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Editorial



It is almost certain that progress and success do not occur in a single day. Occasionally, governments in various countries are forced to halt or revise development projects due to price increases. There would be no major development in the world if all of these developments were halted due to high prices. As a result, governments, private sectors, multinational corporations, and large corporations should disregard high prices for development plans

It appears that good stories, plays, and other prose works require a lot of effort. Writing is not for everyone, but those who are strong and revise their work repeatedly are ultimately successful. There is an ancestor genealogy, but the poets, dramatists, and prose writers have worked hard to avoid it. Longinus, the famous critic, stated that in order to write good poetry, we must revise our work. To write a good poem, we must go over what we have written. As a result, it is preferable to go over what we have written on a regular basis. As a result, it is preferable to go over what we write on a regular basis. This appears to be the most important requirement for writing good poetry. The American short story writer Ernest Hemingway stated that he had been thinking about *The Old Man and the Sea* for sixty years. It is also claimed that he reviewed it more than forty times before publishing it. When he turned in the manuscript, the editor said it was Hemingway's best work. I am sixty years old. He won the Pulitzer Prize for his book, which he reviewed forty times, in 1953. He was awarded the Nobel Prize in Literature in 1954.

It is very important to have a life of perseverance if we want to be successful in various ways. The electric light bulb was invented by Thomas Edison. Simultaneously, despite numerous attempts and

failures, he did not give up. Years later, the world realised the importance of his invention. After Edison had passed away, the electric light bulb continued to burn. Let us remember that every writer is important to society.

We must not be desperate if our writing is not about our expectations. If we are passionate about writing, we should continue to write and give our best effort to produce a better product. We must never forget that literature is the written word's expression and words are little more than air, leaving no trace. However, literature is a lasting record that humanity will not deliberately allow to perish.



(Dr ZORAMDINTHARA)

Editor in Chief

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Metaphoric Visage of Rokunga

Darchuailova Renthlei*
R.L. Thanmawia**

Metaphor is widespread and incisive technique that poets and writers use to produce works with the most pleasing viscera, work with width and significance, works with resound, works with highest connotation; it is the core of poetry. Aristotle claims, “The greatest thing by far is to be a master of metaphor” (491).

Metaphor is generally engaged to be the most essential form of figurative language.

Cleanthes Brooks establishes:

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor... it implies a principle of organic relationship. (59).

Terence Hawks defines metaphor:

The term *metaphor* is derived from the Greek word *metaphora* derived from *meta* meaning “over, and pherein, “to carry;”

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thus the word metaphor means transference...: it has no pristine form (1&5).

M. H. Abrams he asserts,

... a metaphor, ... has two items or subjects, the principal subject to which the metaphoric word is applied... and the secondary subject or the standard, literal meaning of the metaphoric word itself (53).

Mark Johnson says,

Metaphor is a great excellence in style... for it gives you two ideas ... conveys the meaning more luminously, ... with a perception of delight (491).

Thomas Wilson establishes,

A metaphor is an alteration of a worde, from the proper and natural meaning, to that which is not proper, and yet agreeth thereunto by fome likeeffe, that appereth to be in it. (172).

The most prevalent views of metaphor are-The similarity View, The Interaction View, The Pragmatic View, The Cognitive or Conceptual View, The classical notion, The Romantic perception, The Modern View, The Neo-classical linguistic approach, The Neo-romantic anthropological view.

2. Rokunga's Metaphor

Rokunga's poetry is marked, besides the variety of its themes by the variety and wide range of technique, manner and style. He is a contemplative poet and frequently employs a serious meditative and thoughtful manner of writing. Discussing Auden's poetry, R. G. Cox remarks,

He can always be relied on to be more interesting, lively, provocative, wide-ranging, psychologically penetrating, technically skillful and ingenious (392).

Rokunga too, is reliable for the gifts by which he has won in artistic. His ability for vibrant and musical manifestation was attached to rigorous self-discipline, and to endurance which endorsed nothing to sally from him waiting till it had been sophisticated to the highest realization that he was competent of production.

Discussing Tennyson's poetry, Harold Bloom remarks,
...the artistic quality in poetry embraced far more than language: the same instinct controlled his composition in the larger sense (84).

This remark is applicable to Rokunga for the same instinct influenced his symphony and artistic quality in his use of metaphor which is seen in due subordination of element, in the delivery of sunny and dimness, in the happy and distinct use of embellishment.

Rokunga creates beauty in a modest knock. His masterly strokes are highly allusive by which the representation clearly rises before the reader's mind.

His metaphors in his poem, "Bethlehemah Hmun a Awm Lo" is one of the instances to epitomize his metaphoric technique to discourse the love of God; he thus sings:

Hmanah Eden huanah nunna kraun hlu kan hloh kha,
Tunah Lalpan min chharsak leh ta;
A ṭawngkam chhuak hmangaihna, riangvai min hnemtu,
Vanparh arsi aia engmawi Lal duhawm hi (18-21)

The poet is tracing the fall of man and its sequel. From the theological point of view, it is quite acceptable and conventional. But

if deliberated as a creative exertion, it has a profound interest independently of or rather dissociated from the machinery from which the symbolic metaphor evolves.

The metaphors, *Eden huanah ... kraun ... hloh* (loss of crown in the Garden of Eden) overtones the fall of man. Adam and Eve lived a blessed life in the Garden of Eden; and were given full freedom to enjoy everything except that of eating the fruit of the Tree of Knowledge. But guided partially by inquisitiveness and fairly by the cunning and persuasive deceit of Satan in the form of serpent, Eve harvested a fruit from the Tree of Knowledge and ate it; and convinced Adam to taste the fruit of the Tree of Knowledge.

This was the first transgression of God's command that caused loss of *Nunna kraun hlu* (loss of Life-Crown). As a reprimand for this sin, Adam and Eve were debarred from the Garden of Eden and their descendants were subjected to death.

The intellectual assertion of the poet is coherent that actual ecstasy lies in salvation all through Christ; and the relevance of this conspiracy of evaluation to Satan is equally clear, specifically as the poem traces back the story by using the form of epic simile-like: he is seen sinking lower in the moral scale, until his final success concurs with his final defeat by Christ.

The clandestine of Rokunga's poetic excellence remains accurately in his ability to transform the code of belief and intellectual notions into insistent sensation; and that sensation is sustained all the way. Rokunga makes conformity as an emblem of faith, of the state of secret truth from which the poem springs out, and toward which it escalates and tramps.

The symbolic metaphor *Lalpan min chharsak* (Lord recapture it) undertones the restoration of the lives of happy union with God, and to the regain of Paradise. The theme of this stanza naturally entails the story of the overthrow of Satan; and the incarnation of

Jesus Christ, and his restoration of God's forgiveness. His subject is the fortune of all humankind; the creation of a new race of rational beings, their reinstatement to aspiration and harmony.

And again, the symbolic metaphor, *A tawngkam chhuak hmangaihna, riang vai min hnemtu* (His voice is love that relieves afflicted) traces sense of quality of the Lord, his intense love and the solace of his tender care; and *Vanparh arsi aia engmawi* (brighter than morning star) connotes succor, relief and comfort.

His poem, "Ka Pianna Zoram Nuam" is a good illustration; he thus sings:

Doral lian chhumpui zing a kian hun chuan,
Rualduh kan then takte nen khanin;
Hlim leh lawmin kan insuih khawm leh ang,
Zoram nuam ka pianna ram ngeiah (17-20)

The vehicle *chhumpui* (fog) implicitly highlights the tenor. It is a projection and an abstract mapping of the state of war that causes disillusionment, despair, fear and anxiety. The established codes of sexual morality underwent a great change under the war. It was a diseased and decadent society marked by a decline in moral and spiritual values.

The people at this time had a tendency to escape from existing reality into a superficial gaiety; and has recaptured the social scene of war-time by this implicit comparison that light has gone under the foginess.

William Wordsworth says,

the Poet is chiefly distinguished from other men by a greater promptness to think and feel without immediate external excitement, and a greater power in expressing such thoughts and feelings as are produced in him in that manner (17).

Rokunga too, possesses a distinct poet's powerful feelings

over the declining morality of the city; and expresses promptly her ethical ugliness and urges her to rise up from her fall.

He has a clinical attitude to the society of his time; and endeavors to diagnose; just after the projection of fogginess he expresses a healing touch in the next two lines of the same stanza, and thus nurses back to heal and plays music of reunion; he thus sings:

Rual duh kan then takte nen khanin;
Hlim leh lawmin kan insuihkhawm leh ang (17-18)

He attempts to restructure the public's tendency to ignore the fact of war by remaining absorbed in the joyous atmosphere of the accustomed to social gathering where lights must never go out, the music must always play; and has celebrated the instruments of reunion rejoicing. He, therefore, purposefully uses metaphor of *ch-humpui* (fog) to force the reader to consider the atmosphere of the event under which light has gone out and to consider the ecstasy of reunion after long separation.

P.B. Shelley acclaims,

But poets, ... are not only the authors of language and music, of the dance, and architecture, and statuary, and painting; they are the institutors of laws, and the founder of civil society, and inventor of the arts of life, and the teacher... (105).

Rokunga too, formulates legislation that has to be followed to live honestly and attain to prosperity.

His poem, "KanTlang Ram a Zo Thiang" is another illustrious; the metaphor *par* (flower) serves the same purpose; he thus intones:

Mahse, i te Karin ka par mawi a chuai ta,
A tlang bawmtu tlawmngaihna Zonun par;
Mahse, rinna tlangah beiseinain min bia,
Beidawng lo leh zam lo turin min ti (17-20)

The comparison is to push the reader to consider *par* (flower) in an unusual relationship.

He proudly compares the social life of Mizo with striking flower that pleases and thrills its suckers. The sucker relied onto flower as it pours out honey to them, so also poverty stricken and widow's relief on what he called *Zonun par* (flower of Zo life). The poet is wailing as he sees such beautiful flower is in its withering trend. Zirsangzela Hnamte too lament; and he thus cries, *Ṭap ṭapin ka au ding zo si lo* (I cannot hold on even endless bawling L.7).

Whereas Rokunga soon found consolation which is borne by his clinical tendency that makes him able to sing; he thus resonances:

Mahse rinna tlangah beiseinain min bia,
Bei dawng lo leh zam lo turin min ti (17-20)

The poet directs the reader towards the faith mountain where a flame of hope never goes.

His unique metaphor, *ziahzam* (physique) is seen in his poems, "Hmeichhe Ṭha Chu;" he thus sings:

I kungpui leh i zung zamin,
Ṭhatna khurpui tui ang an dawn;
I ziahzama vanram a lang (25-27)

Rokunga uses the symbolic metaphor *ziahzam* (conciliatory disposition) to implicitly compare the noble character of a good lady with that of heavenly hosts.' It undertones a replica of heavenly life that can be enjoyed during earthly lives.

In his poem, "Kumhlui Ngaihawm," Rokunga amuses:

Kum hlui mual liam chung Pathian ruatsa reng hi,
Par angin vul lai niawm mah se,
Kum thar kan ti, kum hlui a chang leh si ṭhin;
Engtikah chatuan khua var ang maw? (1-4)

Following Mark Turner's concept of metaphor (24), Rokunga replaces vehicle to source domain and tenor to target domain. He compares the happy mood on New Year with *chatuan khawvar* (eternal dawn) in which the bliss is at maximum, a mystic rhapsody is transcended on which all past miserable were gone and forgotten.

His poem "Durtlang Damdawi In" is also an illustrious; he thus praises:

Ka sawi tawk thiam zo lo,
 Ka hril tawk thiam zo lo;
 Damna tuihnar run in pui khi,
 Vanin malsawm rawh se (13-16)

The metaphor *damna tuihnar* (healing spring) connotes to the main function of the hospital. It helps physical and mind sickness to be in a state of stability.

His poem, "Chunnemi" is impregnated with metaphors of the vehicles like *varparh* (morning star), *chhim thlipui* (south storm) and *beramno* (lamb) which brings to light a brighter picture of the tenors; he thus reverberates:

Run in chhungah chhim thlipui a lo hrang e;

.....

A ang sen huam mai thin e, run chhungah,
 Run in chhung beramnote an tlan del del (10-16)

While discussing Yeats' metaphor, Cazamian asserts,

With Yeats, the affinities of temperament have been at work exercising a secret magnetism on the rich fund of suggestions stored...harmonized with the delicacy of subtle art (448).

So, it is with Rokunga that the affinities of temperament have been at operation implementing a secret magnetism on the full sug-

gestions stockpiled and synchronized with the elegance of delicate art. The poet discourses the tender mother and highlights her picture; whereas he argues the opposite mother in the second and third stanzas, and depicts the frank picture of bad-tempered mother.

In the first and second line of the fifth stanza, he compares tender mother with *varparh* (morning star); he thus sings:

Chawimawiin awm zel ang che, chun nunnem,
Khuavel entu varparh arsi eng mawi chu (21-22)

The metaphor here is also a subsidiary distinctive intellectual operation to communicate the real sense. The comparison is implicit and vivid that tender mothers can change the entire atmosphere in the family as a whole like the *varparh* (morning star) does.

His metaphor *varparh* (morning star) in his poem, “Bethlehemah Hmun a Awm Lo” makes more apparent his propositions. He transfers the son of Lord to *varparh* (morning star); and compares tender mother with *varparh* (morning star) to emphasize the focal point.

Other metaphor, *chhim thlipui* (south storm), *ang sen huam* (uses to roaring) and *beramnote* (lambs) lucidly depicts the real embodiment of petulance mother and the innocent children who are frightened and run at the shout of the spleen mother. The comparison is very apt. Hence, the management of metaphor enhances the poetic effect.

Terence Hawks asserts:

The effect of metaphor ... adds charm, and distinction, to clarity. ... Charm comes from the intellectual pleasure afforded by the new resemblances noted in the metaphor, distinction from the surprising nature of some of the resemblances discerned (9).

Rokunga’s use of metaphoric language and the object com-

pared is suitable and appropriate. The reader is helped understanding the first object by reading the second object transferred by the metaphor.

His metaphor in, “Hmeichhe Ṭha Chu” poses his poem as seen or read; he thus sings:

I ṭhatna zung zam ka chhiarin,

Ka tan lallukhum i lo ni.

.....

Chhungkaw tan lal maicham rawngbawlin,

Thianghlim, zahawm min zirtir ṭhin (19-24)

The metaphors *lallukhum* (crown) and *lal maicham rawng bawlin* (serve the Lord’s altar) is a departure from the statement to serve as a condensed implicit comparison between two disparate things; it is a translation into a statement of literal similarity without loss of cognitive content, of information it conveys.

The metaphor *Lal maicham rawng bawlin* (serves in the Lord’s altar) has been drawn from the poet’s intimate religious or spiritual apprehension of transcendental, of the obligation of man to see the supremacy of the divine, and a submission to the Supreme Being.

His poem, “Pathian Hmangaihna” is another first-rate example to exemplify Rokunga’s metaphoric technique in which he draws his metaphor from natural phenomenon commonly available and seen in day-by-day experience of everybody; he thus reverberates:

Chutiang hmangaihna luipui chu,

A luang chhuak ka ram thlengin;

Ka thinlungah hla mawi min pe,

Lawm hlain ka luang liam ta (13-16)

Here each of the two elements are equivalent to I. A. Richards' "vehicle" and "tenor" (259) so as to filter or screen the system, and thus affect a new way of perceiving and conceiving the principal subject, the vehicle and the tenor demand to explore God's love.

His metaphors in his poem, "Van Miten Zai An Rem" are clue to his earnestness to prophesize the love of God which has been implicitly compared with ocean; he thus resonates:

Hmangaih tuipui a fawn,
A kuang a fawn liam e (9-10)

The devotional note is well-defined; and its function is to force the reader to consider the tenor, the amazing love of God. Just after the metaphor squeezes out God's love as colossal as ocean, without breaking any moment, he resonates that the love river overflowed its course which bears a cute Petrarchan conceit. It reveals his command over the poetic technique or poetic art is enriched by his stylistic and technique skill, his metaphorical dexterity and his mastery of various kinds of verse and techniques.

In discussing Auden's poetry, A.S. Collins remarks, "He certainly opened up fresh possibilities in poetic expression to his contemporaries" (58). Rokunga's metaphor too, initiates fresh possibilities in poetic expression and paves ways.

In most of his poetry we find him expressing a fervent belief, and invoking the deity whom he was determined to serve. He is the author of what is predominantly devotional poetry.

Another example of Rokunga's metaphoric technique is his poem, "Aw Isu Mi Kai Ang Che" in which he compares the earthly life of believer with the voyager's life that face waves of sea or ocean; the whole stanza is a descriptive transference of one event to another; he thus sings:

Dam lai tuipei Galili,
 Tui fawnin mi khuh mah se,
 Ka chhungah van Lal a mu,
 A tawk e Lalpa, Nang nen (17-20)

The metaphors were drawn from the poet's spiritual experience; and referred to the bible, the adventure of Jesus with his disciples at Lake Galilee on their way to preaching the Gospel. Under the cover of furious storm his disciples doubt of their boat might capsize, and losing their life. But there is nothing to fear for Jesus, the king of king is inside the boat along with them. Like that a fearful storm may come up during your journey in this world, the poet reassures and pointing toward a consolation that sleep within him is a heavenly king; he consoles himself and thanks God for his solace, and thus utters, *A tawk e Lalpa, Nang nen* (Oh Lord, it's enough with you). This has distinctly revealed the poet's conducive to spiritual contemplation.

His poem, "Bible Thianghlim" is another good example that he is the author of what is predominantly devotional poetry; he thus resonates:

Tupawh a lut apiangte chuan,
 Vanram ro phum an hawn (13-14)

He compares the secret of salvation with the hidden treasures.

An appealing notion of metaphor is found in his poem "Bawng In Runpui a Bel" in which the metaphor alludes to conflict; he thus utters:

Ka thinlung ram Kaisar lalnaah hian,
 Bethlehem tlangpuirawn din la,
 I tan ranthlengrawn hung leh la (30-32)

The metaphor, *thinlung Kaisar lalna* (a heart, kingdom of

Caesar) signifies the conflict, the heart that rejects the saviour but overshadowed by sin. The poet sits under the cover of thick misty that outshine his conscience and goes against his own conviction edifying the poet's conducive to spiritual contemplation and sees God everywhere. His faith always triumphed over his earthly negative impulses.

His metaphors are intimations to his passion for beauty and music. In his poem, "Rengpui Ram," the metaphor expresses his notion of beauty and music; he thus sings:

A tlang mawi, a thing tin zar mawia;
Sirvate zai mawi leh lelthang di awihna, (15-16)

The symbolic metaphor, *Sirvate zaimawi* (Sweet song of birds) and *lelthang di awi* (cicadas croons love tune) signify hey days; and forces the reader to oblige and to consider the sweet singer in an infrequent relationship.

Hawks affirms,

Metaphor provides the means by which words are 'elevated' into 'living Thing', because for a word to 'live' it needs to be uttered, ... And when metaphor reduces 'multitude to unity, ... it is doing what the speaking voice does with language (53).

Rokunga's metaphor too, provides the means by which words are raised to living thing directing to decorum's to have the impress of real men and reduces a huge amount to unity or sequence to an instantaneous.

In discussing Shakespeare's metaphor, James Henry Leigh Hunt remarks,

The happiest instance I remember of imaginative metaphor, is Shakespeare's moonlight 'sleeping' on a bank; but half his poetry may be said to be made up of it, metaphor indeed being the common coin of discourse (262).

A good number of Rokunga's metaphors may also be ecstatic instances as well. He uses metaphor to avoid trouble understanding; as a subsidiary distinctive intellectual operation to expose truth.

His purpose of using metaphor, among other things, is to oblige his readers to consider a thing in an unusual relationship. His poetry reveals a world of perpetual delight and excitement. The reader would meet the poet halfway, or he remains insensible to his poetry. His metaphors are affinities of temperament that have been at operation implementing a secret magnetism on the full suggestions stockpiled and synchronized with the elegance of delicate art. His metaphors combine the familiar with the unfamiliar enhancing charm and excellence, to clarity.

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Analysis of James Dokhuma's 'Rinawmin' with Romantic Love

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Abstract : *The purpose of the study is to bring out how Mizoram Insurgency effects the romantic love among the youth. This study will be based on the selected novel of Rinawmin by James Dokhuma. The selected novel is based on the reflection of true story. The introductory part deals with the definition of love and what exactly love is. By citing different points with books that relate with Mizoram Insurgency, the sentence is followed with the critical study of Romantic love and insurgency. With this topic, the study continues and conclude how much the lovers suffer during the period.*

Introduction

Love will undoubtedly remain true for as long as this world exists and forever remain important. Love alone hold the power to entice and capture the interest of the readers as long as *love* is included in the plots, be it stories or dramas. Just like a person with sentimental heart poetry can draws the reader's innate feelings and give them a cathartic sentiment through his poem, with the presence of love in the plot, the novel holds the ability to move

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its readers into tears. One of the renounced themes that can be seen in Mizo Literature is Love.

In the context of Mizo Literature, it can be assumed that despite the vastness of the genres the theme of *love* can be reflected in most of the stories. Love stories that held the “rambuai lai” (insurgent period) as their background setting, especially have a high effect on the readers. As its background is mainly set during war times, the raw emotion and grief, and feelings are highly depicted through the stories, which often led the readers to tear up as the trauma of war can be felt through the stories. Even till date, traces of the love poem and love stories that are set or written based on this rambuai lai setting could still be found. A lot of these rambuai lai (insurgent) love stories can encroach on further observations but to do these, one must have a deep understanding of what rambuai lai is? How did happen and What does it entail? , are the key elements one should keep in mind while studying these rambuai lai love stories. Another important factor to note down while approaching these stories is, what is love and what does love mean? Just like there are different types of love, even during wartime, most love stories contain different themes of love.

What does war indicate? How and why the so-called war, as defined by the Mizo come to exist in that era?

One thing that can never be changed is that as long as civilization exists, the presence of the so-called war will always linger steadily. Especially, in today’s world, the so-called war between Russia and Ukraine made phenomenal headlines all over the world. Narrowing it down, even Mizoram and Assam are in constant dispute over border issues. Apart from this, even the neighboring states face inner disputes, for an instance, North East Movement, Nagaland Movement, and Assam inner dispute are common examples of what war is. Though they each held a common key ground on how the war or conflict happened, how each state and country upheld and experienced may vary from one state to another.

Mizos are considered a patriotic tribe by nature, hence, at the onset of the British expansion in Mizoram, widely known as “Mizoram Buai”, the Mizo had a considerable amount of conflict with the British “sap/vun ngo” mainly due to territorial provinces. “Due to these circumstances, The Mizos often raid those British and for their tools”(Zoramthanga, 3). Here the “tools” mainly refer to guns and gun powder. On 23rd January 1871, Chief Bengkhuaia and his clan raided the British and captured a young girl Marry Winchester (Zoluti) as a war prisoner. “The number of times the Mizos raided the British who reside on the Mizoram Border, at the end of 1870 and on the onset of 1871, to be more precise only during four months are quite high, and the way they do it was so gruesome that even the British kept a clear account of this event that occurred in those short time”(Lalhruaitluanga, 29).

“Apart from a tremendous invasion from the Mizos, capturing a child and other British as war captives and enslaving them enrage the British government. Henceforth, the British government let his force go on the Lushai hill expedition to make them submit to them and to rescue the captives. This Lushai Hill expedition is referred to as “Vai Lian” by the Mizo”(Zoramthanga, 4).

“How the Mizo ancestors laid down their lives for their land and their admiring bravery in fighting for their freedom for them and the future generations will forever remain a never-ending inspiration for the Mizo Youth, even for the succeeding generation. A recreant tribe and freedom-fighting nation or culture can never co-exist in a parallel line. The impending emotional distress and the loyalty and patriotic feelings inculcated by these ancestors will remain a never-ending story that can never be regarded in a derogatory way. Hence, the Mizo should always be proud of our ancestors who laid down their lives for saving the land and should forever appreciate those forefathers who strived for freedom during those years”(T.S. . Khupchong, 9)

The year 1966 is at the crux of the Mizoram Buai history as it was in 1966 that the Mizo freedom fighter fought for an independent nation from the British government. If one is a Mizo, one must never forget this important year, as the Mizoram Independent Movement was started in the year 1966, which brought significant changes in the Mizo tradition and culture at large.

Those impending wars left a traumatic emotional disaster among the people, the innocent people are always the victim who had to pay the price for this brutal war. Due to this traumatic event, the Mizo cultures face subsequent changes morally and ethically. The Mizos who always held pride in having a deep moral construct in their behavior are now sensing a moral crisis for an instance, honesty, loyalty, and importantly the “Mizo tlawmngaihna” is no longer being upheld by the next generation even the notion of love seems to differ from those times. Despite all these, the deep sense of love between a young man and woman and their sentimental love stories can still be felt even today. It seems as though the notion of love during those periods held a more predominant emotion and their love seem to bloom more fruitful than those of the modern period love amongst the youth. So the question that can arrive from this is, what is that love? What does love exactly means?

How can love be defined? What exactly does it entail?

Love in a sense can conquer all the impending emotions of humans, though there are no definite words that can best describe what love is, as trying to explain it in words will only make it a surrealist definition. As aforementioned before, love impedes all human emotions, thus it can be opined that for some people it can bring immense pleasure and happiness, on the other hand, it has a tentative cruel nature, due to this affection called love, one can feel like a person drowning in sorrow, it has a traumatized effect for some people. Some people completely drown themselves in the abyss of love, completely losing themselves. While some people can go extra miles for the person they love with deep commitment due to the power of

love, on one hand, one can put down his principles, his pride, and his moral values all in the name of love. The irony here is that while some people will be more than willing to cross over the ocean for their loved ones and willing to suffer any price for them yet they are not so willing to be apart from their loved ones even if that will make their loves one suffer tremendous pain.

As aforementioned before there are different types of love, such as parental love, sibling love, love born out of male and female, a bond of love between friends, family love, and as well a love for one's country and nation too.

Honesty, commitment, and a strong resilient heart are the embodiment of love. The Christian Bible dictates that,

“Charity suffereth long, and is kind; charity envieth not; charity vaunteth, not itself, is not puffed up,

Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil;

Rejoiceth not in iniquity, but rejoiceth in the truth;

Beareth all things, believeth all things, hopeth all things, endureth all things.”(1 Corinthians 13: 4-7 (KJV))

The more one tries to define what love is, the more it loses its sense in the process of interpretation. Hence, it can be opined that the Bible's definition of love is the closest demarcation of what love really is. Yet, despite this assertion, this does not create any clear bound definition of love. There is a wide gap between the love mentioned in the Bible and that of the love between females and males.

It's not only the Mizos who try to comprehend what love is all about, here's one of the most popular examples,

Love has been a favored topic of philosophers, poets, writers, and scientists for generations, and different people and groups have often fought about its definition.

While most people agree that love implies strong feelings of affection, there are many disagreements about its precise meaning, and one person's "I love you" might mean something quite different than another's. (Phychpedia Love, 8, June 2022)

James Dokhuma's Rinawmin

Amongst the many stories written by James Dokhuma, his '*Rinawmin*' which was written during the *rambuai* era in Mizoram is not only an important piece of history; but also reflects the life of the people, and portrays the different forms of love. C. Lalawmpuia Vangchhia gave a summary on his 'Rambuai Literature'.

Between the years 1966-1968, we witnessed a blooming love between a Mizo Union family's daughter Ramhluni and a young MNF Volunteer leader Rozuala. We also witness that the person who exposed Rothuama; Rozuala's younger brother, was non other than the spy or *mi 'kawh' hang* or "*kawktu*" Kapmawia; Ramhluni's brother. There was also the incident where a bachelorette was accused of being a "*vai laka mihur*" by her suitor Chuauliana, it was also known throughout the community that the previous raiding soldiers, *rammu hlui* were more dangerous than the soldiers of the Union, and that the soldiers who were stationed in the jungle could not help their longing for home and women proved to be troublesome(Lalawmpuia, 90).

From the short summary one can tell what the novel entails. He wrote this historical novel during his time in prison, the novel illustrates the hardships faced by the Mizo people, as well as the soldiers posted in the jungle. We can also witness the true and deep love between young lovers, family, unyielding friendship and unity of the community. There are a lot of moral lessons to be learnt from this novel.

The novel "*Rinawmin*", based on a true story, was written during the time when the Mizos were fighting for freedom therefore

portrayed what life was like during the time. The feeling of nationalism prevailed as they fought for freedom in the name of all that is God-given. It also portrays the strive for life before the British colonization, and the tragic and undying love between Ramhluni and Lalrozuala amidst the struggles.

The novel shows all forms of love; love between friends especially portrayed by the characters Zuala and Luaia, love of a family and the feeling of nationality. And love between young couples as seen in the characters, Zuala and Ramhluni who remained loyal to each other through all the hardships. The characters remain loyal to their partners, friends and nation which quite describes the title of the novel.

Because it was written based on a true story, James Dokhuma wrote it very aligned with his personal life. The character Luaia is believed to be written based on the writer himself, it seems as if the torment Luaia faced is depicting that of the writer's own experience during his time in jail. If we look at chapter 12, Hrangluaia was captured by the plains people or *vai* who beat him mercilessly, and although wasn't thrown in jail, he was still detained, starved and interrogated. Similarly, James Dokhuma was injured by the *vai sepoys* and sent to Nowgang Special Jail, where he also got interrogated and tormented. Afterwards he was sent to Guwahati Jail.

Mizo novels like these novels hold a moral lesson to be learned. It was during these hard times that true love prevails above all. It seems as though modern life may not entail that cherished belief. James Dokhuma has written several historical novels based on the *rambuai* era like- "*Rinawmin*", "*Silaimu Ngaihawm*", "*Goodbye Lushai Brigade*" and "*Irawadi Lui Kamah*", to name a few.

Ram Buai Novels and The Critique On Love

"*Thawnthu (story) hi thawnthu phuah thar (novel)lo chhuah hma atang daih tawhin a awm tawh a.*" (K. C. Vannghaka, 206). Mizo people are very fond of stories. Children would hear numerous types

of stories from their mothers or grandparents as a form of entertainment and bedtime stories. Warriors and elders from *Zawlbuk* would share their adventures and testimonies as legacies.

Death is not the only thing that separates lovers apart, but dire circumstances and difference in race that evokes the sense of nationality, are also the causes of separation.

Discarding all the dangers of war, Rozuala tries his best to reconcile with his lover Ramhluni. "*Hetia ram a buai chuan kei lah chu thi mai thei dinhmun leh man bo theih karah kan lut a ni ta si a. Hluni nena kan inhmangaihna hi a teltu awm lovin leilung-ah a luang ral mai mai ang tih a hlauhawm mang e*", (Dokhuma, 36-37) he thought to himself as the struggles of war doesn't shake his love for Hluni.

Young lovers struggle to keep their love alive because many young men volunteer to be MNF soldiers. Even as the Indian government reject the MNF, many young men station themselves in the jungle in order to fight for freedom.

After changing their names, the Mizo soldiers became even more of an enemy of the country. If they were to be found in their towns and village it became dangerous for them, hence they hid away in the jungle. Zuala too was left with no other choice as things escalated for the worst as he leaves home to take part in the fight. The war changed the peaceful life of Mizo people, as men leave their home to protect their land and freedom. Many of these men who volunteered for the fight were husbands, lovers, brothers and fathers. All of them had no other choice than to leave and fight so that their loved ones can live on.

This took an even more toll on the young men and women who were counting and engaged. They awaited their return and longed for their lovers "*engtikah emaw chuan kan run chhungah a la rawn lawi lut ve ang a, tar kun khupbih in kan la leng dun ang*", as they dream away their suppose-to-be life.

Keeping Ramliani's name in his heart and thinking whether his wish will be fulfilled ...he left his village where all his childhood memories were to be set under his foot. this Rambuai spare no peace for anyone specially for the lovers really miss the love and affection of their partners. Zuala and Hluni had to let go of each other with so much longing and affection and love which words could never explained .As Zuala himself said "None will be able to console ourselves just by words even if we repeat many times", (Dokhuma,51)is not to blame.

The two lovers then say goodbye with keeping their heart for each other and promised each other to stay true for the other. Being a people to left home, to work under rain without shelter and also to be banished by the Indian Government in 1996, March, 6. This people face a real life crisis.

This people who fought for their land, keeping their life on the line for their love ones without having any voice for their right under their leaders must be tough and sometimes unbearable. But, the love in Zuala's heart makes him move forward and keeps him going with the hope in his heart to see his love one Hluni.

It is very difficult to communicate as there was no Mobile Phone and Social Media like the modern world .The main communication for Zuala and Hluni was through a letter. Besides that the bigger problem was that their letters need to be hide from *Vai sipai* as they will eventually search for the letters concern address .So, they need to be very careful and can't even send it whenever they wanted to. Moreover it was not possible to send a long message and even received their letters rarely. It must me tough for the lovers as they can't even confess their love appropriately due to *Rambuai*

Therefore, not being able to communicate and consent each other often, it was easy to be in a dilemma for the Zuala as he could do nothing for his girlfriend who was courted by many suitors because of her beauty. Although the partner stands strong by her lover,

doubt still clung on to Zuala. Trust should be the foundation of love. There can never be an everlasting Love without Trust.

Trust is like a mirror to uphold in Love, if the trust between two lovers had scattered, it can never be the same as before though it is mended, it can never be healed. Being in the position of whether to trust a person or not already makes a decision that one already lost his/her trust. One of the most prominent culture of the Mizo people is to never show an uptight and unfavourable impression for the lady to their suitors. So, this case makes Zuala to be in jeopardy not because he don't trust Ramhluni who was the one called beauty of the village but her parent who would favor the rich and respectable suitors.

It will be indeed risky for a boy to be in this situation as his lover Hluni inform him in her letter that, "being a lady, I myself can't deny my suitors although it is out of my intention. It is a must for me to hide my flaws, I can't mask my loneliness with a smile which is not my nature, I don't reciprocate their feeling towards me, nor can I gently word my rejection, it hurts to know the condemning words of the soldiers but I can't tend to praise". (Dokhuma, 96) being stated.

Zuala must have feared that his love would be taken away by other suitors, although there is but little he could do. How hard it must have been for the love between a man and a woman to be confronted by hardships from all directions. His trust for Hluni too must have been easily shaken, believing she has embraced another man in her arms. But for him, there he is, giving all he has, fighting for his country, unable to even care for his own life as it is known to none when their life would be taken.

Just like Zuala, loving someone in uncertainty is equally hard for Hluni, who is waiting loyally for her lover at home. She spent 1966 Christmas dejected, pining for Zuala, who she hoped would be home for Christmas. As things did not turn out to be how she wished, she too began to lose hope and started to question endlessly, "Has the Vai (Indian Army) caught him? Or, has he been shot when

the firing took place, or has he fallen ill and is unable to work?” (Dokhuma, 68) In the midst of this, the year 1967 surfaced “The new year is again celebrated for two days. On the second day, after having supper the “Vai Subedar” (an Indian officer under the British government) called on the villagers and ordered them to gather in the ground. . He made announced that from January 3 (the next day) the people would be made to relocate to another place”(73) The villagers had always been under the rule of the soldiers but now, they are made to follow even more harsh and severe rules as they suffer the torture of the soldiers. These soldiers would beat them up whenever they want to, and behaves in such a barbaric manner, thus leaving the people in a frantic state. The villagers were so much fear-stricken that they could not even work properly thus, did not have enough food for themselves.

As the living condition was as such, the women folks, married and unmarried, started to give themselves up to the Vai army. Although this was not the case for all women as some of them refuse to be a prostitute, but the environment was not a safe for the women as a whole. The Vai soldiers would rape them, no matter if they were young or old, clean or dirty. To them, every female was just a prey, the kind that they would violently rape, without any sense of sympathy. The pain and hardships that these women faced during that time, was no less as compared to the men who fought for Mizoram in the battlefield. Amidst all the issues stated above, revealing that they are supporting their lovers was incredibly dangerous. To simply show that they know the person in itself is also actually life threatening.

Every move they make could be the end of their life so the women had to be extremely cautious in regards to having a lover. Since this is the case, even if they wanted to meet their lovers and do something for them, they had to do it in utmost secrecy. Hence, the hardships of love that these women faced was no less painful than men who set off to the battlefield.

Just as Zuala requested, Ramliani remained faithful to him despite all the commotion. Communication was extremely hard for them and was close to impossible, the only occasion for them to communicate was when there are people that would transit, which was rare, they would send letters to each other or would give information on a location where they wanted to meet. Although this was the case, they refused to betray each other and stood strong on being faithful to one another. They would literally digest everything they said to one another in the short time they meet and try to make the most of it. Meeting face to face was vary hard and even if they did get to meet, time just flies by rapidly leaving the both longing for each other even more.

The depth of Ramhluni's love and the strength Mizo women had, the great deal of length they were willing to go when it comes to their lovers, is clearly revealed when Kapmawia died in the hands of the Mizo army. Hluni's parents blamed the Mizo army and especially Rozuala regarding the death of Kapmawia. However, Hluni loved Rozuala so much that she blamed he elder brother for his own death and in fact was happy for his death. This gives light to the fact that when a woman falls in love, they would give all in all into their lovers. Comparing to men, they are actually more willing to give themselves up and would go great lengths when it comes to their loved ones. Ramhluni lamented that, If my older brother really died in the hands of Zuala, and my parents came to know of it, how must they have reacted? Or so, what if our relationship took a toll of it and I had to eloped, would my relation with my parents break forever? No it cannot be, Zuala's happiness is my happiness, so my brother's death is also a thing to celebrate for me. Why did my brother make himself to be the enemy of the one I loved most? Bother, it is your fault.... What I have considered of Zuala is wrong. Even if he died in his hands, what wrong is there if he is filled with love for me? All these thing are much too futile for me to let go of Zuala. We have already promised, 'Only death do us apart....' It is no one's fault, it is my brother's fault. His filthy blood has only announced the love that

Zuala and I have for each other (Dokhuma, 168)

Insurgency has led to enormous hardships but the love they had is so strong, so much so as to even forgive death. The love of Zuala and Hluni is true to one another and they are both faithful to each other. However Hluni could even celebrate her own brother's death as long as she shared the joy of her lover and also accepted the faults of her brother. She merely considered her brother's death as something futile which is not even close to lead to the separation with Zuala. This clearly indicates that the love that a woman has towards a man is way deeper and braver, more daring than the love man has for woman. Even the most delicate woman could turn into an unruly lady when it comes to love.

It must be true of the saying that, when a person is in the verge of death, it is believed that they would see the shadows of their loved ones in the dreams or at least in their imagination. So, when Rozuala was about to pass away, he was overcome my loneliness and was then handed to his closest friend. There is a sense unfathomable that everyone experience when they are about to lose loved ones, this sense is a gift from the world. Zuala too did not know if he was about to die, but the world made his experience the thing that were about to happen to him through dreams and loneliness. He saw his family and even Hluni, bidding then farewell. Leaving his lover behind was very tough but he could not say and had to go.

Losing a lover also is equally painful for Ramhluni as well, because it meant that her world has crumbled down. For her, the world has withered, and she felt like she does not belong to it anymore. Wherever she go it has turned to hell. But this is what the world has in store for everyone, this is what one has to bear for the person they loved. In human life, the love of a mother seems to be considerably more, does it mean that the love of the father is less than others? This is very easy. However, it is not true in many cases. In James Dokhuma's story *Rinawmin*, the advice that Rozuala's father gave to Zuala clearly portrays the fact that a father's lover for a

child is no less than a mother's love.

A deep love between a friends form a an impending bond like that of sibling's love which forever remain steadfast. No matter how far or wide it maybe that kind of bond will never be trembled under no circumstances. A friends in need are indeed a true friend, one can always count on them no matter what. Hence, the love between a friend is one of a kind and thus one must cherish them until the end of time. In addition to friendship ties and love affair between a girl and a boy, family love is also at the apex of how deep love is. Unlike the other two, this type of love can be put forward as a love which anyone could receive as each one is born out of family. Hence, it can be argue that almost every individual could relate and understand this type of love even the most craziest person could undoubtedly comprehend this love.

In Conclusion

The most selfless love will forever be love of parents and family love, this assumption will forever remain true until the world cease to exist. When children stumble and made mistakes, even if they broke their parent's hearts, the love of parents will always have a forgiving hearts. Even when parents are being humiliated and are being taken as granted by their children, parent's love is so strong that it is willing to turn a blind eyes to those malfeasance. Parents are willing to sacrifice their all for the better good for their children and are love them unconditional no matter what be it interm of appearance or behavior.

This kind of kindred love of begins from the onset of birth till graves, a person with a clear conscious will never turn against this love hence this love always remain true and pass on to their children and grandchildren.

Another important factor of love is that of patriotic love, and the way ones portray them may differ from one another. It may be integrated through academic line, or be it through social develop-

ment, all these can be annotated as patriotism. Apart from these, one can develop a geographic and environmental love as well as living things that presiding in it.

Everyone has the right to love, as the power of love has an uplifting strength than can magnify even the most considered weakling to rise against all odd. The love of women seems to hold a more powerful feeling, it is more courageous and have a grandeur strength to withstand all the storms. Thus, it can be put forth that, love have an esteem endurance, love does not lack patience and perseverance.

Hence, these unyielding love stories, and poems drew it's readers into time and space and gave an insightful picture about those war time. Even for the future generations, these love stories become a guiding principle for better understanding of the Mizoram insurgency. Through all these, the disparity of love, during the insurgency and modern love is beyond measure, the love that born out of war time seems to have a more dead weight feelings rather than those modern love.

On hindsight, even during those period, an illicit affair too often took place especial if the man is among the Mizo freedom fighters. It can be seen that, some man, in each and every villages that they took refuge they will have an illicit affair and even at some point, will have an illegitimate child due to those affairs. Due to above mentioned factors, the common belief held by the Mizo that "Mizo are a faithful tribe" was soon diminished. All these annotation proves that even in the olden ages the Mizo are not so faithful in nature. Even women cannot be left out in this predomination as due to the impending war life becomes harsh, to fight against starvation there are quiet number of women who sold their body to the Vai Army and some even married them.

During those insurgency, the love between male and female was so strong as it takes a lot of courage especially for women to have a lover, who are always on the verge of dying by the hands of the

Vai Army. This shows that once a woman set her heart on someone, she will definitely with held and cross through the broken bridge no matter what the odds are.

All these proves how head strong women are, once they love someone they are willing to sacrifice their all for their love ones. Women's love goes hand in hand with courage and endurance, and are willing to see less rather than taking a bitter pills when it comes to love. Women's love is willing to bend her pride and consume and buried all her self respect.

A man's love is born out of sympathy while women's empathy leads toward love. From the characteristic setting of Ramhluni from the story highlight how strong and vast women's love is and show-cases how shallow man's love is, in contrast with Women's love.

Love gave an ending hope to withstand all the weather yet at the same time it was that exact hope that can destroy all those impending expectation. Love have the ability to crumble a human's heart in the state of complete agony and ironically this majestic love is the best medicine for every heart ache misery.

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Resilient Coping in relation to Self-Esteem among Mizo Adults

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Abstract : *Resilience and self-esteem are important indicators of positive mental health (Liu et al., 2021). The present study aims to explore the resilient coping and self-esteem of Mizo adults. It examines the relationship between the variables further exploring if resilient coping predicts self-esteem. It also investigates if there are any gender differences on these variables. This study consists of 394 Mizo adults (139 males and 255 females) residing in Mizoram with age ranging between 18-40 years selected using random sampling procedure. The result shows that male and female differ in their resilient coping and self-esteem. It also shows that self-esteem is predicted by resilience coping.*

Keywords: resilience coping, self-esteem, Mizo adults, Mizoram

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Introduction

In the past decades, resilience has act as individual's protective factors that support positive adaptation, cognitive problem-solving skills, coping styles, reflective thinking skills to manage problems and further helps in the ability to stimulate positive support from others (Smith et al., 2000; Luther et al., 2008). A resilient individual is characterised as having a positive view of stress and the ability to manage stress effectively, adapt to change and cope with adverse conditions, including catastrophic life events, socioeconomic disadvantage and mental and chronic illness (Rutter, 1987; Kobasa, 1979). Resilience maintains well-being when one is facing adversity (Liu et al., 2021). Resilient coping is a term used to define the ability of people to maintain relatively stable and healthy levels of psychological and physical functioning when confronted with a highly disruptive situation (Bonanno, 2004). Resilient coping is distinguished from other forms of coping by an emphasis on: (1) the chronic and uncontrollable properties of stressors (i.e. the stressor implies extreme, ongoing adversity); and (2) the social-contextual factors that facilitate adaptation. On the other hand, resilient coping is similar to other ways of managing stress in that it describes coping as a process and emphasizes the transactional nature of, for example, childhood development and living with chronic illness (Hopwood and Treloar, 2016). Resilience has an important affectin many aspects of an individual's quality of life (Ristevska, 2015) and well-being(Nalin et al., 2015) and further has unique effect onone's employment status (Ordway et al., 2020). So, we may say that the importance of resilience can be seen not only in psychological factors but in an individual's productivity and their daily earning for living as well. Yielding such importance little is known about resilience in Mizo population.

Internal protective factors of resilience, likeself-esteem have been extensively studied by many researchers (Pargas et al., 2010; Dumont & Provost,1999). Many findings revealed that resilience play a veryvital role in promoting self-esteem. Psychological distress

and lifesatisfaction are positively affected by resilience through the mediation effects of self-esteem (Liu et al., 2014; Benetti, 2006). Resilience is considered to be promoting factor for self-esteem, at the same time; high self-esteem plays as a protective factor for resilience (Bin & Wei, 2007). Resilience and self-esteem are vital traits of positive psychology and are considered as an important indicator of positive mental health (Liu et al., 2021). Resilience helps individuals to deal with adverse situations and pressures, at the same time as self-esteem promotes an individual in self-acceptance, self-responsibility and self-maintenance (Liu et al., 2021).

Self-esteem is defined as an individual's subjective evaluation of his or her worth as a person (Orth & Robins, 2014). Self-esteem refers most generally to an individual's overall positive evaluation of the self (Rosenberg et al., 1995). Person with high level of self-esteem trust their judgement and thinking and have the ability to make better decisions. Having these qualities, it creates more effective interpersonal relationship and work relationships which allows a person to effectively contribute to the work environment (Dutton, 2020).

Several findings emerge from this literature which reveals that there is significant gender gap and that males tend to report higher levels of self-esteem than females (Kling et al., 1999; Robins et al., 2002; Zeigler-Hill & Myers, 2012). Several authors consider self-esteem to be part of resilience on the individual level (Kumpfer, 1999; Masten & Coatsworth, 1998). Within the resilience framework, self-esteem is perceived as an important part of an individual's trait (Currie et al., 2004). Self-esteem and resilience are important indicators of healthy psychological as well as social status (Gao et al., 2019). Self-esteem is relatively stable and therefore, it is difficult to improve it in practice, but however resilience is affected widely by both internal as well as external factors and it is relatively easy to improve. So, it is evident that one can improve self-esteem by enhancing resilience (Liu et al., 2021).

Studies have shown a positive relationship between self-esteem and resilience (Karatas&Cakar, 2011). Findings by Aliyev&Gengec, 2019 demonstrates that as resilience coping level increases, self-esteem level also increases. It was also revealed that resilient coping negatively predicts negative coping style and positively predict positive coping style (Li et al., 2020). It has also been observed that less resilient adolescents have lower self-esteem and were more likely to be involved in risky behaviour in comparison to their higher resilient peers (Buckner et al., 2003; Gordon Rouse et al., 1998). Both positive and negative self-esteem is found correlate significantly with resilience (Veselska et al., 2009). Self-esteem is also found to positively predict resilience (Liu et al., 2021).

Gender has also been found to have great influence on individual's resilience levels (Sambu&Mhongo, 2019). Males showed significantly higher resilience level than did females (Erdoğan et al., 2015, Harvey & Boynton, 2021). Gender differences have also been observed where males reported higher self-esteem than females (Agam et al., 2015). Study among Mizo adolescents showed significant gender difference in self-esteem with males scoring higher than female (Ralte&Lalrochami, 2019). Studies have shown that females tend to have lower self-esteem and more negative assessments of their physical characteristics and intellectual abilities than males (Kearney, 1999). However, there were also other studies that found no gender difference in the level of self-esteem (Jain & Dixit, 2014).

Statement of the problem:

Mizo kan ni ka nhmel a tha, kan tum a sang bawk si was one of the popular folk song which could somehow indicate the resilience and self-esteem in-build in Mizo's nature. Resilience and self-esteem are not only an important factor for better mental health. As mentioned before, they have large involvement in many aspects of an individual's well-being, quality of life and even in their work environment (Dutton, 2020). It is an interesting endeavor to know whether these qualities are embedded in Mizo adults as well, since

these factors play an important aspect not only in mental health but in their productivity and inter personal relationship and in work settings.

It is anticipated that the current study will shed light to better understanding of how resiliently coping with stress play a role in one's own view of self-worth or self-esteem. It may assist in formulating interventions that addresses the importance of resilient coping and self-esteem. This would further help in nurturing life skills in the Mizo adults. In light of the above discussion, the present study is designed with the following objectives:

Objectives:

Given the theoretical and methodological foundation provided, the following objectives were framed for the present study:

- 1: To determine the pattern of relationship between the psychological variables of resilient coping and self-esteem among the sample.
- 2: To examine the independent effect of gender (male and female) on resilient coping and self-esteem among the sample.
- 3: To determine the predictive relationship between resilient coping and self-esteem.

Hypothesis:

The following hypotheses were made based on the objective:

1. Significant positive relationship is expected between resilient coping and self-esteem.
2. It is expected that males will have higher score on resilient coping and self-esteem than females.
3. It is expected that resilient coping will significantly predict self-esteem.

Method

Sample:

The present study consists of 394 Mizo adults (139 males and 255 females) from Mizoram. Their age ranges between 18-40 years selected using random sampling procedure.

Design of the Study

The study incorporates between-subjects design – 139 males and 255 females on the psychological measures of resilient coping and self-esteem.

Psychological Tools:

a) The Brief Resilient Coping Scale (BRCS; Sinclair & Wallston, 2004):

Brief Resilient Coping Scale includes 4-statements to capture an individual's ability to cope with stress in highly adaptive ways. The participants rate each statement from 1 (*Does not describe me at all*) to 5 (*Describes me very well*). After giving each of the four statements a score, their responses are summed up for a final score. High score ranges from 17 to 20 indicating high resilient copier and a low score ranging from 4 to 13 suggest low resilient copier, in other words, higher the score better the resilient coping of an individual and vice-versa.

b) Rosenberg Self-Esteem Scale (RSES; Rosenberg, 1965):

Rosenberg Self-Esteem Scale includes 10-item scale that measures global self-worth by measuring both positive and negative feelings about the self. The scale is believed to be uni-dimensional. All items are answered using a 4-point Likert scale format ranging from strongly agree to strongly disagree. Items 2, 5, 6, 8, 9 are reverse scored. Responses for each statement are given points as followed: “*Strongly Disagree*” 1 point, “*Disagree*” 2 points, “*Agree*” 3 points, and “*Strongly Agree*” 4 points. Sum the scores for all ten items and keep scores on a continuous scale. Higher scores indicate higher self-esteem.

Results

Table1: Mean, SD, α , Skewness and Kurtosis

Variable	n	M	SD	α		Skewness		Kurtosis	
				Statistic	Std. Error	Statistic	Std. Error	Statistic	Std. Error
Resilient Coping									
Male	139	15.11	2.293	0.553	-1.251	0.21	5.668	0.408	
Female	255	14.84	2.023	0.553	-0.463	0.15	0.959	0.304	
Self-esteem									
Male	139	26.72	3.809	0.731	0.021	0.21	0.735	0.408	
Female	255	25.45	3.703	0.731	-0.478	0.15	1.154	0.304	

Descriptive statistics showed the mean, standard deviation, kurtosis and skewness scores on resilient coping and self-esteem of male and female participants (Table: 1). The mean score of males is found to be higher than females on both of the psychological variables. Skewness and Kurtosis results highlighted the normal distribution of the sample. The reliability statistics was computed with Cronbach's Alpha which showed .55 on Resilient Coping Scale and .73 on Self-Esteem Scale showing the applicability of the scales in the present population.

Table2: The interrelationship between the psychological measures

Measure	1	2
1. Resilient Coping	-	
2. Self-esteem	.354**	-

Note: *p < .05. **p < .01

The Pearson Correlation table (Table: 2) revealed significant positive relationship between resilient coping and self-esteem ($r = .354, p < 0.01$).

Table3: Test of Homogeneity of Variance

	Levene Statistic	df1	df2	Sig.
Resilient Coping	.000	1	392	.985
Self-esteem	.082	1	392	.774

Note: * $p < .05$. ** $p < .01$

Levene's test for homogeneity of variance (Table: 3) showed an insignificant result satisfying the assumptions for parametric test.

Table:4 One Way ANOVA

	Sum of Squares	df	Mean Square	F	Sig.
Resilient Coping	6.307	1	6.307	1.401	.237
Self-esteem	145.641	1	145.641	10.408	.001

Note: * $p < .05$. ** $p < .01$

One-way ANOVA (Table: 4) table showed significant mean differences of the group (males and females) on self-esteem, this indicates that male and female Mizo adults differ significantly on their self-esteem. However, no significant gender differences was observed on resilient coping indicating male and female Mizo adults to have somewhat similar levels of resilient coping.

Table 5: Results of Simple Regression Analysis using Resilient coping as predictor and Self-esteem as criterion variables

Self-esteem

Variables	B	β	R ²	F	ΔR^2	ΔF	Sig.	95% CI
Constant	16.457	.354					.000	[13.960, 18.955]
Resilient Coping	.632	.354	.126	56.321	.123	56.321	.000	[.466, .797]

Note: B= Unstandardized beta; β = standardized beta * $p < .05$. ** $p < .01$.

A simple regression analysis was performed to predict the effects of resilient coping on self-esteem. The regression model with resilient coping as predictor and self-esteem as the criterion emerged to be significant. Results of the simple regression analysis (Table-5) provided confirmation for the research hypothesis self-esteem among the sample is explained by resilient coping ($R^2 = .126$). The overall F statistic was 56.321, $p < .05$. Standardized beta weight was .354 for self-esteem from the sample.

Discussion and Conclusion

The main objective of the study was to find the relationship between resilient coping and self-esteem and to see if resilient coping predicts self-esteem. It also investigates if there are any gender differences on the measures of resilient coping and self-esteem.

Findings revealed positive relationship between resilient coping and self-esteem among Mizo Adults. Karatas & Cakar (2011) and Aliyev & Gengec (2019) have also observed similar findings in their studies. Therefore, we can say that when a person cope resiliently in adverse situations, it is more likely that he has a high sense of self-esteem. In other words, when an individual's self-esteem is high, he has better ability to deal resiliently in different circumstances. Both these psychological factors play crucial roles for each other.

Mizo male adults scored comparatively higher than females on both resilient coping and self-esteem. Ralte and Lalrochami (2019) also observed similar gender differences on self-esteem among Mizo population. Several studies have depicted similar findings as well (Kling et al., 1999; Robins et al., 2002; Zeigler-Hill & Myers, 2012).

The study also confirms that self-esteem of Mizo adults is significantly predicted by their resilient coping. Liu et al. (2021) and Li et al. (2020) also observed similar findings in their studies. An individual's well-being, quality of life and success are all influenced one way or another by how they resiliently cope with life's challenges and how a person evaluate his/her own worth. The present study has shed some light on understanding the resilient coping and self-esteem of Mizo adults. The findings of this study may be a useful reminder of the importance of catering and nurturing resilient coping and self-esteem in the Mizo population. It also helps us to understand how such psychological factors are associated to one another among Mizo adults.

Psychological factors like resilient coping and self-esteem, considered in the present study are important because they result in positive mental health and overall quality of life. Resilient coping tap into people's strengths and seek help from support systems to overcome challenges and work through problems. Resilient people utilize their resources, strengths, and skills to overcome challenges and work through setback eventually leading to positive mental health and success in life. Likewise, Self-esteem impacts decision-making process, relationships, emotional health, and overall well-being. It also influences motivation, as people with a healthy, positive view of themselves understand their potential and may feel inspired to take on new challenges further resulting to greater productivity and achievement in life.

The present study has focused only on a few variables, to yield better and more in-depth knowledge other psychological variables may be included.

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Re-reading of Chemtawta

Malsawmdawngzuala

Introduction

Chemtawta is one of the most popular among the Mizo folk tales, short simple plot easy to remember, if someone once read the story he will remember and easily recall the story in terms of needed. Animals, insect, plants and human were the character involved in the story and may be the only called cumulative tale among the Mizo folk narratives. The plot is not complex but simple and humorous, however, having high philosophical value within this simple text.

1. Cumulative tale

The story is bound together by the unusual characters like animals, insects, etc. by acting as the situation admitted. Cumulative tale is also said to be chained story in which all the incidents have closely relations among them even the subject can become the object as the incident occurs depending on their situation.

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Carole Slattery said that,

The cumulative tale is a variation on the repetitive tale. In the cumulative tale, the action and dialogue repeats but also accumulate very often a character will repeat and action and catalogue all previous actions in a chant or rhyme

A cumulative tale is one that builds its strength on repetition and theme. Here's how to do it

In a cumulative tale, sometimes also called a chain tale, action or dialogue repeat and builds up in some way as the tale progresses... many cumulative tales feature a series of animals or forces of nature each more powerful than the last. (website.carpurushes.blog/html)

Hill have been tried to state the term cumulative tale as, "... one that builds its strength on repetition and theme...a cumulative tale is typically scary, funny, or silly — but it can be anything you decide. It could be mysterious, sad or even romantic."

Dr Lalruanga also said Chemtatrawta as, *Hei lo hi thawnthu inchherchhuan lar tak sawi tur a awm lo* (There is no other popular cumulative tales comparing with Chemtatrawta)," (41).

The problematic and enthusiastic story of this animal tale is begins with Chemtatrawta, while he sharpens his chempui at (*tui ti chip chep*) the side of the stream containing small amount of water then came the prawn to pinch his testis! The pain makes him angry so he expresses his anger fiercely to the closed object and the story goes on.

2. Summary and plot construction of Chemtatrawta

There are nine important character — Chemtatrawta, prawn, jungle fowl, khaum (a kind of climbing plant), ant, wild boar, bat, elephant and the old lady. Here is the story: Chemtatrawta have sharpen his *chempui* at the side of the stream then came the prawn and pinch his testicle. He angrily cutting down the bamboo stand

nearest to him bended with *khaum* vines unfortunately the fallen *khaum* hits at the coccyx of the jungle fowl under the bending vine make the fowl angry and disperse the ant's hill. The anger ant sting at the genitals of the wild boar, and the boar also got angry he pierce the banana tree down and the bat in it. The anger bat flew inside the elephant's nose then he turn his limbs to the village to crash the old lady's hut so the old lady get so angry and came to the bank of the river and get faeces cause the well detestable which bothers the village matters relating to the problems of drinking water.

The villagers gathering round to find out what happened. They begun to ask the old lady why she have faeces bank of the river, then the elephant, the bat, all of them have good reason to act like that for at last, they go to the prawn and ask why he stitched Chemtatrawta's testis even if he was not troubled, the prawn have no excuses and found the trouble maker at last and the story ends here.

Each characters created trouble to the others for good reason except the prawn, trouble maker. One troubling the other, then the other repays his suffering to the other character instead of telling them not to bothering him again. All the characters got angry and take revenge to others but it does not solve their problems. At the last, when their angers caused problems to society

3. Moral Teaching

In this story 'Chemtatrawta' reveals that the different manners of living and the important of living together with others, and it clearly expose the life of human beings.

3.1. Original sin

First of all, it reflects the form of negative and negative of mindset. In this story, all the characters were not received the incident in positive thinking. They feels that displeased upon with others, it shows that the man had a negative mindset and selfishness. It really reveals that all men had their own original sin which instinct of born nature.

3.2. Resentment and retribution

The tale's of Chemtatrawta reveals that all of us have the tendency to have anger and the feelings to get revenge on other, this is in fact in human nature. This mindset doesn't solve the problem but rather intensify the problem. All the different characters mention in the story reveal that they all took revenge because of what happened to them, but this simply intensifies the problem. We can also see that taking revenge on others is not the best solution for sorting disputes.

3.3. Characters expression of diffensive act

More of this, things that can be seen clearly is that every character express depending on their outlook . For prawn, it used its thigh for paying revenge to the one who sharpened his knife at the bank of the river. Excising *khaum* is a reasonable act for the angry Chemtatrawta. Likewise, there is no dreadful act for *Khaum* but to hit the Jungle Fowl's coccyx. For the Jungle fowl, the most damage he can do is to strike the ants nest and the ants have no better defence but to sting. The wild boar that happens to have more strength projected its angriness by smashing the banana tree. There is no better way for the Bat but to enter the elephant's trunk. The elephant being a mighty animal had the strength to damage the home of an old lady. But for the Old Lady, who is weak and fragile, the best defence is to dump her excrement near the river banks that could impact the whole village.

3.4. Small things can make big trouble/problems

However, small the problem might be, if it is not solve, it is clearly seen that it can give rise to a much bigger problems. The old lady's house is destroyed by elephant because of the problems continuously came from prawn who pinched Chemtatrawta's testis. By destroyed the old lady's house and the village in chaos as a result. All these things started out of a small problem. It is clearly seen that if the real problem is not solve instantly, it can result a big trouble. Hence, war and rivalry between countries and nations often start

from small matters. Also, in Mizo history war have been broken out of small matters like composing only one satirical song. Just like a small flame can burn down the entire land, it is clearly seen from Chemtawta's tale that what seemed to be small trouble/problem can result into a much bigger trouble/problem.

3.5. Attention is not given unless the trouble is big

What is really clear from Chemtawta's tale is that a certain problem gains attention only if the problem is big enough. While the small characters constant revenge doesn't gain anyone's attention, all their problems finally gained attention and are finally solved only the old lady pooped at the bank of the river. This means that their problem has affected the society, and we can see that no one tries to solve their problem unless their problem trouble the entire society.

3.6. Justice serves as a medium for resolution

What is apparent from the narrative of 'Chemtawta' is that justice serves as medium of resolution. When the dangers of a mob rule is neutralised by this degree of order, say in the instance of one such issue that arises from local pond (river). The culprit, who, in this case an old lady, is held responsible for defecating at the mouth of the pond, thus making it murky and unconsumable. However, she is not at once bombard with insults, but rather, the justice system investigates the root cause that first incite the misconduct. An analogy is made alongside the initial chain of effects, that can be traced back to the first casual agent- the fresh water prawn, who was facially defected after denial of the judgement that was to be exacted onto him. He too, in a sense, suffered the consequences of his action in the end. The narrative then becomes a manifestation of the idea that everyone always has a plausible reason behind their misbehaviour. From then on, the justice system

resolves any and every issue that arises out of the socio-political level, and has become a testament of how it works on a global political reference frame.

3.7. Action determines fate

We also see from Chemtatrawta's tale that we reap what we sow. Without any reason, the prawn has pinched the testis of Chemtatrawta, who don't do anything wrong nor offended him, and this resulted into bigger problem for a certain period of time. However, his sinful deeds can't run away from him forever. The prawn is given judgement at the end even through he may be save from it for sometime. This shows that we always pay the price for what we have done. Good or bad might it be, our action always determine our fate.

4. Elements of Myth

The story of Chemtatrawta told us about the elements of myth. Prawn became red when subjected to fire, its lips became swollen and the plants *hnahtthial* died before flowering which is all due to the curse of the prawn. It does still happen even in this era, which state that this story is a mythical element or rather etiological tale.

5. Conclusion

As we know that the story of Chemtatrawta is simple, but it important and worth amongst the Mizo folk tales. The story of Chemtatrawta is the one and only the cumulative tales among the Mizo folk tales. Besides, it includes the animals and human being relationship tale. Among the animals, it presents bat (a mammals that can fly) and the smallest creature the ant and among the biggest and largest animal the elephant and the aqueous life the prawn were included in this story. Almost all the living creatures from the smallest to the largest once, human, plant and aqueous life prawn, and also the only mammals that can fly i.e. the bat were its characters included in this Chemtatrawta. That is why, the story of Chemtatrawta is worth and unique tale of Mizo tales. Steadily, we had studied, it suppress the daily life of man and to lead the nation.

It show that there is nothing too small to cause big trouble or huge problems and it also reveals that the hidden philosophy of social life by its characters movement. It showed up life skills, social status, moral teaching etc. That is why the story of Chemtatrakta has the better result to show up for the readers and the other who studied the story. It is the one and only the best of the best story among the Mizo folk tales.

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To trace the history of migration and analyse the rituals of Mizo
hnahtlak with reference to the Sakachep community

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Abstract : *The sakachep are one of the smallest ethnic groups in North East India. The origins of Sakachep have been traced back to the Chhinlung theory where there was a cave which was situated in the western side of China. Sakachep community are known as one of the Old Kuki. Sakachep, Biate, Hrangkhawl, Hmar, Darlawng and others first came to the present Mizoram from Burma. They are one of Mizo Hnahtlak, who settled in different states in North East India. The Sakachep are lesser-known community and hardly anything has been written on them. They are known as different names in different states. They are known as Halam in Tripura, Khelma in Assam and Hadem in Meghalaya, they are known as Sakachep in Mizoram. Their history of their migration and traditional rituals are forgotten by many of their new generation. The objective of this paper is to trace the Migration and to analyse the Rituals of Mizo hnahtlak with the reference of Sakachep community.*

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Key words: Traditional Rituals, Mizo Hnahthlak, Old Kuki, Chhinlung, Sakachep Community.

Introduction

Many communities of Northeast Indian states traced their origin to South Asian countries like China, Thailand, Vietnam and Myanmar. Northeast India comprises of eight states with the inclusion of Sikkim in the list of North Eastern Council, viz; Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura. Formerly, the state of Arunachal Pradesh was known as North Eastern Frontier Agency (NEFA). Meghalaya comprises of the Garo Hills, Khasi and Jaintia Hills and Mizoram (formerly known as the Mizo Hills or the Lushai Hills) formed part of the 'Greater' Assam. Now each of these states enjoyed the full status of statehood. Sakachep are one of the old kuki tribes of the North-eastern part of India. Sakachep tribe is one of the smallest tribes in the Old kuki tribes. Their life styles and habits closely resemble the other tribes of the chin-kuki-people. They are one of the mizo hnahthlak who live in different states in Northeast India. They have rituals which were practiced by Sakachep community like Death, Birth and Marriage rituals. This article is about the history of migration and rituals of Sakachep community.

Sakachep means 'To trap animal' and is derived from the word Sa and Chep, while the Ka is a pronoun, perhaps referring to them being expert hunters in the past. As the other speculation, the term Sakachep is an amalgamation of two words, namely saka and chep, saka means 'Pig's leg' and Chep means 'grill made out of bamboo'.

The Sakachep are a short sturdy race of men with a well-developed muscle. Men were about 5'2" to 5' 6" in height, while women seldom reach the height of 5'in the past. But modern new generations are approximately taller comparing to the past. Both men and women are stoutly built. Their legs, generally speaking are short in

comparison with the length of their bodies, and their arms long. The face is nearly as broad as it is long and is generally round and square, the cheek bones high, broad and prominent, eyes small and almond shaped the nose short and flat, with wide nostrils. "The women appear to squatter than the men even, but are strong and lusty". The men seldom have any hair on their faces, and if a man can grow a moustache, he generally pulls out all the hair except those growing at the corner of the mouth.

There are twelve (12) clans in Sakachep community they are

1. Saithuvai
2. Sumtinkha
3. Kholum
4. Thirsu
5. Vaichai
6. Neibom
7. Telengshing
8. Langkai
9. Kelphung
10. Thingphun (Motsun)
11. Nisatarai and
12. Zeite.

History

Sakachep are one of the old kuki tribes of north-eastern parts of India. Old Kuki Sub-group are:-

- (a) Aimol, Kolhreg, Purum.
- (b) Chiru, Lamgang, Kom, Anal.
- (c) Hallam, Sakachip (Sakachep), Langrong, Hrangkhol, Biete (Biate), Chorei and Hmar, Pankhu, Darlong

The old Kuki who appeared in Cachar about 1780 are describe by Lieutenant Stewart as being divided into three clans called

Rhangkhol, Khelma (Sakachep), and Biate). The first and the last are known in the Lushai Hills as Hrangkhol and Biate respectively, but the Khelma (Sakachep), whom Dr. Grierson identified as the Hallam seem to have emigrated entirely. The Hrangchal and Biate are two of many clans collectively known to the Lusei as Hmar-i.e., North-from the position of their villages with reference to those of the Luseis, and among themselves as Khawthlang and Khawchhak-i.e., Western and Eastern Villages representatives of 16 clans in the Lusei Hills and adjoining portions of Manipur. The most important are Loitlang, subdivided into six families; Hrangchal, with four families; Thiak, with five families; and Biate, with the same number. The old village sites of many of these clans are still called by their names. The Hrangchal are said to had have a large village at Vanlaiphai, in the centre of which valley is a large memorial stone with many carvings on it, which is said to have been erected in memory of Chawnluma, a famous Hrangchal chief of bygone days. The Biate assert that when they lived on the hill of that name they were attacked by huge eagles, and had to build stone shelters in which to hide their small children. These erections are still to be seen, and consist of three rough slabs of stone with a fourth as a roof, the whole structure being only about 2 to 3 feet high. It was the Biate, also, who fed Rûlpui, a big snake most probably a python in the village of Rûlchawm. The Lungthau, a minor family, attribute their downfall to an attack by Chakma, which led to their seeking refuge with the Sailo chief Lalsavunga, and forming a village at Kelsih, near Aizawl, where they were under his protection.

When the aggressions of the Thangûr chiefs disturbed the Khawthlang and Khawchhak fled through the country of Thado into Cachar, another took refuge among the Chhinchhuan and the Luseis hostilities were carried on until 1890, and, in the case of the Vuite, many of them living in a state of semi-slavery in the Sailo villages, whence they have mostly re-joined their relatives, and there are 296 households of these people in the south west of the Manipur

hills and more in the adjoining parts of the Lushai hills, Lieutenant Stewart in his description of the 'Old Kukis', states that ordinarily the dead are cremated, warriors are only the one's being buried. Lieutenant Stewart describes a regular marriage ceremony conducted by the headman of the village, at the foot of a large stone erected in the middle of the village.

Sakachep are believed to be migrants from various parts of the region, their traditional cultural life-world is unlike the Khasis, jaintia and Garos of Meghalaya, who constitute the major tribes. The sakachep people may be traced along the Indo-Myanmar border, an area common in origin to the Mizo_Lushai, Biata, Hmar, Hranghol, Thadou and other Kuki-Chin groups. The sakachep also have a popular legend among their tribe that their ancestors emerged from 'Khurpui Tabum' which is also known as 'Chhinlung' where there is a cave which is believed to be situated in the western side of China.

The Sakachep is one of the Mizo tribe Mizo (hnahtlak) known as the Lushai- Kuki chin tribes which also include the Hmar tribes, some Mizo tribe known as the Lushai-Kuki Chin tribes include the Hmar tribes. The exact location of Chhinlung is a moot point. Hranglien Songate, a Hmar historian understands it to be the present Tailing or Silung in Southwest of China. Speculation has been made that this Sinlung might have been sinning in central China. Another writer of Mizo history B Lalthangliana, a research scholar from Mandalay University, believes Sinlung Kaba, one of the towns in Kachin state in Burma, to be the famous Chhinlung about 26 miles away from Bhamo city. Thangnghinga, a prominent leader of Siallam village in the Chin Hills of Myanmar authoritatively said that Sienlung Kaba is the same Chhinlung and ancient abode of the Mizos.

The Mizo historian believed that their ancestors were in China in Kansu area during 2000 B.C. During this time Chinese called them as Chiang `ch`i-ang. It is assumed that during 1122-429 B.C they moved from kansu to Tibet; from there they moved to Szech-

wan (Sichuan), during 384-376 B.C. They moved back toward to Yunna in China, they reached Mekong (Lancang Jiang) and Yangte (Chang Jiang) during 100 B.C, they stayed there for hundreds years, from there they moved toward the North part of Burma in Hukawng Phairuam (Hukawng valley) in 4th A.D, they moved on to upper Burma during 8th to 9th A.D, from Hukawng Phairuam they moved to Chindwin phazawl, when they were in Chinwind Phaizawl they fought with bigger and stronger tribe called Fan Ch`o-an, from this Chinwind Valley (Chinwind Phairuam) they moved to Kabaw valley where they stayed for around 500 years. Through various collateral evidences supported by folk tales, folk songs and old saying, we may attempt a broad outline to assert that they once inhabited the Shan state. They moved towards Myanmar and settlement was made in the Kabaw Valley, especially in Khampat area. Since 1284 AD Burmese, Thet, Kadu and Mizo Zo hnahthlak where Sakachep community is being included had a very strong enemy, their enemy were Mongol, but after ten years, Mongol moved back from them. Shan who lived at the eastern part of Yunnan started to move toward Northern part of Burma (Myanmar), they were brave and very strong, they defeated those who were in Burma, and they entered Burma like flood. Shan started to move toward western part toward kabaw valley where Mizo hnahthlak had stayed for many years around 500 years, as Shan entered their place, they fought with them but Shan were bigger tribe and stronger so they left Kabaw valley. Even Mizo historian could not mention the exact year that they left Kabaw valley, they assumed that it was around 1200 A.D. their ancestral homeland was believed to be in Chin Hills in and around 9th century AD. Similarly, all the group of people migrated from Chinlung to Myanmar faced great resistance as they advanced towards the south. They already established a fortified civilization in the valley Chindwin. The Sakachep also had to see their survival in the hills. At first, they settled in Chin Hills and directed toward the west by crossing Tiau River, the present international boundary between India and Myanmar. The first Sakachep village was established in Vachadil

(Thenzawl) village where there is Saphak River (Saphak is a Butter which is made from the fat of pigs; first it is boiled and then is kept inside a jar for three days or more). The name Saphak River is given by the Sakachep Community, which is now in the state of Mizoram, a Sakachep old man told me that there were so many Ghosts in Vachadil village, thus, this made them to leave their place and move to Vairengte village. Some of the Mizo historians like Liangkhaia, V.L Siama mentioned that among the Mizo Chhinlung tribes, the Biates, Hrangkhawl, Hmar, Sakechep, Darlawng and others first came to Myanmar and the Sakachep lives in Vachadil (Thenzawl) village. And the others settled in Champhai and other places. It is presumed that the Sakachep took their second exodus from Myanmar to the present Mizoram during 6th and 7th centuries A.D.

Sakachep are believed to be migrants from various parts of the region, (Sakachep community who live in Meghalaya) their traditional cultural life-world is unlike the Khasis, jaintia and Garos of Meghalaya, who constitute the major tribes. The sakachep people may be traced along the Indo-Myanmar border, an area common in origin to the Mizo_Lushai, Biate, Hmar, Hrangkhawl, Thadou and other Kuki-Chin groups. The sakachep also have a popular legend among their tribe that their ancestors emerged from 'Khurpui Tabum' which is also known as 'Chhinlung' where there is a cave which is believed to be situated in the western side of China.

Sakachep lived in Kabaw valley for many years, till 11th A D. Unfortunately, towards the end of 11th century A D, the bigger and stronger tribes like the Pawi, Lakher and Lusei tribe moved towards Sakachep village. Even the other tribe like Biate, Hrangkhawl, Hmâr and Dârlawngs face the same threat from the tribe coming towards their settlement. It is believed that these tribes moved on their migration towards Tripura through the Chitagong Hills tract in the 12th and 13th century A D and settled down in Jampui, Sakhan hills and other places. Old folk of Zampui said prior to their coming to Zampui Hills, they could see some monuments, levelled ground,

road constructed and they are not sure who they were. Folk tales, old stories, songs of the Sakachep proved that they had settled for sometimes in Tripura. Sakachep are known as Halam in Tripura State, Halam name is given by Tripura Raja, even now they are still known as Halam in Tripura. They came to Tripura from Northern part of Manipur `Khurpuitabum`. The numbers of Sakachep in Tripura started to decline due to war with the Darlong who were the bigger tribe. Darlong tribe would arrest them and sell them away. Sakachep community were poor, their poverty did not allow them to live long and intermarriage with other tribes became a tool to reduce their numbers.

They did not live long in this particular area, because of the hard life and scarcity of food and water. Geographically, Zampui hills are small ranges, with no fertile lands for cultivation. The Sakachep did not stay more than 50 years in Tripura. According to the Sakachep folklore, there once lived a king (Vaireng) in Tripura who subdued the Sakachep into suzerainty. He subsequently ill-treated, punished and loathed them. This was to the extent that the Sakchep felt compelled to turn their backs on him and their native land in search for greener pastures, so, from Tripura they moved to different places of North East India like Manipur, Assam, Nagaland, Mizoram and Meghalaya. Those who remained in Meghalaya, Mizoram and Manipur are assimilated to the tribe, with whom they mingled, forgetting their original languages, cultures and customs. They adapt themselves to the other languages and cultures. It is difficult to identify whether they are Sakachep or not due to intermarriage. The majority group of Sakachep from Tripura moved towards Assam state of North Cachar hills. Since the Sakachep are Nomadic tribes moving from place to place in search of good land for 'Jhum' cultivation, some of the Sakachep left Assam and moved to the present settlement in Jaintia hills of Meghalaya state. It is believed that this migration to Jaintia hills took place in the middle of 13th century A D. The time Sakachep entered in the present territory of Saitsama

and Myngor of Jaintia hills; it was like no men's land. They found no people living in the thick virgin forest. They had not fought war with another people, they had no treaty signed. The land was free to them and they claimed that this is their own land. So, the Sakachep are happy with their land now in the state of Meghalaya. Their journey ends in Saitsama and Myngor villages even though they are not as progressive or as advanced as the other neighbouring tribes. Sakachep community are called as 'Hadem' by Jaintia Pnar. Skachep reached Saitsama and Mynngor Villages, Meghalaya from Assam around 120 (one hundred twenty years) back, before Meghalaya became a State. They had celebrated their centenary in the year 2002 A.D

Marriage ritual

Sakachep considered the month of Vachang and Mantung (February and April) are considered as the best time to get married. After a boy choose a girl from his own tribe. His family collected the information about the family of the girl in details. It is not only about the economic condition or reputation and the social status, but also about physical, mental ailments, if any of the members of the family cause of any unnatural death or suffered or about any negative acts done by any member of paternal and maternal sides of the girl. If the parents of the boy find everything alright, they will send their son-in-law or any elderly person with five Beatle nuts and Beatle leaf wrapped in a Banana leaf, to ask for the hand of the girl. If the parents of the girl have consent to the proposal, they will not return Beatle nuts and leaf. After few days the boy with his parents and some of his relatives will go to the house of the girl to ask her parents for the hand of their daughter by himself (The family of the boys in Sakachep never ask the hand of the girl directly). They use to say, sashi zong ka anhong to the girl's family that means we are coming to take the seed for our paddy field. They use to offered 'zu' (rice beer) which they take with them to each and every house members of the girl's family. After having 'zu' they will be decided

that the boy can stay at his father-in-law's house and have to serve them three or four years which they called it as maksá. On that same day the boy Bridegroom's family will inform the family of the girl (bride) that their son (bridegroom) is going to stay at his father-in-law's house from that day.

The following day in the morning he will go with his friends to work in the jhume of his father-in-law, in the evening his friends will accompanied him to his father-in-law's house and they will enjoy zu with the parents of the bride. If this period of maksá any death takes place at the bridegroom than the bride can marry to someone else. After the bridegroom will finish his term of servicing of two years, the family of bride can ask for manbe, the price of the bride that is three rupees for maternal uncle of the bride four pots of zu and one female pig. Two of the uncles of bride and Moipa (bridegroom) have leading roles in the process. The uncle of the bride has to exchange his share 'zu' with the bridegroom. Bridegroom show his respect to uncle of the bride by giving 'manbe' to the in lukom (a wooden stool without back or arms) and kneeling down three times in front of the him. In addition beside the price, there is also a process of paying fine to the bride's family like if the bride has unmarried elder sister(s), then the bridegrooms family has to pay one rupee for each sister, one rupee for the pets with which she (the bride) had spent her childhood. Generally, most of the Skachep used to give the price of the bride finally to her husband's house, this process is called ruoipui.

Before performing the rituals of ruoipui the parents of the bridegroom pay visit to the house of the bride and inform her parents that as the period of four years is going to be over, now they want to fix a date for the occasion. On that day both bride and bridegroom each has a special friend with them to take care of them. Both the members of the family have to prepare zu in a large quantity to entertain their guests and relatives. Even the neighbours also prepare 'zu' to help and entertain the families of bridegroom and

bride. This is they called moiruo. From the evening to night they will enjoy. Before the first crow of the cock puzu begins. The uncle of the bride gives advice and blessings to the bridegroom and asks about his worries or any debt that he has to pay to any members of the bride side during his maksa. After that the bridegroom will kneel down before the maternal uncle three times. The uncle calls the bride and gives advice to the bride to stay in her new family by taking care of everyone with respect and love. He gave a white cloth named 'apunpuanankhu' to his niece. She has to keep the cloth carefully (she is not allowed to wear it during her lifetime. When she dies, they will cover her dead body with this cloth). Before dawn she has to reach her new home. With moidon 'bamboo torches' the members of the bridegroom family will welcome the newly married couple. Relatives and neighbours will join them in singing and dancing. They will enjoy food and have fun for the whole day. After spending three nights, the newly married couple will pay a visit to the bride house and after spending five days they will be back again to their own house and will live together.

Death Rituals

In Sakachep community when a person dies. Lailuon, a symbol of death, made of white, black and red thread is kept in front of the dead body. The dead body is bathed at first and then clad with nice dresses with a turban. They kept coins on the eyes and mouth of the dead body. The dead body will be kept in the centre of the house by placing the head towards the front door of the house. They played musical instruments (zamloung and dar) which are being placed beside of the dead body after several intervals to inform about the death of the person to the villagers. Zamloung and Dar are allowed to play only on the first night in the house of the dead person.

The full amount of rice that is kept in a pot will be torn by the left hand of a person beside the feet of the dead body. One hen will be killed with his left hand by a person who is beside the feet

of the dead body. Villagers of the dead person will prepare food for the dead person on the `chor` (back veranda). They will keep things like cloths, money and utensils beside the dead body which they want to give him or her. They broke all those things because these things are not owned by the dead person. The grandson of the dead person is allowed to decide where the dead body will be buried. The villagers will followed him and he will clean the place using a thitho (small hoe) and two wooden fire torches with him. He will be the first to clean the buried place with his left hand. The youth of the villge will dig all the rest of the grave. After they dig the grave son-in-law of the dead person will check it, if he is satisfied with the grave he will inform the other members of the family the grave is ready to bury the dead body. The dead body is carried in tolairua (a kind of trolley) made with bamboo by the villagers and they will brings things they are going to put besides the dead body. During the funeral all the houses of the village on the road to grave from the house of dead person will throw one full tuibur (a kind of tobacco water) with their left hand in veranda which is located in front of their houses indicating that they have given water to the dead person. While carrying the dead body to the grave they throw cotton on the way as a sign to the way to the graveyard from the village. They made chuong (a bamboo gate) in the graveyard by the side of the road. On the day of the death, the dead body and the accompanying villagers have to go through it to go to the graveyard and they will the same when they go back to their houses from the graveyard. When the grave will be half filling the villagers will shout horibol, it means that the spirit of the dead person will come out of the grave. After returning from the grave the villagers use a special kind of leaves to make them clean or pure by throwing it towards the back side of the body. They are allowed to take bath only with Turmeric and basil leaves. Tools which are carried in the grave are not allowed to take and musical instruments which are played on that day for the dead person. The next day they will kill one hen and water with Basil leaf will be poured over on the tools

and musicals instruments. After performance of this ritual only the owners are allowed to take their tools from the dead person house to their houses.

Birth rituals

When the woman gives birth, during her going through labor two more midwives use to assist her. The woman with good experience help midwives as kurma (nurse) during the time of delivery and her assistant are called loima. Loima may be one or two in number who use to assist Kurma during the time of the delivery of the woman. The Kurma will support the woman who is delivering from the front side during her delivery, while the Loima will take a tight hold on the mother from the back side. The new born baby will be received by the ratap, the fire place of the house. The umbilical cord of the mother is cut off from the naval with the help of a blade made of fresh bamboo after the delivery and a tread is tied at the naval. If the new born baby is a boy child, they will tie five (5) rounds of white raw threads into the naval cord and four (4) rounds if it is a baby girl.

Sakachep community recognised the Priest and his assistant, hunter as respected and pure persons. The new born baby is not shown to them for the first three days. It is believed that after the bath, the new born baby will be dressed up with old cloths at first, because they believe that if they dress up with new dresses, they will take it as a business of having new cloths and tell their friends who are in heaven, to collect it. It is their traditional believe that putting new dresses on the new born baby means it will not stay with them for long.

It is Sakachep tradition that if there is difficulty for the baby to come out of its mother`s womb. The father goes out of the house caring with him tatiam `a weaving shuttle and makes sounds by knocking with it thrice on the ground near the bamboo wall where the mother is attended by the kurma and the loimas. After hearing these sounds the kurma would ask, zat nei rok? What are you

searching for? The father used to reply lamkei rok. 'I am searching for the way'. It is a folk belief that this process helps the baby to come easily. After the birth of the baby the kurma and loima are gifted either with eatables like rice, vegetables, meat or the local rice bear called zu, or with money and cloths.

On the 3th or 5th day after the birth of the baby, the name giving ceremony would take place in the compound of the baby's father on the day they called Naitualsok, the baby would come out to public appearance. The parents or the members of the family would choose three names would be the formally bestowed upon the baby after decide by the kurma which would be the best one depending on the way how the three seeds of kek (sea heart beans) will split up on the ground around the ratap, the fire place. By throwing kek, kurma would be able to discern which would be the best name for the baby.

In conclusion, Sakachep community are Mizo hnahtlak who migrated in different places due to small in population we can say that the main reason for the Sakachep to migrate to where they are now is due to war. When they were in Chinwind Phaizawl they fought with bigger and stronger tribe called Fan Ch`o-an, in kabaw valley they fought with them but Shan were bigger tribe and stronger so they left Kabaw valley. After crossing the boundary of Burma to India they fought war with Chemsei (Ranglong) while they were in Vachadil (Thenzawl), from there they moved to Tripura, where they were ill-treated by the Raja of Tripura they moved on to Assam from Assam some of them moved on to Meghalaya. Since they are small community they moved to different places due to war, they dispersed in different places in Northeast India, some are in Mizoram where they are known as Sakachep, those who are in Tripura are known as Halam, in Assam they are called as Khelma and in Meghalaya they are called as Hadem. Among their rituals like death ritual, birth ritual and marriage ritual are very important rituals in Sakachep community.

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Social Norm Espousal of Mizo Adults in Relation to
Satisfaction with Life

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Abstract : Malleable and well-being benefits of Social Norm Espousal acts together provide a powerful new path to satisfaction in life. The aim of the present study was to examine the relationship between the psychological variables of Social Norm Espousal and Satisfaction with Life. It also aims to see if there were any gender differences on these variables. 300 Mizo adults (150 males and 150 females) with their age ranging between 18 to 65 years were randomly selected from Aizawl city, Mizoram. Data was collected using the Social-Norm Espousal Scale (SNES; Bizer, Magin & Levine, 2013) and Satisfaction with Life Scale (SWLS; Diener, Emmons, Larsen, and Griffin, 1985) along with Demographic Profiles constructed for the present study. Descriptive analysis, Reliability, Pearson Correlation and One - way ANOVA were used. The result depicts significant relationship between Social Norm Espousal and Satisfaction with Life. It also shows that male and female Mizo adults differ in their Satisfaction with Life.

Keywords: social norm espousal, satisfaction with life, Mizo adults, gender

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Introduction

Social norms have been used to refer both to common behaviors themselves, as well as to the beliefs that support conformity to these behaviors. In most of the recent literature, however, social norms are generally understood to be shared rules of conduct that are partly sustained by approval and disapproval (Elster, 1989). They have been described as the widespread convergence of the unplanned, unexpected result of individuals' interactions that specify what is or not acceptable in a society or group (Bicchieri and Muldoon, 2014), as well as the unwritten codes and informal understandings that define what we expect of others and what others expect of us (Young, 2015). Many theories exist on why people comply with social norms, despite when complying so is harmful to self and others. Recently, Young (2015), identified four main compliance mechanisms: 1) *Coordination*: people want to achieve a goal which have a purpose of coordinated action among group members; so, they follow what they believe to be common rules for that action; 2) *Social pressure*: people follow social norms even when they may prefer not to because they anticipate and try to achieve a sense of belonging for their compliance or avoid social punishment for non-compliance with a norm; 3) *Signalling and Symbolism*: wanting to signal their membership in a given group, people follow what they think to be the rules which are specific to that group; 4) *Benchmark and Reference points*: people internalise rules of what action is considered normal in a given situation, to the point that they follow those rules automatically (Young, 2015).

Classic and contemporary researches make it and point it out clear, then, that social norms play an important role in many aspects of our lives. Research also suggests, however, that people varies in the extent to which they follow or comply to these social norms (Cialdini et al., 1990). Studies conducted by Bizer, Magin & Levine (2013) found that people who espouse social norms would be more likely to self-report engaging in behaviors consistent with

social norms than would people who do not espouse social norms (Bizer, Magin & Levine, 2013). Cialdini and colleagues (e.g., Cialdini et al., 1990; Jacobson, Mortensen, & Cialdini, 2011) have argued that people may engage in a manner consistent with social norms for either descriptive or injunctive reasons. Whereas people follow descriptive norms due to their perceived prevalence, people follow injunctive norms in an attempt to gain social approval or avoid social disapproval.

Recent years have seen an increase in research on subjective well-being (Diener, 1984). Three separable components of subjective well-being have been identified: positive affect, negative affect, and life satisfaction (Andrews & Withey, 1976). The first two components refer to the affective, emotional aspects of the construct; the latter to the cognitive-judgmental aspects. Life satisfaction refers to a cognitive, judgmental process. Shin and Johnson (1978) define life satisfaction as a global assessment of a person's quality of life according to his chosen criteria. Judgements of satisfaction are dependent upon a comparison of one's circumstances with what is thought to be an appropriate standard. It is a hallmark of the well-being area that it centres on the person's judgments, not upon some criterion which is judged to be important: by the researcher (Diener, 1984). For example, although health, energy, and so forth may be desirable, particular individuals may place different values on them. Tatarkiewicz (1976) wrote that happiness requires total satisfaction i.e., satisfaction with life as a whole. Bottom-up theoretical approaches to life satisfaction suggest that overall life satisfaction is a combination of satisfaction in definite domains, which implies that life satisfaction depends on the level of satisfaction of a person in regard to life domains such as family, health and leisure, among others (Brief et al., 1993).

Social norms can also provide a powerful influence on health. Although some norms may vary across cultures or social groups, there are often very powerful norms on the acceptability of certain

behaviors and violations of these norms are enforced socially via social disapproval and rejection. For instance, there are some evidences that when a social network is filled with members exhibiting negative health behaviors then there may be social contagion to conform to these unhealthy social norms (Christakis and Fowler, 2013). Non-conformity with rigid norms can lead to sanctions and punishment, which also have negative health and wellbeing outcomes (Blum, Mmari & Moreau, 2017).

When the correlation between Social Norm Espousal and Satisfaction with Life is examined, Ryan (2000) and De Rosier and Markus (2005) found that there is a negative correlation. Satisfaction with Life decreases when people are more espoused to social norm. Kaya and Saçkes (2004) states that people espousing to social norms put pressure on others, are negatively affected to the social norm they are espoused to in terms of the rules or the way followed by the social norm they are being espoused. In terms of this situation, these people perceive themselves as nervous, lonely and with low satisfaction with their life.

There may be gender differences in the motivation to conform to norms. Men oriented towards social achievement also had concerns on social approval, had needs for affiliation with others, and desired a certain level of sociality. However, females oriented towards social achievement appeared to have fewer concerns for social approval and affiliation with others (Battistich, Thompson, Mann, & Perlmutter, 2006). Based on a study conducted by Ryff and his colleague on his multidimensional model of psychological well-being, across multiple sets of data, they have found that females of all ages consistently rate themselves higher on positive relations with others than do male, and that females tend to score higher than male on personal growth. The remaining four aspects of psychological well-being have consistently shown no significant differences between male and female. (Ryff, 2014).

Statement of the problem

The Mizo society is a society influenced greatly by social norms. As in the words of McLeod (2008), social norms provide order in predictability in social relationships in Mizo society and guide and direct their behavior as well as to make sense of and understanding of each other's actions (McLeod, 2008). One of the most common phrases handed down from great ancestors in the Mizo society is "*Sem sem dam dam, ei bil thi thi*" which J. H. Lorrain (1895) translates in his Dictionary of the Lushai Language saying as "*Sharing you live, greedily eating you die*". It could also be translated as "*Let the one who shares live, and the one who selfishly eats die*." This Mizo saying could be taken to wish 'long life' to those who share their food and possessions with others, and as a death curse upon selfish people who used their wealth exclusively for themselves became a guiding and motivating factor of helping behavior in many Mizo lives which in turn brings greater satisfaction and well-being in much Mizo life.

In Mizoram there are two major non-government organizations (NGO) – one is the Church; Mizoram is popularly known for having the highest percentage of Christians in India and they are known for having strong religious beliefs and practices. Second, there also exist a very famous NGO called the Young Mizo Association (YMA) where everyone can be a member. The YMA plays a very important role in the functioning of the people of Mizoram; each locality in the whole of Mizoram has their YMA branch and this function effectively in the good as well as bad times. Apart from many other organizations, the Church and YMA play a major role in Mizoram creating harmony and solidarity among the people by supporting and helping anyone in need. The norms followed by these two bodies are influenced by the rich cultural values that have been passed down for generation and everyone is somewhat expected to adhere to this norm, in fact - it is regarded as highly prestigious to be an important part of these bodies. People who have high social norm espousal and who are active members are respected regardless

of their background. Therefore, it is no surprise that these norms play a significant role in influencing the actions and behaviour of a person. However, we do not know as to what extent social norm espousal play a role in this commitment to the principles and values shared by the organizational members, in their satisfaction with life. The way people are espoused to social norms can have various effects with their satisfaction with life (Kaya and Saçkes, 2004). So, keeping in view the importance of social norm and its influences on the life of people it was thought worthwhile to undertake the present study in Mizo society. The findings of the proposed study will not only satisfy academic interest but also aims to make necessary clarifications and recommendations which may contribute to the society in one way or the other. In the light of the above discussion, the present study is designed with the following objectives:

Objectives:

1. To determine the pattern of relationship between the psychological variables i.e. social norm espousal and satisfaction with life.
2. To examine the independent effects of 'gender' (male and female) on the psychological variable of social norm espousal and satisfaction with life.

Hypothesis:

The following hypotheses were made based on the objective:

1. It is expected that there will be significant relationship between social norm espousal and satisfaction with life.
2. Males and females were expected to differ in their social norm espousal and satisfaction with life.

Methods**Sample:**

At least 300 Mizo participants serves as participants with

their age ranging between 18 to 65 years for the present study. Participants are grouped into male and female groups. The sample comprises of 150 Male and 150 Female selected by following random sampling procedure from Aizawl city. The background information like age, sex, educational qualification, occupation, marital status, parent's marital status, family income etc. are recorded with the objective to obtain representative samples and to maintain homogeneity of the samples.

Design of the Study:

The study incorporates between-subjects - 'gender' (150 male and 150 female) – from Aizawl city in Mizoram on the psychological measures of social norm espousal and satisfaction with life.

Psychological Tools:

1. Social-Norm Espousal Scale (SNES; Bizer, Magin & Levine, 2013):

Social Norm Espousal Scale is a 14-items scale developed to measure an individual-difference with which to assess the extent to which people perceive that social norm is important and valuable. It was designed to assess espousal of social norms broadly. Responses were made on a five-point Likert-type scale (1= Extremely characteristic, 5 = Extremely Uncharacteristics). Items 2, 3, 8, 12, and 13 loaded on this factor because these five items – and only these five items – are reverse coded. High scores indicate high espousal to social norm. Cronbach's alpha coefficient for this scale was 0.84.

2. Satisfaction with Life Scale (SWLS: Diener, Emmons, Larsen and Griffin, 1985)

The Satisfaction with Life Scale (SWLS) was developed as a way to assess an individual's cognitive judgment of their satisfaction with their life as a whole. The SWLS is a very simple, short questionnaire made up of only 5 statements. The scale usually requires

only about one minute of a respondent's time. Participants completing the questionnaire are asked to judge how they feel about each of the statements using 7-scale scoring system with 1=strongly disagree, 2=Disagree, 3=slightly disagree, 4=neither agree nor disagree, 5=slightly agree, 6=Agree and 7=strongly agree with the statement. High scores indicate high satisfaction with life. Cronbach's Alpha coefficient for this scale was 0.84.

Results

Table 1

The mean, standard deviation, Cronbach Alpha, Skewness and Kurtosis of the scale of the behavioral measure.

Variable	N	M	SD	α	Skewness	Kurtosis		
					Std. Statistic	Std. Error	Statistic	Std. Error
Social Norm Espousal								
Male	150	33.72	6.95	.81	-.129	.212	-.584	.422
Female	150	32.73	4.65		.737	.217	1.513	.430
Satisfaction with life								
Male	150	18.45	6.021	.86	.586	.212	1.121	.422
Female	150	20.83	5.33		-.172	.217	1.903	.430

Note : SNE- Social Norm Espousal, SWL- Satisfaction with Life

Subject-wise scores on the specific items of the Social Norm Espousal Scale (SNES) and Satisfaction with Life Scale (SWLS) were analysed. Descriptive statistics analysis (Table 1) shows gender differences on mean scores. The mean score of males (M=33.72) is found to be higher as compared to females (M=32.73) on Social Norm Espousal, but only slight differences were observed. The mean

score of females ($M=20.83$) is found to be higher as compared to males ($M=18.45$) on Satisfaction with Life. Results revealed substantial item-total coefficient of correlation for the scales and order of reliability coefficient of Cronbach's alpha was .81 on the Social Norm Espousal Scale and .86 for Satisfaction with Life Scale. This shows the applicability of the scale in the present population. Skewness and Kurtosis results highlighted the normal distribution of the sample.

Table 2

The relationships between the psychological measures

Measure	1	2
1. Social Norm Espousal	-	
2. Satisfaction with Life	-.263**	-

Note: * $p < .05$. ** $p < .01$

Table 3

Levene's test of homogeneity of variances for the whole sample

Measure	Levene's statistic	Sig.
1. Social Norm Espousal	12.88	.579
2. Satisfaction with Life	3.098	.480

Note: * $p < .05$. ** $p < .01$

The Levene's Test of Homogeneity of Variances allows us to proceed to the parametric analysis of variance.

Table 4

One-Way ANOVA of the whole sample on the behavioral measures

Source of variation	Sum of square	Df	Mean square	F	P
1. Social Norm Espousal	10500.58	1	10500.58	2.87	.150
2. Satisfaction with Life	9781.39	1	9781.39	4.416	.036

Note: *p < .05. **p < .01

The One-Way ANOVA result (Table 4) showed significant effect of 'gender' on Satisfaction with life ($F=4.416$, $p < .01$) indicating that male and female Mizo adults differ in their satisfaction with life. However, male and female Mizo adults were found to have more or less the same social norm espousal and no significant differences was seen.

Discussion and Conclusion

The objective of the study was to study the social norm espousal of Mizo adults in relation to their satisfaction with life. It also aims to explore whether male and female Mizo adults were different in their social norm espousal and satisfaction with life. Result depicts negative relationship between social norm espousal and satisfaction with life. Generally, most studies have found positive relationships between Social Norm Espousal and Satisfaction with Life (Ellison and Levin, 1998; Berkman and Breslow's, 1983; Umberson et al. 2010). However, similar findings of the present study was observed when the correlation between Social Norm Espousal and Satisfaction with Life was examined by Ryan (2000) and De Rosier and Markus (2005), they found that there was a negative correlation. Satisfaction with Life decreases when people are more espoused to social norm. In Mizo society, the general belief is that when a person has high social norm espousal, they are likely to have higher satisfaction with life. However, the reverse has been observed in the present study. This may be explained with reference to studies done by Kaya

and Saçkes (2004) that states that people espousing to social norms put pressure on others, are negatively affected to the social norm they are espoused to in terms of the rules or the way followed by the social norm they are being espoused. Individuals can be poor at estimating the actual behavioural and attitudinal norms of their peers and affiliated social groups (Perkins and Berkowitz, 1986; McAlaney et al., 2011). An important consequence of such social norm misconceptions, or “normative misperceptions,” is the potential engagement in unhealthy behaviors due to a false belief that such behaviors are commonplace amongst one’s group (McAlaney et al., 2011). Several research studies done by various researchers supported this finding (Schreiner, 2016; Ryan, 2000; Mujiyati and Adiputa, 2018). The perceived failure to meet social norm expectations is known to trigger negative meta-emotions, pessimistic self-attitudes and ruminative responding (McGuirk et al., 2018; Dejonckheere and Bastian, 2020; Bailen, Wu & Thompson, 2019; Pool et al., 2019) with the resulting ironic aggravation of many undesired emotional states (Moberly and Watkins, 2008, Nolen, 1991), thereby decreasing satisfaction with life. In addition, the fear of being criticized or excluded may also have a negative impact on life satisfaction.

Significant gender difference was found in satisfaction with life in the present study with females having higher satisfaction with life than males. The finding of the study has also been confirmed by other studies (Elder and Kring, 2016; Gupta et al., 2019; Kagisten et al., 2016). Compared with females, males in general have been found to engage more in activities that are considered negative although there are many males who lead a positive life. Non-conformity with rigid norms can lead to sanctions and punishment, which also have negative health and wellbeing outcomes (Blum, Mmari & Moreau, 2017). Underlying patriarchal systems that reinforce gender norms assigning higher status and power to boys over girls, and reward hegemonic (dominant) constructs of masculinity, may also contribute to boys’ risk taking, use of and exposure to violence, and poor care

seeking (weber et al., 2019), however, this is also subjective to interpretation in the Mizo society. The current findings may be applicable to some extent in Mizo society as well where males are often found to be more prone to engage themselves in unwanted behaviors as compared to females which can in turn have negative and unwanted consequences with their satisfaction in life.

There was no significant difference between male and female Mizo adults in their social norm espousal. This could be because as mentioned before, the two major NGO's – the YMA and the Church are the major source/foundation of social norms and almost everyone in the society belong to these two NGO irrespective of sex, caste, creed and socio-economic status. In terms of comparison, the regard put toward social norms and the society can therefore easily be of the same level.

The present study is important because the way people are espoused to social norms can have various effects with their satisfaction with life (Kaya and Saçkes, 2004). The study gives us better understanding of the relationship between social norm espousal and satisfaction with life. People who have high social norm espousal and who are active members of the society are respected regardless of their background. However, findings from the present study indicates that this may not necessarily mean high social norm espousal leads to satisfaction with life among Mizo adults. In fact, in some circumstances giving too much emphasis on social norms can even result in lower satisfaction with life (Ryan, 2000, De Rosier & Markus, 2005). Norms may vary across cultures or social groups, there are often very powerful norms on the acceptability of certain behaviors and violations of these norms are enforced socially via social disapproval and rejection.

Limitations and Suggestions

Although it is designed to be systematic and authentic research, the present study is not free from limitation. Social norm

espousal and satisfaction with life is a vast concept with many underlying factors and psychological factors, only a limited portion are dealt in this research. For further studies, it is desirable incorporating larger sample size and more repetitive measures of the variables

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MIZO SECTION

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Hripui Lengin Tunlai Mizo Hlaa Nghawng A Neih Dan

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Lalzarzova**

Literature chu hringnun tar lanna darthlalang a nih angin, mihring nuna thil thleng pawimawh te chu *literature*-ah hmuh theihin a lo lang chhuak thin a. Mihringte chanchinah hian hripui leng te, indona rapthlak tak tak te, khuarel chhياتna rapthlak tak takte hi a lo thleng fo tawh a, mi tam takin thihpui mah se he *planet*-a mihringte chu mang lovin kan la damkhawchhuak zel a ni. Heng chhياتna leh thil thleng rapthlak tak takte hi *literature*-ah a mikhual lo va; chhياتna thenkhat chu *literature* hmangin kan hria a, *literature* thenkhat chu chhياتna avanga lo piang a ni thung.

Hripui leng chungchang tar lanna lehkhabu hi tam tak a chhuak tawh a, hmuh theih zinga hmasa ber chu Thucydides (c. 460-400 BC)-a'n *The History of the Peloponnesian War* a ziah kha a ni a, chutah chuan khawsikpui (*typhoid*) lengin indo laiin Athenian sipaite a tihchauh thu tar lan a ni (Dattagupta). Hemi hnu hian hripui hrang hrang a len zui ang bawkin hripui leng chungchang ziahna lehkhabu tam tak a chhuak zui zel a, Daniel Defoe lehkhabu *A Journal*

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of the Plague Year (1664) te; PB Shelley nupui hnuhnung zawk Mary Shelley thawnthu bu *The Last Man* (1826) te; kum 1912-a *London Magazine*-a tihchhuah *The Scarlet Plague*, Jack London-a novel te hi hriat lar zui deuh te a ni a, *The Scarlet Plague* phei chu kum 1842-a Edgar Allan Poe thawnthu tawi *The Masque of the Red Death* atanga lo piang a ni nghe nghe a ni (Hammond 16).

Hrileng hian thu mai ni lovin hla lamah pawh nghawng leh hnuhma a nei viau zel mai a. Khawvel hrileng raphlak tak, 'Black Death' an tih hial, Bubonic Plague leng chungchang chu 1593 khan Thomas Nashe chuan a *poem* pakhat *A Litany in Time of Plague*-ah a lo phuah tawh a. Hetah hian hrileng hlauhawmin tu mah a thliar lohzia a tar lang a. Chang ruk awmin chang tin tawp chu "I am sick, I must die / Lord, have mercy on us!" tiin a khar a, Pathian chu zahngai turin a ngen lawm lawm a ni. A chang hnihnaah chuan "Rich men, trust not in wealth / Gold cannot buy you health" tiin hausaknain hriselna a lei theih lohzia chiang takin a tar lang bawk.

He hrileng chungchang bawk hi English poet John Davies pawhin kum 1590 khan *The Triumph of Death* tiin a phuah bawk a. A chang nganaah chuan,

*Here crie the parents for their children's death,
There howle the children for the parents' losse,
And often die as they are drawing breath
To crie for their but now inflicted crosse* (lines 17-20)

tiin, nu leh pate chu an fate thihna avanga an tahna leh, naupangte pawh an nu leh pate an hloh avanga an mangang au rawl te chu chiang takin a rawn tar lang bawk a ni. Rabindranath Tagore-a Bengali *poem* 'Puratan Bhriitya'-ah pawh zawnghri chungchang tar lan a ni a, a chang tawpnaah chuan "He stood silent, no sleep in his eyes, no rice in his mouth" tiin zawnghri hnathawh dan chu hmuh tur a awm bawk a ni.

Kum 2019 December thla aṭangin China ramah natna hlauhawm tak, coronavirus a darh ṭan a, Covid-19 tih a ni. He hrileng hian kum thum zet a awh tawh a, John Hopkins University mi thiamten an sawi danin mi maktaduai 6 chuangin an thihpui tawh a ni (*COVID-19 Dashboard*).

Mihringte chanchina hrileng dangte ang bawkin, Covid-19 pawh hian hun rei lo te chhungin thu leh hla lamah nghawng a nei chho va. A bik takin hla lamah nghawng nei lian lehzualin, he hrilen hun chhung hian hla (*poetry*) bu pawh a chhuak nasa hle a. ‘Outlook India’ editor Tabeenah Anjum chuan,

“Mi ṭhenkhatin thu ziak nan leh an lehkhabu buaipui lai zawhna remchanga an hman laiin ṭhenkhat erawh chuan hripui leng avanga tawrhna, lungngaihna leh suangtuahna bakah hun tawn puan chhuahna hla (*poetry*) phuahna remchangah an hmang a ni,” tiin a ziak a ni *World Poetry Day: The pandemic through the poet’s eyes*.

Chutiang chiah chuan Mizorama hrilengin inṭan tak tak leh a vanglai, kum 2020-2022 chhungin *poetry* bu ṭahnem tak a chhuak a, Mizo Poetry Society (MiPOTY)-in an *website*-a an tar lan danin, hemi hun chhung hian mimal *poetry* bu 29 a chhuak a, heng zingah 24 chu Mizo ṭawnga phuah a ni (*Mizo Poetry Book*). Mizo Poetry Society-in mimala *poetry* bu tichhuak mi 76 an tar lan zinga a zatve dawn chu *Covid-19* hripui len laia chhuak tihna a ni a, hei hian hripui lengin hla lama nghawng a neih dan a tichiang hle.

Heng *poetry* bu chhuakte zingah hian hrileng chungchang tar lanna hla a awm nual a, a tlangpuiin kum 2021-a tihchhuahah te hian hrileng chungchang tar lan a ni hlawm. Lehkhahua tihchhuah loh hi hripui nghawng hla tam tak a awmin a rinawm a, lehkhahua hmuh tur awm chin chauh han lawr khawm thung ila. Hemi kum, 2021-a tihchhuah *Ani Ka Lo Ni* chu hrileng chungchang hmuh tur

awmna hla bu chhuak hmasa ber niin a lang. He lehkhabuah hian hrileng chungchang tar lanna hla pahnih — *Hrileng Zunzam* tih leh *VanlalCovid* tih chu hmuh tur a awm a. *Hrileng Zunzam* chang hnihnaah chuan,

Naupang pawnto a hnawt haw a,
 Biakbuk fak zai ri a thup bo va,
 Zir tual leh rûn a khap dai a;
 Infiamna tualzawl a ruak hiai huai a,
 Khawhar In lengkhawm a reh thiap a,
 Khawlai chu hmun khawhar lo changin,
 Khaw nge chibai pawh hi a awm tak?! (Khupchong 44)

tiin hrileng avanga tawmim nghawng te tar lan a ni. He hrileng avang hian Biak In leh zirna in te khar a ni tih a hriat theih a, khawhar ina zai phal loh te, kut inchibai phal loh thlengin hmuh tur a awm. Tin, hei bakah hian hrileng ninawmzia chu *VanlalCovid* tih hlaah “*Aw ral tawh mai se, zo tawh mai se / Covid Lal Covid Vanlal-Covid!*” tiin a tar lang a ni (47). Hei mai bakah he lehkhabu bu-ah tho *Tawrh-na Thuthang*-ah chuan hrileng chu “*Sawm loh khual nunrawng a lo hrang a*” tiin a tar lang bawk (113).

Kum 2021 kuma tihchhuah tho *Hrui Kim Lo Rimawi*-ah chuan hripui leng chungchang hla hi pahnih — *Hripui* tih leh *Covid-19* tih hmuh tur a awm a. *Hripui*-ah chuan hrilengin khawvel a tuam hnehzia leh a nghawng natzia chu “*Hnam tinreng a hmaah tluin / Khawvel tha chat, hlauvin lo khur e!*” tiin a sawi a ni (Januari). Tin, a hla pakhat zawk *Covid-19* chang thumnaah chuan,

Mi huaisente pawh an tuam kim nen,
 A veiah sang an tlu a,
 A ding lamah sing an tlawm ta;
 Tûr ang maia chak hripuiin a rûn a ni! (94)

tiin hripui leng natzia leh fan rilzia a puang chhuak a, “*Hlimna a ngui a, chakna a tlawm a / Thiltihtheihna leh sanna pawh leiah a zal ta*” a ti hial a ni. Heng hlate aṅang hian he hripuiin a tē ber aṅanga a lian ber thlenga a hrut rual dan te, mi huaisente pawh hripui hmaah chuan an ding zo lo tih a lo lang a, heng hlate aṅang ringawt pawh hian hrileng rapthlakzia chu a chiang hle awm e.

Kum 2022-a chhuak *Rose Par Eng*-ah erawh chuan hripui tar lan dan dang hmuh tur a awm ve thung. *Hripui* tih hlaah chuan,

Diriam a ni a,
 Thinhrik a ni,
 Ensan a ni a,
 Tenrawn a ni (Masi-a)

tiin mi dangte chai loh danin hripui a rawn chai a. Miten hripuiin a luh chilhte an en dawng dan leh, an thinhrikna chu hmuh theihin a puang chhuak a. “*Hripui a mikhual a / Hrehawmnain a nunah bu a khuar a*” (86) tiin hripui veite dinhmun leh tawrhna a tar lang. He hla aṅang hian hrilengin mihring mihrinna (*humanity*)-a nghawng a neih nasatzia hmuh theih a ni.

Ani bakah hian Lalbiakzami Pachuau hla hrang hrang dah khawmna bu *Biakzami Biahzai* hi kum 2022-a tihchhuah a ni a, he lehkhaw hla hrang hrang zingah *Kan Ngen Mizoram Tan* tih hlaah hian hripui leng chungchang hmuh tur a awm. A chang khatnaah chuan,

Awm ni kan kham leh,
 Ṭuanṭul hian e;
 Nunkhua a tibuai,
 Rianglei fa tan zawng;
 Fangrawl zawn a ngai (182)

tiin a tar lang a. He hla chang aṅang hian chhungkaw enkawltu lam aṅanga hripui thlirna kan hmu a. Hripui leng avangin chhungkuua

eizawngtute manganna a thlen dan te, hnathawk thei lova inkharkh-
ipina chhungkaw harsa zawkte tana harsatna a thlen te chu hmuh
tur a awm a ni.

Govt. Hrangbana College Literature Club-in 2022-a a tih-
chhuah *Zirlaite Hril-hla (Anthology of Poetry)*-ah chuan zirlai 72-te
hla hrang hrang dah khawm a ni a, heng zingah 56-te hian Mizo ꠘ
awngin an phuah a ni. Heng hla hrang hrang zingah hian hla pahnih
chu hripui leng chungchang tar lanna a ni a, a chhinchhiah tlak hle.

He lehkhawua J. Vanlalnunthara hla *Kiang Rih Se*-ah chuan,

Invuan lovin rilru invawnsak ila,

Inkuah lovin thinlung insi ila,

I dam nan ka taksa kiang rih se;

Ka dam nan i sakruang chu lo vawng la (Cherpoot et al. 53)

tih a lo lang a. Mipa leh hmeichhia inngaizawngte kara hripuiin
harsatna a thlen dan leh daidanna a siam dan hmuh theih a ni. He
hlaah hian hripui leng chu inhmangaih pahnihte chungchang sawi
fiahna atan remchang takin a rawn hmang a ni. Tin, he lehkhawua-ah
tho hian TC Vanlalruatlina hla *Hripui Tihbuai*-ah chuan hripui leng
do turin mi a sawm a, mi tinte kan him theihna tura infuihna lam a
rawn hawi ve thung a ni (184).

Harsatna te, buaina leh manganna te hi *literature* chaw ꠘa
a ni a, hla hi thinlung luangliam a ni thung. Mihring thinlung phul
hi hla hmangin a rawn so chhuak ꠘhin a, lawmna vawrtawp leh
lungngaihna thûk tak a thlen chang hian hla hi thinlungah a lo fiah
a, inpuan chhuah nana hman ꠘhin a ni. Hei hi *literature* zeꠘhuang
(*genre*) hrang hrang zinga hla danglam bikna pawh a ni awm e.
Thil thleng eng emaw avanga thawnthu piang tur chuan hun eng
emaw chen a mamawh ꠘhin a, hla erawh chawplehchilhin a piang
nghal thei a ni.

Kum 1966-a Mizoram buai kha a boruakin a hneh bawk a, hla tam tak a piang nghal a; thangtharte huna muanna a lo awm takah hian hla a piang zui ta mang lo niin a lang. Thawnthu erawh zawi zawiin a la piang mek zel a, nghawng a la nei zui zel a ni. Chutiang chiah chuan he hripui, *Covid-19* hian a hun lai la lain Mizo hlaah nghawng a nei nghal a, hla chhuak thar eng emaw zat chu hripui len laia chhuak a nih piah lamah, hripui chungchang chaina a ni tih kan tar lan takte aʔangin a hriat theih a. Hripui nghawng thawnthu lam erawh hla ang lo takin hmuh tur a la awm meuh lo va, chutih rual chuan thawnthuah pawh zawi zawiin hnuhma a neih zel a rinawm.

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Lalzuithanga *Thlahrang* Thawnthu Indin Dan Tlangpui

J.H. Lalrinzuala*

Thlahrang thawnthu hi kum 1940 chhova a ziak niin, kum 1977 khan mipui vantlang chhiar theiha chhut chhuah a ni chauh va, chhut chhuah a nih hma kum 37 chhung hian chhiar erawh a hlawh hle tho a ni awm e. A kut chhuak dang ang bawkin Lalzuithanga hlimthla hi he thawnthuah hian a lo lang leh a, chu erawh chhiartute hriat thiam dan a inang lo mai thei e.

1. A Thawnthu Ruhrel (Narrative Structure)

Mihring nunah hian chhuk leh chho a inchhâwk zut a, a chhuk dan leh a chhoh dan erawh a inang lo zut bawk. Chutiang a nih avang chuan nun tluangtlam leh kal mar pût mai hian mihring nun hlimthla a pho lang zo thin lo nge ni, hriat ngai loh hriat chakna, dilchhûtna satliah vang zawk, thin tháwng dawt leh thil danglam tak, beisei loh taka thleng hian rilru a kai hruai duh hle a. Chu chu hre rengin, Lalzuithanga hian *suspense* a siam a, chán loh khánah chhiartute an chhuak nawlh nawlh mai ni berin a lang.

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1.1. Plot

Thlahrang thawnthu hi Kawla'n Parmawii a ruk bo chanchin leh, chuta a beisei loh taka a thian tha ber Tawia lo tel ve dan te, a hmeichhe ruk bo leh Tawia leh amah, Kawla inlaichinna hian he thawnthu hi a khai khawm ber awm e. He thawnthu inghahna pawh hi ni berin a lang. Anni pathumah hian he thawnthu hi a inphuar nghet tlat a, an mawh phurhna leh a thawnthu zidinga an pawimawh dan erawh a inchen lo zung mai thei; chutih rual erawh chuan, a tua mah lak hran theih erawh an ni thung lo. Tawi kim taka sawi chuan, anni pathum chung a thil thleng inlaichin dan chungchang hi he thawnthu hi a ni ber awm e.

1.2. Characterization

Thawnthu inngahna hi *character* hi a ni ber a, *plot* pawh *character*-in a siam bawk a ni. Thawnthua thil thleng hrang hrang chu *character* avanga lo awm, *character* leh *character* inkara thil thleng, che kual vel a ni a, chu vang chuan, thawnthu hi *character* siam a ni ber awm e.

Thlahrang thawnthuah hian *character* chi hrang hrang an awm a, a langsar zualte chu hetiang hian then theih an ni:

1.2.1. Protagonist: *Character* pawimawh ber, changtu ber anga ngaih theih tur Tawia. *Heroic character* tha tak a nih leh nih loh erawh ngaih dan a inang kher lo mai thei. A thing kihnaah hmeichhe ruang (nia a hriat) a chhar a, zualkova a kal hlanin a lo bo daih mai a, hmuh leh ngei tumin a zawng a. Hmuh pawh a hmu ngei a, amah pawhin kut a tawrh phah ta a ni. Harsa takin hmeichhia, thi tawha a ngaih, a la thi lo a ni tih a hriat chhuah leh tak chu a zawng zel a, chhan pawh a chhan chhuak ta nghe nghe.

1.2.2. Antagonist: *Protagonist* harsatna siamsaktu *character* pawimawh tak mai hi *protagonist* nena inthian tha tak Kawla a ni daih hi he thawnthu danglamna tak pakhat a ni. Inhuatna nei lo, thian dun an ni a, he thawnthuah hian thawh pawh an thawk dun tha viau. Kawla hi he thawnthua *character* pawimawh ber pakhat a ni.

1.2.3. Love Interest: Parmawii *character* hi *character* danglam deuh mai a ni a. Thawnthu inngahna *character* pawimawh ber pakhat a nih rual hian a dinhmun erawh, awlsam taka sawi chuan, 'tuartu' a ni deuh mai awm e. He thawnthu inngahna a ni a, chhiartute tana a chungchang hriat chian chakawm, khawngaihthlak leh ngaihza-wnaawm ru tak a ni. *Character* pawimawh ber berte hian an ngaihven em em theuh va, an ngaihven dan erawh a inang kher awm lo ve. Tawia pheii chuan a ngaihven zual a, in chhunga a mawh phurhna te a hlen loh phah nghe nghe (*Thlahrang* 25, 33).

1.2.4. Changtu ber nena inzawmna nghet tak nei Chawii hi, he thawnthua hmeichhe *character* pariat vel zingah Parmawii nen *character* langsar tak an ni tih H. Laldinmawia chuan a sawi a (599). Chutih rual erawh chuan, Chawii hi, a thawnthu inngahna pawimawh a nihna ai mahin thawnthu tikimtu leh tingaihnaawmtu pakhat a ni satliah a, a tel lo pawh hian thawnthu erawh a kal thei viau thovin a lang. Changtupa ber Tawia nena an inzawm dan vel han en hian, *confidant character* ziarang a nei em aw tih tur a ni.

1.2.5. Dahrawk: A thawnthu tir lam atanga lang ni mah se, a pawimawhna leh chanvo pawimawha a lansarh erawh a tlai deuh a, a tawpah pheii chuan *character* langsar tak a ni chho ta thung. Sawrkar mi a nih angin Bawrh sap hnuuia heng thil thleng mak tak tak chin felna kawnga sul tutu leh, hremna lek kawh kawngah leh harsatna chin fel a nih thlengin, langsar lutuk si lovin a pawimawh hle.

1.3. Setting

Thawnthu inngahna hmun hi Aizawl leh a chhehvel khua a ni a. Kawl ram te chu lang bawk mah se, thawnthua thil thleng pawimawh zawng zawng tih mai tur, inngahna a nih avangin Aizawl hi a *physical setting* tih mai tur niin a lang a. A *chronological setting* pawh, Sap, *colonislist*-in Mizoram an la awp lai, Kristiannain Zoram a var pawh tawh hnu, kum 1940 bawra (He thawnthu ziah kum) Aizawl mipuite nun phung leh incheina te, an tawng hmang leh inawp dan lantirna a ni berin a lang a (C. Lalawmpuia 70). Hmun zim

tea mite nun phung leh inawp dan, khawsak phung tar lanna a nih avangin *local color* han tih mai tur chi pawh a ni.

1.4. Thawnthu Inṭanna (Point of attack)

'In medias res' an tih mai ang kha a ni. He thawnthu hi a thawnthu laihawl aṅging a inṭan daih mai! A hma lam hun chu a tawpah Kawla thu ziak hnutchhiah aṅg chauhin a hriat theih a ni. Thawnthu inṭan phat aṅging harsatna leh buaina a inṭan nghal a, hmeichhe mangang au rawl te, hna thawh theih loh khawpa khaw nuam lo te, hmeichhe pathum mumang mak tak tak, inanna nei deuh reuh te aṅga inṭanin, changtupa ber Tawia chuan hmeichhe ruang a chhar leh zel a, chutiang chuan harsatnaa inṭanin a kal chho mawlh mawlh mai a ni.

Thawnthu inṭanna aṅging a kal chho mawlh mawlh a, a tawpah Kawla kal tṅging, *analepsis* hmangin a thawnthu bul ṭanna hma lama thil thleng chu tar lan a ni ta chauh a ni.

1. Thawnthu Sawi Dan Hmang (Narrative Mode)

Thlahrang thawnthu hi hmanlai thawnthu sawia sawi chhuah, a ziaaktu tel ve lohna a ni a; chutih rual erawh chuan, a ziaaktu ngaih dan thui tak chhui theih a ni thung. *Third person/direct narration* a ni a, mi chung a thil thleng sawi chhawn ang deuh a ni. *Third person narration* ṭhenkhatah chuan thil thleng zawng zawng hi thawnthu sawitu aṅging chhiartuten an hre vek thei a, chutiang kara *character* che vel chu lantir a ni ṭhin. He thawnthuah erawh hi chuan, *character*-te inbiakna leh an ngaih dan an sawi chhuah aṅg lo chuan thil thleng a hriat theih loh a, *direct narration* ni siin, *limited point of view* a ni thung.

2. Harsatna (Conflict)

Conflict hi mi thiamte chuan chi hnihin an ṭhen a, chhung lam harsatna leh pawn lam harsatna. He thawnthu hi pawn lam harsatnain a siam a ni a, pawisa puk chungchang avanga thil thleng a ni.

Conflict hi thawnthu siamtu pawimawh tak mai a ni a, Wendy Kram-a ngaih danah phei chuan, eng lemchan leh thawnthu t̄ ha mah hi, *conflict* tel lo chuan a awm thei lo a ni (6). Kawl rama a damdawi zawrh t̄hinna pa, Suakliana chu Reng rama mi, sum peia lo kal t̄hinin pawisa tam tham tak puk a dil a, intiam kamna mumal tak neiin an inpuktir ta a. Mahse, a huna a rulh theih loh avangin mi a tir a, a mi tirhte pawh chu an rawn beidawng haw a; chu vang chuan, a fanu Parmawii ru chhuak turin Kawla chu Suakliana chuan a tir ta a ni. Chuta an inruk chhuah kal zel chu he thawnthu *conflict* chu a ni.

A tirah chuan mi pahnih inlaichinna, pawisa inpuksak aṅan- gin a inmung chho va, a puktu chuan rulh leh lam a ngaihsak tak si loh avangin, an intiam lawk angin phuba la turin Suakliana chuan mi a tir ta a ni. *Conflict* hi mi pahnih inlaichinna aṅanga lo chhuak a ni a, *relational conflict* a ni a (Screenplay 131), a kang kai thuiin tuartu pawh an tam hle.

3. Thawnthu Sawi Hawinna (Exposition)

Hnampui zawkte thawnthu tam taka lang, chhiatna aia an ngaih teh fo, nambar pathum hi a thawnthu inṅannaah a rawn hmang a. Chu chuan thawnthu kal zel turah eng emaw chhiatna emaw, van- duaina emaw a lo thleng ang tih chhiartute hnenah, thil thleng tur sawi si lovin a hrilh lawk a. Chawii mumangah, luipui kamah Tawia nen an lo insu dun a, chutih lai chuan vai lian puiin Chawii chu a man bet a, ani Tawia lah chuan a tlan chhiatsan daih mai a (3). Lalpi- angi mumangah, luipui kamah Tawia nen bawk thing an phur dun, sakei lian puiin Lalpiangi chu a man bet tlat mai a, Tawia chuan ch- han ngam lovin a lo tlansan daih mai bawk a (4). Ralkapi mumangah pawh Tawia nen tho luipui kamah eng ti turin emaw an kal dun a, lengkir sang taka a tlak t̄ep laiin Tawia chuan a lo khai chhuak nawlh mai a ni (6). Heng mumang pathumte hi a inz̄ul hle mai a. Luipui kam t̄euh an mang a; chu vang chuan, luipui kamah chuan eng thil emaw a thleng dawn tih a lang a, Tawia an hmuh t̄euh avangin

Tawia nena inlaichin emaw, Tawia kaih hnawih a ni ang tih a lang bawk. An mumang hawi zawng bakah, mi ‘pathum’ kherin mumang inang tlang an neih avangin a tha lo lam a kawkw sa ang te pawhin a ngaih theih ang chu.

4. Narrative Device

Mizo thawnthu ziak tam zawk hi a tir aṅanga thawnthu inla lawn tha a ni a, *linear narrative* emaw, *chronological narration* an tih ang a ni tlangpui. He thawnthu erawh hi chu *temporal ordering* an tih ang chi a ni a. Chutah chuan hun kal tawha kir lehna— *analepsis* te, hrilh lawkna emaw, *prolepsis* te, hun kal mek *co-occurrence* te a huam thei. Harsatna a thleng chho mawlh mawlh a, rin loh taka Tawia man a nih chuan a thianpa Kawla chuan a theih tawpin Tawia chhan chhuah a tum a, Dahrawkin a hnial thlak tak zelah chuan a thianpa chhan chhuah theihna turin Kawla chuan chu thil thlenga mawh phurtu a nih dan chu a puang chhuak ta a, hun kal tawhah thui tak chhiartute a kirpui a ni. Tin, thil thlen dan dik tak hai chhuah a nih hma zan hian a hriat thiam hauh lohin, Kawla hian Tawia chu a zalen tur thu a hrilh lawk bawk.

5. Tawia Thlahrang

“Tawia Thlahrang” tia an sawi luih luih, Aizawl khaw chung rikrap em emtu hi, Tawia a thih avanga a thlarawn hrang ni lovin, tawia’n a kah hlum tak, a tawn a nih avanga a thla neitu hriat loh, a hmutu leh kut thlaktu hming chawia “Tawia Thlahrang” an tih tak a ni a. Mizo ṅawngah chuan he thil hi ngaih pawlh leh hriat sual awl tak tur niin a lang. ṅawng tuang pangngaiha chuan, “Tawia Thlahrang” han tih hian, thlahrang an hmuh th̄in chu Tawia thlarau ni awm a ni a; amaherawh chu, chu thlahrang chu Tawia ta ang sawi a ni thung. Hun hmasa lama *catachresis* an tih nen te pawh khan inzul hlein a lang a, *catachresis* an hman dan tam tak erawh, thil lam dan inang, hriat sual palh *pun* anga a ni thung. *Linguistic* ṅawngkamah chuan *syntactic ambiguity* an ti. “Thlahrang” han tih pawh hi, hriat sual thil a ni a, thlahrang lem chang mai a ni.

6. Jeremiad

Kawla hi he thawnthua harsatna thlentü a ni a, a tum vang erawh a ni hauh lo. A tawpna kha ama duh thlanna a ni a, thlang lo thei a ni. A chhan pakhatna: Tawia kha thi tura tih a ni lo va, kum sawm chhung Sylhet tan ina tang tur a ni. A tan hun a zawh huna chhuak ve leh mai tur a ni a, a tu mah mah thi lovin an awm thei a, a tihsual kha ngaihdam dil ni se, Tawia chuan a ngaidam thei em em ang a, Pathian hnenah ngaihdam dilin a tihsual avangin a insiam t̄ ha thei bawk. A chhan pahnihna: Thingtlang khawii hmunah emaw a tlan bo thei a, police man kher lovin, lehkha ziaak leh finfiahna t̄ henkhat hnutchhiahin Tawia a chhan chhuak thei a, amah erawh tual thattu, zawn lai a ni ang a, nunna erawh an chàn belh lo thei.

A chhan pathumna: Tawia chhan chhuah a duh tak zet a, rorelna dik lantir a duh a nih bawk chuan tual thattu a nih a inpuang ang a, hremna chu a chungah dan anga lek kawh a ni ang a, Tawia a him ang a, a nunna a chàn kher lo thei bawk.

Amaherawh chu, ama duhthlan a ni a, thil sual ti lo tura duh a thlan theih laiin sum ìtna avangin thil t̄ha lo a thlang a, bansan theih a nih laiin ìtna sual avangin a tum lui a, a chhe ber thleng lo thei, pumpelh theih a nih laiin thih chu a thlang ta zawk a. Engkim kha ama duh thlanna vek a ni a, thil t̄ha zawk atan mi sualin a sual man a tuar ta a ni. *Jeremiad* hi *Thuthlung Hlui* huna Zawlnei Jeremiah hming chawia hman a ni a, *literature*-a hman a nih danah chuan, mi, vantlang thilah emaw, Pathian mit hmuha a thil tih sual avanga hremna emaw, vanduaina emaw a tawrh dan tar lanna a ni a. Dan tlangpuiah chuan, inlam letna hun an nei a, hlim taka awm chhonzawm thei turin a ni lo lam a thlan tlat t̄hin avangin hremna hi an tuar ta t̄hin a ni (Abrams and Harpham 190).

7. Narrative Causality

Thil engkim, he thawnthua thil thleng pawimawh, a thawntu kai hruaitu leh inngahna a nih avangin Kawla hi *causal character* a nihna a langsar ber zawkin a lang. Thil thleng zawng zawng tih

mai tur hi Kawla vanga thleng zel a ni a, *causality* siamtu pawimawh tak a ni. *Causality* chu thil thleng leh a sawh khawk inlaichinna hi a ni mai awm e (Prince 11). A tira a dinhmun te, a dinhmun inthlak chhoh dan leh a tawpna hi mihring nun lantirna tha tah a ni a. Suahsualna te, awhna sual te, huatna leh sum duhna avanga mihring nuna thil thleng thei tar lanna a nih bawk avang leh, chumi atanga inzirna tur chhiartute kawh hmuhtu a nih avangin *symbolic character* tha tak a ni bawk.

8. Transfocalization

Focal character pawimawh deuh pahnih, Parmawii leh Tawia an awm a. Parmawii chungah eng thil nge a thlen zel ang tih ngaihtuahna leh, Tawia'n Parmawii engtin nge a chhan chhuah anga, an inkarah eng thil nge thleng zel ang tih te, Parmawii kha ramhuai zawl emaw, ramhuai tihbuai emaw a ni thei ang em tih te chhiartute ngaihtuahnaah a lian hle a. Tawia pawh chu ramhuai hmeichhia chuan tihbuai a tum em ni? A chungah eng thil nge thleng zel ang tih ngaihtuahna chuan chhiartute a tibuai a. Tawia'n Parmawii a chhan chhuaha, damdawi ina a awm hnuah pawh ruk chhuah tum a la ni fan a, Tawia pawhin a ngaihtuah em em tih a hriat.

Chutiang avang chuan Tawia leh Parmawii inkara thil thleng thei hrang hrang ngaihtuahnain chhiartute a tihbuai lain, Tawia man a nih hnuah chhiartute mit chu Tawia leh Parmawii ai mahin Dahrawk leh Kawla chungah a fu ta daih mai a. An inchhan dan chungchangah te, engtin nge Tawia chu Kawlan a chhan chhuah theih ang tih te, an beisei hnuhnung ber, Bawrhshap han hmuh ve reng reng te chu a hlawhtling ang em tih te ngaihtuahna chuan chhiartute a kaihruai ta daih a, *focal character* an inthlak ta daih mai a ni. A tawpna pawh Dahrawk leh Kawla'n an ching fel ta nge nge a nih kha.

9. Point of View

Thlahrang chungchanga Lalzuithanga ngaih dan hi he thawnthu atang hian a hmuh theih niin a lang. *Third person focus*

of character' leh, 'focus of narration' atang hian, he thawnthu inngahna pawimawh tak atan hian thlahrang hi hman a ni a. Chu chu *character* pakhat hmanga tar lan a ni. *Phira leh Ngurthanpari* thawnthuah, Bawiha chu Phira'n a that a, Ngurthanpari hmuh a duh avangin Bawiha thlahrang lem chu Phira chuan a chang ta a. Bawiha thlahrang lem changa khaw mite a tihbuai laiin Ngurthanpari a hmuh theih phah a. He thawnthuah pawh hian, thlahrang lema chan chu Parmawii ruk chhuah theihna kawnga thil pawimawh tak a nih avangin Kawla hian lem a chang ta a ni.

Thlahrang chungchang titi hi Mizote hian kan ngah hle mai a, finfiah lova eng emaw hlek sawi hràn chiam ching an kat nuk bawk. Khawvel hian thlarau leh ramhuai chungchang thawnthu leh thil thleng tam tak a neih laiin, thenkhat chu finfiah eng mah lo ni lem lo a awm bawk. Chutiang a nih avang chuan he thawnthu ziaktu hian, thlahrang nia an sawi tam tak hi chu finfiah ni sela, thil hmuh sual emaw, thlahrang tak tak ni lovin thil dang a ni thei a ni tih ngaih dan a neih hi thawnthu inngahna atan a rawn hmang a ni ang tih mai theih tur te pawh niin a lang.

10. Tipna

Thlahrang thawnthu hian hnu chhuina thawnthu ziarang a neih rualin, hnu chhuina thawnthu dang anga chhuitu bik, chhiantute mit fûkna, *investigator* mumal tak a tir atangin duan a ni lo va. A tawpa chhui chhuaktu (Kawla inpuan vang a ni zawk mah) Dahrawk aiin Parmawii chungchang chhuinaah Tawia a langsar zawk a, *investigator* erawh a ni lo. Tual thahna thawnthu (crime fiction) a ni tih dawn lahin, a thawnthu hi tual thahnaa inngat pumhlum a ni si lo. "*Crime novel* leh *detective novel* hi inzul tak mai a ni a, a lan dan maiah chuan, *crime novel* chu tual thahna thawnthu a ni a, *detective novel* erawh tual thah leh pawh khawih chungchang chhui chhuahna a ni thung (Glen W. Most 64). Hnu chhuina thawnthu hi tual thah thawnthu ngawt aia ngaih ven a hlawh chhan chu, *temporal order*-a, let thut ngai leh chhuidawnnain mi a hruai theih dan leh an thil thleng lantir dan tawngkam vang te pawh hi a ni ang, *narratologist*

te, *structuralist* te, leh *postmodernist* phei chuan an ngaihven zual ni. Tual thahna thawnthu erawh hi chu mi nawlpui hriat thiam theih leh tuipei theih, tu dinhmun pawha thleng thei a ni thung (Charles 1).

He lehkhabu hi *Thlahrang* thawnthu a ni lo va, tual thahna thawnthu han tih dawn lahin, tual thah hi chu a thawnthu inngahna ber erawh a ni thung si lo. *Crime fiction* ziarang a ken tel laiin, *crime fiction* tih ngawt ngam niin a lang lo va, Zoramdinthara'n, "*Detective novel* ngaihnaawm leh hlawhtling tak a ni," (58) a tih anga, awlsam taka hnu chhuina thawnthu han tih mai chi a ni kher lo mai thei bawk. *Thriller* tih hian inruk bona te, tual thahna leh tual thattu chhui chungchang te a kaww vek a (*Routledge* 604); chu vangin, thil thlen dan en hian, *thriller fiction* han tih mai pawh a awm viauin a lang.

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Mumang Leh Mizo Thawnthu Phuah Thar (Fiction)

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Lalrammuana Sailo**

Sawi hawna

Thu leh hlaah hian mumang hi a lang tamin a lang hma hle a. Isua pian hma kum sang chuang fe-a phuah tawh Pasaltha hla “Epic of Gilgamesh”-ah pawh mumang a lang tawh a. Hmanlai Greek-ho khan dam lo-te tih damna tur hmun atan Asclepieions (temple) an sa thin a, he hmunah hian mumang lama pawlna an dawn hmangin an lo inenkawl tawh thin a ni. Jagadindra Mondal chuan a lehkhaw *Dreams: Mirror of the Mind* tihah chuan mumangin hman lai mite nuna nghawng a neih dan leh, mumang an lak puithu dan heti hian a sawi.

Hmanlai kha chuan mumang hrilh fiah thiamte kha chuan ngaih ropui an hlawhin mite pawhin an zah hle thin. Ama-herawhchu, hun kal zelah mumang chu thil thleng tur hriat lawkna anga ngaihna chu puithuna atthlak ni-a mi tam takin an lo ngaih hnuah chuan ngaihshan leh zah a kaina te chu a lo tla hniam leh ta a. ... Damdawi lamah chuan mumang chu ril-ru lam ai mahin taksa lam thila ngaih a ni zawk a. Kum 1876

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khan Binz chuan mumang hian pawimawhna a nei lo a, taksa lam thilin a thlen satliah mai mai a ni e, tiin a sawi. Mumang te chu music rhyme nei lo ang mai niin chutiang ang chiaha ꠘ angkaina nei lo tiin a chhal a ni (42).

Kristiante lehkhabu thianghlim *Bible* lama mumang lan dan, Pharo-a mumang a hrilh fiah avanga Josepha dinhmun chawi sana a awm dan te, Lal Isua ngei pawh Heroda thinurna lak ata mumang kal tlanga chhanhim a nih dan te chu hriat tlanglawn a nih vangin sawi zui thui lo ila. Hman lai aꠘang tawhin Mizo te pawh hian mumang chungchangah hian ngaih dan leh rin dan hrang hrang an lo nei tawh a. An thiam ang tawh tawkin an lo hrilh fiahin, mumang chungchangah hian an lo puithu hle ꠘhin. Laldinpuii chuan a lehkhabu *Mizo Chin Dan ꠘhenkhat* tihah chuan Mizo pi leh puten mumang chungchanga an ngaih dan leh an lo buaipui ꠘhin dan chu hetiang hian a ziaak a,

Pi pute nun kaihruaitu ber pakhat chu an mumang a ni. Mumang an buaipui ngei mai. Lo en lai te, in thar luah zanah te, khaw thar an zuan dawn tein mang an chhal a. An mumang a ꠘhat loh chuan an thil tih tum pawh an ꠘhulhsan mai ꠘhin. Nupui pasala insawirem tawh pawh a tu lam zawk zawkin emaw mumang a ꠘhat loh avanga thu an phelh chuan thu chhia hla chhia eng mah a awm thei lo. Mumang hi khuavang/Pathian thusawi a ni e, an ti a. An ngai urhsun em em. Nausen muhil phu zek zek te, nui sen sen te hi khuavang nen an inkawm a ni e, an ti ꠘhin (78).

Laldinpuii sawi ang hian Mizo pi leh pute hian mumang chungchangah hian an thiam ang tawkin rin dan leh puithuna hrang hrang an kalpui a. An Rochun thawnthu leh an ꠘawngkam hmanah pawh hian mumang chungchang hi a lang nasa hle. Mumanga ha bal te, ni tla hmuh te, sa lu ro hmuh te chu thihna nen inzawmin an ngai a. Ramchhuah dawna mitthi hmuh chu hlawhtling turah an inngai

bawk. An ṭawngkauchhehah pawh 'thlasik mumang' tih te, 'kelchal mangman' tih te, 'mang lehthliah' tih te pawh an lo nei a. Tin, Rochun thawnthu Chawngtinleri thawnthuah pawh Chawngtinleri chu lasi lalpa Lalchungnunga nupui ni turin a nuṭa Lianchea an dil hlawhtling a, mumang kaltlanga dil an ni. Vanlalṭana Kiangte chuan 'Mizo pi pute rin danah ramhuai leh lasi-te intlawhpawhna kawng awm chhun chu mumang a ni' a ti a (Kiangte *Thukphum*169).

Mumang leh literature :

Mumang leh thu leh hlaa themthiamna (creativity) hi thil inzawm tlat pakhat a ni ve a, thuziaktu tam tak chuan an mumang zul zuiin an thu leh hla an din a, an mumanga engkim inpeihsa diama an lo ziah tawh, an harh hnua an ziah zawm nghal mai te a awm ṭhin. Rabindranath Tagore chuan a lemchan ziah *Rajarshi* chu a mumang aṭanga a duan chhuah niin a sawi a. John Milton-a hla *Paradise Lost* pawh hi a mumangin a hrin chhuah ve tho a ni a. William Shakespeare-a lemchan ziah *The Tempest*, *Macbeth* leh *Hamlet-te* pawh mumangin a hrin chhuahte a ni hlawm. Mizo zinga ziaktu langsar zinga mi Zirsangkima pawhin *Zalen* chanchinbu, May 1, 2022 chhuakah chuan a thawnthu ziaṭ ṭhenkhat chu a mumang lama a lo ziah sa a awm thu a sawi.

American mi thawnthu ziaṭ thiam H.P. Lovecraft-a thawnthu *The Dream Quest of Unknown Kadath* chu mumanga innghat thawnthu a ni a. He thawnthua a changtupa Randolph Carter-a chuan khawpui ropui tak (majestic city), mahse pan ngaihna a hri-at si loh chu a mumangah a hmu ṭhin a. Chu khawpui ropui tak chu a wawi thum nan a mumangah a hmu leh a, chu veleh mumang pathian hnenah chuan chu khawpui awmna hmun chu ṭawngṭaiin a zawt ta chawt a, mahse, chutia a tih rual chuan khawpui chu wawi-leh-khatah a bo ta thut a. Carter-a chu tlawm mai tum lovin Kadath tlang chung a mumang pathian awmte zawh a tum a. Hetiang hian he thawnthuah hian mumang hi thawnthu inngahna ber a ni

chho a. America mi Ursula K. Le Guin chuan kum 1971 khan science fiction thawnthu *The Lathe of Heaven* a tichhuak a. He thawnthuah pawh hian a changtu pakhat George Orr-a mumang chu a thawnthu khai dingtu leh khalh kalto ber a ni. A thawnthu tlangpuiah chuan George Orr-a chuan mumang chak (effective) tak, khawvel thil tak tak (reality) thlak danglam thei a mang thin a, chutiang mumang nei lo tura a inven dan tha ber chu ruihhlo/damdawi (drugs) tih mai loh chu duhthlan tur a nei lo. Nimahsela, chu a thil tih thin avang chuan ngawl veiah a chhuak ta ringawt mai a. Chung zawng zawng te avang chuan George-a chuan Psychiatrist leh sleep researcher Harber-a hnenah enkawlna a dawng thin a.

Heng a chungka kan tar lan chin hi duh tawk mai i la. Hnam dang thawnthu (fiction)-ah te hian mumang hi tangkai tak leh thiam takin an hmang thin a. A chungka kan sawi zau tel loh zingah *Alice Adventure in Wonderland*, *A Chirstmas Carrol*, *The Illiad*, *War and Peace*, *Crime and Punishment*, *Wuthering Heights* leh *A Midsummer Night's Dream* tih thawnthuhte pawh mumang chuan hmun pawimawh an chang a, thawnthu khalh kalto leh inngahna pawimawh tak te pawh a ni thin.

Hnam dang ang tho hian Mizo thawnthu tam takah pawh mumang hi awmze nei leh tangkai taka hman thin a ni a. A tlangpui-in Mizo thawnthuah chuan hun lo awm tur hrilh lawkna (prophesy) te, a thawnthua a changtute duhthusam tih puitlinna (wish fulfillment) te, Mitthi tawhte leh pathian hnen atanga thupek an dawnna ang te leh thawnthu boruak (mood) siam nan te hman a ni hlawm. Sawi tawh angin Mizo thawnthu tam takah hian mumang hi hman a ni fo a, a thenah chuan wawi khat ang chauh te hman a nih laiin a thenah erawh wawi li wawi nga lai hmanna te pawh a awm thung. Chung mumang kan hmuhna thawnthu tam tak zinga thawnthu t henkhat hmangin Mizo thawnthua mumang hman a nih dan tar lan lo tum i la.

1. **Mumang chu mihring aia chungnung zawk aṅanga thupek emaw hriattirna emaw dawna**

JP Singh chuan a lehkhabu *The Complete Dictionary of Dreams*-ah Juda te leh mumang inkungkaih dan heti hian a sawi a: “Juda-te chuan mihring leh thil nung hrim hrim kan muthilh hian Pathianin minrawn be ṭhin niin an ngai ṭhin a. Mi an muthilh hian an khawvel ngaihtuahna leh hriatna zawng zawngte lak boin a awm a, chutichuan Pathian engkim ti theia chuan mihringte hnenah hriatna nasa tak a pe ṭhin a ni” (32). Greek-ho literature-a a lan dan chuan mumang hi pathian hnen aṅanga an dawn, thil lo la thleng tur hrihl lawkna angin an ngai a. Mumangah chuan Pathianin mihring hun lo la kal tura thil pawimawh zawng zawngte chu *Medicine-man* chuan a hai lansak vek ṭhin niin an ngai bawk. Orphic sakhuanaah chuan mihring taksaah hian thlarau hi a bet ve tlat niin an ring a ni. Mihring kan muthilh lai hian kan thlarau chuan kan taksa hi a chhuahsan ṭhin niin an ngai a, van aṅangin thu pawimawh dawng ṭhinin chumi hnuah kan taksaah arawn kir leh ṭhin niin an ngai a ni.

Lalzuia Colney thawnthu ziah *Lal Hlau Lo Ṭhi*-ah chuan ṭhin hian pathum Buanga, Dama, Chhunga te chu Kawl ramah ṭhi hna phurh tumin an kal a. An kal kawng Rih dil kama an riah laiin an zinga pakhat Dama chuan mumang mak tak tak a mang a, chu a mumang chu an tum ram an thlen theihna tura an tana thil ṭangkai ber pakhat a ni. Daman a mumanga a hmuh hmeichhia chu zawngin chu nu zarah chuan ṭhi hna tam tak an phurh haw theih phah. Tin, ṭhin hna phur tura an kal kawngah hian vanduaithlak takin kawng an bo a, ruah sur hnuaiyah puk pakhatah hian an va lut a, chu pukah chuan ruhro hli a lo awm a. Ruah sur vang leh pan tur dang an hriat chuan loh avangin pukah chuan riah zai an rel ta a ni. Khawvar dawn ṭepah Dama chuan mumang a nei leh a. A mumangah chuan Rih dil kama a hmuh nu bawk kha chiang em em maiin a lo hmu leh a. Chu nu chuan. “Engtizia nge hetah hian in awm? Hei hi Awksa tlang a ni

a, in awmna hi rang takin chhuahtsan rawh u. Hmanhmawh rawh!” (Colney 123) a rawn ti a.

James Dokhuma thawnthu *Khawhar In* tihah pawh hian hetiang thoa mumanga thupek dawnna hi kan hmu a. Vantlangmuana chuan an chanchin heti hian a sawi a. “Zan khat chu ka pu chuan mangnung a nei a. A mangah chuan Sadawt ni awm tak, ‘Khawzing pathian tirh ka ni,’ inti hian ka pu hnenah chuan, “Rolura tlang chaw-wi Sailo lal ram, Mingo lamtual chil phakah pem la, fanau malsawmna i dawng ang a, fuhfang rawng ka lawi bawh ang che,” tia hrilhtu a lo hmu a (21-22). He hrilh lawkna, Khawzing pathianin a lo sawi hi a thleng dik vek a ni.

2. Mumang chu hun lo awm tur entir lawkna :

Jagadindra Mondal lehkhabu *Dreams: Mirror of the Mind*-ah chuan mumangin hman lai mite nuna nghawng a neih dan leh mumang an lak puithu dan heti hian a ziaak a:

Kum sang thum (3000) kal ta emaw a aia hmaah emaw pawh khan min thlahtu kan pi leh pute khan tun hun a mumang kan neih ang tho hian an lo nei ve tawh thin a. Nimahsela, anni chuan chung an mumangte chu an ngai thutak hle a, hun lo kal tur hriat lawk theihna ni hialin an lo ngai thin. An ngaih danah chuan mumang hian pawimawhna lian tak a nei a, churang chuan an hunlai lalte pawh khan mi fing leh thil hre zau tak te chu mumang hrilh fiahtu atan an ruai thin.

Lal ropui Alexander pawh khan ram leh ram an indo api-angin mumang hrilh fiahtu te hi a hmang tangkai thin. Vawi khat pawh Tyre hmuna an indonaah an hmelma te atangin nawr letna khauh tak tawngin, inhnuh kir maite pawh a duh rum rum a. Nimahsela, a mumangah mi tam tak hian hnehna an chan avanga lawm taka an lo phusa nuai nuai hi a hmu a. Chutah, mumang hrilh fiahtu chuan indonaa hnehna a

channa tura hrilh lawkna a ni e, tiin a hrilh a. Tichuan, a hma aia nasa zawkin a hmelmate chu a nawr let ve leh ta a, hnehna pawh chu a chang zui ta nghe nghe a ni (42)

Thawnthu khawvelah pawh a ziaktu chuan chhiartute tana ngaihtuah zui ngai leh thil thlen zel dan tur hriat chakna neihtir turin a thawnthu hma lamah changtute mumang a neihtir fo a, chu chuan chhiartuteah chhiar chhonzawm zel chakna a pe thin.

Mizo novel hmasa ber anga ngaih Biakliana thawnthu *Hawilopari*-ah chuan kum sawm zet an tlanbo hnuah Hminga te thianho chuan an khaw lama let theihna hun tha an hmu hlauh mai a; amaerawhchu, Hminga chu an hotupa nen an thu a inhmuh fuh loh avangin Mizorama lut ve lo tura tih a ni a, chutia rilru buai taka a awm lai chuan khumah a tlu zal a, rei loteah mumang a nei nghal a:

A han muthilh veleh chuan, a thla chu thlite leh engte ai pawha chak zawkin a vak vel a, khawi lai ram ram emawte chu a lungkham zawng chuan a fang vel a. A hmasa ber chuan an khuaah khan a lo awm a, a mangah pawh chuan rei fet a lo awm tawh lo a ni tih chu a hria a. Khawlaite chu a lo fang vel a; an inah khan a lo zuk lut hmasa ber a; mahse, tu mah reng an lo awm lo va. A lo chhuak leh a, khawlai te pawh a reh vawng vawng mai. Pari te in lam chu a va pan leh thuai a; mahse, a hriat zawng mi reng reng an lo awm lo tawp mai a (*Biakliana Robawm* 258).

An nuhrawnin a tihduhdah avanga Hminga te unau leh an thiante rei tak an tlan bo hnu-a khuaa an let leh chuan khaw hmawr chu a lo reh thiap a. Hminga pa thih thu te, Hawilopari te chu hmingchhiatna avanga khaw danga an pem tak thu te an hre bawk a. Hminga'n a mumanga a hmuh ang chiah chiah kha thil a thleng zui.

Mumang hi hun lo awm tur entir lawkna anga kan hmuhna dang leh chu Zikpuii pa thawnthu *Nunna Kawng Thuampuiiah* a ni a.

He thawnthuah hian a changtupa Chhuanvawra chu lehkha zir tura Shillong a panna kawngah Aizawlah riakin, Aizawl atanga a chhuah leh dawn zan chuan mumang a nei a. Chu a mumang chu heti hian a sawi a –

Zan khat chu mumang ka nei a. Ka mumangah chuan Ngurthansangi nen kan lo leng a, kan lenna khawlaiah chuan lui te tak te kan tur hi a lo awm a, an leilet thlam bul kha niin ka hria. Chutia tui kan kan dawn lai tak chuan a maka makin tui a lo lian a, kan pahnih chuan tui chuan mumal awm lovin min lo len a. Kei chu vaukamah chuan min lo theh chhuak thuai a, Ngurthansangi erawh chu tuilian chuan a lo la ta daih mai a, lungchhe vankaiin lui mawng lam pan chuan ka lo tlan thla a. Chutia ka chhuk chu manga thu chang shillong lam a lo ni daih a. Khawlaiah chuan ka lo kal a. Chutia mi ram khawlaia ka kal lai chuan Ngurthansangi chu beisei lohna deuhah hian ka lo chhar chhuak a. A tui tlakna lamah chuan bawlhhlawh hi a lo kai nasa em em mai a, amah leh amah pawh chu tenawma inngai khawpin a lo bawlhhlawh a, kei pawh chu min lo hmu tha ngam lo va. Kei chuan, “E, Ngurte, helamah i lo awm a ni maw?” tiin a bawlhhlawh chu ka lo thian a, tuiin ka lo sil bawrh bawrh a, ka han harh chu ka u Lianzuali chuan, “Taimam! Taimam! Engtizia nge?” a lo ti chul a. Ka han harh chuan ka muhil chu ka lo rum chhuak a ni a (Zikpuui Pa 67).

He thawnthua mumang pawh hi Mizot'na Kelchal mang man kan tih ang tho, mumanga kan hmuh ang chiaha a taka thleng leh a ni a; amaherawhchu, a ngial a ngan lo deuhin, mumang chu aiding (symbol) anga tar lan a ni thung. Chhuanvawra mumanga kan hmuh tui lian hian rambuai emaw Capt Ranade emaw a entir niin a lang. Thawnthua kan hmuh angin Chhuanvawra leh Ngurthansangii inhmangaihna kawng tluang tak an zawh chhoh laia an

rin loh takin rambuai vangin then hrangin an awm a. Ngurthansangi chu vai sipai Capt Ranade chuan nupuiah nei luiin a hnuah nawhchi zawrhna hmunah a hralh thu kan hmu a. Tin, Chhuanvawra mumanga kan hmuh, “A tui tlakna lamah chuan bawlhhlawh hi a lo kai nasa em em a, amah leh amah pawh chu tenawma inngai khawpin a lo bawlhhlawh a” tih hi Ngurthansangin nawhchizawrh hna a thawh avanga mahni pawh insit leh Pathian mit hmuhah pawh tling lo, Chhuanvawra tan pawh nupui tlak ni tawh lo ang hiala a inhmuh dan te, chung aṅanga Chhuanvawran a chhanchhuah dan te a entir kan ti thei ang.

2. Mumang chu thawnthu boruak (mood) siamtu atan an hmang

Thawnthu thenkhatah chuan mumang hi a thawnthu boruak (mood & tension) siamtu atan an hmang ve bawk thin a. Chutiang thawnthuah chuan mumang chu thil duhawm lo leh hlauhawm lam hawi a nih chuan, a chhiartute leh a thawnthua a changtute ngeiah pawh ngaih that lohna leh thlamuan zan theih lohna rilru a siam a, thil tha lo eng emaw tak chu a thleng ngei dawn niin a lang thin.

Chutiang mumang hmanna kan hmuh chu *Thlahrang* thawnthu Lalzuithanga ziahah a ni a. He thawnthu bul ṅanna kan hmuh angin zing khawvar dawn hnaiah chuan Tawia muhil lai chu hmeichhe thlaphang leh thlabar au ri ni awm tak chuan a rawn tiharh a, Chumi tuk zing chu khua a dur khup mai a, pawna Tawia nau Chawii buh deng chu rawn lutin a u a han hmuh veleh chuan a mumang chu a han hrilh ta nghal a, “Ka rei, ih maw ka u, nizan khawvar lam tawha ka mumang han makzia mai chu, luipuiah khuan puan suin kan lo kal dun a, vai lianpui mai hian min lo man bet a, nang lah chuan min lo tlansan daih mai si a, ka hlau chu ka ṅe tuarh tuarh mai a. Ral aṅang chuan min lo thlir ringawt mai a, min lo kalsan leh ta nghal a, ka han huatzia mai che chu” a ti a (2).

Hemi zan hian Tawia nau bakah Ralkapi leh Lalpiangi ten Tawia nau mang zul hian mumang an nei ve bawk a. Hei hian he thawnthu boruak (mood) hi sang takah vawrhin, eng vanga chu mumang chu nei nge an nih a, engtin nge a thawnthuah thil a thlen chhoh zel dawn tih hriat chakna chu a chhiartute rilruah a siam nghal a ni.

3. **Mumang chu duhthusam tihputlinna (wish fulfillment)**

Sigmund Freud, rilru lam zir chiannaa a hnarkaitute zinga mi chuan kan mumang-te chu kan duhthusam, a taka kan tih hlawhtlin theih si loh lan chhuahna niin a ngai a. Freud-a sawi danah chuan kan duh leh tih chak zawng, chhia leh tha hriatna avanga hliahkhuha awm kha kan muthilh veleh khan a inhliahkhuhna hmun ata chu lo chhuakin chu kan chak zawng chu kan mumangah tih puitlinin a lo awm ta thin niin a sawi. Entirnan, mi tu emaw nupui pasal a neih hma chu mipat hmeichhiatna hman tum loa invawng tlat khan a mumang lamah tu emaw lo chetsualpuiin a lo khawsa a. A ngaihtuahna a thil awm, a chak hin (wish) kha a chhia leh ha hriatna (consciousness) khan a lo khap bet (repressed) hin a. Mahse chu a duhna chu amahah a awm miao avangin a chhia leh ha hriatna a hman theih loh hun (unconscious-a a awm lai), a muthilh laiin mumang lamah a duhna chu a lo puitlin hin a ni. Hetianga mihringin a duh leh chak zawng a tih puitlinna mumang hi Mizo thawnthu t henkhatah hmuh tur a awm.

Hringnun Kalkawng thawnthu tawi C. Lalnunchanga ziaha chuan hmeichhe tleirawl Julie chuan ruihhlo (drugs) a tih vanga a pawisa mamawh chuan ruk ruk tumin patling pakhat Dina ipte chu a zen a, Dina chuan lo manin hmeichhe tleirawl chu a ruk ruk thupnan a pawl thin a. Chu hmeichhe tleirawl chuan amah pawl thintu chu a ruk takin a lo hmangaih hman a, mahse a dinhmunin a zir loh em avangin leh a hmangaih chu nupui nei lai a nih avangin a beisei

ngam lo a, a hmangaihna chu a thup a. A thih hmaa Dina tana a lehkha ziahah chuan,

Ka pa thi tawh khan ka naupan laiin lasi thawnthu min hrilh thin a. Lasi sualte'n Lal fanu hmeltha tak an man a, kulhah an tantir a. Lal fapain a rawn chhanchhuak a, hlim takin an awmzui ta a. Ka muthilh loh lai pawhin mumang ka nei thin a, ka mumangah chuan lal fanu duhawm tak chu ka lo ni a. Ka suangtuahnain ka tana kulhbing sang atang chuan nangmah ngeiin min rawn chhanchhuak a! ka duhtusam a nih chu. Mahse, lal fanu ni tur chuan ka thau em mai, ka che zei bawk si lo (Lalnunchanga 216).

He thuziaka kan hmuh ang hian he hmeichhia hian amah pawl thintu pa chu a ruk takin a lo ngaizawngin a hmangaih hman a ni tih kan hmu a. Chu a duhna, a tih lan theih si loh (repressed desire) chu a mumangah chuan a hmu ta a ni tih kan hmu a ni. Rozamliani ziah *Lawm a kim lo* thawnthu a naupang Mahriata mumang leh Khawlkungi thawnthu *Duhtak Sangpuii*-a Hmingi fapa Thanzama mumang te pawh hi hemi huang chhunga mi hi an ni.

Khaikhawmna :

Thuziaktu tam takin hlawhtling takin mumang hi an thawnthuah an lo hmang thin a, an hman chhunzawm zelin a rinawm bawk. Mumang hian mi tam tak rilru a la a, chu chu thu leh hlaah a lo lang chhuak a, chu chuan thawnthu a ti ngaihnaawmin sawt fo. He thuziakah hian thawnthua mumang hman tangkai a nih dan hrang hrang – mumang chu hrilh lawkna anga hman a nih dan te, mumang chu mihring aia thil ti thei zawkte thuchah puanna hmun a nih dan te, mumang chu duhtusam tih hlawhtlinna a nih dan te, mumang chu thawnthu boruak hlauhawm taka siam nana hman a nih dan te kan sawi a. Heng kan sawi bakah hian mumang lan dan tam tak a la awm a, chung zingah chuan mumang chu rilru chhungrila hliam

(trauma) lan chhuahna a nih dan te, thih dan pangngai lova thi ten mumang chu inpuanna atan an hman dan te pawh thui taka sawi tur a la awm a ni.

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Clarifying Mizo Contemporary Queer Literature

Lalremruati Ngente*

Introduction : Literary Criticism hmasawna thang zelin a hrin chhuah zinga nghawng nei lian chho tak, ngaih dan inang lo leh inhniaalna tam tak kara khawtlang nun (*society*) nghawng khawpa hmasawna kawng zawh chho mek si chu *queer literature* leh *queer theory* hi a ni. Kristian sakhuaah chuan, Pathianin mihring a siam lai khan, mipaah leh hmeichhiaah siamin, chi tam tak thlaha lo pung a, leilung luah khat turin mal a sawm a (Gen. 1:27-28). Sakhaw dang zirtirna leh khawvel mipui mimir nunphung hrim hrim pawh hemi chungchangah hi chuan, kan ngaih dan a rual khai viauin a lang. Chutih rual chuan mipat mipatna emaw, hmeichhiat hmeichhiatna emaw erawh hi chu mi tam tak rilru hian a la pai dam thei lo a, mihring nun dan phung pangngaiyah an thinsungin a la pawm thei chiah lo niin a lang.

Chutih rual chuan mahni anpui kawp duhtute thawm khawvel pumah a rawn lian telh telh a. Chu chuan thu leh hla khawvel leh *film industry* lam thlenga nghawngin, *print media* leh *social media* thlengin an nihna inpho langin, an au chhuahpui a. Chung mite a

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changtu pawimawha an telna thawnthu mai ni lovin, an thlavang hauhna thu leh hla thlengin a pung chho ta zel mai.

1. 'Queer Theory' ṭobul : H. Laldinmawia chuan:

'The Stonewall Riots of 1969' tia an sawiah khan *New York Police*-ten 'Mawngkawhur' (*gay*)-ho inhmuh khawmna zu dawr, 'Stonewall Tavern' chu an dap thut mai a, chuta ṭang chuan *Gay Liberation Movement* hi a lo inṭan niin an sawi (Nayar 183). Hemi hnu hian pawl hrang hrang *Gay Liberation Movement (GLM)*, *Gay Activist Alliance (GAA)*, *AIDS Coalition to Unleash Power (ACT UP)* te chu a lo piang ta a, heng pawl te hian 'gay' leh 'lesbian' te tan dan lamah te, hrisel-na lamah te, khawtlang nunphungah te zalenna leh dikna chanvo an neih theih nan hma an rawn la ta a. He 'gay rights movement' aṭang hian 'Queer Theory' pawh hi a lo irh chhuak ta nia ngaih a ni. (Ibid) (Laldinmawia 287)

tiin *Queer theory* ṭobul a sawi fiah a. *Oxford Dictionary of Literary Terms* chuan:

Kum 1990 ṭantir chhoa zir chianna pakhat *Post-structuralist theory* zirna eng leh a bik takin Michael Foucault kutchhuak *La Volonte de savior (1976) influence aṭanga sexuality category* hrang hrangte hrilh fiah nawn tumna bakah thliar hran dan thar tihchhuah tumna a ni. A bul ṭhut tak chu 1970 chho a *lesbian* leh *gay* phusa pawlho ch>tna a ni a. Mahse, *gay* leh *lesbian*-te inthlah chhawmna nia ngaih chu nihna tluangtlan emaw, pek chawp emaw niin a ring thung. *Gay* leh *lesbian* mi thiam leh phusaho ṭhenkhat chuan sexual orientation leh subcultures hrang hrangte an huamtir. *Queer theory* hian *sexuality* zia hrang hrang *history*-a thil danglam thei te, a nghet lo laite a sawi uar em em a, he lama mi challeng Judith Butler-i lehkhabu *Gender Trouble* (1990) hi an hman lar pawl a ni. A kaihnhawih lehkhabu langsar chu Eve Kosofsky Sedgwick kutchhuak *Between Men* (1985) leh *Epistemology of the*

Closet (1990) a ni a. *English fiction*-a mipa leh mipa inkawpte khawtlang nun leh neih inang inkawpte pawngpaw huatna a thil inkawkalh te a zir chiang a ni. (279, 280)

a ti ve thung. Mi tam takin la pawm lo mah se. neih inang inkawpna leh nunphung pangngai pel deuh hleka mipat hmeichhiatna kawnga tlan duhna hian mihring nunah bu a khuar tel ve tlat avangin, chung thilte chu khapbeh emaw, khawvel atanga paih chhuah emaw ngawt theih a ni lo a.

Literature hi mihring nun hlimthla, mihring nuna thil thleng leh mihring ngaihtuahna chhunggrila thil awmte tar langtu anih miao avangin mihring leh mihring tawngkaa a an inbiak pawhna ringawt piah lama an inlaichinna thuk ber thlengin *literature*-ah chuan hmuh tur a awm thin. A tak rama mi tam tak ngaih dan a nih miao avangin mipat hmeichhiatna hi hmangaihna vawrtawp tar lan nan hman a ni fo a. Chu thil nena inkungkaih leh inpersan ru tak si, mipa leh mipa inlaichinna leh hmeichhia leh hmeichhe inlaichinna, neih inang inkawpna thlengin thu leh hla huangah an hlimthla hmuh tur a awm ta nual mai.

1. *Queer theory* awmzia: Mihring nuna thil thleng pangngai tura ngaih theih mipat hmeichiatna bakah, neih inang inkawpna leh mipat hmeichhiatna pangngai piah lama hleihluak taka khaw-sakna te, awm dan phung pangngai pela khawsakna thu leh hlaa lo langte zir chianna leh chhui chianna chu, heti lam hawi thu leh hla lo chhuak chho zelin a mamawh miao avangin, chung thu leh hlata awmze nei zawka zir chianna pawh a hring chhuak ve zel bawk. *Queer theory* sawi fiahna hi *Literature Lamtluang* buah hetiang hian kan hmu a:

Queer theory hi *post-structuralist critical theory* peng pakhat zinga mi niin kum 1990 chho velah mumal taka hman tan a ni (Ibid). *Queer theory* hian *practical* leh *theory*-a 'neih inang inkawpna' a huam thei a. Mipat hme-

ichhiatna (*sex*) te, hmeichhia leh mipa (*gender*) leh mi-dang nunphung mil lo (*mismatch*)-a khawsakna a ni ber. Hei bakah hian 'queer' chuan serh nei kawp (*bisexual*), hmeichhia leh hmeichhe inkawp (*lesbian*) leh mipa leh mipa inkawp (*gay*)-te a huam vek a, mahni nihna ang lova inchei (*cross dressing*), hmeichhia nge a nih mipa tih hri-at hleih theih loh (*intersex*), *gender ambiguity* leh mahni nihna ang lova insiam danglamtir (*gender corrective surgery*) pawh a huam bawk (*ibid*). (Laldinmawia 287)

Mizo Studies-ah hetiang hian kan hmu bawk:

He *literary theory* hi mipa leh hmeichhia (*male/female*), neih inang inkawp leh mipat hmeichhiatna pangngai (*homosexual/heterosexual*), dan pangngaia khawsa leh pangngai lo-a khawsa (*normal/abnormal*)-te mumal lo tak emaw, letling tak emawa an khawsak dan sawina a ni (Abrams 254). 'Queer' hian tunah chuan *gay/lesbian* chungchang chauh ni lovn chetphung dang te, nihna dang te leh tun hmaa langsar ngai lo, heng nei kawp (*bisexuality*), hur herhna (*sado-masochism*), mahni nih lohna anga inngai (*transsexual/transgender*) te pawh a huam. (Nayar 158) (Laldinmawia 597)

Tichuan, *Queer theory* kan tih chuan mipat hmeichhiatna pangngai piah lama nei inangte khawsakna, hurherhna, nun dan phung pangngai piah lama mahni nihna lo anga letling taka khawsakna leh mahni pianpui nihna inthlak danglam chawpna te rawn lanna thu leh hla zir chianna leh chung thil lo langte chuan thu leh hlaaah eng hnuhma nge an neih tih hai chhuahna tih hian a sawi fiah theih mai awm e.

2. 'Queer theory'-in tun lai khawvela nghawng a neih dan: 'The Stonewall Riots of 1969' hian heng 'mawngkawhur' an tihhote an-mahni chanvo humhalhna kawngah a rawn cho chhuak ta tih theih

mai turin, kum 1960 aṅanga 1980 inkar chhoah chuan Gay Liberation din a ni ta der mai. He Gay Liberation hi United States, Canada, Europe, Australia lamah te an inzar pharh a. Kum 1970-ah Gay and lesbian Activists Alliance chu Washington DC-ah din a ni leh a. Kum 1987-ah AIDS Coalition to Unleash Power din a ni leh bawk.

Chung hmalakna hrang hrang chuan thu leh hla lam pawh nghawng chho zelin thuziak chi hrang hrangah a hlimthla hmuh tur a awm ta zel a. *Novel* lar zual deuhte chu James Baldwin ziah *Giovanni's Room* te, Alice Walker ziah *The Color Purple* te, Patricia Highsmith ziah *The Price of Salt* te, Virginia Woolf ziah *Orlando* te, E.M. Forster ziah *Maurice* te, Jeffrey Eugenides ziah *Middlesex* te, Alan Hollinghurst ziah *The Line of Beauty* te, Rita Mae Brown ziah *Rubyfruit Jungle* te, Audre Lorde ziah *Zami* te, Isherwood Christopher ziah *A Single Man* te, Gore Vidal ziah *The City and the Pillar* te, Oscar Wilde ziah *The Picture of Dorian Gray*, John Riche ziah *City of Night* te, Leslie Feinberg ziah *Stone Butch* te, Armistead Maupin ziah *Tales of the City* te, Edmund White ziah *A Boy's Own Story* te, Radclyffe Hall ziah *Well of Loneliness* te, Allison Bechdel ziah *Fun Home* te, Thomas Mann ziah *Death in Venice* te, Chineko Okparanta ziah *Under the Udala Trees* te, Jeanette Winterson ziah *Oranges are not the only Fruit* te, Michael Cunningham ziah *The Hours* te, Hanya Yanagihara ziah *A Little Life* te, Sarah Waters ziah *Tipping the Velvet* te, Larry Kramer ziah *Faggots* te hi a ni. Alan Hollinghurst ziah *The Line of Beauty* hian 2004-ah *Man Booker Prize for Fiction* a dawng nghe nghe a ni.

Poetry lamah pawh mahni anpui kawp ṭhin, *gay* leh *lesbian*-te thlavang hauhna te, an nihna leh mihring an nihna anga an chanvo leh an zalenna tlangaupaina te, an harsatna tawh an au chhuahpuina te hmuh tur a awm ta nual mai. Walt Whitman ziah *I Sing the Body Electric* te, Allen Ginsberg ziah *Footnote to Howl* te, Audre Lorde ziah *Movement Song* te, June Jordan ziah *Poem about My Rights* te, Danez Smith ziah *The 17-Year-Old & The Gay Bar* te, Frank O'Hara ziah *Homosexuality* te, Eloise Klein Healy ziah *The Lyric in a Time of*

War te, Brenda Shaughnessy ziah *Gay Pride Weekend, S.F, 1992* te, Justice Ameer ziah *Body without the d* te, Tim Dlugos ziah *Ordinary Time* te, James Fitzpack ziah *A Poem for Pulse* te, Robin Becker ziah *A History of Sexual Preference* leh hla dang tam takah hian mahni anpui kawp thinte aurawl hmuh tur a awm a ni.

Movie/Film lamah pawh hetiang thawnthu tihlanna leh a changtute zalen taka an khawsak velna hi hmuh tur tam tak a awm ta. *Queer movies* tam tak a chhuah tak mai bakah *Oscar Award* hial dawng tawh pawh a awm ta nual mai. *Bohemian Rhapsody* (2018) te, *The Favourite* (2018) te, *Green Book* (2018) te, *A Fantastic Woman* (2017) te, *Call Me by Your Name* (2017) te, *Moonlight* (2016) te, *The Danish Girl* (2015) te, *The Imitation Game* (2014) te, *Dallas Buyers Club* (2013) te, *Begginers* (2011) te, *Black Swan* (2010) te, *Milk* (2008) te, *Brokeback Mountain* (2005) te, *Capote* (2005) te, *Monster* (2003) te, *The Hours* (2002) te, *All About My Mother* (1999) te, *American Beauty* (1999) te, *Boy's Don't Cry* (1999) te, *God's and Monster* (1998) te, *The Adventures of Priscilla, Queen of the Desert* (1999) te, *Philadelphia* (1993) te, *The Crying Game* (1992) te, *Kiss of the Spider Woman* (1985) te, *The Times of Harvey Milk* (1984) te, *California Suite* (1978) te, *Dog Day Afternoon* (1975) te, *Dog Day Afternoon* (1975) te, *Cabaret* (1972)-ah te hian *film editing, sound mixing, screenplay, picture* tha bera thlan chhuah a awm nual bakah, a *theme* pawimawh lai tar langtu a changtu langgarten, *actor/actress* lawmman tha ber an dawnpuina a awm nual a ni.

Tun hnaiah phei chuan *youtube, facebook, instagram* leh thil dangah mahni mimal ngaihndan zalen taka puan chhuahna kawng a lo inhawn tak zel avangin, chungah chuan *gay* leh *lesbian* ten an nihna an inpuanchhuahna hmuh tur tam tak a awm a. Tun hmaa lo inthup thin tam tak ten an nihna an puan chhuah ngam phah a. Hetianga zawnga mahni mihringpuite zinga danglam deuh bik nih hi zaha la loin, an zalenna au chhuahpui pawh hriat tur an awm ta nawk mai. *Mizo society*-ah ngei pawh chutiang mite *live video* chu mipui tam takin an thlir mek reng a ni.

2. Mizo *Contemporary Queer literature*: Mizo literature huang chhungah pawh gay leh lesbian te chungchang tar lanna leh an thlangvawng hauhna hmuh tur a awm ta nual mai. Tun tumah hian kum 2000 hnu lama chhuak thu leh hla (*Mizo Contemporary Literature*)-ah *queer literature*-in eng ang sulhnu nge a lo neih kan zir chiang dawn a ni. C. Lalawmpuia Vanchiau chuan,

Liandova-te unau thawnthua a naupang zawk Tuaisiala hian, sawi tur tingin “ze danglam tak” a nei awm e. Pastor Vanchhunga pawh khan a hre mak angreng hle. A lehkhabu *Lusei leh A Vela Hnam Dangte Chanchin* [1994, rpt]-ah chuan, “miten patil ramchhuahpui chu a hlawhtlin theih loh an ti,” tiin a sawi a. Lianlunga leh Rokhawliana-te thian dun ramchhuakin patil an hruai lui a, an hlawhchham a ti nghe nghe (168)

tiin Mizo nuna patil lo awm tawhte chanchin a rawn tar lang a. H. Laldinmawia chuan:

Mizo Kristian Society hian la pawm thei lo mah se, pehhel awm lova mihring nun thlirna *literature* huangah erawh a lo ngampa hle tawh. Mizo *novel* hmasa ber L. Biakliana'n kum 1936-a a ziak, *Hawilopari* thawnthuah khan *character* danglam tak ‘Zema’ kan hmu. Hmeithai fapa tlangval a ni chunga Hminga te unau leh Chhana te bula fa lu hloh thaka a leng kha eng nge a chhan ni ang? Khatiang taka mipatpuite tana a inpekna kha inthian thatna leh tlawmngaihna ringawt chuan a daih dawn em ni? (‘Queer Reading on Lalzuithanga *Thlahrang*’ 596-597)

tiin Mizo novel hmasa ber Hawilopari thawnthu-a *gay* hlimthla lo lang a rawn thlir a. Lalzuithanga *novel*, *Thlahrang*-ah pawh Tawia nau Chawii, nula kum sawm hnih mi vel chuan a inleng tlangvalte aia Tawia nula chhan chhuah Parmawii chu a ngaihven zawk mai bakah Kawla'n Chawii a fiamna tawngkam, “Nangmah te hian i ngaizawng a nih reuh hi, i sawi i sawi mai, hmeichhia leh hmeichhia inngaihzwawng chu na deuh a nia an ti asin” a tih atang hetih hun

laia 'hmeichhia leh hmeichhe inkawp' an lo awm tawh ngei a ni ang tih a rin theih thu a sawi bawk (...600, 601).

Tun hnaiah pheii chuan a ngial a ngan hetiang lam hawi tarlanna thu leh hla hi hmuh tur a awm ta nual mai. Chungte chu a mal te tein han phelh pharh ila,

4.1.1 Thawnthu lamah : *Contemporary Novel* leh thawnthu tawi (*short story*) lamah hetiang lam hawi hi hmuh tur a awm ta nual mai a. Arawn lan dan pawh a inang lo nawk hlawm mai. Thawnthu tawi leh *short story*-a *Queer literature* lo lannate chu:

4.1.2. Nukawki fanu: Lalhmingliana Saiawi ziaik *Nukawi fanu* tih thawnthuah Nukawi nau Nuhliri thiannu Lalfeli, Thian nei ngai lo, hlauhawm thei tak ni a miin an sawi, patil ni a hriat a awm a. (Saiawi, 200). Nukawi pheii chuan patil ni awma a hriat avangin, patil ber kher kawp duh nula chu mi pangngai lo deuh ni turah a ngai a, ama nau ngeiin a han kawm tlat mai pawh chu a hrethiam lo hle a ni. (... , 200). Lalfeli birthday an lawm zanin nula pasarih leh tlangval pasarih an awm khawm a, zan rei lamah *Army Officer* zu ruiin Nuhliri l[^]m pui a tum a, a niin a lo duh si lo a. Midang tam tak kara huaisen taka Nuhliri chhantu leh a thlavang hauhtu chu Lalfeli a ni. (... , 205). Amah Lalfeli hian nula pangngai tak niin inhre mah se,...,204) miin a chanchin an sawi dan leh an hmuh danah te, a khawsazia reng rengah pawh hmeichhia ni chungah mipa mize pawl zawk chu niin a lang.

4.1.3 : Ruamrai Thuruk : C. Lalnunchanga ziaik *Ruamrai Thuruk*-ah Sai'a'n a bialnu Maṭhuami leh patil Chali, Maṭhuami pindan-a an lo khawsa dun vel lai a va phawk a, (236) he thawnthuah zet hi chuan a lang tam lem lo nangin, neih inang inkawpte khawsak dan leh mipa leh hmeichhe kawp thei ve ve (*bisexual*) leh mahni anpui kawp thin (*homosexual*) te nihna a lang Chiang hle.

4.1.4. Thawnthu hlui : JH Lalrinzuala ziaik *Thawnthu hlui* (*Short story*) ah chuan Maria Rosangliani, a hmeichhe pui ngaizawng thin a lo lang a. (Mualzam Hmun, 116). A unaupa ngaihzawng kher a lo

kawp fuh avangin, a u chuan a nau leh a bialnuin an hriatchhuah loh nan an pathum inkar boruak chu nghawng nei thui thei lo ang bera vuak daih a tum a (... , 110). A u-in a nau chu a nu leh pa ten fahrah in atanga an lak a ni tih leh, thisenah inzawmna an nei lo tih a hriat hnu chuan (... ,108) Maria-i hmeichhe pangngaia a chhuah theih nan nupuiaha a nei ta a. (... , 126). Mahse, hmeichhia tur mipa pumraw neia rawn piang chhuak Maria-i chuan hmeichhe nun tak tak paltlang zo lovin, nau chungah a thih phah ta a ni (... , 129). He thawnthuah pawh hian hmeichhia leh mipa kawp thei (homosexual) Chhingpuii a lo lang a. (... , 110). Hmeichhe pumraw neia piang chhuak, mipa rilru leh mize nei tlat si Maria Rosangpuii a lo lang bawk. (... , 129).

4.1.5. Phuhra Tian : JH Lalrinzuala thawnthu, Phuhra Tian-ah Mizo thawnthua la lang ngai meuh lo character danglam tak, hmeichhia leh mipa serh nei kawp (hermaphrodite/unisexual) hmeichhe kum 19 mi lek Jolie a lo lang a (Mualzam Hmun, 168). Mipa leh hmeichhe serh nei kawp a ni chungin, a pumrua leh a landana hmeichhe duhawm tak a nihna mil chiahin, chhungril lamah pawh a hmeichhiatna a sang zawk a ni. (... , 170). A piansualna avang chuan a nun kawngah harsatna tam tak a tawh phah a, a mihringpuite bulah a nihna dik tak a inpholang ngam lo a. Ngaihzawng a nei ngam lo a, pasal neih lam phei chu ngaihtuah pawh a ngaihtuah ngam loh thil anih avangin mipa inzuar thin panin, a hmeichhiatna kawnga pui turin a ngen phah ta tawp mai a ni (... ,172).

4.1.6. Nice Acote d'Azur Firmin Hall : JH Lalrinzuala ktchhuak bawk Nice Acote d'Azur Firmin Hall-ah chuan Miguel-a, Dermatologist/ Plastic surgeon-in a fanu Bellerose-I pawngsual a thattu Correttine-a chungah phuba lak nan a serh chu hmeichhe serh a thlaksak a, a nihna a thlak danglamsak dan a lo lang a (Thimhmul Anchhia, 158). He thawnthua gender corrective surgery lo lang hi duhthlanna vang ni lovin phuba lakna atana tihluihna hmanga inthlak danglamna a ni.

Miguel-a hi a thil tumah hian a hlawhtling hle a, Corettine-a chu a serh a thlaksak hnuah hmeichhe hming Arabelle phuah sakin, kum eng emaw zat chhung pindan chhungah tlanbo thei lo tura khung bet a, a han enkawl tak tak chuan hmeichhe rilru pawh a rawn pu chho ta reng a ni (... , 166). Miguel chuan Anabelle pawgsual tura Italian pa ruaiin, a fanu phuba chu a la chho zel a (... ,169). Mahse, a phuba lakna chuan hlimna leh chhungril damna a pek chuan loh avangin nawrhchizawrhna hmuna hralh a tumna pawh sutin, a ngaidam ta zawk a ni (... , 175).

4.1.7. Hlimthla : H. Lalremruati ziak *Hlimthla*-ah chuan, mipa pi-anphung nei si a hmeichhe rilru pu tlat, a mipatpui ngaina zawk Arina a lo lang a. (Hlimthla, 53). A naupan lain wavi hnih pawngsual a tawk a (... ,10, 15). College kal rual a han nih ve hnu chuan a mipa duh zawng tak Robert-a tawngin, ngaihzawng neih nun hlimawm a han tawng ve a (... ,101). Mahse, Mizo khawtlang nun leh a rilru put hmang chu a inmil loh avangin chu chuan a nunah harsatna tam tak a siam sak si. A thian, amah hmangaih em emtu Melo-i chuan a mipatna hai chhuahsak tumin theihtawpa beiin nula tlangval in-laichinna thuk zawk te pawh han siampui mah se (... ,165), Arina nihna tak tak chu a bo theih miao loh avangin, a chhungril milanung turin nun khawhar zawkah bawk a luh leh a ngai thin (... ,169) He novel-ah hian *homosexual* pahnih Arina leh Robert-a an lo lang a (... ,101). Arina, Papari leh Tetei tleirawl khawvel hmang chho mek te nun hmachhawn dan hrang hrang tarlan nan *complex plot* hmangin a rawn phuarkhawm a ni.

K. Vanlalruati chuan, Arina, eng ang mi nge anih pawh inhre Chiang lo chu, a mizia leh chetze hrang hrang atangin a mipatpui kawp chi zawk niin a ngai a. Chu chu a nu tawngkam, "...Ani hi chu a zia chhoh mai pawh lo e, hmeichhe naupang hi a ni mai, pawnsen ka la leisak ang. A thian kawm duh zawngte pawh Barbie khal chi vek an ni a, a ngaihna hi a awm lo" tih tawngkam chuan a tarlan thu sawiin, chu chuan Arina nun chhungril tak tak a rawn tarlang niin

a ngai. (A Study of Queer Theory with reference to H. Lalremruati's Hlimthla, 418, 419).

Mizo Novel-a *homosexual* character lo lang zinga *protagonist role play* pha awm chhun chu Hlimthla-a "Arina" hi a la ni deuh mai a, *complex plot* a ziah anih avangin *simple plot*-a *protagonist* dinhmun erawh a pha chiah chuang lo a ni. Thawnthu tawi lamah Phuhra Tian thawnthua *unisexual* lo lang Jolie leh Thawnthu Hlui a Maria Rosangliani hi *protagonist character*-a din an ni bawk. *Nice Acote d'Azur Firmin Hall* thawnthu a *transgender* lo lang Colletine/Anabelle erawh *Antagonist* character a din a ni ve thung a. He thawnthua chhiatna rapthlak thlentirtu leh hrehawmna nasa tak tuar zuitu, a thawnthu tawp lamah erawh chuan amah nghaisa mektu Miguel-a tana Pathian ngaihdamna a dilsak avang a Miguel-a rilru sak tak hneh a, ngaihdamna changtu a ni ta thung.

4.2. Hla lamah : Thangthar te kut chhuak hlahril leh hla thl<k nei lamah hian neih inang te inhmangaihna thu puanchhuahna hmuh tur a awm nual a. Hla hmasa lama kan la hmuh ngai loh a ngial a ngana an thlavang hauhna thlengin hmuh tur a awm ta.

4.2.1. Chhimbai : Ramlawt Dinpuia hlahril chhimbai tihah chuan,

Dan chep leh phuar beh i ni a,
 Inthup a, inhup tura beisei i ni.
 I nihna i nih ve an phal lo a,
 Mi pangngai zingah chanvo i nei hek lo.

(thihna thahrui, 57)(1-4)

tih kan hmu a. 'chhimbai' rawng *flag* hi *lesbian, gay, bisexual, transgender (LGBTQ+)* ten an nihna leh zalenna tarlanna atana an hman, an symbol ang a hriat a ni thin a (Borge, There's Special Meaning Behind Every Color in the Rainbow Pride) (n.pag). Chung te nena han ngaihtuah chuan, Ramlawt Dinpuia'n

I nihna i nih ngam tak avangin,
 Nihna ni loah an ngai che a,
 Siam anga i awm tak avangin,

Siam loh dana awmah an puh che a

(thihna thahrui, 57) (13-16)

a tih hi tuai leh patil emaw, mahni anpui ngaizawng a kawp thinte thlavang hauhna niin a lang a ni. He hla phuahtu hian mahni anpui kawp thin te nun dan chu an duhthusam anih bik lohzia tarlangin,

Siam i nih chhan Siamtu i zawt a,

Siam i nih dan hriat fiah i duh a.

Chhanna nghaka i thut laiin,

Zawhna bawk i dawng leh si. (thihna thahrui, 57) (5-8)

tiin, heng mite hian an rilru put hmang leh an miziaah zawhna tam tak an neih thin thu a rawn tarlang a ni.

4.2.2. Kolasib : Loretta Khawlhing poem, 'Kolasib' tihah chuan, kolasib tleirawl chungchang a sawina,

Cham hlen tura an vangkhua belin,

An diakkawn chhir dun ka va chak em.

Saidan thingbuk hnuai'a'n,

Hnahthel ro nen biahthu hlan ka nuam.

(*chicks magnet*, 184) (9-12)

tiin hmeichhe kutchhuakah a hmeichhe pui a ngaihzawna leh a laka thian piah lam rilru a put dan kan hmu a ni.

4.2.3. Lenghermawi : Folina Chongthu hla Lenghermawi tihah chuan,

Ka thlir thin a, ka chung thangvan,

Lung min lentu siar zawng nen,

I eng a mawi, i sakhmel zawng nen,

Leng zawng zinga ka leng hermawi.

(Chongthu Lenghermawi 0:13-0:40)

tiin hmeichhia hmeichhia a ngaihzawng ang a a phuah chhanna bawk a lo lang a. A thunawnah,

Khuavel ka tan vul lo mah se,
 Chhimbak ka tan i zam chung chuan,
 Ka zam lo'ng e, sel tam karah.

(Chongthu Lenghermawi 0:59-1:20)

tiin *LGBTQ+* zalenna symbol 'chhimbak' chu a inngahna anih thu a rawn tarlang bawk a ni.

4.2.4. Tu Sel Phak Nge? : Amos M.S. Dawngzuala poem, 'Tu Sel Phak Nge?' tihah chuan a ngial a ngana mahni anpui kawpte thlang hauhna a lo lang a.

Tu sel phak nge hmangaihtu chu?
 Chhuihthangvala'n val tang bel se;
 Lengi thinlung pawh lanu'n nei se,
 Hriatthiam hi zawng a har ngei e;
 A tawng vetu nih loh chuan e,
 Diriam mai zawng a zia lo e.

(Hringnun Keh Them, 99) (19-24)

tiin mahni neih anpui kawp thin te chu dem ngawt chi an nih loh thu a rawn tarlang a. He hla zet hi chuan *Mizo poetry* huangah hawn ngai loh kawngkhar rawn su hawngin, bung thar a rawn kaitir a ni a tih theih hial awm e.

Mizo contemporary queer literature genre hrang hrang zingah hian, *poetry* hi a khawvel chenchilh tute inpuanchhuah nasatna ber niin a lang a, chutiang miten rawl an chhuahna hmuh tur pawh a tam ber a ni

4.3. Lemchan thawnthu lamah : Lemchan thawnthu lamah hian hmuh tur a la tam lo hle a. Mipat hmeichhiatna lam hawi lang fo mah se, mipat hmeichhiatna pangngai piah lama uchuak deuh taka chetna erawh hmuh tur a la awm meuh lo a ni.

4.3.1 Hriat Loh Au Rawl : Henry Zodinliana Pachuau ziah "Hriat Loh Au Rawl" tih lemchan thawnthu chuan, mipa naupang Zo-

dina a pahrawnin a khuaikhem a, a zahmawh a hmuam luihtur a lo lang a. (Hriat Loh Au Rawl, 71). He lemchanah hian awmze nei takin, naupang khuaikhem chungchangah dan hmanga hmalak theih dan tarlan a ni bawk. He lemchan thawnthuah pawh hian naupang khuaikhemna hrang hrang leh *Social Worker* te hmalakna kara lo lang ve zeuh chauh a ni a, *homosexual* lo lang ber pawh chiang taka lantir a ni chuang lo a ni.

Conclusion : Mizo *Contemporary literature*-ah hian thu leh hla hmasa lama kan la hmuh ngai loh, thil thar tam tak hmuh tur a awm a, chung zingah chuan *queer literature* lam punna leh hmasawнна hi hmuh hmaih rual loha rawn thang chho mek a ni. Mihring nun hlimthla tarlanna literature-a mi nawlpui tawn loh nun, mihring ze chhungril lo lan chhuahna anih avangin, thu leh hla thang chho mek kara a sulhnu hian khawvel hmasawнна thang mek kara mihring ze chhungril leh Mizo *society* hlimthla tarlangtu a la ni chho zel ang tih a rinawm.

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Roliana Ralte Hla Phuah Bihchianna

H.T. Lalzamliaana*

Mitdel awm tawh lohna Jerusalem thara chawl ta Roliana Ralte hi R. Dinga leh Lalngaii te fa niin March 1, 1951 khan Rahsiveng Lungleiah a lo piang a. Unau pathum a nei. A pa R. Dinga hi a vanglai chuan zai ngaina tak leh solfa thiam tak a ni. Ni 14.2.1980 khan Rahsiveng nula H. Zothansangi nênn inneiin fa pali, fapa pahnih leh fanu pahnih an nei. Kum 1979 kum tâwp lam ațangin Serchhip College-ah Mizo Subject Zirtirtu hna a thawk a; Jan 1, 1982 ațangin Lunglei Govt College-ah Mizo Subject Zirtirtu hna a thawk leh a, He hna hi Ni 20.12.2003, cancer natna avânga a thihni thleng khân a thawk a ni. (*Darbu* 134)

Roliana Ralte hi mi danglam bik a ni a, hla phuah thiam a nih bâkah zai thiam a ni a, a hla phuah eng emaw zât hi AIR-ah a record nghe nghe a ni. Sik leh sa (environment) humhalh kawngah pawh a thawh hlâwk hle a, Lunglei leh Tlabung inkâr kawngpui kamah hian amahin Laui (Lamkhuang) tiak a lo phun fo tawh thin. Lunglei Govt

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College-a a thawh lai hian thing leh mau, lui lam sa leh savate chereu nasa lutuk a vei hle a; College huang chhungah hian June 3, 1998 khan “Green Mizoram Movement” din a ni a, a dintute zingah hian a tel ve nghe nghe a ni. Chuvângin, Roliana Ralte hi ‘Environmentalist’ a ni ti pawhin kan sawi thei âwm e. YMA-ah pawh a phâk ang tâwkin a inhmang a, Rahsiveng Branch YMA Vice President a lo ni tawh a, Kum 1983 ah te, 1987 – 1994 chhung khan President hna a lo chelh tawh bawk; Sub. Hqrs –ah pawh President leh Vice President hnate a lo chelh tawh bawk a ni. (*Roliana* 15)

Tin, infiam ngaina tak a ni a, kum 1974-a NEHU, *First Sport Meet*, Shillong-a neihah *Gold Medal* a lo dawng tawh a ni. Pa ð awngkam thiam tak leh zirtir thiam tak a ni a, Lunglei Govt College-a a thawh lai hian Class a lâk hun a thlen chuan Mizo subject la ve lêm lo zirlaite hi a lecture ngaithla turin Class room-ah an ð hu ve ðap ðin.

Roliana Ralte hian hla 42 a phuah a, chûng a hla phuah zingah chuan Lungruala nêna an inpuah ðawm *Tawn leh ni tur* tih leh R. Dinga hla phuah a thlûk a siamsak *Setana râl lian do tûrin* tihte chu dah tel a ni.. A hlate hi kum 1974 – 1982 inkâra a phuah deuh vek a ni a, a hla phuah hmasak ber *Chul hnu Vangkhoa* tih hla chu 1966 kuma a phuah a ni thung.

A hlate hi tunlaia hla phuah dân kalhmanga phuah a ni tlang-pui a, châng khata tlar li awmin, thunawn neiin a hla tam zâwk hi chu a phuah a. A hla ðhenkhatte erawh chu châng khata tlar ruk awm te, thunawn nei lote leh *Jerusalem Tharah* tih hlaah chuan châng thum awmin a thunawn pawh châng tinah a dah a; a thunawn tinte tlar khatna aţanga tlar thumna chu inang vekin, tlar linaah erawh thu dang a hmang vek thung a ni.

A hla thute hi a tuangtamin han chhiar pawhin a thlûk a dik zaih zela chhiar a nuam êm êm a ni. Entir nân –

- 1) Nang iang chawi thiam rêng an awm lo,
Chhâm ang zâl thovin i hril dùn ang suihlunglên
(Fam Lazova 7&8)
- 2) Pâr tin lâwrin sam ang ðhen ni tûr rêng kan dâwn lo va,
Kumtluang bahsam suihna pâr min lo hlân a.
(Ka di, ka di 3&4)

Roliana hlaa kan hmuh langsâr tak pakhat chu hla thu hman nawn hi a ni. A hla tam takah hian remchâng takin hla thu ngai hman nawn a nei nual. Entirna ðhenkhatte:-

- 1) Fam Lalzo, I sakhming sawi kan bâng lo
Fam Lalzo, I sakhming sawi kan bâng lo (Fam Lazova 9)
- 2) Kuhvakhawr khawr khawrna
Kuhvakhawr khawr khawrna (Kuhva khawrna 7&8)
- 3) I chul zo dâwn(3) Kei ka vangkhua
Puan ang i chul zo dawn (Leitlangpui 15&16)

A hla phuah 42 ah hian hetianza hla thu a dah nawn hi wavi tam tak kan hmu. Roliana Ralte hian hla thu mâwl tê tê, han chhiar pawha hriatthiam awl tak a hmang ðhin a, hla thu khirikhân a hmang meuh lo. Chutih rualin a hlaahte hian midangin an hmanpui ve lêm loh hla thu ðhenkhat kan hmu thung a – Biak rûn dârpui (*Zanmu chhing lote ka dawn*), thinlai chhâwn ang thle (*Lunglai her rawh*), Sakhmêl sertawk iang (*Aw Vala, Vala*), neih loh kângvar a chang zo ta maw (*Chulhnu vangkhua*), tangka darzâm (*Fam Lalzova*). Hêng kan târ lan bâk pawh hi a hlaah hian kan hmu nual a; a ð hente hi chu ama chher chawp ve rêngte pawh niin a lang.

A hlaphuahte hi a hnuaia târ lan ang hian hlâwm hrang hrangin a ðhen theih âwm e.

1. Khuarel hla:- Khuarel hla hi pakhat emaw chauh a phuah a, chu chu *Zan lalnu* hi a ni. Kum khata thla ên ber zân October 1978 thla

bial zânah Gauhati University Boys Hostel II chung zâwlah țingtang nênlunglêng êm êmin a inawrh chhuak a, chumi zân chuan 'Zan lalnu' hi a lo piang chhuak ta a ni. Roliana hian he hla chauh hi lo phuah ta pawh ni sela, Zoram khawvela thu leh hla huangah hian a hming a dai tawh kher lovang. Roliana 'Zan lalnu' hi a êng mawi bîk emaw tih mai tûrin-

Nungcha lêng pawn an thlir ning lawng che,
 Hlimin an zai i êng mawi lâwmin;
 Pârmawi tin leh siahthing vul zawng pawn,
 I hliap hnuaiah ãuan tûl an rêl e.

a lo ti thlâwt mai a ni. Ni e, Mizote tân chuan thla êng hi a mawi a, a hlu a, a thlâkhlelhawm a; he thla êng hian mihringte tân malsâwmna rawn thlen se a duh thu he hlaah hian a rawn sawi chhuak a ni. (Roliana 122)

2. Pathian fakna hla:- Roliana hian Pathian fakna hla pakua a phuah a, hêng fakna hla huang chhungah hian Vãnram ngaihna hla *Jerusalem tharah* tih leh Krismas hla *A lo her chhuak leh dâwn ta* tihte chudah luh an ni. *Jerusalem tharah* tih hla hi a hun lai chuan a lârhle a, Zofate thinlung a luah hneh hle ãin. He hla hi a hla phuah zingah chuan a ãa ber hial âwm e. Amah hi mit khing lehlam ãa lo a lo ni bawknên mi rilru a hneh hle ãin a; mitdelte chan hrehawmzia leh khawvel thil mawi engmah an hmuh ve theih loh thu te, pianphunga rualban lo – mitdel, kebai, bengngawng, kut bûl leh ãawngthei lote tâna inhnemna tûr chu Jerusalem tharah hi a ni a,

Kebai ãawng thei lote awmin,
 Bengngawng bân chhumte awm mah ila;
 Lal Isua nêna kan chên dun hun chuan,
 Piangsual kana wm tawh lawng Jerusalem tharah

(Jerusalem tharah 9-12)

tiin hêng famkim lohna zawng zawngte hi Jerusalem tharah chuan a awm tawh dawn lo a ni.

A lo her chhuak leh dawn ta tih hla hi Krismas hla a ni a, thlasik rim a lo nam ãan a; ni chhuak pawh a êng mawi êm êm a, pangpâr chi hrang hrang an vul chûk a, Lal piang hmuah zai rêl ni âwm takin savate chu an hrâm chiah chiah a. Krismas hun a lo hman tawh ãhin dânte sawiin rei lotea a ral leh mai ãhin thu he hla hian a lantir a ni.

3. Ram hmangaihna hla:- Ram hmangaihna hla hi panga vêl zet a phuah a, chûngte chu – Zofa lêngte, Zoram nuam, Sappui nun ngai loten, Duhaisam leh Aw Zoram tihte a ni. Hêng a hla phuah hrang hrang aãangte hian ram leh hnam tân ãhahnem a ngaihzia kan hmu thei. Zofa lêngte tih hlaah chuan,

Kawrvai nau ang nui mah la,
Zângkhua a la bungbu ang;
Tûna kan ãah rûmna hi,
Nau ang kan la nuihpui dawn.(Zofa lengte 10-13)

tiin a sawi a, a châng tâwp berah chuan hnam insuihkhawmna lam hawiin

Kâwrawna leng Zofate leh,
Lamka, Zo tin, Zo hmarte u;
Bangladesh, Reng rama mi te,
Zoram zauah i *lêng ang aw.* (Zofa lengte 23-26)

tiin a ãhahnemngaihna a rawn auchhuahpui hial a ni.

Ram hmangaihna hla a phuahthe hi rambuai laia a phuahthe an nih hlawm avângin he rambuai boruakah hian a chêng thui hle a,

I vullai chuai mai tûr hlah luat vangin,
Thisen leh ãpin i ãng kan bêl;

Rual u ten kawrvai râl tâwnah,
Rûndai an rem kan nunkhaw nawm nân. (Aw Zoram 9 -12)

tiin *Aw Zoram* tih hlaah chuan hnam pasalṭhaten kan ram chhana an rammut thu kan hmu.

4. Khawtlang nun siamṭhatna hla:- Khawtlang nun siamṭhatna lama Roliana kutchhuakte hi a chhuanawm hle mai. Mizo khawtlang nun hi a vei a, siamṭhat a duh a, a theihpatâwpin ke pawh a pên bawk a. Mi \hahnemngai intêlkhawm chuan ama-ho hian kum 1995 June thla khan Mizoram Reformation Forum (MRF) an din a; he pawlah hian *Cell* hrang hrang awmin, a khaikhawmtu atân Director an vuah a; Roliana hi Director atâna dah a ni. (Roliana 22&23)

Khawtlang nun siamṭhatna hla a phuahte hi – Hmangaihna a dai zo ta, I hai si lo, Leitlangpui, Aw Vala Vala, Lêng lêngin tih leh *Nupa tân* tih hlate a ni. Hêng aṭangte hian a ṭhahnemngaihzia kan hmu a. Mizote zingah nupa inṭhen an tam lutukte hi a vei hle a, inṭ hen lo tûrin a duh êm êm a,

Kawppui tuak tin lêng zawngte u,
Sam ang inṭhen hi a rem lo;
Hringfa lêng ar ang lo vaiin,
Rairah nun an chang dawn e in hraiten. (*Nupa tan* 1-4)

tiin nupa inṭhen ṭhat lohzia leh fahrah nun khawngaihthlâkzia chu *Nupa tân* tih hlaah kan hmu.

Lêng lêngin tih hlaah hian ṭhalaite nu leh pa enkawlina hnuai aṭanga tâl hranga ruihhlo chi hrang hrang ti ṭhinten an duhthusam leh an beisei an hmuh loh tûr thu a sawi a. Hetiang mite hian nu leh pa an rûmtir vawng vawng ṭhin a ni.

Leitlangpui tih hlaa Lunglei khawpui a veina pawh hi a ril khawp mai. A hla châng hnihnaah hian –

Ih e, hmanah chuan in maw,
 Zawlkhawpui rêng ngai lovin,
 Thiam thai sum leh pai an hnung I dawl ngai lo;
 Mahse tunah chuanin maw,
 Vangkhaw sawngnawi maw i chan,
 Chhâm ang zâl tho la, Leitlangpui,
 Vul zai rêl ve ta che. (Leitlangpui 8-14)

a ti lawm lawm a. Lunglei khawpuiin tân hma tluk ta lo lutuka a hriat avângin hmasâwnna kawng zawh tûrin a tur et et a ni ber mai. A châng linaah hian ‘*Ka thahnemngaih luatah min ngaidam teh*’ tiin ‘*hmatiang sâwnin Leitlangpui i vul zêl dâwn*’ tiin mipuite chu t̄ hahnemngai taka khawtlang tâna thawk tûra a fuihna thu kan hmu.

5. Lengzem hla:- Lêngzem hla hi 11 a phuah a. Lêngzem hla a phuah ha kan hmuh langsâr tak pakhat chu ngaihzwang sawi nana *D emaw di tih a hmang hi a ni*. A hla thupui thenkhatah phei chuan *D D aw nang nêh, ka di ka di tihte a hmang a*. *D emaw di tih hi a lêngzem hla thupua a dah chhiar tel lo hian vawi 30 lai kan hmu*. Roliana hian hmangaihna pawh hi a la dam thiam khawp mai. *Eng dang vâng a ni lo tih hla châng thumnaah chuan –*

Nang nêh kumtluang rûn luah a rem loh leh,
 Biahthu di chu hlân zâwk la, a lung dam nân,
 Kei zawang fam Lalzo iang rêng hian,
 ‘D’ lo hian fam ka chang t’ng e. (Eng dang vang a ni lo 12-15)

a han ti thei tlat mai hi a fakawm khawp mai.

6. Hla lenglawng:- Hla lênglawng huang chhunga dah theih hi hla 10 bawr vèl a phuah a, hla tluangtlan pangngai t̄ha taka a phuahte an ni hlawm. Chûng zinga a lâzualte chu – *Johny i dam thin em?*, *Zawlkhawmawi leh Aw ka nau, aw ka nau* tihte hi an ni.

Johny i dam thin em? tih hla hi Serchhip College-a a thawh lai May 1980 khan a thian ngaih em em Johny Zoramthanga, Rah-siveng, Lunglei a awm tân a phuah a ni a. He hlaah hian Pathian zâra intawh leh hun a la her ngei a beisei thu kan hmu. (*Roliana* 143)

Zawlkhawmawi tih hla hi Aizawl khawpui a phuahna a ni a, Aizawl khawpui chu duhsakna sang tak hlânin, hming tha taka awm zêl turin a duh a, a thupui ber pakhat atân Zonun ze mawi tak vawng nung zêl turin a duh a,

Zawlkhawmawia lêng zawngte,

Suihlung ruala lêngin;

Pâr mawi tih lâwr lovin,

Zonumawi i vawng zêl ang. (*Zawl khawmawi* 17-20)

tiin Mizo nun mawi tak kha pâr chhuak zêl se a duh a ni.

Aw ka nau, aw ka nau tih hla hi nau lo piang lawmna leh duhawm taka lo seilian a, nu leh pa thuawih leh Pathian duh dâna lo thang lian tûra a duhna thu târ lanna a ni.

Chûnnu leh Zua chawimawiin,

Kan vangkhaw mawitu ni la;

Ram leh hnam tâna duhawm,

Biak lai hming mawitu ni la. (*Aw, ka nau aw, ka nau* 9-12)

tiin fa hrin manhla tak, ram leh hnam tân pawha chhawr nahawm tak, Pathian thî mi ni tûra duhsakna a hlanna hla a ni.

Hêng a kut chhuak hrang hrangte avâng hian *Roliana Ralte* hian Thu leh Hla khawvelah hian hriat reng a hlawh tawh dâwn a ni.

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Zirsangzela Darthlalanga Lang

K. Lalnunzama*

“Mahse nang chu danglam ngai lo,
Thudik tantu i ni si a.”

Zofa hla phuahtute zinga hlutna hlu bik neitu Zirsangzela Hnamte hlate hian zir leh chik a la hlawh zel ang a; “*Nula leh tlangval inhmangaihna lam hla hi ka phuah tam ber a ni nain he lampang leh khuarel (nature) lam aimah hian nunhlui leh hma lam hun suangtu-ahna hian ka lung a len ber zawkin ka hria,*” (Zirsangzela viii) tiin sawi mah se, a khuarel (nature) hlate hian zirtute a la ko chhuak dawn chauh a ni. “A hlate hian zir chian leh belh chian a dawl a, sawi zawh erawh chu har tak a ni thung,” (Thanmawia 131) tiin, “Zirsangzela hla a hausakna lam tak pawh a ni,” (Chuailo Bu 2-na 113) a lo ti thlawt reng asin.

Zirsangzela hi khuarel (nature) thilah a lungleng satliah a ni mai lo a, chu’ng khuarel thilte chuan hringnun a ngaihtuahir a, hringnun duhamna a duh lohzia duham takin a au chhuahpui lawm lawm zawk thin. F.Lalzuithanga chuan,

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... Zirsangzela Hnamte leh Wordsworth-ate hian inanna tak an neih chu khawtlang nun sual leh khawvel sual tak, duhamna, mahni hmasialna leh suahsualna hrang hrangten lal an hrawtna ata hi nun duhawm zawk, hahdam zawk leh thlamuanna nei tura 'Khuarel khawvela' tlanbosan leh bikbosan emaw thil siamte nuna hahchawlhna zawn hi a ni, (Laisuih 131)

tiin *poet of nature* tia an koh hial William Wordsworth te nen Zirsangzela Hnamte chu thinlung thuhmun puin a hmu hial reng a ni.

Zirsangzela Hnamte Danglamna:

Khuarel thilte hian hla phuahtute lung a tilengin, a chang chuan an lunglen inhrikthlak nan leh sawipui berah an nei a, chutah chuan an tawp leh mai thin.

Wawiin chuan ka tuanna mual ralah,
Pualhrang indi thlakhawng ka hmu Hausiampa'n;
Lenlai leh di zun ka ngai vawng vawng.

(Hausiampa zai)

Lelte kiu kiu lo la bang mai rawh,
Kei anga di ngai i nih ve chuanin,
Zuanguin lo tum la, i hril dun ang (Mizo Hla Hlui, 9)

Ka nu lungthlu lova khiang awih zawng,
Tuhpui leh vau an vul Zolentu hnuaiyah,
Di kan tawng kan tah a tul leh thin

tiin khuarel thilte hi an thian kawm a, thuruk an hrilh a, lam tan-gah an sawmin an ko lawm lawm thin. Mahse, Zirsangzela chuan a lunglenna maiah a ti tawp phal ve lo a. Mihring nun a thlir a, a duhthusam chu mihringah ni lovin khuarelah chuan a awm a, "... mihring nun hi a kham khawp lo a ni," (Tlaizawng 240), zirlai zir ngai a hmuhte a puang chhuak leh thin,

Phengphe nunnem leh zaidam,
 Vahkhuai tho leh hmirip'a'n
 Par zu dawn za thlir changin,
 Hringnun hi ka ðahpui ðhin, (Phengphe Nunnem)
 Partlan sirva nungcha zawngt'e'n,
 An iai nem Khuanu malsawmna; (Darthlalang)

tiin hringnun darthlanglang hi fiah takin a chhawp chhuak thiam bik leh tlat zel a. Chutah chuan kan zuk inhmu a, mi hriat ve reng hi sawi nachang a lo hre bik a, mi hriat chhuah loh hi a phuah chhuak bik leh tlat ðhin a lo ni.

Darthlalang:

He hla hi Zirsangzela hla phuah 37-na, kum 1978-a Shillong-a a phuah a ni a. A ðhiannu darthlalang hmaa dinga a insiam lai a nghah paha a zaiin a ngaihtuah chhuah, chawpchilh taka a phuah nghal chuk chuk a ni a. Ani hi Awithangpa te ang maia hla phuah zung zung thei niawm tak a ni ve a, a thil hmuh leh hriatte hi hlaah a chantir thiam em em ðhin.

... Mihringten khawvelah hian lungawina tak tak kan neih lohzia leh kan duhamzia te, mahni hmasialnaa khata mahni tana ðha turah chuan dawt sawi pawh hreh lo kan nihzia te ka ngaihtuah a... huaisen taka thudik chauh sawi ðhin Darthlalangah hian zir tur kan nei hlea hriatna ka nei ta hial a. Tichuan, he hla hi ka ziak ta chuk chuk a ni... (Zirsangzela Hlate 43)

tiin a phuah dan a sawi. A thunawn siam duh viau mah se, a hnu lamah a duhthusam ang thluk a neih theih tawh loh avangin, thunawn nei lovin heti hian a a phuah tlang ta ni.

He hlaah hian chang li awmin, chang tina tlat khatna, tlar hnihna leh tlat nganate hi lam (syllable) riat ðheuh a ni a, tlar thumna leh tlar li-nate hi lam sawm leh pahnih an ni thung.

Rhyme scheme duang hauh lova hla phuah, ṭawng tluang tak anga lang a ni a. *Simile* phakhat ‘sawi ang bel’ tih hmuh tur a awm a, thil nung lo nung ang maia biakna (personification) hmuh tur awmin, darthlalang chu ‘awihlai darmawi’, ‘chawilai darmawi’ tiin a ko a. He hla hi Zirsangzela’n Darthlalang a kawmna leh biakna, a chanchin a sawina bil, hla khun (ode) huanga khung theih a ni bawk ang.

Zirsangzela Darthlalang ropui tak hi *techniques* leh dan neuha hai pawr dawn chuan a thleng sang lo a ni thei e. A tir lama tar lan tawh ang khan *poet of nature* tia an koh, England rama *romanticism* bul ṭantu an tih bawk William Wordsworth-a ngaih danah erawh a tling zo a, “*Hla reng reng hi mihring khawsak dan pangngai mila phuah mai tur a ni a, ṭawngkam chaltlai emaw, thu un deuh deuh emaw, thu har hrillhfiyah ngai ang chi kher hman a ṭul lo ve,*” (Literature 135) tia Wordsworth-a ngaih dan aṭanga tehin, he mite pahnih hian zau khatah ram ṭuan an rel a, thlam pawh an inṭawm a ni tih a hriat nawn theih a ni.

Zirsangzela Darthlalang:

Run tin mawitu awih lai darmawi,
I tel lo chuan hringfa leng rel,
A kim thei lo, kum tluang chena danglam ngai lo.

A ni lah tak a; a retheia hausa, mi lian leh te, mi in hnuai luah leh *hotel* ropui ber chenin darthlalang hian hmun hulung leh a kilkhawr, bual in leh khumpui kiang thlengin hmun a chang a. In tin hian a lo berah pakhat chu kan nei ṭheuh chu a nih hi. A te emaw a lian emaw, a tung leh a bial pawh ni teh reng se, bal deuhin paw deuh pawh ni se, keh them deuh pawh ni, darthlalang zawngin a tih tur a ti fan a. Hmun hnihah thenin han tiphel pawh ni ila, a tih tur chu an ṭulh duh chuang lo. A tel lo chuan mihringte hi kan kim lo a, kan him lo a ni ta ber bawk e.

Thudik ṭantu, huaisenna thuan fam kim sinin,
Roreltu dik i lo ni e.

A hnam ang pawha thu thup ching, a uchuaka thil sawi thiam, inngaihtlawmna chena chapopui hra, tha lo pawh sawi mama t ha pawh sawi bawl tlat thin nunah hian chu darthlalang chuan rorel-na dik a kalpui tlat a. Mite nihna dik tak pawh hrilh ngam lo leh hrilh duh si loa an sira rela hek leh thin hringfate ang lo takin darthlalang chuan thup leh up, zep leh kep nei buangbar lovin a nihna ang takin huaisen takin a lantir mai thin.

Par tlan sirva nungcha zawngte'n,
An iai nem Khuanu malsawmna;
Mahse, duham chin lem nei lo hringfa lengte'n,
Kan bel thin che, tukchhuakin maw – i zarah hian,
Mawi leh zualna beisei chungin.

Pathian thil siam dang, nunna neia mahni dam khaw chuhahna zawng ve bawkte hian Pathian thil siam chu an lungawipui-in, an neih leh theih chinah chuan an lungawi em em a. Mahse, duhamnaa duham chin tawk nei thei reng reng lo mihringte zawngin, mawi kan duh a, mawi leh zual kan duh a. Kan neih loh zel kan awt em maw tih mai turin kan taksa pian chenin kan tidanglam a, a tak thupin a lem kan chuhahpui duh tlat; chu tih hunah chuan darthlalang hmaah thuin, theih leh neih zawng zawng sawm khawmin duhthawh takin duh tawk ngah zo chuang si lovin kan inchei thin a nih hi. He hla changah hian a ni Zirsangzela chuan khuarel thil siam dangte aia ropuia siam mihringte ropui lohzia thiam taka a lantir leh ni.

Hrillin sawi thiam ve mai teh se,
Eng tin hril ang maw hringnun hi;
Hun liam tawh hnu thup bo tuma mawina tin reng,
Sawi ang belin, siamtu kutchhuak duh tawk lova;
Bum hmang kan lo chan leh thin hi.

Ni e, darthlalang hi tawng theiin, a ngaihdan leh hmuh dan te han sawi ve thei ni ngat se, mihringte hi eng tin tak sawi ang maw? Kum upa pawh lan naupan duh a, ser leh khem thlenga thup bo tum

mihringte hian theih tawpin a mawi thei ang ber turin mahni nihna paih hialin kan inchei a. Incheina thil chauh a ni nem, kan humsual daite hum tura sual hram hram kan nihzia te hi a va lang chiang si em! A tak tak lantir ngam lova nui der, rilru ṭha der, mi fak der, mi chawimawi der ṭhin, a der nuna nung der der mihringte nun hi a fun tel tlat a ni.

Mahse, nang chu danglam ngai lo,
 Thu dik ṭantu i ni si a;
 Khawvel mawina inbumna thil mai maite hian,
 Chatuan an tling zo dawn si lo, chawilai darmawi,
 Hmuhtir a, fiahtu i ni e.

Laiking ang maia awr sen leh dum chang nei mihringte ang lo takin darthlalang chuan thudik a ṭan tawp lo va, a hmuh loh leh hriat loh pawh sawi chhuah hram a tum hek lo, dik takin a lang chin zel chu a lantir mai a. Chatuana la chawl tur mihringte hi chawl lo lekin, khawvel mawina kumhlun lo turah kan buai a, kan tlanin kan phe vawn vawn chu a nih hi. Mahse, chu nun chu he darthlalang hian fiah takin mihringte hi a hmuhtir a, a tifah tak naa; kan hmuhah chuan kan fiah zo lo ni tin deuh deuh chu a ni thung si.

Hringnun Darthlalang:

In tin chhung tinin darthlalang an nei a, Zirsangzela *Darthlalang* erawh khawvel mihring, chi tin hnam tin darthlalang, inenfi-ahna tura hla ropui a ni thung. Plato-a'n, "Hla chu a tak aṭanga pen bo vawi thumna (thrice remove from reality)..." (Laldinmawia 287) a tih lai hian, he *philosopher* ropui hi *Darthlalang*-ah hian lo inen ve tawh ni se, a ngaih dan a thlak duh hial mai awm e. Chu em a thei lo a nih pawn, a duhthusam ram (ideal state)-ah Zirsangzela Hnamte hi chu awm a phal mai hian a rinawm asin.

Mi tam takin hla ropuina chu a thu ken laimu (philosophy)-ah an teh ṭhin a. *Darthlalang* hian mihring nun chiang takin a tar lang a, chumi phena ram leh hnam, chhungkua leh mimal nun chenin mitthla tur a siam a. Hnial rual lohin thudik a sawi a, sawi

nawn loh theih lohin thu dik a tlangaupui a ni. He *darthlalang* zeta hi chuan a sawisel leh a diriam mihringte hian huat tur reng reng kan hmu awm lo e.

Darthlalang hmaa kan dina kan inen apiangin he darthlalang hi hmu tel thei ila, khawvel mawina inbumna thil mai maite hian chatuan an tling zo dawn si lo tih hi hre nawn leh thin ila, chutah chuan tul lova sum kan sen leh hun kan hmante hi a kiam ang a. Mi bum tuma kan hah leh chauhpui nun lem atana kan sin puan hi hlipin, a tak tak nunah nung tak tak tawh zawk ila, chu chu a kristian tel bawk a ni.

Phengphe nunnem leh zaidam,
Vahkhuai tho leh hmiripa'n
Par zu dawn za thlir changin,
Hringnun hi ka tahpui thin (Phengphe Nunnem)

He *darthlalanga* inen chung hian, Zirsangzela mittui hi hruksak ila, hringnun nuam zawk hmang turin hringnun hi tinuam thar leh teh ang u.

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The Art and Craft of Screen Dialogue

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Mihring khawsak honaah hian eng nge pawimawh ber tiin inzawt ta hlawm i la, mi hrang hrang zingah chhanna hrang hrang a awm duah thei awm e. Pawimawh hrang hrang tam tak awm thei zinga a langsar ber pawlah inbiakna hi a chuang ngeiin a rinawm bawk. Mihringte min thlun zawm kual a, min phuar khawmtu pawimawh ber ti pawhin a sawi theih hial awm e. Ṭhian dun inkar a ni emaw, chhungkua a ni emaw, khawtlang a ni emaw, ram leh ram inkar thleng pawhin inbiak pawh tawnna tel lo chuan eng mah a tih tak tak theih ngai lo va, he inbiakna ṭawngkam chhuak hi kawng tinrenga kan nihna hriltu te, kan hun hman mek leh kan hma hun zel tur pawh hril theitu a nih avangin uluk a ngaiin, nawr liam mai mai theih loh chang pawh a tam ṭhin a ni.

Literature hi mihring aṭanga chhuak thu leh hla hrang hrang infun khawmna a nih avangin mihring nun hlimthla tite pawhin a sawi theih a, chu'ng zingah chuan thawnthu (Novel/fiction, short

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story etc), lemchan (Drama) leh tuna kan sawi tum mek screenplay (Film/Movie) te hi mihring khawsak phung entawna ziah, a tak tak ang tura duan an nih avangin inbiakna ṭawngkam pawh a tamin, uluk taka duan an ni hlawm ṭhin a. Henga inbiakna ṭawngkam an duan dan hian kalphung hran ṭheuh an la nei zui a, tun ṭumah erawh screenplay bika inbiakna ṭawngkam lo tlazep-te hi engtianga duan nge an nih ṭhin tih hi mi thiam zawkte thuziak behchhanin kan thlur bing dawn a ni.

1) **Ṭawngkam tawi fel tak thlan thiam (Short speeches) :**

Mi pahnih inkar a ni emaw, a aia tam inkara inbiakna a ni emaw, mi pakhat ṭawng atan ṭawngkam tawi fel tak thlan thiam a ṭ ul hle. A changtu dangte an ngawih reng laia mi pakhatin ṭawngkam sei duah hlauh a chham chhuah zut zut chuan a tak anna lak aṭ angin a peng bo thei a ni. Mihring nun tak taka ṭhiante nen kan titi ho emaw, kan inkawm emawa kan inbiakna hi han chhut ta i la, mi pakhatin thu sei pui pui an sawi zuah zuah ngai meuh lo va, kan inṭ awng chhawk zung zung zawk ṭhin. Chutianga nih lohva mi pakhat thu sei pui pui a sawi bik fo a, mi dang tana ṭawng vena hun siam lek lova a dak zuah zuahna hmuna awm chu kan nin theih em hi maw! Mihring nuna bet tlat inbiakna hi mi pakhat chan chauh a ni lo va, insawi/inṭawng chhawkna a ni zawk. Chuvang chuan a tak behchhan, a tak ang thei ber tura duan movie/film-ah pawh hian a tak ang ngeiin, inchhan tawn zung zungna hmanga inbiakna (Dialogue) hi duan a ṭul hle.

Tin, sermon tur ang maia sawi tur zawng zawng inbuatsaih lawkna ṭha tak nei ang mai a, wawi leh khata thu sei pui pui, bah eih lova sawitir par par te hi a fuh lo baw. A takah chutianga chu inbiaknaah a thleng ngai zen zen lo ti i la thu kan ngam lutuk lovang chu maw! Khawi lai hmunah emaw mi tu emaw nghakin lo ṭhu ran i la, kan hun tiam pel duaiin rawn tlai se. Kan mi nghah a rawn thlen hunah chuan eng thu nge kan lo sawi ang, “I va tlai em em ve. Eng harsatna nge i tawh le, nge i muang ve hrim hrim zawk! Nge nia i rawn kalna lamah kawng i bo zawk” ti teh duah lovin, “Engati em em

nge” tiin emaw zawhna tawi fel tak kan zawt maiin a rinawm. Chu zawhna a lo dawnawm dan leh min chhan let dan emaw, hmelmhai min chhawn dan azirin a dawt leha kan sawi tur chu a tlachawpin a rawn chhuak leh mai ang. Entir nan, chu kan mi nghah chuan lungawi lo hmel deuha min melh pahin tawngkam dengkhawng deuh zawkin min chhang let ta se, a lo nghak ngat ngattu zawk kan nihna laiah leh thiam chang zawk nia kan inhriatna chuan thinurna a chawk tho emaw a ni ang a, chu chu vin taka chhan letna emawin a zui ngei ang. A nih loh leh chu kan mi nghah chuan inthiam lo hmel pu takin, “Ka tihpalh lutuk. Traffic a jam nasa lutuka” emaw tiin min chhang let ta se, kan rilru put hmang leh kan chhan let dan ki pawh a dang daihin a rinawm. Chutiang chu mihringte tlachawp rilru a nih thin avangin, tu mah hian tlachawp thilah inbuatsaih lawkna thu sawi tur sei tak kan pai ngai lo va, kan hmachhawnte min chhan let dan azir zelin rilruah thu sawi tur a rawn lut zawk thin. Chutiang chiah chuan a tak behchhana chan tur film-a inbiakna pawh hi rem thiam a ngai hle.

Tin, Thu sei pui pui a changtuten an chham fo hian entuteah a tla na mawhin, ninawm lamah a kal thuai thin. Film chhunga inbiakna a awm reng rengin, thu sawi mektu hmel hi camera hian a focus tlangpui a, mi pakhat thusawi lai hmel ringawt mai minute khat dawn mai han tihlan te hi entu tan chuan a rei duh hle. Inbiakna scene-ah chuan second 10-15 vel hi mi pakhat thusawi, ning lova entuten an en theih hun chung niin, a aia thuih chuan mipui mit a kham hman tawh thin niin mi thiam zawkte chuan an sawi. Entu mipui mit ber a kham a, an nin tawh miao chuan en chhonzawm chakna a bo ang a, entu a tlachham der thei a ni.

2) **Ngaihthlak tluan chakawm taka siam** (The suspense sentence) :

Screenwriter thenkhat chu hetiang suspense sentence siam kawngah hian an pachhe viau thin. A sentence tluana ngaihthlak chakawm taka siam thiam tur chuan hawrawp inluh thelh dan te ngun taka chhut a, siam rem a ngaih chang pawh a awm thin. “Tin,

suspense sentence hi periodic sentence ti pawhin an sawi bawk thin,” (Robert Mckee 393). A chhan chu dot dot dot (Period) hmanga sentence kal tluang lai an tihtawp det thin vang a ni . An thil sawi tum tak chu sentence tawpah an a dah a, a hmawr bawkna thlen dawn chiahah chawlhna hun tawi te Period (dot) hmangin an dah thin. Hetiang sentence hian entute chu a sentence tawp ngaihthlak chaknaah a hruai lut thin a, awlsam taka entute rilru lakna tha tak a ni. Entirna pakhat han chhawp chhuak i la, “If you didn’t want me to do it, why’d you give me that...” Gun? emaw Pen? emaw Kiss? emaw pawh a ni daih thei a tawpna chu! Hei hi Peter Shaffer’s dialogue at anga lak chhuah a ni.

Tin, suspense sentence tih hian tawngkam hlawm khata sawi hmasak leh hnuhnun tur rem thiam ringawt pawh hian kori a tu viau bawk. Entir nan Titanic film-a a changtunu Rose-i chuan heti hian a bialpa chanchin a sawi a, “I don’t even have a picture of him, he exists now only in my memory” tiin. A thusawi tawp lama memory tih a sawi thlen hma zawng hian entu mipuite thinlungah zawhna leh hriat chakna a siam thei a ni.

Screen dialogue tha lovah thung chuan hetiang suspense sentence hian hmun a chang meuh lo. A changtuten an thil sawi tum point ber chu sentence lai takah emaw, a hma lam daih te emaw an zep nulh thin. Chutiang a niha an sawi tum ber point tak a rawn lan tawh hnua sentence la kal zawm zel ngai a nih chuan, sentence chuang liam leh entute tan thusawi ninawm mai a chang leh bawk thin. Hetiang a nih avang hian a changtute leh director-te pawh hian an inbiakna tawngkam hi an ziak tha leh fo a, uluk takin an duang nawn mawlh mawlh fo thin.

3) **Tawngkama inbiakna hman tam loh (The Silent Screenplay) :**

American ziak mi lar Robert Mckee chuan, “Inbiakna tawngkam i dah tam poh leh, a hlutna a tla hniam tial tial ang” (Story 393) tiin a lo sawi a, amah vek hian, “Film dialogue tha ber chu inbiak loh

hi a ni” (*Story* 393) tiin a sawi leh hmiah bawk. Film hi ngaihthlak tura duan a ni lo va, en tura duan a nih vang hian a tam thei ang ber mit titlai thei tur thil duan chhuah a, ngaihtuah a ngai a, American film director Tom Rickman chuan, “Dialogue hi thil thleng mek sawi fiah nana thil sawt lo tak a ni” (*The tools of screenwriting* 84) tiin a sawi ve bawk.

A theih chen chen chu ṭawngkaa inbiakna hi pumpelh hram hram a, hmuihmai chet zia emaw, taksa bung hrang hrang chet ze hmang emaw tala a tam thei ang ber inbiakna kalpui hi thil pawimawh tak a ni. Hei hian ṭawng miah loh tur tih lam erawh a thluk lo va, a awmzia zawkah chuan, a tlem thei ang ber sawi a, a tam thei ang ber chetze hmang emawa tar lan tum tur tihna lam zawk a ni awm e. Entir nan, tu emaw chu eng emaw vangin a thinrim em em a, chu a thinrimna chu ṭawngkaa a puan chhuah dum dum a, chetze hmang emaw, hmel hmai hmanga a lantir teh chiam si loh chuan a awihawmna leh a tak anna a bo thei dawn a, chu ai chuan ṭawngkaa puang tehchiam lo pawhin, thinrim hmaisien a chhuah theih a, a inseh ruh ṭeuh thei bawk. Chu chuan a sawia sawi aiin a tak a an mai bakah a tihmuhnawm zawk daih a ni. Chutiang bawkin tu emaw chu lungchhe em emin a awm a, a ṭah chhuahzia ṭawngkaa sawi hliam hliam ai chuan, ṭawng miah lovin ṭap ta hawm hawm mai se. Chu chuan entute a hnehin, kori a tu zawk ngei ang.

4) **Inbiakna hi ataka titina nen thil hrang a ni** (**Dialogue is not Conversation**) :

A tir lamah Movie vela inbiakna ṭawngkam hi a tak taka inbiakna ṭawngkam nen a inan a ngaihzia kan sawi tawh a, tun ṭumah chuan a hranna lai kan sawi leh thung dawn a ni. Nunphung pangngaia kan titinaah chuan topic mumal leh hawi lam emaw, awn lam nei em em lova thu eng eng emaw kan sawi mai mai chang a tam a, ṭawngkam chhumbung deuh deuh te, titi inlalawn lo tak tak sawi chhuah chang a awm nawk ṭhin. A chana chan chhuah tur hisap-ah erawh chuan uluk taka duan a ngai thung a, hawi lam emaw, tum bulfuk nei deuh emaw, awmze nei leh kalhmang mumal deuh zawka

inbiakna hi duan chhuah a ngai thung a, a tak tak anga titiphung hrang hrang sawi kual kawi chang awm ve bawk mah se, chung inbiaknate chuan a thawnthu tana țangkai thei turin huam chin mumal tak an neih a ngai fo thin.

Screen dialogue-ah hian țawngkam renchem a ngai viau mai a, a taka kan inbiaknaa thu sawi ngai sawi nawn chhen emaw, țawngkam ren lo taka kan sawi thin te hi, dialogue-ah thung chuan țawngkam tawi te hmanga a tam thei ang ber bahlah nuai lova sawi chhuah thiam a ngai a, a awmzia berah chuan țawngkam kan hman te chu muk taka hnawh tawm an ngai tihna a ni ber awm e; amaher-awhchu, țawngkam thlan uluk a ngai kan tih rual hian țawngkam dukdak lo deuh zawk te, țawng lerh te leh a hun lai mil țawngkam hrang hrangte a thawnthuin a mamawh dan azir zela beng luh thiam a pawimawh leh viau bawk. Aristotle-a thu leh hla ang deuhin, mi vantlang țawng tualleng hmang chung si a, ngaihtuahna erawh fing taka sen thiam a țul tihna a ni ber mai.

Film hi novel anga duh duh lai keu nawn theih a ni ve lo tih kan hriat a țul hle bawk. Chuvang chuan a changtute thusawi tur pawh hi mi nawlpuiin vawi khat an ngaihthlaka an hriat thiam zung zung theih tur zawnga her rem a ngai a ni. A chhan chu a changtute thusawi hi an ka ațanga a rik rual hian a liam zui nghal a ni deuh mai a, entuten an thusawi an lo man fuh loh palh chuan rilruah zawhna a awm zui a, eng nge a sawi ni ang aw tih ngaihtuah reng rengin an tal buai tluan zak thei a ni. Mi thiam zawkte chuan film hi a hmuhnaawnain 80 percent a luah a, a ngaihnaawnain 20 percent a luah ve bawk niin an sawi a, heta chiang em em chu ngaihthlakna beng aain hmuhna mitah zawk hian kan thahrui a insawr bing nasa zawk fe tih hi a ni. Chutiang a nih chuan, hmuhnaawm kara inbiakna (ngaihnaawm) lo tlazep ve zawk zawkte hi hriat thiam awlsam leh tawi fel bawk si an nih a ngai a ni.

A tawp berah chuan screenplay chhungah hian thil pawimawh hrang hrang he'ng: Setting, incidents, charater, conflict, dialogue etc. an awm a. Chung zingah chuan inbiakna (dialogue) bik hi

beng lam chanpual (ngaihthlak tura duan) a nih deuh bik vang hian, ngaih pawimawh hlawh lo deuhah lo ñang ta pawh ni se, a mawh hran awm lo ve. A chhan pawh mitin hmuhnnawm a zawinna kara ngaihthlak tur lo tlazep ve a ni miao a. American Film director Alfred Hitchcock phei chuan, “When the screenplay has been written and the dialogue has been added, we’re ready to shoot” (Qtd. In Story 394) tiin a lo sawi hial a nih kha! Heta ñanga lang Chiang em em chu, film-in a mamawh hrang hrang (châk) zingah dialogue hian dinhmun sang ber a luah lo tih hi a ni awm e.

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