket full of posies,
A-tishoo! A-tishoo!
We all fall down!"*

tih hla pawh hi London hripui 'Great Plaque of London' an tih laia kum khat pawh tling lova London mipui tam tak an thihna chungchang tarlanna nia sawi a ni a. "Roses' hian an khawsik avanga an pangti lo bawl a entir a, "A-tishoo" hian an hahchhiau entirin 'all fall down' hian mi tam tak thihna a entir nia ngaih a ni (Bose 1). Khawvel ziaktu hmasa Boccaccio, Defoe and Camus te khan an thuziakah hripuiin thihna a thlen dan thawnthu engemawzat an zep tel a. Boccaccio-a "Decameron"-ah te, Thomas Moore "Utopia"-ah te, Francis Bacon "New Atlantis"-ah te, Daniel Defoe "A Journal of the Plaque Year"-ah te, Albert Camus "The Plaque"-ah te khan hripui thawnthu hmuh tur a awm.

Lemchan ziaktu hmingthang William Shakespeare-a ngei pawh kha hripui nen sawizawm leh zirzawm a hlawh hle a. Kum 1564 khan a pian hma lawkin London hripui an tih mai 'Great Plaque of London/Bubonic Plaque' kha a leng a, a hun chhung hian kum 1592, 1603, 1606 leh 1609-ah te hri a leng nia sawi a ni (Taylor 1). A lemchan ziaik pathum, "King Lear", "Macbeth" leh "Antony and Cleopatra" te kha kum 1606-a Londona hripui a len laia a ziaik a ni a (Ott 1). A inkhunghran (quarantine) laiin "King Lear" hi a ziaik niin an sawi (Debczak 1). A lemchan thenkhatah hian hripui chungchang tarlan pawh a nei nual bawk a ni.

Kum 2019 atanga Covid 19 hripui leng atang hian literature leh hripui (pandemic) chungchang inkaihhnawih dan zirchianna tam tak hmuh tur a awm thar a. Khawvela thuziaktu ropui ber ber te, India rama thuziaktu langsar tak tak te chuan an thu leh hla-ah hripui leh a nghawng chungchang hi an lo tarlang fova. Rabin Dranath Tagore-a hla "Puratan Bhritya" (The Old Manservant)-ah te, Amed

Ali thawnthu “Twilight in Delhi”-ah te leh hmun dangah pawh hetiang hi hmuh tur a awm. Chutiang bawk chuan Mizote pawhin wawi engemawzat hripui hi an lo tuarin an lo tawng tawh a, chu chuan kan literature-ah nghawng tam tak a nei a, thlarau lam (spiritual life) thleng pawhin a nghawng thin. Chu chu zirchian tham a ni a, ‘trauma study’ zawng pawhin sawi zau tak theih tur niin a lang. Tun tum kan zirchianna hi chu a sihhmawrhmuahna chauh a ni. Heng hripui a lo thlen hian an lungngaihna leh manganna puanchhuahna atan te, tanpuitu leh Pathian kohna atan te thu leh hla tha tak tak a lo pian phah a ni.

Hripui Thawhkhathna leh Thuthmun Zai (AD 800 vel):

Pi leh Pute Kawl phaia an awm lai, Mizo hnahtlak chi peng hrang hrangte pawh an la awmkhawm laiin ‘thingpui tam’ tam hi a tla a, chutih nak alaiin hripui a leng bawk a. Hei hi rawthing tam nilovin thing lian pui pui a ro zova, chuvangin ‘thingpui tam’ an ti (Thanmawia, *Mizo hla* 11). Kawlphaia an chen hunlai vel hi AD 800 vel bawr nia ngaih a ni (Lalthangliana, *Mizo* 12).

He tam pui mitthi-ah hian mi leh sa an inhloh nasa em em a, chhungtinin mitthi an nei a, inbuaipui leh chuang tur pawh an awm lova, inhnem chuang tur pawh an awm lo a ni. Chu an lungngaihna thuk tak avanga an tah hla chu Mizo hla hmasa pawl tak a chang ta a ni. Chutia tam pui mitthi leh hripui an tuar avang chuan an teh chiam a, Thantlang lam, hmun zo leh hrisel zawka an rin lam chu pan mah se hnam hlawm hrang hrang te kha an awm hrang ta hlawm niin upate chuan an ring. Thuthmun zai hian chhinlung a lang nual a, Hmar hla lamah pawh a lang a, chuvangin thenkhat chuan Chhinlunga an awm laia an hla niin an ring bawk (Thanmawia, *Mizo hla* 11). Chhinlung awmna laite, a hunlaite chu a hla atangan a chiang thei chuang lova. Heng hlate hian Chhinlungah chuan an thi nasa em em a, an mangang chuan hmun danga khawsa tura pem chhuah an duh a ni tih a tilang chiang hle thung (Chhuanvawra 13).

Eng pawh chu nise, Pi leh pute hunah hian hripui avanga tam leh thihna nasa tak a thleng tawh ngei a ni tih an hla aṭangin kan hre thei a. Mizo hla upa berte zinga mi, 'Ṭhuthmun Zai' hi khawhar hla a ni a, lusun inlenpuinaah te, zu hmun zai lunglen changte, chapchar kut ṭin dawnah te an sa deuh ber ṭhin (Chhuanvawra 13). An hla thu aṭang pawh hian an in sun nasain mitthi pawh an tam hle niin a ngaih theih a,

'Thi lovi khua awm maw, fām lovi khua awm maw?'

Laiah suang lungpui e, fām loten awm na nga! an lo ti thlawt reng a ni.

R.L. Thanmawia chuan Ṭhuthmun Zai hla bu-ah hian hla fing 19 a la khawm a, C.Chhuanvawra chuan hla fing 8 lakhawmin B.Lalthangliana chuan hla fing 14 a lakhawm thung a ni.

Hripui Thawhnhina leh Pathian hla (1905 vel):

Kum 1905-ah khan Vanphunga khua Khandaih-ah hri a leng vak mai a (Lalsawma 38). Kum 1905 December 3 khan Lal leh a upate ho, lal Ina zu an in chu, upa pakhat a kua a khawh a a luak bawk a, a ni la la chuan tlaiah a thi nghal ta mai a. Midang pawh chutiang chuan an awm a, hripui chu a lo thleng a, a darh nghal a ni ta ber a. Chawlhkar khat pawh a tlin hma, December ni 8 a thlen chuan Khandaih khuaah puitling pariat ngawt an thi hman der a. A hnu zel a thite nen, he Khandaih hripui vang hian puitling 50 zetin an thih phah a, an thih tam zual lai pheih chuan an inphum mumal hman meuh lo a ni awm e. Hripui avang chuan khuaah an awm ṭha ngam lo a, pem zui ta pawh an awm nual (Bawihlung 1).

Hripui chu Pathian thu awihho vanga thlengah an ngai a. Kristiante leh Kristian lote kar a zau ve tual tual bawk a. Chutih lai chuan kum 1906 an chuang kai a, lal leh upate chuan Changzawl a insawn an rel ta a. Chumi kum chu khua a sâng hle a. Changzawl kai hmian sangha tlangvuak an rel ta a. April 7, 1906-ah Tuivai Lisei hnârah rusum an thlâk a (Lalrawngbawla 42). Hemi ṭuma

sangha tlangvuak aṭang hian Mizorama harhna (gospel revival) ṭum khatna kha a lo thleng a ni.

He harhna avang hian kristian an pun phah a, a tlangpuia lakin harhna thlen hma kha chuan kristian pun dan chu kumtin sawm vel a ni a, harhna a thlen hnu chuan a za telin kristianah an in pe ta a ni (Lalchhuanliana 117). He harhna avang Zosap ten kristian hla an lo lehlin leh phuahte chu an sa nasa hle a, chu chuan nasa takin an rinna kawngah pawh a pui niin a ngaih theih. Hetih lai hian Thanga chuan ‘misual ka ni Lalpa’ tih chu a phuah a (Rohmingmawii 216), Zosaphluia chuan ‘Tlang thim chhak lam kei ka en ang’ tih a phuah bawka (Lalrawngbawla 44). 1904-a Kristian Hlabu-ah hla 125 a awm laiin, harhna thlen hnu kum 1906-a Kristian Hlabu chhut leh-ah chuan hla 195 awmin 1908-ah chuan hla 273 zet a awm ta a (Thanmawia, *Mizo poetry* 74) hemi hun chung hian hla a pian belh nasa hle tih a lang a ni.

Zoram pum huapa harhna thlen hnu lawk hian kum 1907 aṭang khan Puma Zai chuan Zoram a tuam leh bawka. Chu hla chu kristian sakhaw ṭhang duang tak dodalna hmanraw ṭha takah a ṭang ta a ni (Thanmawia, *Mizo Hla hlui* 489). He kristian hla leh khawvel hla innuai hian hla tam tak a hring chhuak a, Puma zai hian siper tam tak a nei ta reng a ni. Heng hla zawng zawng hi Hripuiin a nghawng chhuah ni vek lo mah se, hripui thlengin harhna a hrin chhuah kal zelin a nghawng tiin a sawi loh theih loh a ni.

Hripui Thawh thumna leh Lengkhawm Zai (1918):

Kum 1918 khan khawvelah hripui rapthlak tak mai, Spanish Inflenza chu a leng a. Mizoramah pawh November thla bul lamah Aizawl-a sipai hovin an vei ṭan ve ta a. A kum leh 1919-ah phei chuan he hri hi Mizoramah a leng nasa hle. Za nufa khuuah te chuan mi 100-120 te an thi a, thih tamna ber chu Letzakaia khua Hriangtuiek-ah mi 380 lai an thi a, Zawng hri nen a leng kawp bawka ni (Liangkhaia 164, Lalhluna 38). Aizawlah leh a chhehvel

khuaah te a darh a, chutah khaw dangah a darh zel a. Aizawl aṭanga hla vak lo, Hmunpui khua, In 90 vel awmnaah chuan November 1919 chhung lek pawhin mi 30 chuang an thi hman a ni (Vanlalchhuanawma 234-235). Serchhip khua pawhin an tuar nasa hle a, nikhatah ruang 4/5 te an inphum ta zel mai a, in khat aṭangin ruang 2/3 chhuah chang te pawh a awm a ni awm e, hemi kum hian January thla chhungin mi 98 in nunna an chan hman (Malsawmliana 7). Letzakaia khua hian Influenza hi an tuar nasa hle a, C.Lalnunchanga sawi dan chuan,

Zingah in tinah kal lawrin mitthi an awm em tih an en a. Mitthite chu dah reng lova phum nghal thuai an ngai a. Tlangvalte chuan zing aṭangin thim ṭhak ṭhak thleng thlan an lai a. An thih tam ni pheh chuan tlangval an indaih lo va, thlan khur khata mi pahnih pathum inphum a ngaih chang a tam a. Hri vei lo mah se, mi ṭhenkhat rim tawng lutuk chu chet pawh che thei lovin an tlu der a. Hmeichhia pawh bang lovin mahni chhungte thi chu an thlan an lai ngawng ngawng a, a zo hmasain midang an ṭanpui lehngal zel a, chutiang chuan tumah ruang inpaih ringawt awm lovin thlanah an inphum a (134).

Inflenza hripui darh hnu lawk hian zawng hri pawh a leng ve nghal a, a rualin Mizoram a tuam a. Zawng hri hi Manipur leh Tripura aṭanga lo lut a ni. Influenza chu Mizoram pumah a darh a, zawng hri erawh chuan Mizoram pum a tuam chhuak lo hlauh a ni (Lalnunchanga 132 & 134). Influenza veite chu an hritlang a, an khua a sik a, an hnep a tui a, an khak vak vak ṭhin a. Zawng hri vei erawh chu an pang a durh a, a durh chu a keh a, an taksa pum, an hmai leh kephah thlengin panin a bawm a, a men pawh an meng hleithei lo a ni. He hripui, *Spanish flutia* hriat lar, *H1N1 influenza* hi khawvel pumah mi maktaduai 500 chuang in an kai a, mi maktaduai 50 atanga maktaduai 100 vel zetin an thihpui nia hriat a ni a, khawvel chanchin hripui rapthlak ber leh thihpui tam ber ni hiala ngaih a ni.

Hripui leng avanga hian mi tam tak an thi a, mipui an mangang a, Pathian nasa taka an auh avangin harhna (gospel revival) tum thumna kha a thleng chho a, chu chuan Lengkhawm zai tam tak a rawn hring chhuak a ni. Lalchhuanliana chuan heti hian a sawi a,

Kum khat chhunga mi 400 deuh thaw thihna khua pawh a awm a ni. Hetiang taka ram puma hripui a len hi hriat a la ni lo. Hripui avanga tuarna chuan kohhran mite thlarau lam nun chu a khawih nasa hle. Mi thenkhat rinna kawnga hnungtawlh an awm laiin mi tam tak chuan Pathian an hnaih phah ve thung a ni. Heng manganna nasa tak atanga ringtute tawngtaina chu Pathianin a chhang a, kum 1919 laihawl velah harhna tum thumna a rawn thleng leh a ni (133).

He harhna tum thumna, 1919-a lo thleng hi Mizo literature tithang duangtu pawimawh tak a ni a. Hemi hma lam hian kristian hla tam tak lo chhuak tawh mah se, sap hla lehlin leh sap hla thluka phuah te a nih avangin Mizote tuihalna a puhru zo meuh lova, chuvang chuan hla lama harhtharna a rawn hring chhuak a ni (Thanmawia, *Mizo poetry* 79). Lalzama chuan lengkhawm zai chu heti hian a sawi a,

Mizo zai leh aw mila kaih nema sak chi a ni a; chu chu lengkhawm Zai chu a ni; harhna tum thumna (1919) in a hrin chhuah a ni. Lengkhawm Zai nihtirtu ber chu a thluk dan leh a sak dan chu a ni ber mai. Solfa zulzui si, kaihnama khuang nena sak a ni a, Mizo zai leh sap zai inkara piang a nih chu. Mizo hla hlui ai chuan missionary te rawn ken luh a pawl zawk a, a thluk nem leh a sak dan ziaah Mizo hla hlui a pawl zawk mah thung (34).

Harhna avanga Lengkhawm zai hla hmasa ber nia ngaih chu kum 1919-1920 vela Patea hla 'Ka ropuina tur leh ka himna hmun' kha a ni a. Mizo Lengkhawm Zaite hi 1920 bawr vel atanga

neih ñan a ni a; an phuah runpui lai hi 1920-1935 chho vel kha a ni a, a hnu zelah la chhuak mah se, tih tham a chhuak tawh meuh lo (Thanmawia, *Chuailo-2* 72). Harhna ñum thumnaah hian lengkhawm zai phuahtu mi 22 vel zet an awm a, chung zingah chuan Patea, Siamliana, C.Z. Huala, R.L. Kamlala, Laithangpuia, Zasiama, Saihnuna te chu a langsar zual an ni a. R.L. Thanmawia chhinchhiah dan chuan harhna ñum thumna leh ñum lina inkar velah hian lengkhawm Zai 400 chuang zet a chhuak a ni (*Mizo lengkhawm* 181).

Harhna ñum thumna hi Mizorama harhna zingah chuan a ropui ber a ni (Lalchhuanliana 138). Kristian pawh an pung nasa a, harhna thlen hma 1918-ah Mizoramah kristian 16,125 an awm tawh a, harhnain kum li chhung Mizoram an nuai tak tak chuan kristian 39,797 an tling hman a ni (Lalchhuanliana 135). Hetiang taka kristiana an inleh nasat chhan zingah hian Mizo irawm chhuak, Mizo ze mila sak theih Lengkhawm zai lo chhuah tak vang hi a ni ngei ang.

Hripui Thawhlina leh Pathian Auhna hla (2019-):

Kum 1918-a spanish influenza a len hnuah khan khawvel pum huapin hripui (pandemic) leng awm zeuh zeuh mah se, harsatna lian lutuk a thlen lo. Spanish flu a thlen añanga kum za zet a liam hnu, kum 2019 December thla-ah chuan hripui hlauhawm tak, *Severe Acute Respiratory Syndrome Coronavirus 2 (SARS-CoV-2, novel coronavirus, a hnua Covid 19* tia an sawi lar tak chu khawvel pumah a leng a. He hri kai an hmuhchhuah hmasak ber chu November ni 17, 2019 kha a ni. Kum 2020-ah chuan khawvel pumah he natna hri hi a leng a. World Health Organization (WHO) chuan March ni 11, 2020 khan khawvel pum huap hripui leng ‘pandemic’-ah a puang ta a ni. He thu ziak lai (June 23, 2020)-ah chuan khawvel ram 215-ah mihring nuai 91 chuangin an kai tawh a, nuai 4.7 in an thihpui tawh a, India ramah pawh mi nuai 4.4 in an kai tawh a, mi 14,015 in an thihpui tawh a ni.

March ni 22, 2020 khan India ram pumah janata curfew neih niin, March ni 24 aṭang phei chuan ram pum huap inkharkhip (lockdown) neih a ni a. Mizoram phei chu March ni 21, 2020 aṭangin inkharkhip hi kalpui ṭan a ni a, March ni 24 aṭanga chhiara ni 21 (May ni 14 thleng) chu Mizo mipuite pawh inkharkhip pumhlum (total lockdown) avangin pawn an chhuak thei lova, inkalpawhna kawngpui zawng zawng khar niin thlawhna thlawk thlengin tihtawp a ni a. Ramri te chu Task force an tih ten riakin an venchilh a, hetih chhung hian ram chhungah pawh tumah inkalpawh theih a ni lova, puipunna leh Biak Ina inkhawm thlengin tihtawp vek a ni. Mipui an chi-ai a, an hlauthawng a, an mangang a, Pathian an au a. TV kaltlangin mi tam takin Pathian thuchah an puangchhuak a, a bikin Bethel Ministry chuan an Speaker, Frederic Laldindika hmangin LPS leh Zonet cable TV kaltlangin March ni 25, 2020 aṭangin zan sawm chuang zet crusade an nei a, hei hian Mizo mipuite thlarau lamah nasa takin a sawi harh a ni.

Mizorama he covid 19 hri kai hmuh hmasak ber chu March ni 25, 2020 kha a ni a, he thu ziak lai thleng hian he hri hian zual lam a la pan zel a. Mi 142-in an kai tawh a, heng hri kai te hi Mizoram pawna tangkhang hruai haw te vek an ni a, inkharkhip (lockdown) pawh la kalpui mek zel a ni.

Hetianga hripui avanga harsatna leh mangannain Mizo mipui a tuam mek lai hian, zaithiamte leh hla phuah thiamte chuan an rilru ipikna leh manganna chu hla hmangin an puang chhuak a, mipui harsatna tawh mek leh thil tawn te chu hla hmanga sawifiahin mipui zirtirna lam te pawh an phuah tel a ni. Rock music lama Zofate zinga sulsutu pakhat Rosangliana (Zorock) chuan 'lockdown' tih hla hmangin mipui zirtirna hla a phuah a, music video pawh a siam nghal a. He hlaah hi chuan covid 19 do chungchang leh hri kai lohna atana 'lockdown leh stay at home' pawimawhna a sawi ber. PC-a chuan 'min bed rest lo' tih phuahin music video a siam bawk a. He hlaah hian Lianṭhuama, Ṭhuamṭingṭanga tia hriat larin 'cur-

few hla' a lo phuah ang zulzuiin,

Chham ang i zal, ka zal, an zal reng mai,

Curfew an ti, laitual len a rem lo.

Nunphung a buai, kan ang, kan phun reng mai,

Kan tih theih tawk laikhum kan bel.

Mizo zaithiam leh hla phuah thiam Vanlalsailova chuan *Covid 19* avanga ramri duty leh damdawiina thawkte tan 'Covid 19 duty leh health lam a thawktute pual' tih hla chu a phuah a. Health department leh local task force, ramria duty te tana tawngtaisakna leh Pathian awmpui dil sakna chu a hla thu tum a ni deuh ber. J.Lalhmangaiha hla "In dam tlang em?" tih hla hi Mizo hla hlui leh Lengzem inkara hla thluka siam a ni a. He hla hi chuan corona virus hlauhawmzia leh chu aia hlauhawm zawk chu chatuan hremhmuna kal a nih thu a tarlang a ni. Makhawli hla phuah 'Cho loh hripui' tih chu Rebek Lalruatfelin sain music video pawh a siam a. Hripui hlauhawm kara manganna leh hmun hrang hranga tangkang ten mahni hmun an pan dan a sawi a, Pathian chu hripui leng chhem kiang tura ngenna hla a ni. Zova Bawlte chuan 'Hmangaih Thentirtu' tih hla phuahin Famkima Raltein sain music video a siam a. He hla hi *Covid 19* avanga inhmangaihte inthenna leh sunna hla (elegy) a ni.

Zaithiam lar TBC Zaithanpuia chuan "Min chhang hram rawh" tih hla, Pathian hnena tanpui dilna hla a phuah a, zaithiam lar ten sain music video tha tak an siam nghe nghe. He hla hi 'hear us out Lord' tia english-a letin Hlimhlimi chuan music video tha tak a siam bawh. Rev. Dr. Rohmingliana chuan 'Corona virus hla' tha tak a phuah a. Myanmar (Burma) lama Mizo unate zingah pawh he hripui hla 'Kan au che mittui nen' tih chu Henry Hmuaka chuan a phuah bawh. Hei bakah hian rap song lamah pawh Young Fella chuan 'rap song about covid 19' a siam bawh a, rap songin a ken tel 'end rhyme' tha tak neia phuah a ni

*Covid 19 vingin lockdown,
 Kan tuar kan rilru pawh a down
 Chhuah kan chak an phallo kan buai
 An phal loh chiah hian chakna a zual. tih te a ni.*

Hlahril (poetry) lamah pawh covid 19 chungchang phuahna hi hmuh tur tam tak a awm a, heng zingah chian Lalrammuanpuii chuan sonnet poem hmangin 'covid 19' hripui chu khawvel thiamna leh finna pawhin a ngam loh a nih avanga chawl mai tura a duh thu a puang chhuak a,

*Thiamna leh finna i bawhbeh si chuan,
 Kaikuna i nghaisak hringfa te tan,
 Cho loh awmlai lunglian fam mai la maw,
 Aw! Kal lai khamin chawlh zai rel tawh rawh*

tiin. *Covid 19* chungchangah hian Laltlanchhuahi pawhin covid 19 hripui donaah hian Mizo mipuite chu tanruual a pawimawhziaa tarlangin, mi tam tak thihna thlentu hripui chu khawchhak lam (china a sawina a nih ngei hmel) atanga lo chhuak niin, sorkar ropui leh lal ropui ber ber te pawhin an ngam loh a nih thu leh khawvel mipui a tih mangan thu hetiang hian a auchhuahpui a,

*Chhaktianga leng hringmi za tam thla famtirin,
 Chang thla zâra khuavel hrutin lawi ang i thang;
 Covid-19 i than zâmah hnam tin kan khur,
 Ngurpui lal lian tlawm lai an rel i tawn a'n maw!*

He covid 19 hripui leng karah hian khawvel mipui inkharkhip leh manganna hian thu leh hlaa inhnemna an zawng ruai a. Khawvel pumah pheichuan covid 19 avanga hla piang thar hi a thahnem hle. He hripui hian Mizo literature, a bikin hla lamah nasa takin nghawng a nei mek a. Hripui hi la kal zel, zual lam la pan zel a nih avangin eng ang takin nge literature-ah hian nghawng a neih ang tih erawh sawi

lawk theih a la ni lo.

Literature leh mihring nun hi a inkungkaih a, literature leh society hi a inthlun zawm tlat a. Covid 19 hripui leng pawh hi Mizo mipui ten an hnam ze mil, an nunphung nena inhneremin an lo dawngsawng a. Hripui avanga hla piang chhuak tam ber hian an manganna leh lungngaihna ata chhanchhuak a, chhanhim turin Pathian an au a, khawvel thiamna leh theihnain awmzia a neih loh hnuah pawh thiltitheih ber nia an ngaih van Pathian auhna a tam hle.

Hetih rual hian Mizo ṭawng chu ṭawng dang, a bikin english-in nasa takin a chimin a run tawh a ni tih heng hla aṭang hian a hriat theih a. Hnamdang ṭawng engemawzat chu Mizo ṭawng ang mainin hla thu karah rem takin an hmang a, chu chu a ngaihlathlu leh chhiartu tan pawh a fiahlohna awm chuang lo ang mai a ni tawh. Chung zingah chuan - *Covid 19, lockdown, curfew, stay at home, task force, corona virus, health department, duty, WHO, vaccinetih* te chu a langsar zual an ni.

Hetih rual hian vanneihthlak takin Mizoramah chuan he hripui avanga thihna hi a la thleng lova, mipui vantlang zingah a la darh lo bawk a. Hei vang hian he hripui vanga inkharkhip in a nghawng bak hi chu tawrhna lian tham a thleng lo niin a ngaih theih. Chuvang chuan manganna vawrh tawp leh ṭahna ruam tak tak-ah mipuite a la hnuh thlen loh avangin thu leh hla hi a pian belh tawh chiam lo pawh a ni thei. He hripuiin thu leh hla a nghawng a neih dan tur chu hunin a la hril zel ang.

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Buizova leh a Hla Thlirna

Lalremruati Ngente*

Kamkeuna : *Folk song*hi *Oxford Dictionary of literary terms*chuan, “A neitu bik hriat loh hla, ṭawngkaa pi leh pute aṭanga inhlanchhawn, thlahtute aṭanga inrochun, nikhaw rei hnua ziaka dahṭhat leh vawnhim lo ni ta hla te hi an ni a. A mawlmangin, vawn a awlsam tlangpui a, Thawnthu hla (*Ballad*), Hmangaihna hla (*Lyric love song*), bakah lenkhawmna leh zu inna hmuna an sak leh an lampui hla zawng zawng hi a huam vek a ni “ (Chris Baldick 132) tiin a dah a.

Hnam hrang hrangin “*Folk song*” an nei vek a, hnam incheina, thawnthu leh tuanthu tih lohah chuan hnam ziarang lanna hmasa ber anih avangin “*Folk song*” hian hnam tinah hlut a la hlawh dawn chauhin a rinawm. Mizote hi pi leh pute aṭanga zai ngaina hnam an ni a, awmkhawmna leh lenkhawmna hmunah tawh phawt chuan, chhiatni a ni emaw ṭhatni a ni emaw zai zel mai mi an ni. Kûtni vangthla leh sa-aih nikhuaah te, khawtlang huap emaw, ṭhianho emaw thiltihkhawmna reng rengah pawh zai leh lam hi a tel deuh zel avangin, Folk narratives huangchhungah pawh Folk song hi chu an hausakna lam ber a ni reng a ni.

R.L.Thanmawia chuan, Mizo pi pute hla hi hun liah a then phawk theih niin a sawi a, chungte chu, “Thântlang upa hla, Lêntlang

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awmlai hla, Ṭiau kan hnu leh kum zabi sawmhnihna kawl en hnuah chhuak te an ni,” (Mizo Hla Hlui 5, 6).

Mizo *Folk song* chhuak hmsa ber, “Thântlang upa hla” ti a an sawi ṭhin ho hi AD 1300-1450 vela chhuak a nih rin a ni a. Ṭhuthmun zai, Nauawih hla, Hlado, Bawhhla leh Salu lam zai thenkhatte hi an ni a, tlar hnih zai deuh vek an ni. A hun hnihna “Lentlang awmlai hla” hi AD 1450-1700 inkar vel a nih rin a ni a, Bawhhla leh Hlado te, Salu lam zai te, Dar hla leh Nauawih hla te an phuah belh zel bakah Thiam hla chi hrang hrang, Chai hla leh Chawngchen zai chi hrang hrangte hi a rawn chhuah belh zel a, tlar thum zaiah a kai chho hlawm ta thung.

A hun thumna chu Ṭiau kan hnu AD 1700-1900 inkara chhuakte an ni. Hetah hi chuan mimal hmingchawi zai a tam tawh hle. Darmani zai, Mangkhaia zai, Lianchhiari zai, Laltheri zai, Tuchhingpa zai, Darpawngi zai, Darlenglehi zai, Saikuti zai, Lêrha zai, Neihlaia zai leh mimal hmingchawi lem lo hla dang Darlung zai, Chhim zai, Sailo zai, Tlangnuam zai, Zawlbuk zai, Darthlang zai leh hla dang tam tak a rawn chhuah belh zel a, Mizo *Folk song* hmasawna pawh hmuh theihin a lang a ni.

Kum zabi sawmhnihna kâwl a en chiah chuan Mizo hla kalhmang pawh a danglam nasa tawh hle. Pi pute hla kalhmangin hla erawh a la chhuak chho ve reng a, chungte chu- Awithangpa zai, Puma zai, Tlanglam zai, *Abor* rûn zai, *German* run zai, Chalmar zai, Chheih zai, Hrangchhawni zai, Lelthang zai, Tualphei zai, Tlangnuam zai, Ramthar zai, Mutelen zai, Vaizawl zai, Thlek zai, Lianrikhumi zai leh a dangte an ni.

Mizo tlangval, hmelchhiat leh zaithiam avanga mi hriat hlawh, tun thlenga hming dai thei lo “Buizova” hian Mizote thinlunga chhinchhiah a hlawh ang huin a chanchin kimchang hian chhinchhiah a lo hlawh lem lo nge? *Historian* hrang hrangte kutchhuakah pawh a chanchin hi hmuh tur a tam lo hle! Hla phuah thiam tak leh a

awmna hmun azira awlsam taka phuah nghal mai thei ni a hriat a ni chung khan a hla pawh hai chhuah tur a tam lo hle. Buizova hla huikhawm hnem bertu R.L.Thanmawia hian “Mizo Hla Hlui” buah a awm thei ang ang dahkhawmin hla sawm leh pariat (18) a tlin awrth a, heng a hla dah thenkhatte hi *Historian* dangte thlitfimaah hnawl then a la ni ta zui.

Hla phuah thiam leh zai thiam Zoram khawvel deng chhuak meuh si, mimal hmingchawi hla dangte nena khaikhin pheih chuan a pamhmai hle a ni. Mizo *legend* sawi nikhuaa sawi hmaih phal ngai loh tur, zaithiam leh hla phuah thiam sawi nikhuaa sawi lan loh theih loh a nih avangin Buizova chanchin leh a hlate hi zirchian a, wawn that a pawimawh hle a ni. A hla kan theh hawn hmian a chanchin hriat theih chin han tar lang hmasa phawt ila.

Buizova chanchin tlangpui :

Historian hrang hrang ten an ziah danah, Buizova chanchin hriat hlat theih ber hi thlang tlak hnu tih vek a ni a. Chu mi hma lama a mimal chanchin emaw, a hla emaw hmuh tur a awm lo. R.L.Thanmawia chuan kum 1670 vel laia mi niin a ziak a (Mizo Hla Hlui 345). Hrangthiauva & Lalchungnunga-te chuan A.D.1700 vel laia mi niin an ziak thung (Mizo Chanchin 83). C. Chhuanvawra hian A.D 1700 emaw, a hma lam hret emaw a ni ang (Hmanlai leh Tunlai Mizo Hlate 91) tiin a ziak ve thung a. Hei hian a khaikhawm thei mai awm e. Amah hi Chawngtui hnam a ni a, a chanchin hriat theih hmasak berah pawh Chawngtui khua atanga rawn irh chhuak a ni.

Amah hi hmeithai fa a ni a, a hmelchhiat em avang avangin tumahin an lawm ve duh ngai lo va, hmeithai fa a lo ni leh zel bawken, a hlaah pawh hian a nun khawharzia leh a malzia a langsar em em reng a ni. Tlangval to lo leh nulatte ngaihawm hlawn lo tak ni mah se, a zaithiamna chu a hmingthanpui ta thuai a, mi hnathawktui lai tibuai leh tikhaihlak vek thei khawpa zai thiam, hla phuah thiam

bawk si anih avangin a zaithiamna chuan kawng tam takah thenrual a huikhawmsak tho va, a zai ngaithla châk reng renga hmanhlel pawh an tam viauin a rinawm. Hetih rual hian nupui a neih thu erawh hriat a ni lo thung.

Ṭumkhat chu Chawngtuia an awm laiin ṭiau luiah ngawi dawh an rel a, Buizova pawh a tel ve a. Buizova zai thiltithei tak chuan nula leh tlangval chu sawi loh nutling, patling chena a tihbuai ṭhin avangin an ngawi dawhnaa a lo tel ve chuan a tibuai zo ang, tih hlauin ei rawngbawlah an dah a. Amah chauha zan hnih buk a nghah melh melh hnuah zankhat chu Buizova chuan an ngawi dawh chu luikam aṭang hian a va thlir a, tlangval ho chuan phur tak hian ngar an lo hem tlut tlut mai a. Buizova chuan, a hmelchhiat em avanga a ngaihzwangte pasal nei tur a dan zawh loh dan leh luiah suara sangha dan an nih si dan chu tehkhinin,

Luiah limngha a suarah kan dan,

Ṭhadang khiangawi ka dang zo lo ve

a han ti a, an hlauhthawn ang ngeiin an hnathawh chu a tikhaihlak zo vek dawna an hriat avangin, an Val upa chuan zai tawh lo turin a lo ti a. Mahse, Buizova lungleng insum zo lo chuan,

Tuipui luang chhuk lenlung chhir lovin,

Thangi u'n lenlung a chhir an ti

a han ti leh ta hram a. An ngar hem lai hemtu pakhat chuan a hem ṭhelh a, a dawmtu khupah a vua a, an ṭhianpa zaithiam luat a zarah an haw phah leh ta ngawt mai a ni (Mizo Chanchin 83, 84).

Buizova zai hian thlifim a ko bik niin an sawi ṭhin a, thlawhhmaah thiam taka a zai hlerh hlerh tawh chuan thlifim a lo thaw her her a, sunhlu hnah te pawh a chhem ṭil er er thei niin an sawi ṭhin. A zai dawn reng reng hian a bul vela mite chu thingbul vuan turin a hrilh hmasa phawt ṭhin a, a duh tawka a han zai hlarh hlarh tawh chuan thingbul vuanin an ding khûr hlawk hlawk mai ṭhin a ni! A zaithiamzia an sawi chu, amah Buizova nu ngei pawhin

a lo hre ve a, ni khat chu a lâwm rawihnaah a telpui ve a, a fapa zaithiamzia miin an lo sawi fo ðhin chu hre ranin, zai turin a ti ta tlat mai a, a zai hma chuan hna ðan a phalsak bawk si loh avangin Buizova chu a zai ta nge nge a. A zai dawn tih an hriat veleh a lawm te chuan thlam ban an vuan sap sap a, Buizova nu chu a lo invawn ve si loh avangin a lum ta chiam mai a, Buizova chuan zu umin, a zu kai tho a, a ma nu ngei pawhin, “Buia, keini te chu min duh ve tak tak awm si lo va,” a lo ti hial a ni.

Chawngtui kût lo chhuahna leh, Buizova zai thiamzia leh a zaiin thil a tihtheihzia Hrangðhiaua leh Lalchungnunga ten hetiang hian an sawi a,

Wawi khat pawh khaw chhiat niin zâwlbukah an awm khawm a, an titi laih laih a. Buizova chu mi titina sirah chuan a lo lungleng fâl bik a. Ruah sur mek pawhin a ðham hman loh hla thar a han sa a, Khuangruah lo sur hian khawchhiar bukah, Changhnah lo her, mi u ngai ing e

a han ti hlarh hlarh mai a. Paho leh tlangvalho chu a ti lungleng a, an zai ho chiam mai a. “Chawngtui Kut” tia vawiin thlenga kan la sawi huai huai, kût rei, lunglenthlak leh hmingthang tak mai pawh hi Buizova te, Pawi hmelðha Lianbeha, an khaw tlangval hmelðha Chawngðhasiami te leh an nula hmelðha Chawngtinzovi te hunlaia mi a ni a, Buizova chauh lo pawh hian hla phuah leh zai an thiam tlang a. Chuvang chuan a ni, Chawngtui pawh hi an hman nawm ni (Mizo Chanchin 86, 87).

Chawngtui a tang hian thlang an tla leh a, N. Vanlaiphai kianga Chawngtui hmunah te, Hmuifang tlanga Chawngtui hmunah te, Reiek-ah te, West Phaileng-ah te an awm thla zel a. Buizova hian an awmna hmun apiangah hla a phuah zel bawk a. West Phailengah hian a thi ta a ni.

Buizova hla phelhpharhna:

Mi hrang hrang lakkhawm aṅanga belkhawmin tun dinhmunah chuan Buizova hla hi sawm leh pariat (18) hmuh chhuah a ni tawh a. Heng a hla hrang hrangte phuah nan hian thlûk li a hman a, Lumtui zai, Nilen zai, Zailen leh Saikuti thlûkte a ni. Mi thenkhat chuan Saikuti thluk hi Buizova hman hmasak a ni a, a larpui lem lo va, Saikuti hian a rawn larpui ta zawk a ni, tiin an sawi bawk. Buizova hla hrang hrang, tuna hmuhchhuah theih chinte chu a mal te tein han thet darh ila,

1. Saikûti thlûka a phuah: Hei hi C. Chhuanvawra'n, *Hmanlai leh Tunlai MizoHlate* tih bu-ah Saikûti thluka a dah a ni a, hmun dangah hmuh tur a awm lem lo.

Ka sakhmelah chung khua mah dur se la,

Thaiah tih loh lawmlai ka hmelma in awm lo ve.

Sawi tawh angin Buizova hi tlangval hmelchhia, nulate ngaihawm loh em em a ni a. Chuti chung chuan a zaithiam em avangin mi lawm a hlawh ve tho va, a zai laia thingbul vuan khur ngar ngar khawpa a zaithiamnain a sawi nghin nulate pawh chuan a zaithiamna mai lo chu, amah an ngaizawng lovin, pasal atan pawh an it lem lo hle a ni tih amah ngei pawh hian a inhmu tlang ve hle a ni ngei ang. He hlaah hian a nihna leh a dinhmun dik tak rawn au chhuah puiin, a hmelchhiatzia a rawn sawichhuak hmasa phawt a, nupui atan a bia a nih em loh chuan, lâwm atan leh nula/tlangval inkawma han kawm sathlich atan chuan tu mah a hmelma an nih bik loh thu a sawina ni berin a lang.

1.2. Nilên zai :

Hei hi C. Chhuanvawra'n, *Hmanlai leh Tunlai Mizo Hlate* tih buah a dah a, R.L Thanmawia'n *Mizo Hla Hlur* leh khabuah a dah bawk a, Nilên zai ah an dah ve ve a ni.

Ka vauva thuvatê, i hrâm lai bang teh aw,

Kei pawh Lalngo ngaia ka ṅah lai ni tam e.

He hla hi Hrangthiaua leh Lalchungnunga te chuan a nuin Buizova an lâwm rawih nia zai tura a tih tlat ni a, a sak niin an sawi a, a zai dawn lai tak chuan an vauah thuro a lo hram kiar kiar a, chu chu hlaa chawiin a sa zui nghal niin an sawi (Mizo Chanchin 86).

1.3. Zainêm thluk : Hei hi C. Chhuanvawra ziah *Hmanlai leh Tunlai Mizo hla te* tih buah leh R.L Thanmawia ziah *Mizo Hla Hlui* lehkhabuah “Zainêm thlûk” huangchhungah ve ve dah a ni.

Thapui valnema mi lâwm rawh,
Chung tûrni sa tuar lo ang che,
Ka zaiin thlang kawr thli a au thiam e.

He hla hi chu amah lâwm tura nulata a sawmna/thlemna ni berin a lang. A hmelchhiat em avangin a hmel aţang ngawr ngawr chuan tu nula mahin lâwm atan an thlahlel ngawih ngawih dawn lo tih inhre karin, a zaiin thlifim a koh thîn chu tawktarha hmangin, amah lâwm tura nula te sawmna atan a hmang ta mai niin a lang.

1.4. Lumtui Zai :

Chawngtuia an awm laiin ngawi an dawh a, Buizova chu riahbukah eirawngbawlin an dah a. Tlangvala pompa ngawi dawh tura kal ve si, chutianga inkhung bik chawt mai chu a ning ta deuh a ni ang, a tawpah chuan a va chhuak ve ta nge nge a. Lungpui chung aţangin a thianta che vel chu a han en a, luiah sangha suara dan an nih laia a ngaihzawngte pasal nei tur a dang zo si lo run taka au chhuahpuiin,

Luiah limngha a suarah kan dan,
Thadang khiangawi ka dang zo lo ve

A han ti a, an lung a leng zo leh ta vek hlawm a, an thiltih lai a tibuai zo leh ta vek mai dawn a an hriat avangin zai tawh lo turin an ti a. Mahse, a lunglenna kalding laklawh chuan insum zo lovin,

Tuipui luangchhuk lenlung chhir lovin,
Thangi u'n lenlung a chhir an ti

A han ti leh a, ngar hem lai hemtu pakhat chuan a hem ðhelh a, dawmtu khupah a vua a, an haw leh phah ta ngawt mai a ni. A hla hnukung zawkah hian, tui luang chu lenlunga inchnir leh inchnuinhnawk miah lovin a luang del del a, Thangi u (nula sawina) erawh chuan lung (thinlung) a chhir an ti, a tihna ni ngeiin a lang a. Thangi u lungchhina chhan hi a phenah thu ril tak a inphum ngeiin a rinawm a, a awmzia chiang taka hre tura haichhuah erawh a harsa tawh hle. Zainê m thluka a phuah tho,

Kawrfen ðhi leh ka zai mah chul se la,

Ka zai a chul lovang khuareiah

tih hi *Mizo Chanchin* ah a sawifiahna hetiang hian kan hmu a,

W.Phailenga an awm lai hian “Kawrfen ðhi” an tih,
 ðhi chi khat, tun hmaa an ngaihhlut em em ðhin chu
 an ngainep ta hle a, tu mahin thuam atan pawh an
 chhiar duh ta lo va, Buizova chuan ðhi chu amah
 nena intekhinin, hetiang hian hla a phuah a...
 (Hrangthiauva & Lalchungnunga 87)

Lumtui zai pali zinga pakhat,

Khuangruah lo sur liankhaw chhiar bukah,

Changhnah lo her mi u ngai ing e

tih hi chu ruahsur lain, a awmna buk aţanga a lunglenna tawpkhawk a au chhuahpuina niin a lang. Nula/tlangval te nuna ruahsurin lunglenna a kaichhuah ðhin dan leh, a chhehvel nun pawh he hla tlar hnih lek hian a tar lang chiang hle a ni.

1.5. Heng bakah hian R.L. Thanmawia'n a thlûk hriat chiah loh hla sawmpahnih (12), Mizo hla hlui buah a thailang bawk. A hla sawmpakhat (11) zingah hian nula laka a to lohzia leh hmangaihna lama a vanduaizia a tar lanna hla panga (5) a awm a, chungte chu,

Ka lungdi khan valdang a chhai lain,

Fên thang iangin chaltuai zanmu ka chhing lêm lo ve.

Luiah lêngngaha biak loh thlanthlain a zawl,
Khawza biak vel zui lai Siali kan zawl lo ve.

Ka lo lêng e Ṭhapui, kharlai hawng la,
Tleidang rûnah rêl chhûm a zing ka kai ngam lo ve.

Chhawrthlapuiin ê, thim ruai ka rûn a chhun,
A kai love nuihmawi siali, kan rûn a dai e.

Zâm del del la, ṭhui lai ka ṭang chhûngah,
Siali phurhhlannah a kai lo, ka lunglam vai e.

Heng hla pangate hi ama nun nena tehkhin pawhin a inhmech
bik hliah hliah a, tlangval/mipa rilru pu ve siin, a hmelchhiat em
avanga nulat/tlangval inngaihawwnna kawnga harsatna a tawh
nasatzia leh a nun khawhar ṭhinzia pawh thui tak a chhui dawn
theih a ni. Hmelchhiain, nulate lawm hlawh lo hle mah se tlangval ve
tafam chuan a hmelchhiatna leh lawm a hlawh loh vang ngawt chuan
nula rim a ṭhulh phah bik chuang lo, a ni ngei ang. Chu chu, nula rim
boruak leh a chhehvel a phuahna hla pathum hian a tarlang chiang
hle awm e.

Zan a rei e, bawârin lêng a hnawl,
I tiam leh ang zan dang Siali run kai nan.

Sial chunnu e, mu meng kir ker mah la,
I hrai bung dawntuai a thliaktu, vâl kan thangher e.

Ka chung khuangruah ê, sur lai puan ang bâng la,
Ṭhapuii run kan kaina laitual len a hnawng e.

Heng hla pathum hian Mizo nula leh tlangval nun a tar lang ṭha hle.
Tlangvalin nula an rim ṭhin dan te, tlangval leng haw hun ar khuang

aṭanga an lo teh ṭhin dante leh harsatna eng emawin tlangval nula rim tur a dan a, an lunglenna thlengin kan hmu thei a ni. Lungleng mi ni bawk, hmangaihna lama vanduai bawk Buizova hlaah hian hmangaihna, inngaihzaonna nun leh hmangaihtu nun khawharzia tar lanna hla a tam ber a. Kan tar lan tawh bakah hian, a ngaihzaong ngaia a lunglenna hla pahnih (2) a la awm leh cheu bawk,

Khuangruah sūr lo liankhaw chhiar bûkah e,
Thli te lo hrâng, tuk ram lovah mi û ngai ing e.

Pawna chhuak la e, hawi vel teh Lêngtenu,
Kan intiamna kawlkûng.

A hla hnukung zawk hian Buizova'n inngaihzaonna lama a dai a tar lang Chiang hle awm e. C. Chhuanvawra chuan a tlar hnukung hi, "Kan intiamna siruk kawlkungah a liam e.." tiin a sawi a. (Personal Interview 31.03.017. 4:00 PM). Buizova hian a ngaihzaong nen siruk thliir dun tur leh an mit fu dun tura an intiam thu a sawina ni ngeiin a lang. Khaw khata awm chu ni se, a hla danga a nula rim chungchang a tar lan nasat dan aṭangin, khaw thian zan siruk lan theih zanah chuan a rim ngeiin a rinawm a, suangtuahnaa han chhui dawn chuan, khaw danga a ngaihzaong (kar hla di) a phuahna a nih ngei a rinawm. Hei bakah hian a thangkam chungchang a phuahna pakhat a awm ve a,

Kan kawmcharah kûl pinpen thang ka kam,
Ṭhuva tualleng a ngalcharah hrualhrui ka bun

tih a awm ve a, hei hi hmangaihna leh inngaihzaonna hawi lo zawnga a hla phuah awm chhun a ni hial awm e.

2. Buizova leh a hla chhuikawpna : Buizova chanchin hi Chawngtuia an thlang tlak chin chauh hriat theih a ni a, a pianna leh an thlahtute pawh hmeithai fa a ni tih mai loh chu hriat theih a nih loh avangin, hei hian a hla chhui pawh a tiharsa leh zual a ni. Chawngtuia an

awm hian tlangval a ni tawhin a rinawm a, he mi hma hian hla a lo nei tawh em tih leh eng nge a hla hmasa ber? Tih pawh hriat hleih theih a ni tawh lo a ni.

2.1 Chiang taka sawi ngam chinah chuan Buizova hian hla thlûk li a hmang ni a hriat a ni a, Nilên zai, Lumtui zai, Saikuti zai leh Zainêm thluka a phuah te hi an ni. Saikûti zai hi Buizova tihchhuah a ni a, Saikûti'n a rawn larpui ta a ni, tiin an sawi thin a, an vanglai chhûtin, hei hi eng emaw chenah a pawmawm hle.

2.3 Buizova hla thlûk neih leh neih loh chungchangah hian ngaihdan hrang hrang a tam hle a. Mi thenkhat chuan, “Amahin hla thlûk a nei lo, mi hla thlûk hmangin a phuah mai mai a ni” tiin an sawi a. Buizova chanchin chiang taka inziahna awm chhun “Mizo Chanchin” bawk hi han en leh i la,

Zai a thiam chang ni lovin hla phuah a thiam a, tu phuah sa mah ring lovin hla thar, a thlûk thar ngat ngatin a chher chhuak a, a thlûk hran theuh thlûk thum a chher chhuak a ni, chu mi thlûk thumte leh Zailam (Lumtui zai)-in hla a phuah thin. Chutichuan Buizova hlate chu hla bu hran thlûk hrang paliah a then theih a, Zainêm te, Zailâm te, Nilên zai te, saikûti thlûk te an ni (Hrangthiauva & Lalchungnunga 83).

Buizova hian amahin hla thlûk a nei lo, *originality* a nei lo ti a sawi theih ni tho mah se, a hunlai hre phaka sawi thei an awm tawh miao loh avangin *originality*-ah Buizova hi paih thlak ngawt theih a ni bik lo vang.

2.4. Buizova zaite hi a hla thlûk ringa mi dangin an lo phuah chhonzawmna ni awm tak a vang hle a. A chanchin nena han chhui dawn pawh a, a nun nena inhmeh tak vek an nih avangin, chu chuan a ti takin, a mi deh dan a dang bik a, a hlutna pawh a tipung sawtin a hriat a ni.

2.5 Mimal hming chawi zai hming putu mi dangte hi Lal, Pasalṭha, Lal fanu leh eng kawng emawa hming chherna nei an ni deuh zel a. Buizova erawh hi chu hmeithai fa, hmelchhe hmingthang, a zaithiam leh hla phuah thiam avang liau liau mi hriat hlawh, tun thlenga hming dai thei tawh lo a ni a. A hla phuah dan kalhmang pawh a danglamin, a tlawm reih a, mahni inhrosakna leh invaivungna lam hmuh tur a awm ve meuh lo. A nun tlawm tak leh a lunglenna leh a khawharna, a malzia tarlanna hla deuh vek an ni.

Tlangkawmna : Mizo zai thiam leh hla phuah thiam sawi nikhuaa sawi hmaih theih loh, a hmelchhiatna leh zaithiamna avanga Zoram khawvel dengchhuaktu, khawvel huap pawha thil la thleng zen zen ngai lo, bula mite hnathawh tibuai mai pawh ni lo, ti chi-ai vek thei khawpa zaithiam. A zaithiamna hmanga thlifim ko thei Buizova hi duhthusamin a chanchin hriata vawn theih chin tam lo hle mah se la, Mizo hnam leh ram a awm chhung chuan a hlutna hi a bo tawh ngai dawn lo. Khawvel hmasawmna leh intlansiakna sang zel karah pawh Mizote thinlungah “Buizova” hi “Buizova” a nih reng theih nan, a dam laia min hnutchhiah a hla mawi tak takte vawn that a, chawi nun hi a pawimawh hle a ni.

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Re-reading of *Ka Hmangaih Tlat Che* in a Feminist Perspective

Vanlalṭana Khiangte*

1. Sawihawwnna

Ka hmangaih tlat chetih thawnthu hi Lalruali'n kum 1991-a a chhut a ni a. Kum 1944 chhova khawvel indopui pahnihna boruak behchhana ziak a ni. Assam Regiment-a Mizo tlangval Sanga leh Ṭhuangzawl tleirawl hmelṭha Thanpuii, khawsikin a man tak avanga pian phunga rual ban pha ta lote inkara hmangaihna thawnthu a ni a. He thawnthua a changtunu ber Thanpuii chu khawsikin a hmeh nat em avangin a kal bai deuh chhut chhut tawh a, a thu lam pawh a fiah kim seng tawh lo. Chuti chung pawh chuan mahni kutkea din tum tlat, kut themthiam tak, kohran bel but mai mi a ni lawi a. Sanga erawh sipai, a huaisen avanga hotute duhsak leh lawm hlawh em em, indo laiin a chet ṭhat avanga subedar-ah hial kai santir an tum; a thawhrah ngeia hlawhchhuak leh ta zawk, hmun tin hmun tang hruta hlawhthinna dawng chho mawlh mawlh thei mi a ni. Anni pahnih hi khawvel inang lo takah awm mah se, hmangaihna hrui khat chuan a phuar zawm chiat a. Pian phunga inhamtawng lo ang tlat an lanna pawh chu khawngaihna hruihrual, an inngainatna tizualtu a ni ta hlauh zawk a. Chu mite pahnih induhna phena hmeichhe dinmun lo lang chu kan thlir zui ber tur a ni tawh ang.

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2. Feminism

Britannica-in a hrilhfiah dan chuan, *feminism* chuan heng vantlang (*social*) nghawng thil te, thiam thil deh chhuah leh hman ral (*economic*) kawngah te, ram hnuk khawih thil (*political*) hrang hrangah, mipa fa leh hmeichhe fa intluktlang tura ngaihna a ni a. Khawthlang ram atanga inmung chhuak mah ni se, khawvel pumpui a huap a. Hmeichhe dikna chanvo humhalh zawng leh an theihna ngaihhlutsak zawnga chethawhna a ni (Brunnel, Burkett 30).

A chian lehzual zawk nan a lo zik chhuah nana mi pawimawhte kamchhuak leh khawthlir tawitein sawi hawng zawk ila, a fiah hma deuh awm e.

Mary Wollstonecraft-in *A Vindication of the Rights of Women* (1792) tih a ziaakah chuan hmeichhe dinhmun chhe em em chu chawi kan a, mipate anga zirna tha intluktlang taka an dawn ve theih nan te, mipa chuan a nupui chu bungrua (*ornamental wives*) pakhat ang maia ngai lo va, an tlukpui mihring anga enkawl ve tura a duh thute hi he lehkhawua a thlûk uar ber a ni a. A lehkhawua hmeichhiate dinhmun a thlir dan pakhat lek han tarlang lawk ila:

Hmeichhiate hi siam an nih phung atang rengin zah an hlwlh ve ngai lo va. An hlut ve na ber pawh Mipa inhrikthlak nan mai a ni. A dik tak chuan chu pawh chu Mipain an chungnunzia diriam taka an lantirna mai a ni leh thin si. (Wollstonecraft)

Virginia Woolf-in *A Room of One's Own* (1929) tih a ziaakah chuan hmeichhiate chuan thil dehchhuah leh tihpun (*economic*) kawngah te, vantlang huap thil pawimawh tihnaah chanvo an neih ve theihna atan zalenna an mamawh thu te a sawi uar hle a. Hmanlai hunte rawn thlir kir lehin, “Shakespeare-a te hunlai daih tawh atang khan hmeichhiate thiamna rahbehsak an nih avangin, an rilru leh an lo suangtuah thin khawvel pawh a bo hlen a ni,” tiin a sawi a. Hetiang hian a duhthusam ram a sawi zui baw:

Hmeichhiate chuan kum tam tak thil inthlak danglam hun leh dinhmun duhawm zawka kan din ve theih hun tur hi tlumtea thlir takin kan thlir thin a. Kan duhtusam ram kan thlen hunah chuan tuna mipa dinhmun tur bik anga khuarel hmunah hian hmeichhiate pawh kan cheng ve tawh ang. (Woolf)

Simone de Beauvoir-in *The Second Sex* (1949) tih a ziakah pawh hmeichhiate hi khawtlang nun siamtu an ni a. Mipa leh hmeichhe inthliarna hi leilung dan a ni lo va, kan siam chawp mai chauh a ni (*No “natural” distinction between the sexes*) a ti a. Chutah chuan duh tawk mai lovin ‘tu mah hi an lo piang bik lo, hnuaichhiaha yang nghal turin’ (*One is not born, one becomes a woman*) a tihte chuan a hunlai mite a hneh hle.

Kan han tarlan takte hi ngun taka kan thlir chuan *feminism* chu a nu leh a pa (*gender*), pianphunga danglamna lai inhriatthiam tawwna a awm loh avanga inkhuangrual lohna pho chhuah a, a chanchhe zawka yang hmeichhiate dikna chanvo pho chhuah tumna a ni ber a. Inkungkaihna nghet leh tlo nei tur chuan chak lohna leh chakna lai inhriat thiam tawwna mai piah lamah theihna leh thiamna inhup bosak lo zawnga chen ho a tulzia te, hmeichhiate chu bungraw pakhat ang leka en lova, khawtlang leh ram tana thil tha leh pawimawh ngaihtuah thei an nihzia hriatsak te, thuziak lamah pawh mipa angin an ram yang ve thei a ni tih lantir te hi a ni. Tumah hi rahbeh tur atan an piang lo va, zalen taka nun hmang turin dikna chanvo an nei theuh a ni tih hi *feminism* thlukpui ber pakhat a ni a tih theih ang.

Tawitea sawi dawn chuan *feminism* chu hmeichhia in kawng hrang hranga mipa chanvo ang chang pha ve tura a inngaihna hi a ni a. *Feminist movement* kan tih chuan chutiang tak chu a lo nih theihna turin, hmeichhe tana sualna emaw, beihna emaw, a tih theih ang.

2.1 *Feminism theory*-in a tum hrang hrangte chu:

- 1) Hmeichhe kutchhuak thu leh hlate hai chhuah a, an theihna leh an hlutna tipung zawnga zirchian.
- 2) Thu leh hlaa an lo lan chhuah ve na lam hawi hrim hrim chik taka bihchian.
- 3) Hmeichhiate chu mihring tling pha lo, thilsiam pakhat ve mai anga ngaihna dodal leh hnawl.
- 4) Mipate chauh neih tura an ngaihte zir chian a, hmeichhia ten an tih ve theihzia pho chhuah.
- 5) Ṭawng kauchheh engpawh, hmeichhia leh mipa nihna tifiyah theitu chik taka zir.
- 6) Khawtlang inrelbawl dan leh khuarel thuthlung (*biological differences*) sawi hawn. (Barry 134)

3. Lalruali'n hmeichhe dinhmun a thlir dan

Khawvel pumpuiah hmeichhe dinhmun chawi san duhna a lian em em reng a, thawh (*wave*) thum zet a thleng tawh anga chhut theih a ni. Tunlai khawvel kan thlir pawhin kan la tuipui dawn chauh ni berin a lang. India sorkar laipui dan zam kan thlir chuan hmeichhe dinhmun humhallna leh chawikanna lam pawh a ṭhahnem malh malh nangieng mai. Nek chep leh hnuaichhiah an nih lohna atan an inhumhimna tur kawng chi tinrenga sial a ni a.

Heng Article 14 (*Right to equality*), Article 15 (*Right against discrimination*) leh Article 21 (*Right to life and liberty*) tih hnuaiahte hian hmeichhe inhumhimna lung bang sang a ding ut tawh (MSLSA 42). Chuvangin hmeichhe duh loh zawnga lo fiam pawh lei chhe chawi theihna khawp sual a tling ta zel. Ram inrelbawl na fung an chelh theihna turin voh bik ṭhut hmun dup pek a ni ta zel a. Lei rem an rah theihna atan kawng tinrengin ngaihtuhsak an ni a tihtheih hial awm e. Chutiang boruak kara Lalruali hmeichhe dinhmun a thlir dan hi a neu lo hle a; hmeichhe dinhmun tura a ngaih hi a hniam loh vah vah viau mai!

Ka hmangaih tlat chetih thawnthua hmeichhiate dinhmun

lo lang hi hlawm ngaah hetiang hian ðheh sawm kan tum ang: Nu dinhmun leh pawimawhna, Mizo ðawng kauchheh thlir kirna, nupuiin a pasal chungha a rilru put dan tur, chhungkaw timawitu leh tinuamtu hmeichhia, mipa leh hmeichhe inkar a thlir dan tihte hi he thawnthu behchhan hian sawi zau kan tum dawn a ni.

3.1 Nu dinhmun leh an pawimawhna:

Khawvel indopui pahnihna boruaka he thawnthu bul hi pho chuah a ni a. Sipai pahnih Khuma leh Sanga an lo lang a, an ðawngkam chhuak hmasa ber chu Khuma'n, "Ka nu tak kha aw, a khua a va har dawn tak em. . . ka nu min hringtute ngei ngei lehkha pawh hi sawrkar hian a thîk ta emaw ni dawn ni," (Lalruali 2) tih thu hi a ni. Hringnuna nu pawimawhnain he thawnthu hi a pho chhuak nghal var a. A dawt chiahah a thianpa Sanga'n, nu khawhar tur a la neih bik avanga vannei a tihzia thu a hrihl hnuah, "Min lo ngai a, min lo ðawngtaisaktu tur ka nei tawh hlei nem," (ibid 2) tiin a sawi bawk. Sanga'n a thianpa a awhzia thu a hrihl theihna chhan chu nu a la neih bik vang chauh a ni a. Lalruali hian chhungkuuaa nu (hmeichhia) dinhmun leh an pawimawhna thukzia hriatna ramah min luhpui nghal a tih theih ang.

Sipai ral beia rawl mek an ni a, sipai pahnihte hian an thi dawn nge an dam dawn tih an hre lo. A chhe ber pawh tawk thei an ni tih erawh an Chiang! Chu dinhmuna ding chung chuan in lama an mahni hmangaih tute an han ngaihtuah let a. An hriat chhuah hmasak ber chu nu a ni. Nu âng chhungah chuan pachang pawh an thla a muang siai siai ðhinin Lalruali hian a tarlang a. Fate tan nu ðawngtaisakna aia thil tithei leh chakna thar pe theitu dang awm theiin a ring lo a tih theih hial bawk ang.

Sipai pahnihte hi nu hmangaihnaah a khah liamtir satliah ngawt lo va, hmangaihna an nute lak ata an dawn hlutzia a hriat chian em avanga pek let tur ngaihtuhtir a sipaia inpe ta ngawt a nih tir bawk. "Nangmah ang bawkin ka nu, hah taka mi chawm liantu

chu fur hlo thlo ngawt chuan ka tihahdam zo dawnin ka hre lo va; sipaiah ka inpe ve ta mai a ni,” tih kan hmu a (ibid 3). Hmangaihna tawp lova hmangaihtu, nu hmangaihna chhan let nan an nun hlauhawma dah pawh an hnial lo tihna a ni.

He thawnthua changtunu ber Thanpuii’ n harsatna a tawh apianga amah hnem tur leh fuih tura a kianga lo reng chu a nu bawk a ni a. Pasal a neih dawn tuma thu tha chi tinreng fahtu ber pawh a pa ni lovin nu ber a ni nghe nghe. Hmeichhiate chu mipate hnung zela awm reng turah a ngai lo va, an intluktlan thu a sawi hek lo. Mipa duhzawng leh zia chu man thiam tur leh fel taka enkawl zawk turin Lalruali hian Thanpuii nu hmangin a rilru a puang chhuak a ni.

Nute hi chhungkaw uap lumtu leh thlamuantu ber an nihzia Lalruali hian uar takin a pho chhuak a. Nu tawngtaisakna hlutzia leh nu tel lova hringnun khawharthlakzia a tarlang bawk. Hmeichhe dinhmun pawimawhzia nu hmangin min hmuhtir kan ti thei ang.

3.2 Mizo tawngkauchheh atanga thlirna:

‘Hralh’ tih hi pasal neihsak mai nula chungchang an sawina tawng kauchhehah Mizoin kan hman tlanglawn ve tak a ni a. He thawnthuah hian Thanpuii pa hnenah an thenawmpa chuan, “Vawiin chu Thanpuii in hralh dawn ta maw?” (ibid 86) tiin a zawh thu kan hmu a. Thanpuii pain a chhanna lai tak hi beng thara kan thlir kir leh tur chu a ni:

Hralh dawn teh kawng lo ve a, hralh ralah chuan a man ka chhiar tam ve hle ang. Ka rin ngam kutah ka hlan mai dawn a ni. A lawm nan Sial kan talh ang a, a chek tui hâng kan hawp tlang dawn nia. . . (86)

tiin Thanpuii pa chuan a lo chhang sam et roh a. Lalruali hian thil zuartu leh a zawrh leitu inkungkaihna tehkhawnga hmangin hetiang hian a sawi chhuak ta niin a ngaih theih. Chutihrualin, a tarlan tum ber nia lang zawk erawh man leh mual chungchang a ni thung.

Tunlai hian lehkhabu leh chanchinbu thenkhat hmeichhe man tihsan rawtna chungchang kan hmu bang lo va. Mi thenkhat thlirna tlang atanga kan thlir chuan, nula chu a nu leh pa ten a tette atanga duat chi tinrenga duat chungang an lo chawi len, a hrisel loh hlaua ei tha leh damdawi tha tinrenga an lo enkawl, zilh leh hauh a tul changa a thiam ang tawk tawka an lo zilha, an lo hruai puitlin ve.

An mamawh engkim tihsaka, tisa leh thlarau lama a pachhiat bik loh nana zirtirna tha tawp an lo pek ve leh an mahni la hmangaih let ve tura an lo vauchher ber an fanu malte chu, ran anga inlei thuah tu tlangvalin nge lei thei ang a, mi chhe fa pawh ni se tu tehulun nge a man tlin zo ang!

Man leh mual chungchanga kan pi leh pute lo chin danah khan Lal fanu man leh hnamchawm nula mante chu inthlau vei vei viau a. “Lal fanu man chu se sawm (cheng 300/-) emaw a nih laiin, awze man erawh se li (cheng 80/-) chauh a ni... Sum leh pai awm loh avangin inhmangaih takte pawh an inneih loh phah fo,” tiin a sawi a (Laldinpuii 27&28). Chutiang zawnga chhut a nih thin avang chuan hmangaihna hlam a lo zui ve fo ni ngei tur a ni.

“An lal fanu Chhingi, zathum an chhiar e,
Zathum man chu keini lei rual em ni le.”

Tih hlate pawh a awm tak kha maw! Lalruali'n a thlir dan erawh chuan ze thar hlak a pu kan ti thei ang. Ani chuan hmeichhiate chu ‘a hralh ralah chuan an to hle ang’ tih hi a ngaihdan a ni. Chumi awmzia chu bungraw hralha inhralh tur a ni ngai lo va, hmeichhe hlutna hi suma teh chi a ni lo tih hi ani ngaihdan chu a ni. *Mizo society* chu mipa rorelna a nih miau avangin a neitu zawk chu Mipa a ni a, thaibawih kumkhua pawh ni se la, hmeichhiain pasal a lei tih a ni ngai lo.

Mihring inthlah pun nan mipa leh hmeichhia chu awmze neia an awm dun a ngai a. Chi thlah pung tur kan nih bawk si avangin Lalruali pawh hian he thawnthuah hian, “Ka rin ngam kutah

ka hlan mai dawn a ni,” a lo ti mai a ni. Man tihsan leh san loh chungchanga kan lo inhniai chiam chiamna bang aia sang zawk ah hian Lalruali hian hmeichhe dinhmun chu duhawm zawkin a lo rem tlar thit thit tawh a lo ni.

Chutiang taka hmeichhiate dinhmun a puan zeh mawi em em lai chuan, Thanzika'n, “Hmeichhia leh pal chhiate chu a thlak theih alawm,” tia uanna atan taka Thanpuui chungchang a lo sawite chu eng huah a ngaihtir duh lo, “Zika inhampuar ve mai mai a nih chu, engah mah ngai suh u” (Lalruali 50) tih kan hmu. Mi tam takin Mizo tawng kauchheh thenkhata hmeichhiate dinhmun lo lang chu a chhuanche zawnga hlirin an thlir a; Lalruali erawh chuan huat loh tur thil tam tak, mena tlak lek tham thil niin a ngai thung a ni.

3.4 Nupuiin a pasal chung a rilru a put dan tur

Ka hmangaih tlat che tih bung 11-naah hetiang hian kan hmu:

Mipa hian duat an beisein an lawm em em tih hriain i pasal hi a theihna ang angin duat la, a thu hi a kawi a ngilin zawm tum hram hram la; thil dik lovah erawh chuan thiam takin a dik lohna hrilh thiam ang che. Mipa riltam leh sakei riltam hi chu hlauhawm tak an nih avangin i pasal hi riltamin i siam reng reng tur a ni lo. (90)

Hmeichhia chu a awmnmem zawk an ni a, duat leh ngaihsak an thlahlel em em thin an lo tihte hian Lalruali thinlung hi a chiah zawp zo ve lo. ‘Hmeichhia leh uite chu a chul nel peih peih’ tia upain an lo sawi thin khan a rilru sukthlek a sawh sawn tirin a rinawm loh. Chul nel avanga tui ral mai mai turah a inngai lo. Mizo tawng kauchheha, ‘Hmeichhia chu ngam sa an ni a, kut thlak ngai a ni lo ve’ tih hian mipa chu thahruih an chungnung zawk tih a hriat theih. Hmeichhiate chu velh tham pawh an ni lo ve tih ngaihtuahna atanga lo piang chhuak a nih a rinawm. Amaherawhchu, Lalruali

ngaihtuahna erawh hi chu chung zawng zawng lerah chuan a par thung.

Hmeichhiate chu mipa duattu zawka țang turah a ngai a, awmnem zawk nih chhuanlama mipa thlazar hnuaiia kun reng chu thil dik niin a ngai thei lo va, mipa duat beisei bik turah hmeichhiate a dah phal lo. Mipa tih tura miin an lo ngaih țin chu hmeichhiain mipa chung a tih ve theihah a ngai tlat a, chumi awmzia chu hmeichhia chu mipa aiin a dah hniam bik lo tihna a ni. Mipa thu pawh zawm tum hram hram ța a tih rualin, engmah sawi ve ngam lo khawpa zawm fai vek erawh a ngaihdan a ni lo thung. Mipain helhkamtu emaw, mawhtu emaw an neih tawh chuan an ngaihtuahna zawng zawng an pe țin tih a hre chiang hle. Sakei hi a riltam tawh chuan a pawh sawi miah lo ramsa tin tan a hlauhawm em em țin chu tehkhinin, rilru fim hmang thei lo khawpa mipa an awm hmaa buaina chin fel țin a ța a ti a. Mipate hi chutiang rulru pu țin chu an nih avangin an chak lohna hrechiangin an chakna lai hman thiam chu pawimawh a ti hle kan ti thei bawh ang.

3.5 Chhungkaw timawitu leh tinuamtu hmeichhia:

Mizo khawtlang nunah, nula tap tawm chawt ringawt hian fel nih an hlawh mawh hle a, mite hriat loha inchhung bungrua, thuam leh sekrek thil dang enkawl fel em em ringawtte hian fel nih an hlawh ngawt hek lo. Nula fel ni tur chuan mite biangiak a thiamin a hawihhai ve tur a ni a, rualkawn a thiamin a taima ve tawh tur a ni a, a hawihhawmin a rinawm em em bawh tur a ni ti ila kan sawi sual lovang.

Chutiang zawnga buk chuan Thanpuii hi nula fel tak a ni ve ang. A pian phungah rual ban ve phak lo mah se, mite lainat leh khawngaih thlala ringawta nun hman ral mai mai a tum lo. Chhungkaw chawh hlimtu ber, khual chhawntu ber leh in lengte lo be sawmbaltu ber a ni satliah ngawt lo va, lungawi taka lo chhuah zat zat țintu a ni bawh. Hlim sanga mi han dawnawnte leh rilru

tihthawl nana fiamthu han thawh zauh a thiam em em lehzel. Chu chu a hrechiangtu apiangin an fak thinna pawh a ni a.

Queens Gardens' chuan, "Mipain in lama a tih theih tawk chu chhungkaw tana innghahna tha leh him pek a ni a, hmasawn lei rem rap pha tura chhungkaw enkawl leh inhumhimna tlaka chhungkaw siam a ni a. Hmeichhiate erawh chuan chung zawng zawng chu rinawm takin an thlawp bakah, nun thlakhlelhawmna leh hmangaihna an pe tel thei bawk." (qtd. in Nagarajan 207) a ti. Chutiang chiah chuan Thanpuii hmang hian Lalruali hian hmeichhe ropuizia a puang chhuak a. Hmeichhia chu chhungkaw nun tinuamtu, min chawk hlim a, min awi tleitu an nihzia min hmuhtir a ni.

Mizo pi leh pute nunah khan hmeichhe tel lova nun khawchhuah a harsa em em a ni tih he thawnthu atang hian kan hmu bawk. Heng- la deh te, la phiar te, chhungkaw thuam leh mutbu neih that leh that loh thuhla zawng zawng hi hmeichhe mawhphurhnaa ngaih a nih thinzia kan hmu a. Thanpuii chuan hna rum leh hahthlak reng reng thawk lo mah se, in lamah erawh tangkai ber a ni a. Puan tah leh zeh mawi a thiam em em a, puanthui khawl hman a thiam hle bawk. A hak tur kawrlumte chenin a intodelh em em reng a. Rawmawl a thui a, sum a deh chhuah ve reng thu kan hmu bawk. Chu chu mipain beng khawn duh lo mah se, an tih loh phah chuang lo tih Lalruali hian kan hriat loh a hlau hle. Chhungkaw mamawh engkim ngaihtuaha buaipuitu hmeichhiate dinhmun hi dah hniam theih a nih lohzia chiang takin min hrih zet a. Chhungkuaah hmeichhiain mawhphurhna pawimawh tak an nei a, hlen chhuah pawh an tum tlat thin tih hi Lalrualin hmeichhe dinhmun a tarlan leh dan chu a ni.

3.6 Mipa leh hmeichhe inkar a thlir dan:

Hmeichhe tam takin mipa an nel lutuk leh an ring nghal chawt mai thinte chu ngaimawh thamah a ngai a, "Tu mah hmuh fal leh fian rial chu pek hauh loh tur a ni, nula tan himna a ni ngai e"

(Lalruali 16) tiin nulate a fuih rual hian nulate sahim lohna then thei chu mipa niah a ngai nghet hle tihna a ni a, an pahniha inhriatthiam tawna avanga chetsualna lo thleng thinah a ngai lo tihna pawh a ni thei ang. Lalruali hian he thu hi a ngai pawimawh ngang ni tur a ni he thawnthuah hian tum hnih a sawi nawn hial.

Thanpuii hi khual-lut lo be sawmbaltu ber a ni kan tih rualin ngainat loh zawngte chung a that lo chhuah hlur leh mitmei hmuh loh thleng thlengin hmeichhe chungah an lo huangtau thin chu a ngaimawh hle a. Chutiang kawngah pawh chuan zir tur a awmin a hria. Mizo nun hlui bawh kan thlir chuan nula chuan a inleng tawh phawt chu a lo dawngsawng tha em em tur a ni tih a ni ngai a. Thanpuii erawh chuan Thanzika'n thi a lo hawnsak vete pawh a kir leh thak thei, a lo len dawn zan pawha inkhawm san ngat thei mi ni leh lawi bawh.

Helaiah hian Mizo nula leh tlangval inrim dan sadai that si lovin hmeichhe tan kawng hawnsak tul a ti hle kan ti thei ang. Mi tinin ngainat zawng leh duhzawng an nei theuh a, chutiang zelin ngainat vak loh leh ei loh zawng pawh an nei thin. Nula tan mi zawng zawng biak chhiat thiang lo ang thawthanga nun bik chu thil dik niin a ngai lo va, an laka huangtau tum zia lo pu tlatte phei chu lo bengdaih ve zung zung a tul fo zawk niin a ngai. Mahni inah pawh engmah sawi ve ngam lova tlangval thu leh hla apiang lo lem zung zung a, an duh duha an bawl phar theih nula nih chu tha a ti lo a. Lalruali hian hemi kawngah hian hmeichhiate dinhmun chep rukzia a hrechianga, Thanpuii leh Thanzika hmangin arawn puang chhuak a ni.

4. A tlangkawmna

Dinhmun siam that a ngaih fo chuan chu dinhmun chu a tha tawh lo tihna a ni a. Chuvanga siam that ngai pawh chu a ni thin reng a! Lalruali mitah erawh Mizo hmeichhe dinhmun hi siam that aiin thlir dan thiam tul tihna a lian zawk. Hei tak hi mi tam takin an

hmuh ve theih loh, Lalruali'n a lo hmuh chian em em hmeichhe dinhmun chu a ni. Mipa tluk tum, phak tum leh khum tum an awm thin, chu rilru chu tluk lova inhriatna atanga rawn piang a nih a rinawm. Lalruali erawh chuan Mizo hmeichhiate dinhmun hi chutiang lam chuan a thlir lo va, dinhmun duhawm takin a hmu thung. Hmeichhiate hi Mipa ten an rawn chhuk en tur a ni lo va, an chho en tur pawh a ni lo, an tlukpui en tur tihna pawh a ni bawk hek lo. An nihna angin an en thiam tur a ni tih hi Lalruali thlukpui ber a ni mah zawk.

A tawp berah chuan Lalruali hian he thawnthua a changtunu ber Thanpuii chu pian phunga rual ban pha lo ni mah se, hmeichhe thuan tha famkim a bel a. A vanduaina avangin mite hmuhsit leh endawng tir mai lovin mipa mitah pawh duhawm leh zahawm em emin a siam cheu a. Nula ke bai mai kha mipa satliahte'n an phu loh turin a nun a chawi sang a. A rual ban lohna chuan tihrehawm chang nei mah se, a inrahbehtir duh lo. Chutianga talbuai mai tur chuan rual ban lo mai pawh a dah hniam lo a ni ber. Kawng danga sawi chuan, pian phungah chutiang dinhmu lek chuan a hunlaia an ngaihsan em em thin Sipai a zunah a uai tir tlat bawk. Hmeichhe mawina hi pawn lam mai a ni lo va, an zahawmna pawh pawn lama teh vek tur a ni lo tih a nem nghet nghal bawk.

Mihring nunphung rengah nupaa insiama fa hrin hi khuarel thuthlung a ni a, chu kawng chu rual ban lo pawh a zawhtir ve zel. Heng zawng zawng phenah hian rualban lote dinhmun thlirthiampuina lam ai mahin hmeichhia chu eng ang mi pawh ni se, an duhzawng, an tha tih zawng thlang ve thei turin dikna an nei a, theihna an nei bawk a ni. Hmeichhe dinhmun a chhiat avanga chawikan duhna lam a thupui ber lo va, an nihna ang tak hian an tha em em sa a, an nihna leh an dinhmun an hriat chian mai hi a tawk a ni, an hlu tawk a, an ropui tawk a, thiamna leh theihna an nei tha tawk bawk. Chung zawng zawng chu Lalruali'n *Ka Hmangaih Tlat Chetih* thawnthu atanga hmeichhiate dinhmun a thlir dan chu a ni.

Adrienne Rich chuan *feminism* chu, “Khuarel thluthlung pangngai, kan chetvelnaa mipa leh hmeichhia intluktlang taka lo lang chhuak thin hi a ni,” a ti (qtd. in Nagarajan 206).

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Liandovate Unau Lemchan Thlirna

V.L. Muanpuia Chawngthu*

Liandovate Unau lemchan ziaktu hi Lalthangfala Sailo a ni a. Lemchan thawnthu chhungah hian chan ruk lai a awm a. Chan-1 naah hian Lan thum, Chan-2 naah Lan khat, Chan-3 naah Lan thum, Chan-4 naah Lan hnih, Chan-5 naah Lan li thleng a awm a, Chan-6 na hian Lan a nei tam ber a, Lan nga thleng a awm a ni. Thuhmahruai nen chuan pheh 76 lai a awh. Changtute hi mi sawmpakhat (11) lai an awm a, nula leh tlangval induh tam deuh chuan chu aia tam pawh a chan theih.

Lalthangfala Sailo sawi danin kum 1965-ah Chhawrtuia a ziah a ni. Kum 1969-ah a buin chhuah a ni. Mizo thawnthu awmsa a ni. Tichuan, Lalthangfala Sailo hian a lo *dramatiseta* a ni. *Drama setting (place)* hrim hrim hi hriat chian a ni lo va, chuvangin a ziaktu pawh hian ‘*Zokhua*’ tiin a dah ta mai a. Liandovate veng erawh hi chu ‘Charchhawn Veng’ tiin a sawi thung a ni. A *setting (Time)*-ah chuan Mizo rochun thawnthua innghat a nih avangin a hun tak hi ‘*Hmanlar*’ an tiha mi kha a ni. Siamkima Khawlhiring kha chuan Run leh Tiau inkar vela chhuak niin a ngai a. A chhan chu Liandova khan a nupui Tuaichawngi kha Run lui lian a kan pui vel laia a hloh thu hlaah a awm vang niin a lang.

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A thawnthu tlangpui (*Summary of the play*) chu hetiang hi a ni. Zokhuua Charchhawn Veng a lo lang a. Chutah chuan Liandova te inah Liandova pa chu bawihawm ngaiin a mu ngât mai a, thi chhawnngin a awm a ni ber. A nupui fanaute leh a thenawm pitar Pi Fangi pawh a awm ve a. Tichuan, rei pawh dam ta lo chuan a boral zui ta ni. Liandova nu ðah hlaah chuan a fate chu ðulpui a tum thu a sawi a. Pi Fangi pawh a rilru a nawm phah hle a ni.

Nimahsela, Liandova nu chu a intiam ang a ni ta hauh lo mai a. Thangseia a lo lang a. Chu mi nen chuan Liandovate unau chu tlan bosan an tum a ni. Liandova nu chuan Liandovate unau chu chhak khuaa a pate kova han kal tum niin dawt a hrilh ta a. An chhuah hnu lawk chuan Pi Fangi a lo lut a, ani chuan thil awmzia hriain, um vat turin Liandovate unau chu a hrilh a. Anni unau chuan an nu chu an um ta a. An um phak ta tihah chuan Liandova nu chuan Tuaisiala tuia nam thla mai tura Liandova a hrilh avangin Liandova chuan a nute chu zui lovin a nau chu enkawl a tum ta zawk a. Rei lote sual nawmna hlimpui aiin a nau nena rethei tak chung pawha awm chu a thlang ta a ni.

Liandovate unau chu rethei takin, mi buhte vengin zan khawvawtah hun an hmang ðhin a. Thangmanga loah sanghal a chhuah ðhin avangin Liandovate unau chuan an vensak a. Meipui an chhep hluah mai a. Chutah Tuaisiala mu chu Sakhiin a rawn hnim a, a barakhaih thut chu thingah a insu a, chu chu Liandova chuan a vaw hlum ta a. Mahse, Thangmanga chuan a sa ðha zawng zawng chu a nei vek a ni.

Ramhnuaiyah ramchhuakho an lo lang leh a. Liandovate unau pawh an tel ve a. An ðhu chawl lai chu Tuaisial chuan an thingtuluang zawhin mit a neih thu a sawi a sawi mai a. An han enchian nak chuan rulpui lian deuh mai hi a lo awm niin. Tichuan, an tihlum ta a, a hmu hmasa bertu Liandovate unau chu an duh loh a pumpui an pe ta a ni.

Tlangvalho awmna thlang lui kawrah chuan rul pumpui chu su turin an chhuk ta a. Liandova inngaihtuah lungpuam chu a tap a tap mai a. Tuaisiala chuan eng emaw ni a zai ri rêt rêt a. An han en chian chuan rul pum chhungah chuan ðhi leh dar tam tak hi a lo awm a. A thlangah an chhuk thlakpui a, mi haw rual pawha haw lo vin, tlai thim hnuah an hawpui ve ta chauh a ni.

Liandovate unau awm loh hlanin Pi Fangi chuan an chaw ei tur te a lo siamsak a, amah ang bawka fahrah Liandovate chu a lainat em em a ni. Liandovate unau an lo haw, chaw an ei lai chuan Thangmanga fanu chuan an buh ven hlawh a lo pe a. Nimahse, a si leh sazu êk deuh hliir a lo ni a. A hnuah Râlthâwma nau a lo kal leh a, thing, sa thia bual sen hi a rawn pe leh a. An unau chu an tiduhdah hle a ni. An dar thuhrûkte chu an tum chhin a, mite chuan Liandovate unau tum niin an hria a an lo kal chuan bur chhia mai mai an lo khawng leh ðhin a. An ðhenawm te chu an dar neih an hrilh ngam lo a ni.

Lo neih te an duh si a, chem an neih loh avangin ramhnuai kawngah pipu an suih a, tah chuan a uai a piangte chem an lo hmansak ve ðhin a ni. Tlangval lo vat tur ho an lo lang a, anni chuan inhnial pahin Liandovate unau pipu suihah chuan an uai ta a, an chem chu an lo hmansak ve a, Tlangvalte chu an uai laklawh avang leh an inhnial avangin ni lengin lo vat lo chuan an awm ta a. Liandovate unau chuan an chem chu ni lengin an lo hmang thei ta a ni.

Lal Lersia in a lo lang ve thung a, chutah chuan Lersia leh a upaten zû an zu a. An in lai chuan zin chhuah chungchang an sawi lang ta thut mai a. Lersia chuan amah intidanglamin mi dinhmun hriat a tum ta a. Chu chu a khawnbawl upate chuan an thlawp hle a ni.

Liandovate inah amah leh a nau an lo lang a. Tuaisiala chuan mikhual an awm thu leh pakhat phei chu thlenna tur an neih loh thu a sawi chhuak a. Liandova chuan anmahni ang maia rethei a nih ringin Tuaisiala chu ko turin a tir ta a. Liandovate mikhual chu Lersia

a ni tih an hriat hnu chuan Lersia chuan a khawngaih a, siam len a tum ta a. Sial a pui chhuah ang a, an buh chil dawn hunah pawh amah hrih turin a tibawk a ni. Pi Fangi a lo lang leh a, ani chuan Liandova hnenah Lersia se chi tha a hrih bakah buh chil huna hriat tur zawng zawng a hrih ta vek a ni.

Lersia te khuaah chuan Liandovate unau chu an kal ta a, Lersia chuan lawm takin a lo dawng sawng a, Lersia se huang kawtah Liandova a ding a, Tuaisiala chu a um chhuah tir a, chutah chuan Lersia se chi tha chu an la ta a, a dang aia a cher chhiat em avangin Tuaisial chu a lawm lo hle a ni. Khuaa luhpui ta lo chuan sih zawla mi hmuh lohvah a huang siamin, an dah ta a ni.

Liandovate thlamah chuan Liandovate unau leh Pi Fangi an lo lang a. Liandova'n an lo neih zimzia leh buh chil tur erawh an sawm tam sizia a ngaihtuah chuan a zak hle mai a. Lersia tlàm chhung an lo kal, Liandovate unau hruih-ah chuan buh an rawn chhung ta a. Pi Fangi chuan silai zawn zêmah a la tlem thu a lo hrih zel a, Tuaisiala chuan a awih loh thu a sawi a. Tichuan, tlàm chhung ho chu an haw ta a ni. Buh chil tur nula leh tlangvalte chu buh chilin an phu lui lui mai a ni.

Liandovate khua lal inah lal fanu Tuaichawngi chuan puan a lo tah dap dap a. Pi Fangi a rawn lut a, an pahnih chauha awm an ni bawk a, Pi Fangi chuan Liandovate unau hausakzia chu a hrih ru ta a, tah chuan Tuaichawngi chuan pasal a thlan dawn hunah Liandova chu thlang turin a ti ta a ni.

Lal inah lal leh a khawnbawl upate an lo lang a, zû khawnin an ri mum mum a. Tuaichawngi pasal thlan ni leh neih ni tur a ni a. Lal chuan tlangval zawng zawng ko turin tlangau a tir ta a. Chutah tlangval ho chu an lo lang ta mup mup mai a. Tuaichawngi chuan thi awrh tir tura hmu ta mai lo va, Liandova a la tel loh thu a sawi a, Liandova chu an zuk ko leh a. Chutah chuan Tuaichawngi chuan Liandova chu pasal atan a thlang ta a ni. Lal thinrim chuan a fanu kutzungtang chu a tansak ta nghe nghe a. Lal fanu man chu Lal se

huang tawn darh thei khawpa tam Sial leh thi, tungchaw kâk uai bal theia tam a ni a. Chu mi an tlin theih loh chuan tihhlum a ni dawn a ni.

Lal inah chuan Lal leh a hote chu an thu thap a, an rin loh tak maiin Liandovate unau chuan lal fanu man chu an lo tlak fel ta dêr mai a ni. An tlak fel a ni satliah lo va. Lal ai mah chuan an hausa zawk a lo ni. Khuangte hial an chawi ta a. Chu mi ni zet chuan Liandovate unau lo tiduhdahtute chu an zak hle mai a, chutih rual chuan anmahni lo pui hram hram thintu Pi Fangi erawh chawimawiin a awm ta thung a ni.

Eng lemchan nge a nih: Liandovate unau lemchan thawnthu hi ‘*Tragi-Comedy*’ huang chhunga dah chi a ni a. A chhan chu thawnthu lungchhiatthlâk (*tragedy act*) leh thawnthua a tawp hlimna awm (*comedy act*) avangte hian *Tragi-Comedy* a ni kan ti thei ang. Chiang zawka kan sawi chuan Lemchan kamkeuna (exposition) a tang hian thihnain bul a tan nghal a. Liandovate unau chuan an pa an chhan a, chu mi hnuah an inngahna ber an nu chuan phatsanin pasal Thangseia a um san leh nghal a. Hla thua an sawi ang maiin ‘I hmangaih ber i inngahna chuan puan ang hnawlin a phatsan che maw?’ tih zawng zawng kha an nei zo vek a. Lungngai takin an awm a ni.

Khatih laia an khawtlang nun (*Social environment*) kha a fuh lo hle mai a, fahrah rethei tak takte kha khawngaih a hnêkin an hmusit em em a ni. Chung mite zingah chuan Liandovate unau chu baihvai takin an awm a. An inhlawh ve thinna pawh hlawh mumal dawng lovin, ril tam reng rengin hun an hmang thin.

Thawpik taka lemchan chhiartute pawh min siam laiin rilru hahdamna tur Liandovate unau tan pawh a rawn awm leh ta a, chu chu Pi Fangi te, Lal ropui leh ngilnei Lersia te, rul pumpui chhunga darkhuang leh thihna tam tak awm avanga an lawmna te, Lal fanu hmeltha Tuaichawngi an nei te leh khuang an chawi maite hian ‘*Comedy act*’ ziarang a keng a, chuvangin *Tragi-Comedy*-ah kan rin lut ta a ni.

Lemchangtute mize bihchianna:

(1) Liandova:

Liandovate unau lemchanah hian Liandova hi a lem changtute zinga mi pawimawh ber a ni. Lemchan chaw chah inngahna pawh hi amah liau liau a ni kan ti thei ang. Liandova *character*-ah hian hmangaihna avanga a nau Tuaisiala a tulpui hi pi leh pute'n chawimawina sâng an neih 'Huaino' hlan hial tlak a ni.

Liandova kan sawi rual hian sawi tel ve ngei ngei ngai a awm a, chu chu a nau Tuaisiala hi a ni. Liandova hian a nau hi a hmangaih hle mai a, hei vang hian Tuaisiala pawh hian a u hi a ring chawt mai a, Liandova bulah a thla a muang a, a ngaina bawk a, a lungngaih ber lai leh a hrehawm ber lai pawha a inngahna a ni.

Lemchan a rawn intan chiah tihin Liandova pa chu a boral a. A hnu lawkah Liandova nu chuan a pasal boral hmaa a fate tulpui a intiamna chu bawhchhiain rei lote hnuah Thangseia chu neiin Liandovate unau tlanbo san an tum a. Lui kan hmian Liandova leh Tuaisiala'n an va um pha a. Liandova nu chuan, "Taite, a nih leh nang chu kal ve ta mai che. Kawng a thui a, kan thim nasa mai dawn si a, chaw lo nen . I nau chu a kal ve thei awm chuang si lo va, tuih sawn nam thla mai rawh," tiin Liandova chu a hrilh a. Mahse, Liandova chuan, "Ka nu, ka nau tuia ka nam thlak ai chuan kan unauvin kan kir leh ang e," tiin a chhang a ni. Hetah hian mahni hmasial lo leh hmangaihna ngah tak a nih thu kan hmu a ni.

Rethei tak leh mi hmuhsitna do hram hramin a nau chu a tulpui a. Tuaisiala lah chu a la naupang â ve bawk si a. Chung zawng zawngah chuan dawhthei takin Liandova hian a enkawl a. Tin, a nu pawh a demna thu reng reng he lemchanah hian kan hmu lo va. A nungchang hi a tha hle mai a, a nun hi a kristian hle mai a ni. Hma lam hun a êng zawnga thlir thin *optimist person* a ni bawk a. "Mi vawk kuang bang zut mai mai pawhin kan nunna chu kan hmu ve mai ang," a tih atangte hian kan hmu thei ang.

Liandova hian fahrah retheih vang maiin tlawm a tum ngai lo va, chhel takin an unau nunna turin hma a la a, mi tihduhdahna hnuaiah mi duh loh eitur chhia chhia khawmin a nau chu a vahvaihpui zel thin. “Tuaisial, he ta hi mim fang khat ka chhar,” a ti a, an inseh phel aţang te hian kan hmu thei awm e. Chan 1-na lan 3-naa Liandova ţawngkamte hi a ropui ngawt mai, “Ka pu, vuak nek ai chuan ka nau rilţama ka en hlum tur hi ka tan chuan a na zawk a ni,” a han ti te hi, a nau a hmangaihzia leh lainatna a ngahzia a hriat theih.

Lersiaian an khua a tlawh ţuma a hmel leh inthuamna a tihdanglam tum khan, Tuaisiala hnenah, “Tuaisial, kan retheih anpui a nih chu. Kan ina thleng turin han sawm rawh khai,” tiin mi a khawngaih theihzia kan hmu bawk a ni. A nau nen finna kawngah an inthlau hle a, inchohangbung mai mah ni se pa leh fa ang mai an ni. He lemchan thawnthua fahrah rethei pho langtu leh an lo hausak tak hnu thleng pawh a, a hnar kaitu ber a nih avangin a pawimawh hle a ni.

(2) Tuaisiala:

Lalthangfala Sailo lemchan thawnthu, *Liandovate unau*-ah hian mi pahnih inkawp nghet em em, a hranga lak hran hleih theih loh khawpa inpumkhat leh nghet an awm a, Liandova leh Tuaisiala-te an ni. He lemchanah hian Liandova aiin a pawimawh dan a nep deuh a. Liandova nunphung tar langtu atana *character* pakhat angin a lang mai a. Tin, amah hi ze mak tak nei, lawm awm tak a nih avangin a lemchan thlirtute lawm a hlawh a, chantuala a inlan hun te, a chet hunte kan nghakhlel em em a. Chuvangin, a thlirtute ngaihven hlawh leh lawm hlawh, *Focal character* ang hial pawhin a sawi theih a ni.

Tuaisiala pawimawhna pakhat chu he lemchana Liandova hringnun darthlalang a ni. Liandova hian Tuaisiala hi awm lo se chuan a nungchang ţatna awm thei zawng hi lan tirna tur a nei mang lo va, an dam khawchhuahna atan pawh Tuaisiala hi thil ţa hmuhsaktuah a ţang zel a ni. Rul pumpui a, ţi leh dar lo awm hmu

chhuaktu a ni a. Lersia an mikhual theihna chhan pawh Tuaisiala hmuh bawk a ni. Chutiang zelin Liandova puitling taka awm tir theitu a nihna zawn te hi a pawimawhzia tilangtu a ni. Ani hi awm lo se chuan he lemchan hian rohlu a pai tlem ngawt ta ve ang.

Tin, he lemchan ziaktu hian Tuaisiala hi an unau tiduhdah thintu chung a phuba latuah a hmang bawk a. Liandovate unau chan tha chang an loh nih tak hnuah chuan a hmaa lo hnuai chhiah thintu Râlthawma leh Thangmanga te chu a tih el khum ve ta ngat a ni. Tuaisiala hi he lemchanah hian Liandova ang chuan pawimawh lo mah se a pawimawh berte zingah a tel a ni.

(3) Pi Fangi:

Pi Fangi awm ta lo se chuan Liandovate unau hian chanchin an nei kher lovang tih tur khawpin he lemchanah hian a pawimawh a. A chhan chu Liandovate unau hi a duhsak em em a, engkim an thatna turin thil a tihsak thin a, fin chhuahtu ber a ni. Liandova pa a boral khan tuarpuituah a tang a. Liandova nuin pasal dang neihs tuma Liandovate unau dâwt a hrilh pawhin Liandova hnenah thudik a hrilh a, a nute chu um a, an um phak hnu thleng pawha chet lak dan hrilhtu ber a ni.

Chan 4-na Lan 1-naah hian Pi Fangi tawngkam kan hria a, “Hmanlaia ka retheih anga rethei, fahrah lum bal leh mi hmuhsit, tu ma hriat lova ka lo chhawm dawl thei hi ka va lawm êm,” tia a sawi kan hmu a, Liandovate unau chungchang a sawi rualin ani pawh Liandovate unau ang thova fahrah, pa thihsan leh a nuin pasal dang a neihsan a nih a rinawm. Retheihna lo paltlang hrep tawh a ni tih a hriat theih a, chu lovah mite hriat loha fahrah a puil theih avanga a lawm hi mi fel tak leh khawngaihna ngah tak chu a ni tih kha a hriat theih a ni.

Pi Fangi hi mi fingvâr tak, thu kal lam leh haw lam hre zung zung mai a ni a, an mizia leh an dinhmun azirin mi a zilh thiam a. Liandovate unau a fuih dan te, Lal fanu Tuaichawngi a biak dante atang hian a hriat theih a ni. Hmeichhe fing fel tak chu a ni. A

tawpah phei chuan chawimawi a ni ta hial a. Liandovate unau khuangchawi ni-ah chuan mi zawng zawng hmuh theih turin Liandova chuan a chawimawi ta ni.

(4) Liandova Nu:

Liandova nu hi lemchan tualah a pawimawh berte zinga mi *Major character* a ni. Amaherawhchu, lemchanah hian a lang rei lo em em thung a ni. A lang rei lo viau na a, Liandovate unau harsatna siam hmasatuah a tang a. A rinawm lohzia pawh kan hmu thei nghal baw a ni.

Liandova pa a boral chuan Liandova nu chuan Liandovate unau hnenah, “In unau in seilen a, min chawm hlum thlengin pasal dang ka neihsan lo’ng che u,” a ti a. Rei pawh a ral hmain pasal dang Thangseia a um san leh ta mai a. A tah hlate hi kan en chuan,

Hraileng chawite riang hlun tur,

Ngai ngam lovin keimah hian,

Liandovate tulpui ang,

Ka tulpui ang, ka tulpui ang,

Liando Tuaisial tulpui ang,

Neihchhawngte’n lian rawh se

tiin a fate leh Pi Fangi bulah thu a tiam a ni. Mahse, a fate’n an chawm hlum chu sawi loh a fate than len hma hauhin pasal a um a, a thu tiam ve chu vawm bo ang maiin a bo tir ta hmak mai a, a rinawm lo hle a ni.

Tin, Laiking fa nei an sawi ai pawh hian a lak tlak loh zawk a ni. Laiking chuan a fate a ngaihsak lo va, a kalbo san mai a. Liandova nu chuan kal bosan mai duh tawh lovin dawt a hrilh a, Liandova hnenah a nau Tuaisiala, a fapa ngawih ngawih chu tuia nam thla turin a la tizui a, a nun a rawng hle a ni.

A hmasialzia a lang baw a, Thangseia a um chhan ber pawh a fate tulpuia rethei taka awm kha a peih lo va, mi hmuhsit

tuar te kha a duh loh vangin, a fate pawh ngaituah lovin pasal a um a ni.

Liandovate unau lemchanah hian Liandova nu hi Lemchana harsatna lo chhuak (complication)-a a hnar kaitu ber a ni a, chuvang chuan a pawimawh hle a ni.

(5) Lersia:

Liandovate unau thawnthuah hian Lersia hi a pawimawh hle mai a, Liandovate unau dam khawchhuah nan hian a hnar kaitu ber a ni. Chan V-na Lan 1-naah rawn langin Lal Inah amah Lersia leh a upate nen zû an zu a ni.

Lersia leh a upate inkawmna aţangin Lersia chu Lal fel leh ţa tak a ni tih a hriat theih a. A khua leh tuite mai bakah a upa min ber berte pawhin an ngaina a ni. Tin, Lersia chu a hunlai rau rauvah zû nei tui ber a ni a. Chu chu khaw dangte pawhin an hria a ni. Upa min pakhatin, “*Kan Lal zû anga thlum hi nei ve tak ang i maw?. Nilenga kan tlan pawhin a thlum kai ţa a lo chhuak ţan chauh a ni mai a,*” a tih aţang hian Lersia zû thlumzia kan hria a. Liandovate unauvin an inţum pawhin, Liandova’n, “A va thlum kher êm, Lersia kawmchar zû pawh hei ai chuan a thlum chuang lo vang,” tiin. Mi chhe ber ber thleng pawh khan Lersia zû tuizia chu an hria a ni.

Lersia khan a khua leh tuite khawsak dinhmun a ngaituah a, mihringte hlutna a hai lo hle a ni tih he lemchan thawnthu aţang hian kan hre thei bawk a ni. Ama ţawngkam aţang hian kan hre thei a, a upate nena zin chhuah an rawt ţum chuan a upate chu thuam ţa ber inbel tirin ani erawh chu kangţhai inkan vualtir a, hrênpereng kaih mai a tum a ni. “Mi tin dinhmun fiah taka hriatpui hi Lal tihtur a ni si a,” tiin a sawi hial a ni. He ta kan hmuh theih chu Lersia hi nungchang ţa tak a nih rual hian, dinhmun inthlau tak hi a ngai pawimawh hle a ni tih kan hre thei a ni.

Chan V-na pumpui hi kan en chuan Lersia leh Liandovate unau inlaichinna, inkungkaihna tar lanna a ni. Lersia hi mi ţanpui duh mi a nihna a lo lang a. Liandovate unau chu, “Ka siam lian dawn che u,”

tiin a hrilh a. A se huanga an duh ber a pui chhuah ang a, tichuan an buh seng hunah amah chu hrilha tanpui a tum thu kan hmu a ni. Liandovate unau chuan chu a tawngkam chu hre rengin Lersia khuaah chuan an va kal a, chu tah pawh chuan Lersia chuan khual tha thlenin a lo thleng a ni.

Sawi tak angin *Liandovate unau* lemchan thawnthu hi Lersia tel lo hi chuan *tragedy* ni mai tur a ni a, amah vangin *tragi-comedy* a lo ni ta a ni ti ila kan sawi sual awm lo ve. Chuvang chuan Lersia hi *Liandovate unau* lemchan thawnthu (*plot construction*) kengtu zingah a tel a ni.

Mizote hian lemchan thawnthu puitling leh tha hi kan la nei tam lo va, chung zingah chuan *Liandovate unau* lemchan hi a tha ber pawl a tling phak a ni. Tihian he lemchan thatna hi kan en ho dawn a ni.

1. Thawnthu Ruangam (Plot):

Liandovate unau lemchan hian *plot* a nei tha hle mai a. *Main plot* bakah *sub plot* pawh mumal takin a kal a, a inthlunzawm tha (*well-united*) em em vek a. Tin, *main-plot* leh *sub-plot* inkar pawh inrem takin a intah (*inter woven*) tha em em bawk a ni.

Liandovate unau chu a pa'n a thih san a, a nu chuan pasal dang um sanin a tlanbo san a. Rethei takin an unauvin an khawsa ve hram hram a, chutih lai chuan vantirkoh ang maia duhawm Pi Fangi a awm a, ani chuan a theih ang tawkin a tanpui ve hram hram thin. Liandovate unau chu mi nawlpui chuan an tiduhdahin an hmusit hle mai a. Liandova chuan hrehawm takin a nau chu a enkawl hram hram thin.

Mite hnena an inhlawh chang pawhin an inhlawhna man chu an pe tha duh lo va, buh si leh sazu êk an pe a ni. Pasaltha sa kah an lawmnaah pawh thing, sathia bual sen kha an pe bawk a. Mite chuan an diriam em em thin a. Chutia vanduai taka hun an hman lai chuan Liandovate chuan Rul pumpui atangin thi leh dar tam tak an lo nei ta a. Lersia hnen atanga tanpuina an dawn atangin mi hausa tak dinhmunah an lo ding ve ta reng mai a ni.

Liandova chuan mite neih phak loh Lal fanu Tuaichawngi a nei a, chu mi hnuah phei chuan khuangte hial an chawi ta a ni. Sawi tak angin *Tragi-Comedy* a ni a. A *main plot* phenah hian *sub plot* a awm leh a. Chu chu Lersia a ni. Lersia hi Liandovate khaw thenawm Lal fel leh tha tak a ni bawk. Lersia hian khaw thenawmtea mihring khawsak dinhmun hriat duhin, Liandovate khuaah hian a upate nen an kal a. Ani erawh chu mi rethei ber angin a inchei a. Tu mahin an mikhual atan an duh lo va, Liandovate unau khawngaih chuan mikhual atan an sawm a, chu chu an vanneih pui ta a ni.

Lersia chuan Liandovate unau chu tanpui intiamin, Sial a pui chhuah a, an buh zemah buh a chhunsak a, chu chuan Liandovate unau chu a siam lian ta a. Lersia leh Liandovate unau inlaichinna lo lang hi *Sub plot* tha tak a ni kan tithei ang. *Sub plot* dangah chuan Tuaichawngi leh Liandovate pahnih inlaichinna lo lang hi a ni leh a. Tuaichawngi chu Lal fanu a ni a, Liandova hi hriat mumalin a lo hre ngai lo va, Pi Fangi vangin Liandovate hausakzia te, thi leh dar an ngahzia te a hre ta a, tichuan a pasal tur thlan ni a lo thlen chuan Liandova chu a nu leh pate duh dan pawh zah zo lovin a thlang ta a, a pain a kut tang a tansak ta nghe nghe a ni.

He lemchan thawnthu ruangam (*plot construction*) hi a tha hle mai a. *A Tales of Two Cities* ziaktu Charles Dicken-a'n, "Kan thu leh hla, thawnthute reng reng hian thu sawi tum leh thuchah an nei ziah thin," tiin a lo sawi a. *Liandovate unau* lemchan pawh hi ngun taka kan thlir chuan entir a nei tha a, mi dangte pui thintu Pi Fangi chu a tawpawh chawimawiin a awm a, mi diriam thin tute pawh Liandovate'n khuang an chawi ni chuan diriam ve an ni bawk a. Liandovate unau khan Lersia kha khawngaihni mikhual atan sawm lo se an hausa kher lo mai thei. Mi dang puih hi he lemchan hian a thatzia a tar lang a ni.

2. Khawtlang Nun A Tar lang Tha:

He lemchan thawnthu hi a hun lai leh hmun hriat mumal theih a ni lo deuh a. A hun chhung hi B.Lalthangliana chuan tia

chhak lama an awm laia chhuak niin a ngai a. Chuti chu lo ni ta se 1700 AD hma hret vela chhuak niin a ngaih theih a ni. Lalthangfala Sailo lemchan ziah *Liandovate unau* hi rochun thawnthua innghat a ni a. *Folktales* huam chhungah a dah theih a. *Dramatise* a nih hnuah pawh hian a lemchan hlutna hi a lang chho ta zel a ni.

Kan sawi hmaih hauh loh tur chu a hmun (*place*) vel hriat a har a, Zokhua tia ziah mai kha a ni a, hetah hian Mizo khawtlang nun kha kan hmu thei a, Lal leh Khawnbawl upate'n ro an rel a, anni chuan khawtlang an enkawl a ni tih te, tlangau te chuan rorel thu chhuak chu an puang zar ta thin a ni.

Fahrahte dinhmun hi han thlir ta i la, Liandovate unau chu a pain a boral san a, chu mi hnuah a nuin pasal dang a neih san a, chu mi hnu lama Liandovate unau dinhmun chu sawi pawh huphurhawm khawpin a chhia a ni. Hmanlai Mizo khawtlang nunah fahrahte an retheih em avangin mahni tu leh fate tihfahrah tir an phal lo a, an laina hnai deuh pawh ni se an dawm kang hram hram thin a ni.

Khawtlang inawpna lam pawh hi chiang takin darthlangang mai hian min kawh hmuh ve a, khawtlangah Lal chhungkua hi an chungnung em em a, thuneihna sang tak an nei a, an duh duh an ti mai thin. Lal pahnih kan hmu a, Liandovate khaw lal leh khaw thenawm lal Lersia te hi an ni. Lal pahnihte hian khawtlangah ro an rel a, chu chu an khawnbawl upaten an tawiawm bawk a ni tih kan hmu thei a ni. Tin, an thu leh hla chu tlangau chuan khawtlang mipuite hriat turin an puang chhuak thin a ni.

Lal inah hian zû hi an leklam hle mai a, tunlaia thingpui a pawimawh ang hian zû hi a pawimawh a ni. Lal ina rorel tura lo kalte chu zû hian an lo hrai thin a ni. An phur chang pheih chuan hla an chham a, an sa a, an lam chang pawh a awm thin.

Mi tha leh mi chhe inkar hi a lang bawk a. Mi tha kan tihthe hi mi hausa leh mi neinungte hi an ni a, chung mite chuan khawtlangah pawh thil an tithei hle mai a, mi vantlang an awm leh a, mi hnuai hnungte chu fahrahte leh chhung khat laina pawh nei lo leh, mi rethei

tak takte hi an ni. Chung mite inkar chu a zau ve hle mai a, thuneihna (*authority*)-ah pawh hian a inthlau em em a, hamthamna chan kawngah te, Lo neihna hmun thleng pawhin a hriat a ni. Chutih rual chuan nupui pasal neih kawngah pawh hian mi chhe fa chuan mi tha fate chu el pha tur pawhin an inngai lo va, thiang lo tawp thil a ni.

Lal fanu Tuaichawngi'n pasal atana Liandova a thlan pawh khan mite ngaih danah Liandova chu mi rethei tak kha a nih avangin a pa pawh khan Tuaichawngi chu a kut tang a tansak hial a nih kha. Lehlam zawnga chhut chuan Tuaichawngi pawh khan Liandova kha a hausa tih hre lo se chuan pasal atan a thlan ngawtna tur kha a awm lo a ni. Chuvangin, lal fanu pawhin a thlan Liandova kha mi hausa tak kha a ni. Mi rethei berh tak chu la ni se a thlang hauh lo vang. Chuvang chuan mi thate chu an dah sang a, khuangchawi thei chinte phei chu an zahin an ngai ropui em em a ni.

Sum leh pai neihin thil a tihtheihzia hi Mizo khawtlang nunah hian kan hmu a. Lersia kha ti tak maia an ngaih ropui theihna chhan kha Lal a nih chu thuhraan ni mah se, a hausak leh a neihnun vang a ni. Fahrah rethei takin lal fanu nula hmeltha nupui atana a neih theih chhan kha eng dang ni lovin sum leh pai lama an hausak vang a ni kan ti thei ang.

He laiah pawh hian nupui pasal chungchanga an duhthusam kha kan hmu thei a, tlangvalte chuan lal fanute chu neih chakin hel tha ngam si lovin it em emin an thlir ngawih ngawih mai thin a. Chutiangin nulate pawhin an pasal tur atan chuan tlangval fel leh tha, neinung leh hausa kha an duh thin a ni. Tuaichawngi pawh hian chu chu a duh a, Liandovate unauvin thi leh dar tam tak an nei a, Sial tam tak an nei tih a hriat hnu chuan *society* dan pelin Liandova chu pasal atan a nei ta hial a ni. Liandova chuan lal fanu neih chu a lo hnial hauh lo va, Tuaichawngi man hi tam hle mah se Liandova chuan ui miah lo vin Tuaichawngi man chu pein nupui atan a nei ta a ni. A chhan chu Mizo tlangvalten mi tha lal fanu chu an duhthusam a ni thin a, Tuaichawngi pawh Liandova chuan iai miah lovin a pawm nghal mai a ni.

Sawi hmaih hauh loh tur chu an ei leh bar dap dan hi a ni. Mizote chu lo neiin buh (rice) kan ching thin a, buh chu chaw-a rinpui ber a ni. Liandovate unau pawh khan buh chi chu saihlumah hrual hnanin buh an chin ve thu kan hmu a ni. Tin, buh seng hun a lo thlen a, Lersia'n a puih pawh khan Lersia tlàm chhungtute khan buh an rawn chhunsak a nih kha. Chuvangin, Mizo khawtlangah hian buh hi a pawimawh hle a ni. Chutih rual chuan Sial hi ran hlu ber a ni a, chutiang nei tam chu mi hausa an ni. Liandova pawh kha Lersia in ka siam lian dawn che u a tih khan sial a pui chhuah a ni. Tin, ramchhuaha sa kahte hi an ei leh bar zawinna pakhat a ni a, chutiang kap thei chu pasaltha an ti thin bawk a ni.

Liandovate Unau lemchan atanga kan hmuh leh theih chu an sakhua chungchang a ni. Liandova chu Tuaichawngi nen an inneih hnuah Khuang an chawi a, mite chuan an chawimawi nasatzia leh hlang chungah an daha an zawn thu kan hmu a ni. Sakhaw kawng kalah chuan Khawngchawi hi a pui ber dawttu a ni a. *Zawhzazo* an ti a, an thih hnuah pawh pialralah faisa ringa awm der der thei tura an ngaih a ni. Khawngchawitute chu *Zawhzazopate* pawh an ti thin a. Mi na zawng tih theih a ni lo va, hlang chungah chuvingin an zawn a, tah chuan thi te, dar te, buh te an vawr a, chu chu khaw mipuite chuan an lo inchuh ta thin a ni.

3. Technical Takin A Kalpui:

Liandovate Unau lemchan thawnthu hi ngun taka kan thlir chuan Lemchan kalhmang mumal takin a zia kha, hei hian he lemchan hi a dah chungnun phah em em a ni. *Tragi-comedy* kalphung mumal takin a dah a, a thawnthu chhungah *tragedy act* leh *comedy act* kha a vir kual tir vel a. *Plot* mumal takin a duang a, *character* a din fuh bawk a, thawnthu awm sa chu ni tho mah se, *character*-te reng reng hian anmahni chanpual (*part*) hi tlin takin an kalpui a ni. Inbiakna (*dialogue*) pawh a changtute nen inhmeh tur takin a tawng chhuah tir bawk a, lemchan puitling tak kha a ni hrim hrim bawk a, a zir chian tlak hle a ni.

Chan mumal taka dahin lan pawh a zep tluang ṭha a, Chan VI-naah phei chuan a tawpna tur takah Lan pawh a dah tam deuh ta a. A chhiartu tan leh a zir tur tan pawh han khel zui leh zir chakawm khawpin a dah a, a ziah hunlai ngaihtuah chuan a fakawm hle a ni.

Lemchana Lan hmasa ber (*opening scene*) hi lemchan dang ang thovin he lemchanah hian pawimawhna a nei a. A chhan chu he thawnthua mi pawimawh ber berte an lo lang nghal a, a bul a ni chungin a tawp kha a tawng nghal ti tih deuh der mai a, a lang deuh ruak nghal a. Liandovate unau pawhin chanvo pawimawh tak kha an chang nghal a ni.

Hmanlai *greek*-ho *tragedy*-ah chuan *opening scene*-ah hian *chorus* an lo lang a, hla thu hmangin emaw, a thawnthu kal dan turte an rawn puang chhuak ṭhin a. He *Liandovate Unau* lemchana lan hmasa ber (*opening scene*) pawh hian hetiang pawimawhna (*dramatic significance*) hi a nei a. Liandova leh a pa inbiakna te, Pi Fangi ṭah hlate hi chorus thu chham nen khaikhin theihin, lemchan kalphunga an *role play* pawh a inang viau a, hei hian lemchan a tiphuisui hle a ni.

Lemchan thupui a hmang fuh hle a ni. A thupui a ‘Liandovate Unau’ han tih hi a fuh hle mai a, a *plot* nen pawh inkungkaih ṭha hle a ni. Lemchan pumpui deuh thawah hian Liandovate unau hi an lang tluan chhuak zak a, hmun pawimawh lai ber an chang bawk a, chuvang chuan a *thupui* hi a inhmehin a dah fuh hle a ni.

Hming inhmeh tak tak a dah hi a fuh leh em em chu a ni. Charhchhawn Veng han tih ang chi te, Zokhua han tih te, hi a awm chiah em tih hre lo mah ila, a inrem hle mai a, Liandova leh Tuaisiala han tih te hi naupang lam thleng pawh a, an lam thiam leh tunlai theng pawh a, hming mawi a la ni hi a fuhna a ni a, chutih rual chuan pasalṭha hmingah Râlhawma tih te, lal fanu atana Tuaichawngi an hmang te, Pi Fangi te hian thawnthu hi a tiawihawm zual a, thawnthu tingaihnaawmtu ber pakhat a ni.

Revenge Tragedy an tih mai phuba lakna kha a lang tel ve a, tu tan maha pawl tur ni si lo khan Tuaisiala hian phuba chu a la ve a. An retheih berh laia buh si leh sazu êk petu Thangmanga te leh Râlthawma te thing, sa thia bual sen petute chu diriam takin Tuaisiala chuan an khuangchawi niin a thungrul ve ta a ni. Hetia a chhiartute tan pawh thintawt reh nan tu ma pawl khawih thui si lo va, hetiang a'n dah tel hi a thiam hle a, a thawnthu a timar ðha hle a ni.

Beisei lawk leh beisei lawk loh thil inñhial vel hi he lemchan tigaihnaawmtu pakhat a ni. Liandova khan a pa thi tur hnenah chuan a nute nena an awm rei theih a rin loh thu a sawi a, a nuin a rinawm tur thu a sawi thung a. A pa boral hnuah a nu chuan pasal a um san ta mai a, an unauin an va um a, an um pha ta chêng a, Liandova nuin Tuaisiala tuia nam thla tura a ti mai te kha, beisei phak piah lam a ni a, Lersia lo inlâr te, Rul pumpuia ði leh dar lo awm ringawt te, Tuaichawngin Liandova pasal atana a thlang thut mai te hian he lemchan hi a tingaihnaawm zual em em a ni.

Hla (Poetry) tel hian a tiropui bawk. Pi Fangi ðah hla te, Liandova nu ðah hla te, Lersia upa min Hla chhamte hi he lemchan tiphuisuitu a ni.

Thu mawi inchherchhuan leh thuril pai a awm nual bawk a, Liandova nuin a pasal ruang bula a sawi, “Liandova pa, mawh tinreng maw mi phurh a, phur tinreng maw ka kova i nghah?” a tihte hi a fuhin a thu ken hi a ril hle a ni. “Dinhmun sang mi chuan dinhmun hniam zawka ding chu an hmuh khum fo ðhin. Hmun leh hmunah chuan thil a chiang fo ðhin,” tia Lersia upa Rohhuma'n a sawi te, Lersiain, “Mi rethei rahbeh leh mi nei nungte chawimawi hi khawvel nun phung a nih hi,” a tih te, “Pianphunga dik lote u, ruah sur laiin thlai tui in leih a, ðalah inngaihthah leh si maw?” tihte hi a thu a ril hle. Pi Fangi'n Tuaichawngi hnenah, “Ðha tak leh mawi taka kawl reng theih dan ka hria a ni. Thil ðha ber ber pawh a kawltuin a zir loh chuan a ðhatna a chuai ðhin,” a han tite hian he lemchan chhunga thu inthup mawizia leh rilzia a puang chiang mai awm e.

Lemchan boruak rit tak kara thlirtute tinui thei tur leh thawk lâkna hun siam theitu *character* atana Tuaisiala a hmang hi a fuh hle a ni. Tuaisiala chu *flat character* a ni a, chu chu hmang tangkaiin *caricature* emaw, *Farce* emaw, *comedian* emaw dinhmunah khan a ding a, Thangseia a biak dan te, a u nena a nute tlanbo tur an va um phak a, a nu ke vuana a ÷ap der vel te, thil awmzia hre map lo va, “Barakhaih, mikhual pui chu, ka ÷ap der a ni reng sia. Ka nu, mikhual hmel hi a chhe em mai, i hawng ang,” a tite hi thlirtute mit leh beng latu tur tak a ni a. Lemchan tingaihnaawmtu pakhat a ni.

He lemchan hian entir ÷ha tak neiin, ngaihnaawm viau mah se duh khawp lohna tlem a awm a, chu chu kan thai lang ve leh dawn a ni.

1. A Thawnthu Ruangam-in Character-te a Hruai Mah Mah:

Lemchan ÷haah chuan a *plot* leh *character*-te hi a rualin an kal ÷hiang ÷hin a, an incheh alh tawn a nih ber chu. *Liandovate Unau*-ah hi chuan a *plot* hian character-te hi ahruai nasa hle mai a. A *plot*-ah chuan Liandovate unau chu rethei tak leh khawngaihthla la thei ang ber tur an ni a. Chu mi avang chuan a nu pawh hian pasal neih san chu duh tawk mai lovin Tuaisiala tihhlum hial pawh kha a pawisa lo a ni. Awlsam tak maia Liandova hnena tuia nam thla tura a ti kha chu awihawm loh lam rawng a kai deuh lek lek a ni.

Thangmanga fanu nula leh Râlthawma nau nulate pahnih pawh hi a hunlaia inleng nei rual an nih a rinawm a, chutih lai kara ÷awngmawi lo taka Liandovate unau an bia leh khawngaihna tel hauh lo va, buh si leh sazu êk leh thing, sathia bual sen han pek kha Mizo nula an ang ta lo hle mai a, thil awihawm lo tak a ni bawka ni. Chuvangin, a thawnthu ruangam (*plot construction*) a chak ang bawkin a changtute (*character*) hi din thiam ni ta se a inkhai rual leh zual ang.

2. Mizo Khawtlang Nun A Pal Zut:

Liandova'n a nu he ti tak maia a ring lo nghal mai hi awihawm lo khawp a ni a, a pa thi tur bulah, “Ka nu hovin rei tak

kan awm thei dawn em ni?" tiin a zawt a ni. Liandova hian a nu hi nuhrawn emaw, nu tak lo cheibawl takin a chei bawl a. Hei hian a tiawihawm lo deuh.

Tin, a nu pawh hi a rinawm lo satliah ni lovin, fate ril'tama an thi a pawisa lo va, chu chauh ni lovin a mit hmuh lai reng pawhin Liandova hnenah a nau tuia nam thla turin a ti a ni. Laiking fa neih ai pawh a lak tlak loh zawka Mizo nu ngei hetiang a chhuah hi chu a awihawm lo thei lek lek a ni. Khawtlanga harsa deuh chu intanpui liam liam thin an ni a. Chutih lai kara khawtlangin Liandovate unau heti tak maia an tihduhdah hi chu thil awihawm lo leh rin mai pawh harsa tak a ni.

3. Vice Punishment Chungchang:

Liandovate unau lemchan hi entir nei tha tak lemchan a ni a. He lemchana thil tisualtuin a tihsual man a hmu lo hi a fuh tawk lo thei ang. Liandova nu hian a fate hi rethei tak leh engmah hnutchhiah pawh nei lovin a kalsan a, a tihsual man hi chu hmu tlak a ni. A fate a hmuh lai reng pawha tihhlum pawh ti lo kha a ni a, chuvangin he lemchana Liandova nuin a sual man a hmu tawk lo (*Vice punishment*) hi chu a fuh lo deuh a ni.

Engpawh ni se, *Liandovate Unau* hi lemchan tha tak chu a ni. Lemchan puitling kan neih hmasak ber pawl a ni a, lemchan hi mihring nun darthlalang a nih angin *Liandovate Unau* lemchan pawh hian mihring nun tam tak a tar lang a ni.

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Chawngzil Ang Biahthu Tiam Chu

Rohmingthanga Ralte*

Lallianmawia Pachuau kha Rinpuii nen an inthen hlim chhawn vel khan a tuar nain, rilru fim pawh a pu mai thei lo a nih hmel a? A hla phuah hun atanga kan enin, an inthen atanga kum 3-4 hnu-ah chauh ngaihtuahna fim pawh a hmang thei chauh niin a lang. Tichuan, hla tha tak tak mai a rawn phuah chhuak ta reng a nih kha. Kum 1985, July ni 29-a Hnahthial hmuna a phuah, '*Ka lunglen i tan lawmna*' tih hla te hi a thluk a nalh mai piah lamah a hla thu kalphung hi a danglam viau mai. Lengzem hla tluang pangngai chunglam ti ila, kan uar lem lo ang chu. Mihringte inkara thleng thin harsatna leh buaina, an inkara a thlen avanga a thu leh hla lo piang chhuak hi a huapzauin (*universal*), mi dangte tan pawh a dik ve thei viau awm e.

Tihelna (*satire*) hi a hla ziarang pakhat kha a ni a. An inthen hnuaah a nunhluite a chhui kir bang bik lo a. A khawharna leh lunglenna rilru baihvai kual chuan Rinpuii khan lo khawngaih aiin, a lunglennate chu a lawm zawk nite paw'n a ring thin a ni ngei ang. '*Ka lunglen i tan lawmna*' tihah chuan an nunhlui muat liam tate rawn tar lan pahin, Rinpuii chu lungleng ve ngai lo tur ang maiin a ngai a. He hla a phuah lai hian, Bti chu nupui-ah a nei leh tawh nain, hmangaih hmasa berte erawh hi chuan thinlung an lo luah rei deuh a

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ni ang e. He hla hi Rinpui tan a phuah tih sawi lo mah se a hla thu kal dan aţang hian zêp rual lah a ni si lo:

Ka ngai em che ka thinlaih,
 Awmhar zual thin i tel lo chuan;
 Khawia'n nge maw i ţuan tak le?
 Nau ang tlei hian ka mawi lo ve.

Ama'n a lo zaipui tawh angin, kumtluang thâi atan a thlan tawh a hnu hmanah, kumtluang chu sawi loh, kumpui s'ul pawh an vei dun ta si lo a nih kha! Induh leh inthlakhlelh vanglai taka inthen an ni dun dawn bawk a, an rilruah chuan a tu a ve ve pawh an thi har lo thei dawn lo a ni. Hna avangin Lma an kawî zar zar a, an khua Borai aţang chuan Aizawl pawh a hlat tawh nen, Hnahthial lamah an la awm phei deuh deuh mai chuan lunglenna pawh a pawt nâ zual ngei ngei dawn. Tin, an hunlai kha chanchin inhriattawn nana inbiakpawhna duhtusama a la chhiat lai a ni dawn nen, khaw kar hla taka chanchin inhriat pawh tawn har dan tur chu kan suangtuah pui thiam mai awm e. Chutiang a nih avang chuan a ngaihzia thu a auchhuahpui laiin, khawiah nge a awm ang a, eng nge a tih ve thin ang tih te chu a mah leh amah a inzawt fo ngei ang. Changkhatnaa a rawn tar lan hian a rilru thlawh kual dan tur chu a tichiang viau mai.

Nang vanga lunglen ka tuar hi,
 I tan lawmna maw lo ni le!
 Hlimna ni reng reng ka tan hian,
 Kawl a eng si lo, tui ang nem leh rawh.

Tin, an inthen dan mawlh khan rilru na a siamsak nasain, a lunglenna leh ngaihzia thu te a ngaihtuah vang vang lai paw'n, thinrimna leh lungawi lohna chu amahah a rawn thawk leh thin tih a hriat reng mai a. Chuvangin, chutia lunglen khawhar a tuarna zawng

zawngte chu Rinpuii vang a nih rualin, chung khawharnate chu a siamsak niin, lawm pawh lawm zawk tur ang hial ten a'n suangtuah a. Hlim ni leh lawm nite chu kâwla liam zo ta vek ang maiin, thim hnuaiia thu reng ang maiah te a inchan thul. Tui anga nemin lo kir leh thei se tih te chu a duhthusam leh a inhnemna a nihzia a hla thunawnah kan hmu bawk a.

Dar ang chhaia kan hlim lai khan,
Lem ang der reng hian ka ring lo che;
Tin, nang vanga ka tawrh zawngte'n
Awmzia reng reng a nei ne'maw!

A chang hnihnaah chuan hlim taka an len lai hun, rilru hmun khat an put hun laite a ngaihtuah let a. An nupa tan ti a, lunglen hrehawm tuar reng renga Aizawla hna a zawn laite pawh chu a hrechhuak fo ngei ang. Chhungkaw din nana hlawh neih a duhna leh lunglen a tuar kawpna te chu, "*nang vanga ka tawrh zawngte'n*" a tihte pawh hi a nih ngei a rinawm a. Chutih rual chiah chuan "*Awmzia reng reng a nei ne'maw*" a rawn tih leh hian a kamdinna te chu an pahnih chuan an chhawr ñangkai dun leh ta bawk si lo.

Harsat mangan lungngaih buaina,
Khuangruahpui iangin sur mah se;
Sam ang ñhen chu i tum lo'ng aw,
Ti hian maw biathu di min hlan.

Chang thumnaah chuan Rinpuii thu sawi angin hla a rawn tlan tir ve ta thung a. An inkarah chuan harsatna te, manganna te, lungngaihna leh an pahnih ñhen tir thei eng pawh mai chu ruahpui vanawn ang paw'n rawn sur bûan bûan mah se hmangaihna an lo kui ñiah tawh chu chawm len a, par vûl tir turin harsatna zâwng zâwngte chu hneh a, rinawm taka awm dun zel a duhthu chu a'n sawi tir a.

Hmangaihna satliah ni lo, hmangaihna rinawmnaa thuam chu a thupui a nihzia leh a duhthusam a nihzia chu he lai changah hian kan hmu a ni. A hla chang li-naah erawh a hla hawi zawng a danglam leh ta hret a.

Tin, he lai hla chang phei hi chu tun hnaiah ti mai ila, *social media* lamah, hrilhfiyah tumna hian hmun a chang tamin, thu bengvar thlak tâk tâk pawh hmuh tur a tam viau mai. Chung lehchhuah an tumna (*interpretation*) te chu han dah lang ve hrim hrim teh ang. Mahse, a sawitute erawh mimal angin kan hre thei mai lo a, *electronic source* angin kan dah mai a ni ang chu.

He hla hi Lallianmawia Pachuau khân thiam leh runthlâk tak maiin a sa a. He ta “Chawngzil ang biahthu” tih hian chai a hlawh nanging mai a, sawi fiahna pawmawm tak tak pawh a awm nawk mai. Chûng sawi fiahna hrang hrang zinga a pawmawm zual nia langte chu i han bih ho ve chhin teh ang u.

1. Mizo thawnthuah chuan ‘Chawngchilhi’ a awm a. Chawngchilhi chuan rûl a ngaizawng tlat mai a, chu chu duh lovin a chhungte chuan Chawngchilhi chu an zilh òin a; mahse, a chhungte zilhna chu pawisa duh lovin Chawngchilhi chuan rûl chu a ngaihzañw chhunzawm zel a ni.

Chutianga zilh zilh pawha sâwt reng reng lo sawi nân chuan, “Chawngi zilh ang mai” tih òawngkam hi Lallianmawia Pachuau hian hla thu-ah rawn hmangin, biahthu an inhlan ve pawh chu thil sawt lo mai a nih tâkzia sawi nân, “Chawng zilh ang biahthu kan tiam a,” a ti ta a ni.

2. Hmânlai Mizo pipute chuan ‘chawng an chen’ òin a, ni thum chhûng ruai an òeh òin a ni awm e. Chawng an chen hian chawng chen zaite sa a, an lâm òin. Hetianga chawng chenna a an zai hian nula kha tlar hmaah an òu kual a, nula rawn khuap chiahin tlangval an òu kual ve leh a, inkawp te tein an òu kual a;

amaherawhchu, an kawppuite kha a ngai reng kawp lovin an inthlâk kual ðhin a ni.

Hetianga nula leh tlangval, a inkawp te tea an han ðhut kual a an zai lai hian Val Upa mit tikham khawpa lo khawsa a, lo inkuah fet deuhthe chu Upa leh Val Upaten an zilh ðhin a. Chutianga zilhna tâwk nih bik chu thil zahthlâk taka ngaih a ni a, nula leh tlangval tân zawm loh ngam a ni tawh ðhin lo niin an sawi. Chutianga chawng chennaaw zawm ngei ngei chi zilhna thu chu tehkhinah hmangin Lallianmawia Pachuau hian, “Chawng zilh ang biahthu kan tiam a,” a rawn ti ta a ni.

3. Hmârho thawnthuah chuan, hmanlaia Hmârho khaw pakhat chu ‘Chawngzilh’ a ni a, an Lalpa pawh ‘Lawia’ niin an sawi a (Lawitlâng hnam a ni maithei an ti). “Lawi ang thang” tih ðawngkam lo chhuahna pawh hi, he an Lalpa ‘Lawia’ hmingthan vang hi niin an sawi bawk.

Chu khua chu râlin an rûn avangin râl hlauvin an tlan darh ta vek a. Chutianga râl hlauva an han tlan darh tur chu, nula leh tlangval lo inhmel duh ve ngawih ngawihthe khân inhmuh leh ngei an intiam tawn hlawn a. Chutianga Chawngzilh khaw nula leh tlangvalte intiam tawna chu hla thu-ah rawn hmangin Lallianmawia Pachuau hian, “Chawngzilh ang biahthu kan tiam a,” a rawn ti ta a ni.

4. Burma unauhte chuan rannung chi khat, Perhpawng lam chi hi ‘Chawngzil’ tiin an sawi a. (Hei hi keini perhpawng nen hian a inang maithei, a hming kan sawi dan a inang lo mai mai a ni maithei e.) Chutiang rannung, ‘Chawngzil’ chu zan thla êng hnuaiah te an hrâm ðhin a, “Chu, chawngzil nupa pawh an inchhawn leh ta zâr h zâr e,” an ti ðhin a ni.

Chutianga chawngzil nupa, inngaizawng, zan lama hrâm chung a an inchhawn ðhin chu biahthu inhlân tawn sawi nân Lallianmawia Pachuau hian hmangin, “Chawngzil ang biahthu kan tiam a,” a rawn ti ta a ni (Electronic source).

Rinawmna hi e vawng reng ila,
 Chawngzil ang biahthu kan tiam a;
 Kingi tahpuan khawnzai rel leh,
 Bui lung tawk iang i lo ni e.

He changa tehkhinna (*simile*) a hman hi hriat fuh leh hrilhfiah thiam a har viau mai a. Mi thenkhatin an lo chai laih laih tawh dan kan tar lan pawh khi, duhthusam anga sawichhuahna, lûng han dum em em erawh a la awm lem lo a ni. Sawi fiahna pakhatna atanga pathumnate khian ‘Chawngzil’ ti loa “Chawngzilh” an tih vek avangin kan sawi zui lo ang. ‘Zil leh zilh’ hian a awmze hrang daih a neih avang leh a awmzia a tihbo theih vek avangin. Lallianmawia hian ‘chawngzilh’ ti lovin ‘chawngzil’ a ti si a.

A hla chang hmasa lam kan sawifiahnate ngaihtuah tel ranin he lai chang pawh hi sawi fiah a ngai a, A hla hi *narrative structure* (hla tlar leh chang tin inkahpuk chaw taka hla phuah) anga rem a ni a. “Chawngzil ang” tih tehkhinna (*simile*) bak khi chu he hlaah hian thu har a awm lem lo a, *chawngzil ang* tih tehkhinna a hman tak hian mi tam tak a tibuai ta a ni.

R.L Thanmawia *Hla thu Dictionary*-ah chuan he tehkhinna nena inlaichin hnai tak mai hla pakhatatah a awm a. Chu chu “*Chawngzil ang au, ko*” tih a ni. A hrilhfiahnaah chuan ‘*haw ngei tura au, ko*’ tiin a inziak a. “Chhum zing phui chuk hi ‘zil’ an ti a. Chhum lo tla thut, lo awm thut anga thleng, lo awm, ko thleng sawi nan an hmang a ni. Zil ang ko ti ngawt pawhin an hmang,” (Hla Thu Dictionary 77) tiin a sawi zauna a dah bawka. Tin, hla hlui lamah he tehkhinna (*simile*) hi tihian kan hmu bawka a:

Sawmfang emaw, lentu chang rawh se,
 Thangphunga rûnin a ngai e, di liana;
 Chawngzil ang ka va ko û.

Tichuan le, tehkhinna (*simile*)awmsa aţang khian he tehkhinnain a sawi tum chu a chiang ta viau mai.

Rinawmna hi e vawng reng ila,
Chawngzil ang biathu kan tiam a;
Kingi tahpuan khawnzai rel leh,
Bui lung tawk iang i lo ni e.

Anni pahnih inkârah khan inngaihzwawna piah lam, nupaa insiamna dinhmun an thleng tawh a nih kha. An nupaa inkar anga kan sawi dawn chuan 'innei reng ang aw, dam chhungin runhmunah leng dun ang aw, mahse chu mi atana pawimawh chu kan pahniha rinawmna vawn dun reng hi a ni a. Rinawmna nen lo chuan kan duh ang chu a puitling dawn si lo' ti angin a sawi theih ang.

Mahse, he hla pumpui hi kan thlir thung erawh chuan nu leh tlangval induh tak thin, an inngaihzwawna lai thawnthute a auchhuahpuina angin a kal zawk tih ka hriain kan hmu thei ang. A chang khatna aţanga chang thumna thlengin runhmun an len dun thin thu a sawi lem lo va. Chutih rual erawh chuan Rinpuii nen an inkar kan en chuan nupaa lo insiam tawh an ni a. A lunglenna siama hla phuah tirtu ber pawh an inthen lehna a ni. Mahse, nula leh tlangval kara thil thleng angin he hlaah hi chuan a sawi a.

A hma lama kan sawi tawhte kha han enlet leh ta ila, a lunglen chhan, lunglen a tawrh nat dan, lunglenga siamtu a mawhchhiat dan, an inkara thil thleng thei tam takte a auchhuahpu a ni tih kan hmuh kha. A chang tawpna berah erawh a beisei loh lama thil a thlen tak daih dan a rawn tar lang ta thung a. Lemchan (drama) chu ni ta se, 'Tragedy' a ni ngei ang he hla hi.

Inngaihzwawna tih puitlinna chu nupaa insiamna a ni a. Chu chu Siamtu'n mihringte chung a rem a ruat dan pawh a ni. Nupaa insiama thlah nei turin mihringte a duang miao si. Chawngzil ang

biahthu an tiam chu eng dang ni lovin, an thutiam te chu puitling ngei ngei tura a sawina a ni. H.L. Biakmawia hla pakhat a, “Sure loh paw’n ngei ngei aw,” a tih ang mai khan. “Ka nupui atan, ka pasal tur atan nang lo chu an awm lo, khuanu samsuih kan ni a, inngaizawng satliah mai mai kan ni lo, kan biahthu inhlant te pawh biathu der, biah der thu mai mai a ni lo, nupaa kan insiam ngei ngeina tur biathu chiang sa thlun a ni tawh a. Mahse, chu kan biathu thlun chu a puitlin nan leh chhawm nun reng nan thil pawimawh em em pakhat a awm a, chu chu ‘rinawmna’ kan vawn dun reng a ni.” Chuvangin rinawmna chu vawn dun reng a duh a, “Rinawmna hi vawng reng ila,” tiin a chang bul a rawn tan nghê nghê a ni.

Mahse, a hla tlar dawt leh pahnihah erawh a lehalinga vuttui thlawr bel an sawi ang maiin, thil chiangsaa an ngaih tawh chu a chhe leh ta vek mai si a. Laiking pawnpui tah tum an sawi ang maiin, engtikah mah thleng tak tak thei lo, sawi a, tum ve reng bawk si leh bui lung tawk an sawi ang mai a, an hma lam an pan mekna aṅanga an khawk let leh tak hlauh dan te chu a rawn sawi ta bawk si a. An duhthusam chu a chhe tak vek mai a ni.

He hla chang lina hrim hrim hi a *technical* ang zawng pawn a hniam lo hle awm e. Hla tlar li a awm a, tlar hmasa pahnih chu hla thu kal kawp leh kalṭhiang (*parallelism*) an nih rual chiahin tlar 3-na leh 4-na pawh an rawn kal ṭhiang dun leh chat a. Heng hla ziarang hi kan hla hlui ziarangah khan langsar takin kan hmu ṭhin a. *Traditional verse form* an tih zinga pakhat a ni. Hei mai hi a la ni lo, tlar 3-na leh tlar 4-na, hlarua (*poetic diction*) pawh ni si lo a, tehkhinna (*allegory*) a lak chhuahna atana kan thawnthu leh ṭawng upa aṅang daiha a hmang thiam hian Mizo ṭawng a lo thiamzia a tar lang chiang viau awm e. *Allegory* pawh hi ṭawng tluang pangngai ni lo, *allusion* anga a’n chei mawi thiam hian a thinlung thuk ber aṅangin he hla hi a zai chhuahpui tih a hriat hliah hliah mai.

Tihian he hla chang li-na hi han sawifiah nawn leh hrim hrim teh ang. Kan biahthu inhlante chu puitling ngei ngei turin, thu chu

tisaah a chang ngei dawn a ni tih rinawmna nen kan vawn dun reng chuan kan hria a. Mahse, kan thutiam puitling tawh ngei tura kan ngaih chu laiking pawnpui tah tum an sawi ang maiin, thlen tik ni a awm ta lo va, buiin a kua tur a hreuhnaa lung a tawh a, a let ta hlauh ang maiin, kan inkar puitling ngei tura ngaih tawh chu a hlawhcham ta vek mai si a.’

Tichuan thil lawmawm deuh pakhat a lo awm thei ta a. Hla thu (*poetic diction*) kan lo neihsa hi t̄angkai takin a lo hman theih tih a Chiang ta a. Ṭawng tluang pangngai deuha sawi ai chuan hla thu takin a sawi theih ta a ni. Entir nan: ‘Rinawmna vawng dun reng ang aw, Thlafam chan hma chuan inṭhen lo’ng aw’ han tih aiah ‘Thlafam chan hma chuan rinawmin, chawngzil ang biahthu kan tiam tawh si’ a te han ti ta i la, a hla thu ta zaih thei a ni. Chutih rual erawh chuan he thumal “Chawngzil” tih erawh chu a lo chhuahna bul (*etymology*) kan hre thei chuang lo va. Mahse, thumal zawng zawng hi a lo chhuahna bul hrilhfhah theih a ni vek lo reng a ni.

Kan hriat erawh chu he thumal ‘Chawngzil’ tiha ‘zil’ hi Hmar ṭawng a ni. He thil hi phak ang tawka ka chhui hnuin, kan ṭhianpa hmar lam, hmar tlang dunga mi, hmar ṭawng pawh nasa taka an la hmanna a awm ka han zawt a. Ani chuan a lo hre var a, ‘zil’ chu hmar ṭawng upa a nih thu minrawn hrilh thei nain, a thubul sawifahna erawh a hre lo a. Hmar hlaah pawh heti hian a lo awm nghe nghe a:

Thlafam hai zil ang ka ko a

(Mitthi tawh hnu ngaiin kan ko tihna a ni)

Tin, a hmanna dangah chuan ‘zil’ chu ‘chhum tuipai, chhum lei vak’ sawi nan an hmang bawṭ ṭhin. Tin, hmar ṭawngin ‘Zil ko’ tih hmanna dang a la awm leh a. Vawṭ koh nan an lo hmang ṭhin a. Nu feh hawngin, leikapui tlangsang aṭanga vawṭ an koh hi ‘zil ko’ an ti bawṭ a ni. A hlaa a hmanna nen hian a thu hi a inpersan tawh

lek leknain, thil thuhmun la awm erawh chu inthenna lam aiin, intawhna/intawna lam thu a hril zawk a ni. Hla phuah mi tan chuan remchang deuhin he *simile* hi a lo hman theih ta a, kan hla hausak nan Lallianmawia'n a lo hman tawh hi han hman pui zui i la, kan thu leh hla a hausak belh dawn tihna a lo ni reng zuk nia.

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ENGLISH
(English Section)

The Making and Un-making of ‘*Chin-Kuki-Mizo*’ Identity in Indo-Myanmar Borderlands

C. Zonunmawia*

Introduction

Over the long history of civilizations, human beings have developed complex forms of identity, which make problems as well as possibilities to be able to live together. We draw on narratives from past to create common identities of the future. Historical narratives have played, and continue to play an important role in the political development and national consolidation of the states and ethnic territories of the Indian state. One cannot deny the fact that history serves an important basis for ethnic or cultural mobilization and a means to create manufactured consensus on national past. In most cases in Indian sub-continent, national narratives have been established as opposed to the colonial histories. In conflict situations, history serves as a powerful force to legitimize specific claims – over territory, resources and peoples; and it is often being used as a tool of political competition rather than mere critical analysis of the historical past.

This paper tries to revisit and interrogate a long history of the Mizo socio-political imaginaries right from pre-colonial to post-

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colonial periods. It will be focusing on Mizoram-Chin State border in particular to try and understand the genealogy of authority/state among the Mizo and the role of state in making and unmaking of Mizo identity in South Asian borderlands. At the same time, there will be attempt to venture out possible alternative views and understandings of this long historical processes while challenging the popular notion of authority right from the pre-colonial narratives till today. It also interrogates the processes of constructing politico-territorial boundaries among Mizo and its related communities in those geographical spaces to highlight how nation-building projects through various government schemes and policies are being implemented with mixed reactions as well as consequences. Since people from both sides have the claim of shared historical past and cultural affinity, one needs to look at how different networks are made and disrupted through various forces in these contiguous regions.

This paper will also make an attempt to throw lights on how individuals and communities tried, and failed to reconcile their notions of primordial affiliation which are not necessarily determined by strict territorial boundaries and their newly constructed political identities within nation-states after decolonization. One of the main focus of this paper is to trace the genealogy of state/authority in the processes of making and unmaking of a collective identity which is intricately manifested in a small community like the Mizo, and the incomplete or continuous project of nation-building through various legal-institutional mechanisms like tribe/clan classifications and periodical census carried out by state agencies of India and Myanmar from colonial period till date.

Production and representation of history in the Mizo Hills

The early recorded history of the Mizo and different sub-tribes or clans within it is virtually based on oral literature, folklores, legends, traditional beliefs and myths, etc. Those who want to study the people whether they are ethnographers, historians or any other scholars, they surely face difficulties in tracing the historical evolution

of the Mizo tribes. In spite of that, there are many folk tales, folk songs, and fables that provide raw materials for the study of their migration and early settlement in the regions. There is a common belief among the Mizos that their ancestors emigrated from a place called ‘*Chhinglung*’ (mythical cave in the east). Some historians and anthropologists are of opinion that this place is somewhere in the Southern China.¹

According to this account, the Mizos were pushed out of *Chhinglung/Sinlung/Khul* by powerful people.² It is also commonly believed that their forefathers came from the cave one by one and when a couple belonging to Ralte sub-tribe came out, the loud talk caused the guardian God of cave to close the cave fearing over-population. Recently, several attempts have been made to interpret these legends rationally. For some others who traced the origin of the Mizo and its cognate tribes, *Chhinglung* is said to mean not a cave but the name of a prince of China (the correct word is supposed to be *Chin Lung*) who was the son of Huang T. of the Chin dynasty (221-207 B.C). According to *Thangmawia*’s account, the prince was annoyed with his father and thus left the kingdom and settled in Burma.³ It is commonly accepted that the Mizo then settled in Burma in and around *Kabaw Valley* and *Khampat* before they crossed river *Tiau* which demarcates the geographical boundary between Myanmar and India.

According to ethnographical categorization and linguistic affinity, a major chunk of the State population is said to belong to the Kuki-Chin group of Tibeto-Burman branch of Indo-Mongoloid race. Some people even call themselves *Chin-Kuki-Mizo* (*CHIKIM*) group lately in order to include all Mizo and its cognate tribes under one umbrella.⁴ It is often said that the Kuki-Chin-Mizo or “*Chhinlung Chhuak*” are ethnologically descendent of one ancestor, knit together by common tradition, customs, culture, language and social life. They live in India, Myanmar and Bangladesh. Through the influence of events and time, this group

widely dispersed spatially before administrative delimitations were carried out. As a result, the inhabitants of this group were found to be dispersed in significant percentages in some districts of Manipur, Assam, and eastern part of the Jaintia Hills district of Meghalaya and in North Tripura districts.⁵ Besides, they are also found in a large number across the frontiers in Burma and Bangladesh.

Another account of interpretation and understanding is that the Mizos came from the East and many people believe that their original home was in and around Yunnan Province, China. Zawla, a historian asserts that the Mizo people came to the Chindwin belt (Burma) around 996 A.D. They lived there barely for 200 years.⁶ The cruel chiefs and the great famine in which many people died, forced the rest to leave the land. Before leaving, however, they planted a banyan tree at Khampat and took a vow in front of their Burmese neighbours that they would return to Khampat.

Some historical records suggest that there was number of chieftainship and each family grouped together and each sub-tribe settled in separate villages during their movement around 1466 A.D. The popular sub-tribes were the Lusei, Ralte, Hmar, Lai, Mara, Paite, etc. There are numerous tribes, sub-tribes and clans; however, to name a particular tribe as the largest among the Mizo is difficult as no concrete census has ever been undertaken. Westward movement of the Mizos from Lentlang (Burma) to the present Mizoram is said to have taken place between 1700 and 1730 A.D.⁷

However, those narratives basically revolve around the Lusei migration excluding other groups like the '*Old-Kuki*' group who are known to have migrated prior to the west-ward migration of Sailo and its related Lusei clans.⁸ The diversity of various groups reflects the historical immigration patterns. A deeper dig into this migration pattern could clearly show that different tribes and sub-tribes arrived in the present Mizoram, in successive waves and settled down in different parts of the state. Further, as they arrived,

there were raids, fear of raids and inter-tribal feuds which forced the weaker groups among them to leave the region for their survival. The resulting isolation and separation created numerous tribes and sub-tribes among those migrating communities. The *Old-Kuki* group is known to have reached the present Mizoram a little earlier than Lusei and its related tribes under Sailo chiefs but these stories are not clearly highlighted in the popular Mizo history of migration. We also have very little knowledge about migration in the Southern part of Mizoram particularly among the Lais and Maras since they are basically excluded from most of the Mizo history writings which some people suspect it as merely Lusei-centric historical narratives. Some historians often project feuds and inter-tribal rivalry among those groups as fights between Mizo and other groups like Pawi (Lai) which were basically conflicts between some Sailo and Lai clans. This kind of historical misrepresentation in the form of academic writing or school text books can easily create unnecessary tensions and misunderstanding among different groups.

Professional historians and some political leaders also make mistakes in producing knowledge as well as representing our historical past. History writing, whoever is in power, has always been a focus of political battle in places like India over a very long period of time. It has been one of the main tasks and conscious attempts of a particular regime in the Centre to produce a uniform or singular historical narrative neglecting the existence of a variety of cultural and religious traditions in India. Likewise, it is possible to draw some parallels on national and regional historical writing projects. The case of Mizoram is also no exception from the general trend which is being highlighted by some scholars like Bipan Chandra, RS Sharma, Romila Thapar, Irfan Habib, Harbans Mukhia, etc.⁹ Within Mizo society, Sailo and its Lusei dominated clans are the ones who first received western education during colonial times. Perhaps their historical imagination is more tilted towards the Lusei narrative rather than focusing on a larger complex

issue of the past which ultimately resulted in the production of those biases and prejudices in their historical writings. Moreover, there was also constant struggle and conflicts between some Lusei chiefs and chiefs of Lai, Sukte, etc. in order to protect people, lands and resources. This kind of group rivalry thus gets reflected in the production of new knowledge in the form of history writings. Over a long period of time, this kind of conflicting narrative creates, one way or the other, an environment or feeling of apathy towards groups other than Lusei such as Pawi, Paite, Sukte, etc.

Colonial power and the new language of authority:

The present state of Mizoram comes under the British occupation, as the Lushais Hills, in 1890. After the Chin Lushai Expedition of 1889-1890, the Hills were formally declared as part of the British-India by a proclamation in 1895.¹⁰ There is no doubt that the rise of colonialism massively undermines the power and authority of Mizo chiefs. Some of them are captured and sent to jail by the British colonial administration. Even those who retain their chieftainships are under the mercy of the British rule. Initially, the British divided the Hills into North Lushai Hills and the South Lushai Hills but later they amalgamated these two units, and in 1898 the Lushai Hills District was constituted under the Province of Assam. Prior to the British annexation, it might be safe to say that the land primarily belonged to the chiefs during those times and the British somehow continued to protect the institution of chieftainship partially and the land they had occupied.

However, the colonial power also forcefully replaced those village chiefs who fought against the colonial administration and imprisoned some of them to death like Ropuiliiani. During the British period, there were two regulations to protect the land from 'outsiders', namely, the Bengal Frontier Regulation, 1873 and the Chin Hills Regulation, 1876 - the latter became redundant after India got independence. The Government of India Acts of 1915 and 1919 categorized the Lushai Hills as '*backward tracts*' and

excluded them politically from the purview of the new provincial legislature and the High Court of Assam. The Government of India Act 1935 further declared the hills as ‘*excluded areas*’, excluding them fully from the federal and provincial legislatures as well as from the jurisdiction of the High Court. This radical shift of power centre deeply unsettles a very close knit Mizo community who used to live under the rule of village chiefs. They started realizing that there is more powerful authority than their long-cherished chieftainship which in turn creates a mixed feeling among the general populace. At the same time, the colonial power unites the people in the Lushai hills in one way or the other by bringing them together under one unified administration using different tactics of subjugation and administrative arrangements. This unified administrative system gives them a sense of opportunity to create a larger community identity either consciously or unconsciously. The advent of colonial power in Mizo hills is a very critical juncture in the historical evolution and formation of Mizo identity.

Mizoram at a Glance

Sl.	Particulars	Unit	
1	Population		10,91,014 (Census 2011)
2	Geographical Area	Sq. Km	21,081
3	International Borders		
	(i) With Myanmar	Km	404
	(ii) With Bangladesh	Km	318
4	Inter-State Borders		
	(i) Assam	Km	123
	(ii) Tripura	Km	66
	(iii) Manipur	Km	95
5	Administrative Set-up		
	(i) Districts	Nos.	8
	(ii) Autonomous District	Nos.	3
	(iii) Sub-Divisions	Nos.	23
	(iv) R.D Blocks	Nos.	26
	(v) Total Villages (Census	Nos.	830

Source: Statistical Handbook: Mizoram 2012, Aizawl: Directorate of Economics & Statistics, Government of Mizoram.

Mizoram became one district of Assam in 1952, after India achieved its independence from the colonial rule and attained the status of Union Territory on 21st January 1972. Consequent upon the passing of the 53rd Amendment Bill by the Parliament on 7th August, 1986 statehood was granted to the Union Territory of Mizoram on 20th February 1987 to become the 23rd state of the Indian Union.¹¹ It has 40 Assembly constituencies and two seats in Parliament (one each in both Houses).

The Idea of Mizo as epistemic category

Some writers make a claim that the word '*Lushai*' and the people living in the Lushai Hills were misunderstood even during the colonial period.¹² '*Lushai*' should be pronounced as '*Lusei*' in local vernacular. Lusei history cannot be equated with Mizo history since the term Lusei alone does not represent all Mizo tribes and sub-tribes/clans. With some reservations, one may argue that the people of the present Mizoram state largely identify themselves as '*Mizo*', though this general designation or claim is not without any controversy. Who the Mizos really are may not be quite apparent on deeper investigation, while seeming to be quite unproblematic for some people who live in the northern part of Mizoram. The popular discourse claims that all those tribes who are '*Chhinlung chhuak*' (those who share the mythical origin as I have mentioned before) as Mizo. However, a discursive practice, indulged in by the Mizo themselves, that depends on historicization of the myth, creates inconsistencies in the formal templates of those included as *Chhinlung chhuak*, thus revealing a lack of clarity regarding which tribes actually form the Mizo supposedly as a collective and inclusive identity.¹³

At the same time, Vumson Suantak argues that the British initially used the term '*Loosye*.' However, the British later adopted '*LUSHAI*' as the official designation for Zo people living in the western part of the Zo country (Mizoram), as the ruling clans of these people were known to them as '*Lushai*'.¹⁴

The people in Mizoram who are collectively known as Mizo want to see themselves as a separate nationality among tribes in the Indian sub-continent, although they cannot deny the existence of several tribes among themselves.¹⁵ But they have not been able to produce terminologies which can make distinction among ‘race, nationality, tribe, clan, etc’ because they use the word ‘hnam/chi’ to refer all those concepts and categories which create a lot of confusion not only among the general masses but also within the academia. Recently, there have been series of public debates and discussion on television and social media regarding *The Constitution of India, (Scheduled tribe List) Order 1950, part XVII* which particularly deals with tribes in Mizoram recognized by law under the Constitution of India. The main concern in the Scheduled Tribe List is the equation of Mizo with Lushai when it talks about various tribes in Mizoram. You can see the concerns raised by some sections in the society in the List below (See serial no.10):

“The Constitution of India, (Scheduled tribe List) Order 1950, part XVII

1[Part XVII.—Mizoram. Ins. by Act 34 of 1986, s. 14 and Third Sch. (w.e.f. 20-2-1987).

1. *Chakma* 2. *Dimasa(Kachari)* 3. *Garo* 4. *Hajong* 5. *Hmar* 6. *Khasi and Jaintia, (including Khasi, Synteng or Pnar, War, Bhoi or Lyngngam)* 7. *Any Kuki tribes, including,--(i) Baite or Biete (ii) Changsan (iii) Chongloi(iv) Doungh (v) Gamalhou (vi) Gangte (vii) Guite (viii) Hanneng (ix) Haokip or Haupit (x) Haolai (xi) Hengna(xii) Hongsungh (xiii) Hrangkhwal or Rangkhoh (xiv) Jongbe (xv) Khawchung (xvi) Khawathlang or Khothalong (xvii) Khelma (xviii)Kholhou (xix)Kipgen (xx)Kuki (xxi)Lengthang (xxii)Lhangum (xxiii)Lhoujem (xxiv)Lhouvun (xxv)Lupheng (xxvi)Mangjel (xxvii)Missao (xxviii)Riang (xxix)Sairhem (xxx) Selnam (xxxi) Singson (xxxii) Sitlhou (xxxiii) Sakte (xxxiv) Thado (xxxv) Thangngeu (xxxvi) Uibuh (xxxvii) Vaiphei* 8. *Lakher* 9. *Man (Tai-speaking)* 10. *Any Mizo (Lushai) tribes* 11. *Mikir* 12. *Any Naga tribes* 13. *Pawi* 14. *Synteng.]”¹⁶*

Violence and nation building

The pervasiveness of violence in the creation of modern nation-states poses a difficult question to all who believe in the peaceful reconciliation of conflicts among various groups of people notwithstanding whatever reason and justification given by various actors. The birth of India itself is also under serious scrutiny even though the great contribution of Gandhi's non-violent approach is well appreciated. Since the state is considered as the only 'legitimate authority' to use force in order to pursue its goals and interests, acts of violence perpetrated in the name of state are often neglected in popular discourse of nationalism and other social movements or political upheavals. The state always finds itself in an appropriate condition to justify those violent and brutal acts on the pretext of national security or interests. Meanwhile, what we need to ask with regard to troubled regions like Northeast and Kashmir is how one gives moral justification for their brutality whether on the part of state or non-state actors. Is violence inevitable in the process of nation building in those parts of the world? Can we actually think a new language of political aspirations and movements without violent means? Can the state itself accommodate alternative views and understandings of nation and multiple forms of national imaginations without inflicting violence or physical threat?

For Sajal Nag, the various famine relief efforts which were made during colonialism by the state were somehow part of colonial agenda of trying to win over the hearts of the tribal population.¹⁷ In contrast to the colonial policy, the post-colonial state seemed to ignore the famine in the hills. As a consequence, a violent upheaval started in 1966 which lasted for 20 years. The difficult period they had gone through during their freedom struggle gives the Mizos very violent imaginaries of Indian state which still creates psychological delink with other parts of the country.¹⁸

The violent *Mizo Movement* and its immediate brutal counter-actions by the Indian State are not yet fully disclosed in popular

domain. The culture of silence among the Mizos regarding those traumatic experiences needs to be broken in order to heal historical wounds and bruises. At the same time, the movement also failed to achieve its ideal political goals and makes a lot of people outside Mizoram feel betrayed by MNF leadership and the Mizo Peace Accord itself. The feeling of betrayal is still strong among people who live in various parts of Northeast, Burma and Bangladesh which creates a big psychological gap between *Zo hnahtlak* groups outside Mizoram and people who live within Mizoram. One may agree or disagree with those competing claims depending on where she/he stands.

Regionalism, Identity and Development

In a developing country with democratic political set up like India, there are quite a number of divisions and differences in terms of region, race, class, caste, ethnicity, religion, language, etc. A big country like India needs to recognize the multiple traditions of its people while keeping the ideal principle of solidarity and integrity of inclusive democratic experiment in the collective endeavour towards shared objectives and common threats which can bind every walks of life and regional aspirations together.¹⁹ To a great extent, the success of Indian experiment will also depend upon the level of capabilities and opportunities that individuals as well as different communities could achieve in order to set them free from various sorts of deprivations. For that purpose, burning issues like well-being of the people and the overall improvement in the quality of life cannot deny their rightful places in the development praxis. To achieve these important objectives, we cannot neglect the critical role of institutions of various kinds such as political, socio-cultural and economic which shape and determine human interactions in a given society.

The issue of ethnic identity and group affiliations still play a very important role regarding the political choices made by citizens especially in areas like the Northeastern region. At the same time,

there is a growing sign of change in the political discourse in some parts of the region as the politics of development is slowly taking over the age-old discourse on ethnicity and identity.²⁰ It may not be gross simplification to argue that one of the root causes of ethnic upsurge and conflict in the region is deprivation of various kinds. However, we cannot deny the critical role of ethnic affiliations and its multiple manifestations in the everyday live experience of the people. Those leaders who spearheaded ethnic movements took advantage of socio-economic deprivations of the people to mobilize communities on ethnic lines. This is very true especially in the case of the Mizos as the bamboo famine became the spark plug for the launching of self-determination movement in 1960's with the hope of reducing those problems brought about by famines and its related consequences. The founder President of MNF Party Laldenga eventually converted the Mizo National Famine Front (MNFF) into a political party while capturing the imagination of the people through his great oratory skills.

Therefore, any representative government which claims legitimacy to rule a collection of people cannot afford to neglect the well-being of each and every section of the society. The fact of the matter in states like Mizoram and other states in Northeast is deep internal crisis of governance and institutional failure which is unable to effectively address the deplorable condition of majority of its population. Successive governments are not able to prove themselves as a democratic inclusive credible state even though they still get some kind of political mandate through procedural mechanism of adult suffrage at regular intervals. The people exercise their franchise just for the sake of exercising it without having much expectation from changes of political authority through elections. This deprivation of various kinds is arguably also one of the main reasons why there are multiple conflicts and tensions to witness among minority groups who feel alienated or neglected in the overall policy framework and emphasis given by the government.

In Mizoram, the dire need to devise alternative framework of development or livelihood stems from past demographic changes largely triggered by village groupings during insurgency period which brought about mass involuntary migration of rural folks into new settlements.²¹ It also arises from the historical trajectory of development that provided neither incentive nor opportunity for long term sustainable growth. Finally, it springs from a large and growing class of educated youths with high hopes and low prospect in the present situation of the state. There is a common belief that communities and individuals who fail to grab new opportunities are in danger of rapid economic, social and political marginalization. Agricultural and allied activities have psycho-social and cultural linkages beyond material production in the life of tribal societies like the Mizos. It is mainly because of the fact that most of the social interactions within village community used to take place in and around agricultural activities. Their traditional religion, values, social ethics, festivals and even their concept of time were closely inter-connected with the traditional mode of production i.e. *Jhum Cultivation*.²² This has been confirmed in many folk songs and literature.²³

The propensity towards secessionist movement against the Indian state in Mizoram has declined to a considerable extent especially after the signing of Peace Accord in 1986. If ever there is any possibility of such kind of movement among the youths, I believe it will probably be against the regional government instead of violent direct confrontation with the Indian State. The main reason for this type of possible uprising would not necessarily be ethnic or identity problems but rather the feeling of socio-economic deprivation and marginalization of a large section of the society by few creamy layers who determine resource allocation and socio-economic as well as political affairs within the system. In other words, there is a slight change or shift in the political discourse of the region from age-old politics of ethnic identity to politics of

development. This new development may also be partly attributed to the influence of capitalism as a dominant mode of thinking in contemporary development discourse. Moreover, the traditional discourse of ethnic identity and conflicts, having existed for a very long time proved detrimental for the progressive development of societies in Northeast India in order to keep pace with the rest of the country. It seems the present Mizo generation began to realize the futile exercise of baseless glorification and valorization of an over-arching identity of a particular community which ultimately breeds exclusivism and violence in the region; but on the contrary they began to appreciate the possibility of peaceful co-existence without losing their own distinctive and multiple identities to lead a *flourishing life*.²⁴ Moreover, there are a great deal that needs to be done to actually engage with the issue of psychological/emotional boundary or missing link between the so called 'mainstream' and 'periphery' within a larger political narrative.

The dominant idea of progress and development itself requires a critical revision in order to address complexities, differences and distinctiveness among various political and socio-cultural contexts. One cannot simply give or suggest universal formula or frameworks to actually grasp the whole picture of those fundamental issues and problems in each society and community. The academic discourse itself has sometimes reflected the *aporia* or internal contradiction of our existence while deliberately imposing a particular mode of thinking upon the peripheral and marginal ones. We are witnessing the advocacy of a uniform global political and economic system has eventually brought about severe backlash, contestation and tussle not only among developing countries but also pervasively all over the world. However, a community or groups of people in a given society need to have the ability, through a democratic engagement, to choose the kind of society they want to live in. But this process cannot be an overnight exercise with the existence of so many conflicting ideas, interests and preferences even within a small community.²⁵

The failure to assure substantive democracy and equitable development for significant segments of the society has resulted in the discrediting and delegitimizing of state-sponsored nationalism. Among the most dramatic manifestation of this have been conflicts along lines of class, caste and community as well as claims to distinctiveness, and at times sovereign national status, put forward by a variety of disenchanting social groups at the regional and sub-regional levels.²⁶

In Northeast India including Mizoram, identity issues mobilized along tribe or ethnic lines are a recurrent feature. Most articulations have taken a violent turn and the demands are mostly for greater autonomy within the parameters of Indian State, or even independence.

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¹ Vumson, *Zo History: With an introduction to Zo Culture, Economy, Religion and their Status as an Ethnic Minority in INDIA, BURMA, and BANGLADESH*, Aizawl: Vumson Suantak, 1987, p. 35. Keihawla Sailo, *Golden History of Lushai Hills: Zoram- Chin-Lushai-Kuki Country*, Aizawl, Published by author, 2010. B. Lalthanglianga & K. Zawla, etc. also talked about this.

² There is a popular tradition regarding the original home of this group of people. One common belief was that they originally came out of a place or cave which was known as Sinlung to Hmar, Chinlung to Chins, Chhinlung to Mizo, Khul to Thadou, Paite, Vaiphei, Simte and Zo; Khurpui/Khurpi to Aimol, Kom, Koren, etc.

³ R. Thangmawia, *Zoram: Zoram pian to dan leh kalhmang tlangpui*, Aizawl: ZORO, 2011, p. 3.

⁴ Laldena, *Chin-Kuki-Mizo (CKM) in Northeast India and Bangladesh*, See <http://laldena.blogspot.in/2014/05/chin-kuki-mizo-ckm-in-north-east-india.html>

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⁵ R. Thangmawia, *op.cit.*

⁶ K. Zawla, “*Mizo Pi Pu te Ieh an Thlahte Chanchin*”, Aizawl: MCP, 1983.

⁷ L. Keivom, *Zoram Khawvel*, Aizawl: Mualchin Publication, 2005.

⁸ The earliest migrants from Myanmar to different parts of North East India were called Old Kukis and the later migrants New Kukis. According to 1931 census and J.Shakespeare, Old Kuki includes Aimol, Anal, Biete, Chiru, Chothe, Kom, Koren, Hmar, Lamkang, Moyon (Purum), Ronte, Tarau. Tikhup, and Vaiphei. The New Kuki includes Gangte, Paite, Ralte, Simte, Sukte and Thadou. See Laldena.

⁹ See Jason Steinhauer, *Who Writes History? Romila Thapar and the Textbooks of India*, <https://blogs.loc.gov/kluge/2015/03/who-writes-history/> 31st, March, 2015. *Saffronising Textbook: Where myth and dogma replace history*, Hindustan Times Report on 8th, December, 2014 <http://www.hindustantimes.com/india/saffronising-textbooks-where-myth-and-dogma-replace-history/story-CauM4dmmsPGrjZ3APAvNxO.html> and Romila Thapar, *In Defence of History*, Lecture Delivered at Thiruvananthapuram on 2nd, March, 2002. Published as an article in Seminar. <http://www.india-seminar.com/2003/521/521%20romila%20thapar.htm> accessed on 28th July, 2018.

¹⁰ The categorization of the Hills as Lushai Hills, Mizo District and Mizoram imply similar meaning and shall be used synonymously in the paper.

¹¹ Details about the political development in Mizoram can be seen here, R.N Prasad, *Government and Politics in Mizoram*, New Delhi: Northern Book Centre, 1987.

¹² Keihawla Sailo, *Golden History of Lushai Hills: Zoram- Chin-Lushai-Kuki Country*, Aizawl, Published by author, 2010.

¹³ Joy LK Pachuau, *Being Mizo: Identity and Belonging in Northeast India*, PhD Thesis Manuscript, 2010(Oxford)p.11 and published as a book form in *Being Mizo: Identity and Belonging in Northeast India*, New Delhi: OUP, 2014.

¹⁴ Vumson, *Zo History: With an introduction to Zo culture, economy, religion and their status as an ethnic minority in INDIA, BURMA, and BANGLADESH*, Aizawl: Vumson Suantak, 1987 p 9. Vumson argues that Lusei and related clans which settled in the Lushai Hills (Mizoram) called themselves Mizo from time immemorial; Mizo meaning Zo people. Lusei designates only people who were ruled by Sailo chiefs, and Mizo, now covers all ethnic Zo people.

¹⁵ The legal document of Mizoram Scheduled Tribe List itself invites a lot of public debate and deliberations which I think will bring about positive changes through legislative procedures triggered by various civil society organizations like MZP, MSU, etc.

¹⁶ Source: Ministry of Law website <http://lawmin.nic.in/ld/subord/rule9a.htm> accessed on 20th. March, 2017.

¹⁷ Sajal Nag, *Pied Pipers in Northeast India*.

¹⁸ *Ibid.*

¹⁹ Sunil Khilnani argues in his book, *The Idea of India* that Indian democracy is not a complete or finished product rather it is a great ongoing experiment. I am thinking of Khilnani's argument when I talk about Indian democracy. See Sunil Khilnani, *The Idea of India*, London: Macmillan, 1999.

²⁰ Monirul Hussain, *Interrogating Development: State, Displacement and Popular Resistance In Northeast India*, New Delhi: Sage Publications, 2008.

²¹ When the insurgent group MNF declared Independence in the Mizo Hills, the Government of India adopted the unusual means of re-grouping villages to quell the insurgent movement. During this period, 516 villages were evacuated, bringing 1, 68,85,3 people to join 110 existing settlements which affected as much as 87 percent of the population. See in detail about grouping of villages in Mizoram by C. Nunthara, *Mizoram: Society and Polity* (1996) and *Grouping of Villages in Mizoram: Its social and Economic Impact*, Vol – EPW XVI, No. 30, July 25, 1981. Nandini Sundar, *Interning Insurgent Populations: The Buried Histories of Indian Democracy*, EPW Vol – XLVI. 06, February, 05, 2011. Sajal Nag, *Pied Pipers in North-East India: Bamboo-flowers, Rat-famine and the Politics of Philanthropy (1881–2007)*, Manohar: Delhi, 2008.

²² Daman Singh, *The Last Frontier: People and Forests in Mizoram*, New Delhi: TERI, 1996.

²³ C. Nunthara, *Mizoram: Society and Polity*, New Delhi: Indus Publishing Company, 1996, p. 108.

²⁴ I use the word *flourishing* to get some sense of Aristotelian notion of “*eudaimonia*” or “*human flourishing*” in his moral and ethical discourse. See. Aristotle, *The Nichomachean Ethics*, Lon-

don: Penguin Classic, 1953. Amartya Sen also uses this concept as a basic framework when he talks about the relationship between freedom and development, See Amartya Sen, *Development as Freedom*, New Delhi: Oxford University Press, 1999.

²⁵ C. Zonunmawia, *Public Policy and Political Process in Mizoram: A Study of Garden Colony, MIP and NLUP*, MPhil Dissertation, Centre for Political Studies, JNU, New Delhi, 2014.

²⁶ Sugata Bose and Ayesha Jalal (ed), *Nationalism, Democracy and Development*, New Delhi: Oxford University Press, 1997, p.2.

Traumatic Effects of Jallianwala Bagh Massacre : A Symbolic Approach to Cultural Psychology

Debbie Lalrinawmi*

It is significant to re-tell, remember and re-discuss the cold-blooded massacre at Amritsar's Jallianwala Bagh and its long-lasting traumatic effects it had on the people. As always mentioned, on 13th April, 1919, General Reginald Dyer ordered troops of the British Indian Army to fire their rifles into a crowd of unarmed Indian civilians in Jallianwala Bagh, Amritsar, killing a minimum of 400 people, including 41 children, and one only six weeks old. It is estimated that over 1,000 people were injured.

Each and every incident in the phase of freedom struggle in history contributed to the cultural or societal symbols, concepts and behaviours. So to say, 'double colonization' happened in India. The main target of the colonizers had been of the mental colonization rather than of the physical. As a result, 'anglophilia' has its roots absorbed and embedded way back prior to the massacre. In pre-independence novels like *Untouchable* by Mulk Raj Anand and *Kanthapura* by Raja Rao, there are fragments of anglophilia where the characters yearned for a close watch of the whites, to touch their clothes and belongings; wherein literature is the reflection of

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life. Therefore, there was a craze for English language by Indians during the colonial period. To further mention, there was a committee of Public Instruction in Bengal which eagerly wanted to learn English. In the year 1824, oriental colleges started English class and turned its head towards the English education. In the 19th century, there was a desire to open college by Indians to eradicate superstitions by English education. It was a perfect combination and collaboration of the desire of the Indian masses to make themselves a duplicate of the British people and the intention of the colonizers to introduce British education to change the Indian society morally, socially and mentally to remove superstitious beliefs, *and the mode of introduction was religious and educational*. In this context, Macaulay openly said that improvement of literature meant English literature. For this purpose, in the year 1813, for the first time, missionaries got free entry to India. They were allowed to carry out their activities and were encouraged English schools in India.

With the growing spirit of English in Indians, we saw traces of Englishness in the writings of the primigenial authors, specifically IWE (Indian writing in English). To mention the writings of Henry Derozio, the first poet writing in English, the influence of the English Romantic poets had been purely transparent. In his famous poem *The Harp Of India*, there's a vivid image of English poet like P.B Shelley:

Why hang'st thou lonely on yon withered bough?
 Unstrung for ever, must thou there remain;
 Thy music once was sweet- who hears it now?
 Why doth the breeze sigh over thee in vain?...

Prior to the massacre, there was an incessant rivalry between the Hindus and the Muslims. This massacre brought unity in spirit, in culture, in 'Indianness'. However, in the wake of this incident, there was a cultural revolution, so to say, in the path of

freedom struggle, both parties from the two religions collided in the same committee with similar spirit and purpose. As aforementioned, this somewhat shaped the concepts and behavior of the masses. It further impacted on the mindset and mentality of the younger generations. There was an intense hatred of the British. As a matter of fact, this massacre moulded the minds of the Indians and prepared them for the freedom struggle.

The plants and flowers are all scorched or withered
Deprived of its scent, the pollen is scattered like a stain
on the ground
Alas! This lovely garden is drenched in blood
Come spring, dear king of seasons, but come quietly
This is a mourning place, so make no noise
– SubhadraKumariChauhan

It is common for people who have experienced traumatic situations to have very strong emotional reactions. Shock and denial are typical responses to such an evil and terrible event as this. Shock is a sudden and often intense disturbance of the emotional state that may leave one feeling stunned or dazed. Denial involves not acknowledging that something stressful has happened or the inability to experience the full intensity of the event. However, the person may temporarily feel numb or disconnected from the event. Regarding the normal responses to a traumatic event, feelings become intense and unpredictable, moods changed back and forth dramatically. It is normal to feel anxious or nervous or even depressed.

Bhagat Singh, 11 years old at that time heard about the Jallianwala Bagh massacre, he ran on his bare foot to witness the tragic event. The blood soaked maidan and the echo of cry was tight packed in his heart for years to come. Although the tragic scene was too much for the child to bear, he sat down on the

ground and filled a bottle with the blood soaked mud. One of the historic reports state that the sight made him wail miserably.

So, from the aforementioned tragic story of Bhagat Singh, we get to know the sufferings and the effect it had on an eye witness. How worse would it be to the victims? Other than the event, they may lose their family, their loved ones. What more torture could there be?

No, please, I have a child with me
 Don't shoot, I have a child with me.
 I have nowhere to run
 Please stop them someone
 There is no place to hide
 Please stop them someone.
 Take my life spare my child
 Take me as the prey of your bullet
 I beg of you please spare my child....
 Your bullet has claimed my child's life
 Your insanity has claimed my child's life.
 Are you still hungry?
 Are you thirsty for more?
 If yes, then take my life too
 For there is nothing left for me to live anymore.
 (Anshul Gupta, Survivor Victim).

Most survivors of this triggered event experienced various stress reactions for several days. They had temporary feelings of shock which lasted for a couple of weeks. They got fear, grief, anger, resentment, guilt, helplessness, hopelessness, and emotional numbness. They were insensible of feeling love and intimacy, pleasure in day-to-day activities. However, from a glance, it can

be guessed it affected much on family and relationships, which further impacted on the community as well. There was confusion everywhere, shortened attention span, difficulty concentration because of the shudder inside, memory loss, and unwanted memories haunted them every now and then.

A monstrous event like Jallianwala Bagh massacre brought physical reactions like tension, insomnia, startled reactions, and change in appetite and sex drive. Besides the loss of family members, there was a failure in connection with family members, between married couples, between all sorts of relationships- at school, workplace, in friendships or as a parent. There was a distrust conflict, withdrawal, isolation, feeling rejected or abandoned, being distant and most of all, there's no contentment in life anymore.

The worst part of it is that it (the traumatic effect) followed after the event. Post Traumatic Stress Disorder (PTSD) is a serious psychological reaction that developed in some people following experience of overwhelmingly frightening or traumatic events. As described by American Psychiatric Association (APA), PTSD is an anxiety disorder that resulted from intense horror, fear, or helplessness in response to traumatic events like military combat, bearing witness to the assault or serious injury of another person, or hearing about serious harm or death of a close relative or friend.

So also, as an Indian, it is impossible to forget the tears, the sorrow, the bloodshed, the loss and the fear this massacre had brought to our innocent forefathers. Tons of our poems and stories are filled with the sad memories and a revisit of this terrible event, and it will go on as long as there is a single Indian soul alive. One fine example is Khooni Vaisakhi, a Punjabi poem which goes:

Like birds from the woods, they flocked together
So the hawk could have his fill, my friends.
To quench Dyer's deadly thirst

With streams of blood their own, my friends.
 Ah! My city mourns with grief today
 Happy homes lie shattered because they go...

This poem was written by Nanak Singh, a survivor of the Amritsar massacre in 1919, which was banned by the British and later translated by his grandson which is not yet published while writing this paper.

Well, Nanak Singh was 22 years old at that time. He went to JallianwalaBagh with a couple of friends on that day when the event took place to protest against the Rowlett Act. He survived. He went on to become a renowned writer, penned more than 50 novels, plays, short stories and essays. In the aftermath of the massacre, he wrote this poem. However, it was banned by the British upon its publication in 1920, and copies were destroyed.

The event had been so huge that the emotional and traumatic effect is massive in nature. The effect can be mild or intense. In this type of event, the height of its terribleness is high that its effect can never be mild. There are different types of symptoms associated with PTSD-

*They re-lived the event through recurring nightmares. People who suffer from PTSD have extreme emotional or physical reactions when faced with reminders of the event.

* PTSD sufferers may feel emotionally detached, withdraw from friends and family, and lose interest in everyday activities. However, they tend to avoid reminders of the event, including places, people, thoughts or other activities associated with the trauma.

* They are hyper-aroused, overly alert, or easily startled.

* Self-destructive behaviour that includes addiction to alcohol or drug abuse, suicidal attempt, high-risk sexual behaviours resulting in unintended pregnancy and sexually transmitted diseases (STD), including HIV.

* Life endangering behaviour like fast, reckless driving, etc.

It is important to remember that emotional needs may be very significant, especially for those who have been intensely affected. People may also be hesitant to express distress, discontentment and grief for a long time. Therefore, it should be noted that besides emotional reactions, these traumatic events resulted in a lot of physical health disorder such as sleep disturbance, indigestion and fatigue which further have social effects such as relationship or work difficulties.

The mental shock and societal effect of an incident has always been a hot-button issue anytime. However, hatred should not necessarily remain forever, but incident like this should never be forgotten. Therefore, individual sufferings led to positive outcome in society. Thus, they are more or less inter-related.

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An Analytical Study of Women Characters in the Fiction of Khawlkungi's *Duhtak Sangpuii*

Sangrozami *

Prof. R.L. Thanmawia**

About the Author

Khawlkungi was a recipient of Padma Shri in Literature (1987), Academy Award (1998), the highest literacy award given by Mizo Academy of Letters and she has also received many prestigious awards in different fields for her contributions. She was born on 14th September 1927 at Aizawl. Khawlkungi started writing literary works when she was only nineteen years old. She was interested in writing and translating books. She received Bharat Adivasi Award from Ramnika Foundation and All India Tribal Literary Forum, New Delhi for her good contribution to Drama. From 1946, she started writing fiction and published twenty six works of fictions. She translated more than thirty eight books and wrote more than thirty seven plays. Her works and contribution in the field of Mizo literature, especially in fiction and drama are commendable and praiseworthy. She is the first woman novelist

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among the Mizo women. Her fictions have a lot of significance in terms of morality. She died on 26th March 2015.

A Brief Synopsis of the Fiction Duhtak Sangpuii

In the story, the heroine Sangpuii and the hero Tluanga fell in love at first sight. Sangpuii had no father, her uncle sent her to Delhi to continue her studies. In Calcutta, she met Tluanga and his friend Vala, who were continuing their studies in Delhi and they promised to go to Delhi with her. Unfortunately, a neighbour of Tluanga, named Thangi also stayed at the same hotel that Tluanga and his friend were staying. The Police came and found heroin (No. 4) in Thangi's bag. With the help of Tluanga and Vala, Thangi was relieved from being sent to jail, but because of her misconduct, Tluanga and Vala got serious injury and missed their train.

In Delhi, Sangpuii lived with Hmingi, her uncle's neighbour. When Hmingi heard about the relationship between Sangpuii and Tluanga, her mind was filled with anger and jealousy. Hmingi urged Sangpuii to fall in love with Hussain, who offered them a lift at the train station. But Sangpuii was not the kind of woman who would easily fall in love with a man she did not know before, besides Hussain was a non-Mizo. Sangpuii was a smart woman with good behaviour, if she ever wanted a husband she would choose seriously and carefully.

In Aizawl, Tluanga's parents were separated because of religious misunderstanding and he returned to Aizawl without Vala. Tluanga was a good person, humble minded notwithstanding from a rich family. When Tluanga went back to Delhi to continue his studies, things did not go well between him and Sangpuii. On the other hand, Hmingi played a role for the two to sever for good.

Sangpuii finished her examination and decided to leave Delhi, she wrote a letter about her true feelings and sent it to Tluanga. When Tluanga received the letter, Sangpuii had already left for Aizawl. She was appointed as a Primary school teacher at Lungdar

(E) and for the sake of the health of her mother, Sangpuii and her family lived there.

After Sangpuii left Delhi, Hmingi used to invite Hussain out of loneliness to visit her oftentimes, and consequently she conceived his child. So, Hmingi returned to Aizawl, delivered a baby boy, and put him at Kalimpong Home because she did not want to disclose that embarrassing story of her baby to anybody. Later, she worked as a stenographer grade II at Civil Secretariat in Shillong.

At Lungdar (E), Sangpuii was loved by Lianphunga, the ex-chief's son, who worked at Aizawl, but Sangpuii could not reciprocate his love for her. Taking an opportunity, Lianphunga tried to rape her but her mother rescued her. From this, Lianphunga started drinking alcohol and lived in a loose manner.

After his examinations, Tluanga returned to Aizawl, and helped his father in their family business. One day Tluanga tried to visit Hmingi and on his way he met Lianphunga. Together they went to Hmingi's home. From this onwards, Lianphunga and Hmingi had been in a relationship. Soon after Lianphunga discovered that Hmingi had a son, the two parted.

Hmingi told everything about what had happened to her, about Hussain, her son and even the jealousy of Sangpuii on him. Tluanga told her to reveal the secret of her son and to try to love her son dearly. So, Tluanga's parents were now united and with his parents they went to Calcutta for his mother's medical checkup. Fortunately, Sangpuii, her mother and her uncle also went to Calcutta. At the end, Tluanga and Sangpuii met again and decided to get marriage.

Analytical Study of Women Characters - Sangpuii, Thangi and Hmingi

Sangpuii: Sangpuii is the leading heroine of this fiction. After her father's death, Sangpuii lived with her mother and siblings.

With the help of her uncle she went to Delhi to continue her studies. Before going to Delhi, she met Tluanga, the protagonist of this fiction and his friend Vala, and they decided to go to Delhi together. Unfortunately, Tluanga and his friend did not turn up and she went alone to Delhi. She met Hmingi, a neighbour of her uncle at the train station and stayed at her rented house.

When Hmingi came to know that Sangpuii and Tluanga knew each other, she tried to matchmake Sangpuii and her teacher, Hussain, a Jordanian, who gave a lift to Sangpuii and Hmingi at the train station. But Sangpuii was not the kind of woman who would be interested in a non-Mizo youngman. Sangpuii said to Hmingi:

I'm afraid of socializing to men, moreover, he was a non-Mizo. I have no male friends and pay no attention to men. Furthermore, I'm not fond of non-Mizo and any man whom I don't know their past life cannot be friendly according to me. Nowadays, I'm afraid to meet an Aids afflicted person (76).

In fact, Sangpuii never had a steady boyfriend before and she did not want to enter into a relationship before knowing the person thoroughly. If she was going to get married, first, she would obviously like to know the full history of her husband-to-be. Sangpuii has a patriotic character and she thought that the non-Mizos are not better than the Mizos. *Cambridge Advanced Learner's Dictionary* defines patriotic as "Showing love for your country and being proud of it" (1125). She is not a capricious woman; instead, she is a woman of great character with a good heart.

After Sangpuii finished her examinations, she went home. Her mother was afflicted with asthma and wanted to settle in the village of Lungdar (E) where they lived before. Being of good heart, she obeyed and respected her mother's wishes and tried to make her happy and healthy in spite of the fact that she was not interested

in living in the rural village. For the love and respect of her mother, she never objected her mother's wishes. What she really wanted most was her mother's happiness and health. Sangpuui said to her mother:

Mother, it is better for you to go back to our old village. It is good for your health, because there is no irritating sound to hear like this in the city. If it is for your health, I do not object to settle back there. If we are living in a city like this and you do not recover from your health, there is no use! Our village is lofty with a clear weather, and I've never heard of you being infected with asthma when we lived in our village, you are not compatible with the city. It would be good if my uncle finds job for me, I'll quit my study and we will be back there according to your wish (111).

Fortunately, Sangpuui was appointed as Head Teacher in Primary School in Lungdar (E) and soon she and her mother moved there. Even though her boyfriend, Tluanga was not around, she was very faithful in her heart. Lianphunga, the son of the ex-chief of the village tried to win her heart and even tried to rape her, but he failed. According to Khenglawt, "A virtuous and righteous person has to keep and preserve the quality of bravery, determination, truthfulness and patience. To fulfil our purpose, we have to keep strong determination" (27). She has been portrayed as beautiful, faithful and charming possessing good character; and she is also depicted as having a round character.

Thangi: The other female character who played a minor but truly important role in this fiction is Thangi, who lived in Aizawl. Thangi is a business woman who plied her trade around Calcutta, Bombay and Delhi. Her parents did not know the exact business she was involved in and they never bothered to know what business she is dealing with. They looked at her as a good and precious daughter. Tluanga's father commented on Thangi's behaviour like

this, “Thangi is the source of money for her parents, and they fondle her! Whatever we say about her tidings, her parents would never approve of that” (71).

Thangi was in fact, involved in illegal business selling No. 4 and she was put behind bars. However, she forcefully insisted Tluanga and Vala to rescue her. With their assistance, she was able to come out of prison. Because of her, Tluanga and Vala got involved in a mishap and could not reach Delhi in the stipulated time. Tluanga, speaking against Thangi’s bad behaviour, said “Because of that damn person, I’m afraid the narcotic agent will disbelieve me! (80).

To conceal her misconduct, Thangi tried to win the heart of Tluanga. She thought that if she got the love of Tluanga, nobody will ever remember her immoral conduct. Sinha states: “Anything that has a positive value is said to be good. Anything that has negative value is said to be evil. Anything that is conducive to satisfaction of a desire, furtherance of life, or self-realization or self-development is good. Anything that thwarts a desire, hinders life, or self-realization is evil” (167). It was clear that Thangi was self-centered, hypocrite and immoral person.

It can be concluded that Thangi is depicted as beautiful, selfish, fearful, imprudent and possessing bad character.

Hmingi: Another female character who played an important part in the fiction is Hmingi, a neighbour of Sangpuii’s uncle. She played an antagonist role in this fiction. She is not that beautiful if compared to the other female characters.

When Hmingi came to know that Sangpuii and Tluanga knew each other, her mind was filled with jealousy. So, she tried to matchmake Sangpuii with her teacher, Hussain, who fell in love with Sangpuii. This was all because of wanting to snatch away Tluanga just so to have a relationship with, and she even

badmouthed Tluanga as a ‘womanizer’ to Sangpuii (65). Hmingi tried to break the love relationship between Sangpuii and Tluanga and she even talked about the life of Sangpuii in a negative way to one of her fellow Mizo students named Rina, “Other non-Mizo also think that she is very beautiful, even our teacher, Hussain visits her regularly and no doubt they will be getting married” (93).

After Sangpuii went home to Mizoram, Hmingi invited Hussain to visit her and to console her loneliness, and she eventually brought herself to sacrifice her body to Hussain and got pregnant. It seems that Hmingi was not patriotic and was a woman who follows her own desire. Unfortunately, Hussain did not want to get married and left without informing her. According to Sanyal, “*Man* has freedom of will and, therefore, *man* has to take the moral responsibility of *his* actions. A wrong-doer is responsible for his wrong deeds, and *he* should be punished for wrong-doing. Punishment is ethically justified” (3).

After Hmingi finished her examinations, she studied stenography and did not return to Mizoram. She did not want to disclose that she had been impregnated and that too with a non-Mizo to everyone. When she returned to Aizawl, she delivered a baby boy and put him at an orphanage home in Kalimpong. She, then joined her brother in Shillong to live with him and got a job as a stenographer.

Hmingi was transferred to Aizawl from Shillong and she was introduced to Lianphunga by Tluanga and the two started dating. One day she received a call that her son was seriously ill and she hurriedly went to see him. Finally, she realised her immoral character and the bad things that she had done to Sangpuii and her son. Hmingi tried to mend her wrongdoings and sacrifice herself for her son only and never get married.

The author here depicts Hmingi as a flirtatious woman who cheats on her friend. She is shown as a good friend and in fact, a

sister to Sangpuii on one hand, whereas she is also shown as a troublemaker. Hmingi is portrayed as selfish, cunning and possessing loose character.

From this fiction, we can clearly see the comparison of good and bad characters. What is vividly seen in Khawlkungi's fiction is the 'clear distinction between a good and a bad person'. One certain good thing about Sangpuii is that she obeys the words of her uncle and respects her mother's wishes and tries to make her happy and healthy. For the love and respect of her mother, she never objects her mother's wish. Sangpuii has a patriotic character, she thought that the non-Mizos are not more intelligent than the Mizos. It is seen from the character of Sangpuii that, even Hussain has given his love to her; she does not want to accept the love of Hussain, because he is not a Mizo. While Hmingi meets with some misfortune and faces a lot of difficulties for her loose character and unfaithfulness. Her life is unbearable for her wicked behaviour. In fact, the novelist earnestly stresses the distinction between good and bad in a human's life.

Therefore, the abiding theme and philosophy in Khawlkungi's work is that 'at the end of the day, a good heart is always rewarded handsomely with prosperity while a devious mind and bad countenance always leads to misfortune.

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Reflection of the Past in the Life of A. Lalvunga

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Mizo Uprising of 1966, which some writers have coined it as Mizo War of Independence had serious repercussion on the socio-economic and political life of the Mizos. This epoch making event wrote an important chapter in the history of political development in Mizoram. In the meantime, it also adversely affected the lives of several thousands of the Mizo people. A. Lalvunga, who was born and bred in a small village at Samthang was one of the worst victims of Mizo uprising of 1966. Like many other Mizos, the untold misery of A. Lalvunga during the outbreak of Mizo uprising had somehow depicted the enormity of the situation in Mizoram during that course of time.

A. Lalvunga was born to Thandawna and Hranglianchhungi on 3rd July, 1947 at Samthang, a small village in the eastern periphery of Mizoram. Like other children of the day, Lalvunga started his career in education at Samthang Primary School. He studied up to third standard at Samthang Primary School. Since Primary School was the only institution at Samthang at that point of time, Lalvunga then went to the neighbouring village, Khawbung to continue his studies in 1961 when he was 14 years of age. He studied up to

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eight standard at Khawbung Middle School. In 1965, he successfully passed Class VIII examination.

After getting through Class VIII examination in 1965, his father persuaded him to give up his studies for he believed that he was no longer in a position to support for his further studies. He wanted him to support the family in earning their livelihood. However, Lalvunga was not such a person to be discouraged by such a situation. He was very much determined to continue his studies at any cost. His father then sold their mithun for Rs 100 only, and with that money, Lalvunga went to Aizawl for further studies.

By the beginning of the year 1966, Lalvunga managed to get himself admitted in to Class IX at Mizo High School. However, soon after the commencement of the Class, the so called 'Zoram Buai' (Mizo Uprising) started on 1st March, 1966. Following the outbreak of Mizo political uprising, all educational institutions in Aizawl were virtually closed down. Indian Jet Fighter dropped a bomb at Aizawl on 5th March, and this very much frightened the people of Aizawl. Many of them fled to neighbouring villages for safety of their life and property. In such a situation of chaos and turmoil, Lalvunga decided to join MNF underground, for he believed that this would be the easiest way for him to reach home safe and sound. He decided that he would give up MNF underground as soon as he could reach home safely.

It was under this critical circumstance that Lavunga joined Vana Pa battalion. He was also there at Zanlawn ambush on 7th May, 1966 wherein a number of Indian soldiers were killed and five of them captured alive. After this incident, Vana Pa battalion moved to other place and encamped themselves at the base of Tawi hill. Right from the beginning, Lalvunga won the goodwill and confidence of the authorities at the camp. So, they entrusted him with the big responsibility of keeping the entire money of the

battalion, amounting to as much as Rs 45,000 at his safe custody. Looking after such huge amount of money was so burdensome that Lalvunga secretly hid the money at a cave beneath Ailawng village.

After some time, the battalion moved on to Hualtu village in early month of June, 1966. From Hualtu, they moved on to Thinglian village wherein the authorities disbursed honorarium to all personnel of V Battalion, each one receiving 15 rupees. While they were in Thinglian, MNF hqrs. dissolved Vana Pa Battalion for some reason. Taking advantage of this unprecedented turn of event, Lalvunga tendered his resignation to the authorities. The authorities accepted his resignation for they knew very well the circumstances under which Lalvunga joined the underground. They assured him that if he was willing to rejoin Mizo National Army, he would be given Second Lieutenant Rank.

From Thinglian, Lavunga managed to go home to his natal village, Samthang. On his way to Samthang, he spent a night at Biate, thereby putting himself up at the house of Zamadar Niliana. On the next morning, Lalvunga proceeded further eastward to Samthang village. He reached an outskirt of Khawbung village at sunset. He spent the night in the house of distant relative, and set out again the next day after the morning meal. When he reached the entrance of Samthang village, he saw some Indian military personnel, pacing here and there at the village. He was very nervous at this sight. But luckily, he managed to enter into their house without the notice of Indian army. When his father saw him, he uttered no words. Instead, he remained silent for a little while during which Lalvunga could have noticed a tear of joy running down his father's face.

He spent the entire year of 1967 at Samthang, helping his family in their cultivated land. Whenever Indian army entered the village, Lalvunga was more frightened than anyone else in the village.

He knew very well the repercussion in case the Indian army came to know about his previous connection with the MNF underground movement and apprehended him for that reason.

One day in the early morning of 29th August, 1968, 10th Sikh Regiment surrounded Samthang village. Their captain, who was given a Mizo name '*Biangpuara*' was known for his cruelty in the entire region. He did not mind taking the life of the Mizos even for no reason. Captain *Biangpuara* brought with him a betrayer/traitor, Chhawnvela (who was called 'kawktu' and whomsoever he pointed was taken as MNF volunteer by the Indian army). So, as arranged by Captain *Biangpuara*, each and every adult male member of the village appeared before Chhawnvela one after another at the house of Pu Neihlala, which was forcefully requisitioned by the Indian army.

By this time, Chhawnvela pointed seven persons, A. Lalvunga, Biakkhuma, K. Lalduhawma, J. Lalthianghlina, T. Kunga, PC Pachhunga, and Sangtawna. They were then carried off to Vaphai military camp where they were constantly interrogated and exceedingly tortured by barbarous Indian army. Sometimes, they hang them upside down and beat them severely. Since they had no connection with the MNF movement, they had nothing to tell or to reveal to Indian army.

After they were held for a week, all of them except Lalvunga were released. Only Lalvunga was detained, for the Indian army might probably come to know about his joining MNF underground before. When he was left all alone, Lalvunga was very nervous. He thought that his end was really near.

At night, the Indian army beat him more severely and vigorously than they did before. Believing that he was really going to die, Lalvunga all of a sudden shouted in a very loud voice, "God! Help me". Amazingly, the Indian army stopped their atrocity at once. They threw him into a dark corner of the bunker. Lalvunga

miraculously enjoyed a very sound sleep at night. He had a wonderful dream in which he saw three of his friends in white cloths, attending and looking after him. In the morning, an atmosphere of comfort engulfed him because of his dream.

On the next day, Lalvunga was taken back to Samthang village. They entered into the village while it was still very dark. When the sun rose in the morning, the captain of the army gave an order that the entire male member of the village must assemble in front of Neihlala's house. They took Lalvunga inside the house. They let him sit on a stool with his entire body covered with a black stripe of cloth. This was done out of understanding that no one in the village would be able to recognize him. So, all male members of the village appeared before Lalvunga one after another. Whosoever pointed by Lalvunga should be considered as MNF volunteers. But, Lalvunga pointed no one.

Enraged by this, Captain *Biangpuara* decided to punish the villagers in retaliation. He then divided male members of the village into three groups, and he let each one group into three separate houses. He then ordered each one to hold their ears in such a manner that the right hand holding the left ear and the left hand holding the right ear. He then ordered them to perform 'sit-ups' punishment for an hour. Those who were found not doing it attentively were beaten. Doing such arduous punishment for an hour was extremely tedious and tiresome, especially for the elders. While doing so, a piece of cloth which everyone was accustomed to wear for covering his private part in those day fell off from the body of Sangsama. The Indian sepoy burst out laughing in despair.

At night, the Indian army let Lalvunga sleep on the floor of Neihlala's house. He was carefully watched over by them. Lalvunga had a very short nap about two minutes at night. During his short nap, he dreamt of himself with his friend, Bawihliana tasseled in a Mizo traditional game '*Insukherh*', and Lalvunga won his

opponent. The judge, dressed in white cloth then said to him, “From now on, you will win steadily”.

When two hours passed mid night, they took him to Khawbung village. The Indian army were making a plan that they would kill him as soon as they reach Khawbung camp. One *sepoy* was specially detailed to guard him on the way to Khawbung. Lalvunga had a chance to escape even when they were still very near to Samthang. But, he was afraid that if he did so, the Indian soldiers in retaliation would inflict a severe punishment upon the people of Samthang.

When they reached the entrance of Khawbung, Lalvunga all of a sudden jumped off the road, and started running as fast as he could. In this way, Lalvunga managed to set himself free from the hands of the Indian army. He disappeared into the thick forest, and hid himself at a very secret cave for about two months. Thereafter, he secretly went to Aizawl to start a new life. He worked so hard that he later became a successful businessman within a very short span of time.

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Independent Local Chieftainship and Social Hierarchy in Ancient Mizo Society

Sainghlingiani Sailo*

It is believed that the Mizos entered Mizoram at three different times and accordingly they were known by three names. Those who came first were called “Old Kuki,” and probably occupied the land not later than 15th century since they are mentioned in the account of the Tipperah Raja, Chachag, who ruled at the beginning of the 16th century and A. C. Soppit dates it to the middle of the 16th century. The second group, “New Kuki” were Changsen, Thado and some other tribes. The third group, Lushais came between the 16th and 17th centuries driving out the second group the “New Kuki” and other tribes. They fought and defeated the earlier clans under the leadership of Sailo clan and this made the Sailo chiefs virtually rulers over the Mizo people. In the middle of the 16th century A.D., the first batch of Mizos, crossed Tiau river, and settled in the area presently known as Mizoram. When they came to this land, the term ‘Kuki’ was given to them by Bengalis (Lalrinmawia 14).

The system of chieftainship came up among the Mizos with Zahmuaka. During this period there was constant raid among the tribes. The Lusei clan did not have any coordinating chief and lived

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separately; nobody aspired to become a chief due to fear of attack by their enemies. They thought that the chief would be the first target of attack by their foes. But the people wanted chief, so they persuaded a very unwilling and poor man, Zahmuaka, to become their chief with an agreement to provide *fathang* (paddy due) and *sachhiah* (meat due). He, however, proved to be a great success. His rule brought solidarity and prosperity among the people. One of the grandsons of Zahmuaka was Sailova, son of Thangura, who became chief in the valley of The River Run and River Tiau. The descendants of Sailova became the most powerful and they established their chieftainship even before they entered the Mizo Hills. (HC Thanhranga, '*District Council in the Mizo Hills*' p20) In the fifteenth century, the Luseis lived in the valley between the Run and Tiau river, the Run river is now inside Burma, and the Tiau river is at the border between Myanmar and Mizoram. In the beginning of the 18th century the Lushais were still moving westward from Burma to India. The fear of other clans and the lessening jhum area for the growing population might be the reasons for migration.

In every society, the more favoured group are placed at the top of hierarchy and the less privileged are placed at the bottom. Karl Marx and Max Weber made the most significant contributions to the study of social stratification. Marx provided two fold divisions of classes i.e. bourgeoisie and proletariat, while Weber emphasised the prestige and power aspects of stratification. In early Mizo society social hierarchy did exist, the stratification was not rigid. The stratification of the task was determined according to basic social needs. Thus the higher status was mostly accorded to those who displayed physical strength, courage and bravery at the time of war, hunting and jhuming (Nancy Lalrinmawii Rokhum 29).

The general hierarchical order in the Mizo society was as follows:

Lal (Chief): Before British rule commenced in Mizoram, each village was an independent unit under its chief. J. Shakespear said, ‘Among the Lushai, each village is a separate state, ruled over by its own Lal or Chief (J. Shakespear 42). The chief was a supreme leader in his own village, who was assisted by his council of elders and the priests. Decisions were usually made by the consensus of this council which met in the Chief’s house. The inhabitants of the village were his subjects and were bound by customary law to obey and execute his commands. The people therefore willingly fought for their Chief and carried out his errands. According to J. Shakespear, the Chief was, in theory at least, a despot; but nomadic instinct of the people was so strong that any Chief whose rule was unduly harsh soon found his subjects leaving him. And he was therefore constrained to govern according to custom. (43). He attained a high and respectable position in the society. The entire village functionaries were under the direct authority of the chief and the village land and all that were in the village belonged to the Chief. He had the right to take away the property and assets of any of his villagers who did not abide by the rules. Chieftainship is hereditary; each son of a Chief was given a certain number of household from his father’s village and sent forth to a village of his own. The youngest son remained in his father’s village and succeeded to the village and all the property.

To assist him, each Chief appoints trustworthy men known as *Upa* or *Khawnbawl upa*. Besides *upa*, the chief appoints the village officials – *ramhual* and *tlangau*. These were due payable to the chief- *Fathang*, *Sachhiah*, and *Chichhiah*.

Khawnbawl Upa: The chief was assisted by Khawnbawl Upas, who were not elected by the people of the village but nominated by the chief on his personal choice. A number of *Upa* varied in different villages. It was decided by the size of the village population or the decision of the chief. It was not hereditary; most of them were relatives of the Chief and his favourites whom he

regarded as wise, intelligent, brave, and influential. In some cases, the chiefs often appointed *upa* from various clans in the village as far as possible. (Nancy Lalrinmawii Rokhum 29). They discussed all the matters connected with the village, i.e. choice of jhum area for each year, hunting, *sangha tlang vuak* (Communal fishing) and they decided all disputes between people of the village for which they received fees termed *Salam** from the party who lost the case. These fees are their only remuneration (J. Shakespear 43). The most senior among the *upas* was called 'Upa min.' He was expected to be familiar with their customary laws.

Ramhual and Zalen: In some villages *ramhual* and *zalen* were appointed from *khawnbawl upa* by a chief. *Ramhual* was regarded as an expert in jhum cultivation. He was given right to choose first the field for jhumming, and to give five to seven baskets of paddy instead of two to their chief, which is the portion due from other subjects. (J. Shakespear 43)

Zalen were generally the chief's kin and exempted from *fathang*. And similar to *ramhual*, they were allowed to choose the plot before it was distributed to common villagers. Thus, if the chief run short of paddy, *zalen* had to pay as much as the chief demanded. And, if there was anyone who came to their chief for food, *zalen* would be responsible to cater to their needs.

Puithiam (Priest): The Chief controlled the religious life. He appointed the 'High Priest' and the priest performed the religious rites and ceremonies under the guidance of the chief. It means that religion was subordinate to the administration in the early period (H. Lalrinthanga 15). In the village hierarchy, *Puithiam* occupied an important position. They were next to the *Khawnbawl upa* in the village hierarchy. There were three kinds of *Puithiam* in Mizo traditional religion. Such as *Sadawt*, *Bawlpu*, and *Tlahpawih*. They had different functions in religious matters.

Sadawt is the title given to the religious priest, who conducts sacrifices on behalf of the clan (T. Vanlaltlani 31). Every clan of the Mizo community had their respective *Sadawt* to perform and conduct the worship of their clan deity. (B. Lalthangliana 13) The Chief *Sadawt* was the popular one in every village. He was one of the most important functionaries in village administration. The *Sadawt* of the chief is responsible to offer sacrifice on behalf of the village community.

Tlahpawi was an assistant to the Chief's *Sadawt*, and in all kinds of sacrifices and rituals performed for the welfare of the village community, he helped *Sadawt*. According to Saiaithanga, *Tlahpawi* could officiate the office of *Sadawt* in case of inability of the latter to perform his duty and responsibility due to illness or any unavoidable reasons.

The primary function of *Bawlpw* was to perform sacrificial offering to evil in order to heal the sick through propitiation and exorcism. For the Mizos, illness and evil spirits were connected because evil spirits were believed to cause sickness upon human beings. In this regard everyone who suffered from illness consulted *Bawlpw* (Lawmsanga 35).

Hnamchawm (Commoners) : *Hnamchawm* form a large number of the population. They cultivate the land, in times of emergency, they took part in fighting for their community and for the chief. In ancient Mizo society, there was no standing army, but in times of inter-village war and village disturbances the villagers acted as an army. When wild animals like tigers and leopards killed their domestic animals, an important role was played by *hnamchawm* community. Number of *hnamchawm* in a village provided for greatness of the village.

Bawi and Sal: Mizo *bawi* are not like slaves as we find in America and some other countries. D.E Jones, a Christian missionary to Lushai hill said, "They (*bawi*) were serf but not human

slaves as in Africa, to be brought or sold like animals in a market” of *bawi* (51). In Mizo traditional society there were two kinds of *bawi*, captive and non-captive (Lal Dena 80). The captive ones were those captured during inter-village wars, and the latter were those who run to the chief’s house for their life on their account. The non-captive *bawi* can be divided into three groups- *Inpuichhung Bawi*, *Chemsen Bawi*, and *Tukluh bawi*.

a) *Inpuichhung bawi* is the one who submit themselves for protection to the hands of the Chief due to poverty, sickness, etc. who could not support themselves in the life. Such *bawi* were treated as no greater than a property of the chief’s household and did all the works in return for their food and shelter provided by their chief. (Nancy Lalrinmawii Rokhum 37).

b) *Chemsen bawi*: These *bawis* were criminal like murderers who sought sanctuary at the Chief’s house (H Lalrinthanga p36). No harm could be done to them by anyone once they became *Chemsen bawi*. But they remained *bawi* to the chief for their lifetime.

c) *Tukluh bawi* were those who, after being defeated in a war, surrendered themselves with their kith and kin to the victorious Chief in order to save themselves (H Lalrinthanga 36). They lived in a separate house and could buy their freedom by giving a mithun as a payment to the chief.

Sal were those captured during raid and inter-village wars. They were the property of their captors (J. Shakespeare. p 49). They had no status in the community and they could be sold and bought and could be given in exchange for guns and spears, mithuns, etc. They could buy their freedom by paying ransom to their captors. According to J Shakespeare, “...only children and marriageable women were taken captive, and the latter were dispose of in marriage, the lucky captor acting in *loco parentis* and taking the marriage price. The children grew up in the captor’s house as his

children, and as a rule were so well treated that they seldom wished to return to their former homes” (J. Shakespear 49).

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Digital Divide among Library Professionals of Higher Educational Institutions in Mizoram: Impact and Challenges on Job Satisfaction

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***Abstract:** With the advent and development of ICT, Library and information professionals play a vital role in bridging the digital divide and can make a significant contribution to increasing digital addition and participation. In the mist, this paper focuses on the impact it had on Job Satisfaction and reflect a challenges to the working Library Professionals of Higher Educational Institutions in Mizoram, varied in digital literary and unliterary which results in the digital divide. This paper therefore enumerates their present status and further highlights the barriers in coping with the digital technologies. The paper then attempts to evaluate using questionnaire based on survey method, interview and observation method. It further concludes with suggestive measures in bridging the digital divide among Library Professionals.*

Keywords: Higher Educational Institutions. Library Professionals, ICT, Digital Divide, Job Satisfaction.

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1. Introduction:

The term digital divide can be defined as the gap that exist between those who do not have and those who have access to digital technologies, and the capability to cope and work with information and communication tools. The development and advent of new technologies and rapid change in ICT could bring problems to the functioning of libraries in higher educational institution. The problems may be on information explosion and over demand, infrastructure development, shortage of funds, lack of competent library professionals and supporting staff among the existing incumbent, high job demand, work overload, etc. Mizoram being located in the corner most part of North East India with meager infrastructures, insufficient staffs; inexperience in handling ICT and also with slow network, most of the library professionals could not be able to cope with this new advent and rapid change in ICT. This result in digital divide which gradually lowered job performance, job changes, interferences, negligence, burnout syndrome, etc., as these sorts of problems created job dissatisfaction among the library professionals. Besides this, some factors which influence job satisfaction like nature of work, salary, advancement opportunities, management, work groups and work conditions could create problems to the library professionals. Therefore, this problem has been identified as an issue by researchers and scholars around the globe.

2. Higher Education in Mizoram:

Mizoram is located in the gentle hill folds of the North Eastern parts of India. It is the southernmost landlocked state which shaped like a narrow triangle. It is one of the states among the seven sisters of North East States of India, where peace and harmony prevails among the people of Mizo who are the inhabitants of Mizoram. Aizawl is the capital city of Mizoram

and it covers a geographical area of 21081 Sq. km with a population of 10, 97,206 persons and the literacy percentage of Mizoram is 91.58 % which is being the second highest in India according to 2011 census (Statistical Handbook, Mizoram, 2018).

The geographical location of Mizoram is of great significance and forms an ideal field of geographical study. It has a long inter-state boundary with Assam (123 Km), Tripura (66 Km) and Manipur (95 Km). Besides, Mizoram shares international borders from three sides, with Myanmar in the East and South (404 Km) and Bangladesh in the West (318 Km). Geographically, it is 277 Km from north to south and 121 Km from east to west (Survey of India, 1994). Previously, Mizoram was a part of Assam known as Lushai Hills District. In 1954, the nomenclature of the Lushai Hills District was changed to Mizo Hills District by the act of parliament. The district was elevated to the status of Union Territory named Mizoram in 1972 and attained statehood on the 20th of February 1987. At present, there are 8 districts and 3 Autonomous District Council in Mizoram (Singh, 1994).

The history of higher education in Mizoram started in 1958 when Aijal Night College, (now a constituent College of Mizoram University named as Pachhunga University College) was established with a donation by Mr. Pachhunga, an education minded businessman of Aizawl. Six years after the establishment of the first College, another College now known as Lunglei Government College was established in 1964 at Lunglei, the second capital of Mizoram. Most of the present Colleges are established only after Mizoram attained the status of Union Territory in 1972 (http://rusa.nic.in/download/152/shep/3101/mizoram_spglance-final.docx).

The Directorate of Education was set up under the Mizoram Union Territory in 1972 which continued for about 16 years. In April 1989, Education department was trifurcated into three departments, namely, Directorate of School Education, Directorate of Higher & Technical Education and Directorate of Art and Culture. Higher & Technical Education (H&TE) Department was established as a separate Department with the objective of providing higher & technical education, both in general and technical disciplines. In order to upgrade the standards and to facilitate the functioning of Higher & Technical Education in Mizoram, the Directorate has to take up various schemes such as up-gradation of Colleges as per UGC Norms in staffing pattern, upgrading of Private Colleges into Deficit Grants-in-aid and provincialisation, maintaining uniformity of standards among the Colleges, giving financial assistance in the form of re-curing and non-recurring grants to the Colleges, giving away financial assistance to the students for specific purposes, etc. Higher & Technical Department is a Nodal Department for the formation of Mizoram University (Central University), Institute of Chartered Financial Analyst of India (ICFAI), NIELIT (formerly known as DOEACC), Regional Institute of Para Medical and Nursing Science (RIPANS) and Mizoram College of Nursing (MCON) (<https://dhte.mizoram.gov.in/page/directorate-of-higher-and-technical-education>).

Before 1973, Colleges in Mizoram were affiliated to the Guwahati University and with the establishment of North-Eastern Hill University (NEHU) by an Act of Parliament in 1973. Mizoram Campus was opened in April 1979. And subsequently Pachhunga Memorial Govt. College was upgraded as a constituent college of NEHU. The last two decades were mark by rapid expansion of colleges across the state. All colleges in Mizoram were then affiliated to NEHU until the formation of

Mizoram University, a central university established by an act of Parliament in the year 2000. Mizoram University started functioning on 2.7.2001 by taking over all the assets and liabilities of NEHU Campus in Aizawl. Mizoram University at present runs as many as 8 Schools with 33 PG Departments. All Colleges under the state got their affiliation to Mizoram University. (<https://mzu.edu.in>)

3. Job Satisfaction and its context with Library Professionals:

Job satisfaction or employee satisfaction has been defined in many different ways. It is simply believed how content an individual is with his or her job whether he or she likes the job or not. It can be influenced by a person's ability to complete the required tasks. The concept of job satisfaction has been developed in many ways by many different researchers and practitioners. Hoppock (1935), defined job satisfaction as, "any combination of psychological, physiological and environmental circumstances that cause a person truthfully to say i am satisfied with my job. According to this approach although job satisfaction is under the influence of many external factors, it remains something internal that has to do with the way how the employee feels. That is job satisfaction presents a set of factors that cause a feeling of satisfaction". One of the most widely used definitions in organizational research is that of Locke (1976), who defines job satisfaction as "a pleasurable or positive emotional state resulting from the appraisal of one's job or job experiences". A more recent definition of the concept of job satisfaction is from Hulin and Judge (2003), who have noted that job satisfaction includes multidimensional psychological responses to an individual's job, and that these personal responses have affective (or emotional) and cognitive (evaluative) and behavioral components.

In the context of library professionals, library is the dominant agency for dissemination of knowledge to all its users and play constructive role in the fulfillment of our aspirations and programmes for formal and adult education. For successful functioning and performance of its diverse duties, libraries require personnel with a high degree of technical skill, intelligence, imagination, initiative, efficiency and understanding. They are, therefore, to be not only professionally qualified, competent and efficient but also to be lively, active, contented and well satisfied with their jobs. Thus, the need to study the various components of job satisfaction and their effects has become essential for library professionals.

The effectiveness and efficiency of libraries is measured in terms of quality of its service delivered or rendered to its users. The quality of its service mainly depends upon the quality of workforce, which in turn directly depends on knowledge, adaptability and satisfaction level of the professionals working in a given library. A satisfied library professional is regarded as a productive professional. Therefore, a satisfied library professional not only renders quality service to the users, but also ensures commitment to the library in which he or she is serving and contributes one's capacity to its image building.

4. Significance of Study and Scope:

The present study is exclusively focused to Library Professionals and their impact on library services for the greater interest of the users' community. The scope of the study is limited to library professionals of higher educational institutions in Mizoram. Therefore, the study will cover various library professionals of higher educational institutions as stated in the table below.

Table 1: Library Professionals in Higher Educational Institute in Mizoram

Sl. No	Higher Educational Institutions	No. of Library Professionals	Positions
1	Mizoram University Central Library, Aizawl	21	Librarian-1, Asst.Lib-3, Dy. Lib-1, PA-5, SPA-6, LA-5
2	Pachhunga University College, Aizawl	3	Asst. Lib-1, SPA-2
3	Govt. Lunglei College, Lunglei	1	Dy. Librarian
4	Govt. Champhai College, Champhai	1	Library Assistant
5	Govt. Serchhip College, Serchhip	2	Librarian-1, Lib. Asst-1
6	Govt. Aizawl College, Aizawl	1	Librarian
7	Integrated Advanced Studies in Education, Aizawl	2	Library Assistant-2
8	Govt. Saiha College, Siaha	Nil	
9	Govt. Kolasib College, Kolasib	1	Library Assistant
10	Govt. Hnahthial College, Hnahthial	1	Librarian
11	Govt. Hrangbana College, Aizawl	2	Librarian-1, Lib. Asst-1
12	Govt. Lawngtlai College, Lawngtlai	Nil	
13	Govt. Zirtiri Residential Science College, Aizawl	2	Librarian-1, Lib. Asst-1
14	Govt. Mamit College, Mamit	2	Librarian-1, Lib. Asst-1
15	Govt. J. Buana College, Lunglei	1	Librarian
16	Govt. Mizoram Law College, Aizawl	2	Librarian-1, Lib. Asst-1
17	Govt. Saitual College, Saitual	2	Librarian-1, Lib. Asst-1
18	Govt. Khawzawl College, Khawzawl	Nil	
19	Govt. Zawlnuam College, Zawlnuam	1	Deputy Librarian
20	Govt. Aizawl North College, Aizawl	2	Librarian-1, Lib. Asst-1
21	Govt. Aizawl West College, Aizawl	1	Librarian
22	Govt. T. Romana College, Aizawl	1	Librarian
23	Govt. J. Thankima, Aizawl	1	Librarian
24	Govt. Kalamanager College, Kamalanagar	1	Librarian
25	Govt. Johnson College, Aizawl	1	Deputy Librarian
26	RIPANS, Aizawl	4	Librarian-1, Lib. Asst-3
27	NIELIT, Aizawl	1	Asst. Library & Info. Officer
28	Mizoram College of Nursing, Aizawl	1	Library Assistant
29	ICFAI University, Aizawl	2	Library Assistant- 2
30	Animal Husbandry & Veterinary College, Aizawl	2	Library Assistant-2
31	HATIM, Lunglei	1	Library Assistant
32	National Institute of Technology, Aizawl	2	Asst. Librarian-1, Lib. Asst-1
33	Women Polytechnic, Aizawl	2	Librarian-1, Lib. Asst-1
34	Mizoram Polytechnic, Lunglei	1	Librarian
35	MIMER, Aizawl	3	Asst. Librarian-1, Lib. Asst-2
36	Helen Lowry College of Arts & Commerce, Aizawl	1	Asst. Librarian
37	St. Xaviers College, Lengpui	1	Asst. Librarian
	Total	73	

Source: Survey data

5. Objectives:

The objectives of study are:

- 1) To find out the status of Library Professionals of Higher Educational Institutions in Mizoram.
- 2) To identify the level of ICT knowledge among Library Professionals of Higher Educational Institutions in Mizoram.
- 3) To draw the barriers in bridging the digital divide among Library Professionals of Higher Educational Institutions in Mizoram.
- 4) To study job satisfaction level in ICT environment.

6. Methodology:

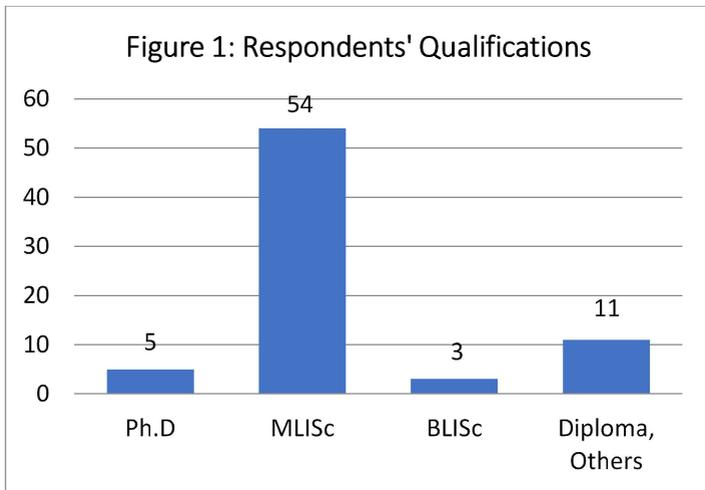
The data for this study is mainly collected from primary sources, for which a structured online questionnaire is prepared by using Google form. And the questionnaire was sent to their respective Email. However, a printed hard copy was given to some of the library professionals. Data are also collected both by physical interaction and by communicating through phones and messages of the library professionals under study.

8. Analysis and Interpretation:

As shown in Table 1, this study covers all together 73 library professionals from 34 higher educational institutions in Mizoram having a diverse background and qualification. Unfortunately, three (3) higher institutional colleges does not have working library professional. Out of the 73 library professionals, 61 (83.5%) responses are received on questionnaires while 12 are pending. However, the 12 pending library professionals are physically interacted and communicated through phones and messages. Therefore, it could be considered that all population of 73 Library Professionals of Higher Educational Institutions in Mizoram has responded the questionnaire and the response rate is 100%.

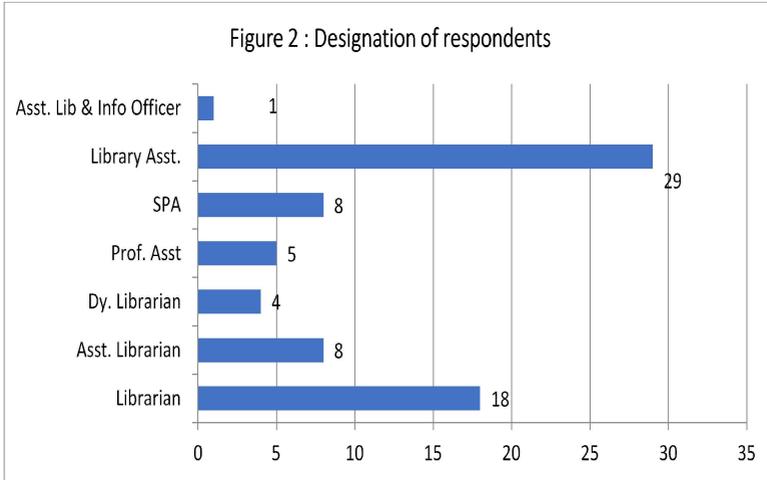
8.1 Gender-wise respondents: Out of the total 73 respondents, there are 44 male and 29 female library professionals which form 60.27% and 39.73% respectively. It is obvious that male respondents are more than female by 19 which form 26.02%.

8.2 Qualification of respondents: The educational qualification of respondents is classified into four groups and presented in figure below. Out of the total respondents, 54(73.97%) have MLISc degree being the highest in number, PhD degree holders are 5(6.84%), BLISc holders are 3(4.1%) and Diploma and others are 11(15.06%).



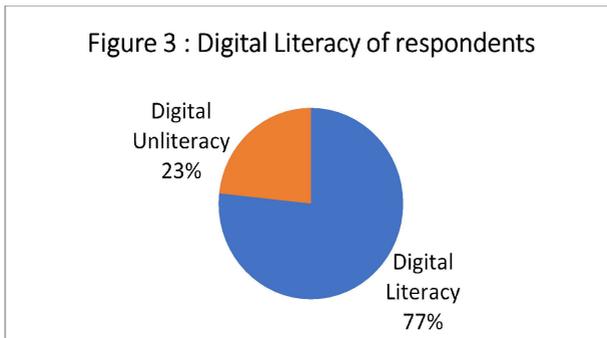
8.3 Designation of respondents:

There are seven library professional designations in higher institutions of Mizoram. There are 29(39.72%) Library Assistant among the respondents having the highest number followed by Librarian with 18 (24.65%) in the second and the third is Assistant Librarian and Semi Professional Assistant with equal number of 8(10.95%). There are 5(6.84%) Professional Assistant, 4(5.47%) Deputy Librarian and 1(1.37) as Assistant Library & Information Officer. This data is presented in figure as below:



8.4 Digital Literacy of respondents:

From the research data, it is found that out of 73 library professionals, 56 (77%) professionals can be considered as digital literate as they could be able to cope and work with the information technology related matters in their profession whereas a number of 17 (23%) library professionals are considered as digital illiterate as they could not be able to cope and handle with the current information technology related works in the library. As a result, it is certain that there is a digital divide among the Library Professionals of Higher Educational Institutions in Mizoram. This is presented in figure as below:



8.5 Digital divides in job satisfaction:

The research data shows that impact of digital divide on job satisfaction of the working library professionals which reflects the level of satisfaction in coping with ICT and its application. 3(4%) respondents are highly satisfied with their capability of using digital format; 15(21%) are satisfied while 35(48%) are average with the operation of ICT and as much as 20(27%) of the respondents are dissatisfied with their skills and competency in operating the digital application of the library. The reason can be clarified that the dissatisfied professionals are mostly senior library professionals.

Table 2: Satisfaction level of respondents

Satisfaction Level	Number	%
Highly Satisfied	3	4.11
Satisfied	15	20.55
Average	35	47.94
Dissatisfied	20	27.4
Total	73	100

Source: Survey data

The satisfaction level by designation is presented in table below which shows that 2 librarians and one Asst. Librarian are highly satisfied with their job which forms only 4.11% of the total professionals. At the same time, 10 Librarians, 2 Deputy Librarians and 3 Asst Librarians satisfied which forms 20.55% as under:

Table 3: Satisfaction level by designation

Satisfaction Level	Highly Satisfied	Satisfied	Average	Dissatisfied	Total
Librarian	2	10	4	2	18
Deputy Librarian		2	1	1	4
Assistant Librarian	1	3	3	1	8
Assistant Library & Information Officer			1		1
Professional Assistant			4	1	5
Semi Professional Assistant			4	4	8
Library Assistant			18	11	29
Total	3	15	35	20	73
	-4.11%	-20.55%	47.94%	-27.40%	-100%

Source: Survey data

9. Barriers in Digital Divide:

The main problems or barriers of the digital divide among Library Professionals of Higher Educational Institutions in Mizoram are as follows:

- 1) Lack of knowledge in IT
- 2) Inadequate infrastructure
- 3) Poor awareness regarding the necessity
- 4) Remoteness of geographical location
- 5) Poor internet connectivity
- 6) Insufficient of funds
- 7) Unskilled incumbents in the library
- 8) Negligence to fit in with digital environment
- 9) Over age of the library professional

10. Challenges and Suggestions:

The following suggestions could be framed to bridge the digital divide in order to have an effective job satisfaction among Library Professionals of Higher Educational Institutions.

- 1) Awareness regarding the necessity of coping with ICT should be made compulsory.
- 2) The library professionals should be up-to-date and satisfied at their job to achieve the demand of the organization.
- 3) All libraries should have fast and reliable internet connectivity in order to meet the demanding digital requirement of the library.
- 4) Library staff should be sent to training courses to improve their ICT skills so as to be able to handle the digital works.
- 5) To let the authority gave importance to infrastructure development as well as adequate space for the library.
- 6) To keep higher budget for the improvement of libraries.

- 7) To make the authority/library committee to pay heed for the development of libraries in order to catch-up with the latest information technology systems.
- 8) Library professionals with ICT skills should be recruited as per the norms and regulations.

11. Conclusion:

The main purpose of this paper is to draw the framework of the level of digital literacy of library professionals so as to meet the changing demand of the users as well as for the personal job satisfaction. A library professional with the relevant skills and experience in information and communication technology has many opportunities in the future, and will be crucial for the management of the demanding digital technology. Library Professionals must possess sufficient knowledge to cope and work with ICT related tasks such as management of electronic resources and content, organizing of Internet information, library automation, development and maintenance of library digital institutional repositories, and such other library services using network. The problems which cause the digital divide will only be overcome when the library professionals put up the challenges as responsibilities for their individual enhancement, and for the development of their client libraries.

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POETRY

Chunnu A Fam Ta

Lalthantluanga Chawngthu*

I

Fam rolung mûala'n chûnnu chhâm ang a zâl ta,
Zûapa thintlâi ruk a dam thei lo;
An chawi hrai lêng buchip mai la niin,
Chûn lo va ʔah ban har a ti.

II

Zan khûa lo tlaiin zûa leh hrái chuan,
Lâikhum belin silhpuan sin mah se;
Rûn lûmtu an chûn tel lo chuan,
Zan mû chhîn zâi rêng an rel thei lo.

* Lecturer, Synod Higher Secondary School, Aizawl

III

Hrai rîang chûn ngai ʔah zâi sa chuan,
“A nu, a nu” tih a bang thei lo;
Zûapa ʔang lum bel ʔhin mah sela,
Fam hnu a chûn koh a zual zél si.

IV

Pahmei rûn chhûng a ngui ruai e,
Hnêmtu lenrualte'n ʔinzâi an rél tawh si;
Tuahrem laia thansâr lo zâmin,
Chûnnu fam a chantir, a pawî lûa a ni.

V

Tûkchhuakte'n zûapa ramʔuan a ngai a,
Hrai lawmtu lenrual ʔûl ve si nen;
Sawmfâng hmun thlawh loh mâk a ngai ta,
Zopa tan phungbáwm sâwm a tlâwmthlâk si.

VI

Lêng dang chuan hunbi sum hmuh neiin nuam an sa,
Mahse, zûapa'n chûn lo hrai leng châwm nan;
Tûkchhuakin ram ʔuan rel a ʔûl si,
Awih lai riang mawî a hâr dawn ngéi e.

VII

Hrai lêng hnúntui ngai ʔah laite hian,
Zûapa thinlai vai luaithli a nûl ʔhin;

Mi hraite zawng an chûn tâng belin,
Lungphanglote'n sial ang an túai si.

VIII

Chûn leh zûa kara naunâwn an vul laiin,
Chûn lova hlim zâi vawr a har ̣thin e;
Lunglam vaiin tumtlin hun thlir mah sela,
“Bawihte, nang zawng i chûnnu a fam ta si.”

IX

Chûn ngaia hrai túal chai tur a dâwnin,
Zûapa tan ̣tuan relsan a har ̣thin e;
Thlangtlâia rûn sâng a kêi leh hian,
Hrai lunglâwmin zûapa tâng a bei ̣thin.

X

Rûn lûm nuthâi tuahrem tur hêl nan,
Lenrualte'n lei ang theihpui ̣thin mah se;
Chûn hrawn vanga hrai sel kêi hlauvin,
Tâng dang thlehnêm zawnpui a zuam rih lo.

XI

Chûn leh zûa duhaisâm kim nan,
Hraite, lawm hlawhin i lo piang a;
Vángkhua i mawi hun tur kan thlir laiin,
Awmlâi lúnglian chûnnu'n a dâl zo ta si lo.

XII

Hmuhsit, hrehawm leh buainate'n,
Chûn loh vangin lâwileiliah che mah sela;
Khûanu huala malsawm naufa i nih theih nan,
Hringnun hâwktui puan ang hnâwl nâng che.