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MIZO STUDIES

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Editorial



South Korea might be one of the countries that have taken the most initiative to promote its culture. They are showcasing themselves to the world through their beautiful young men and women. But these singers and young men who work well for their country have a deep understanding of the importance of their culture and literature. They proudly exhibit their culture and literature to the world.

One of the most important objectives of UNESCO is to preserve and promote the culture of various countries. He carefully studied the world's literature and poetry as well as the endangered languages. These findings are also published as required. The Government of India has established the Ministry of Culture to promote the languages, literature and culture of India. The Sahitya Akademi for literature, the Sangeet Natak Akdemi for theater and traditional dance, the National Translation Mission for language and literature translation, the Indira Gandhi National Center for research are under the ministry Arts, Tribal Affairs, National Mission for Manuscripts and Anthropological Survey of India. These branches are spreading across India with their own regional characteristics.

At the same time, it is necessary to think about how well we are using these government initiatives to improve and promote our literature and value. Mizo culture and literature are a reflection of Mizo identity from the past. Therefore, we must respect it and it is in our hands to preserve it. If we don't preserve our literature and

culture, these precious things will slowly disappear from our society. Every great nation knows how important it is to preserve its culture and literature. They do their best to preserve it. Therefore, it is good to appreciate our culture, oral and written literature as they are a reflection of our heritage and identity. Mizo literature is one of the things that make us Mizos and one of the expressions of our identity. Its preservation is in the hands of the Mizos. If we don't take initiative to protect and preserve our heritage, other nations will not


(Dr ZORAMDINTHARA)
Editor in Chief

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Cowboy Thawnthu, CINEMA Leh Mizote

Lalrammuana Sailo*
H. Lalnuntluanga**

Cowboy Thawnthu

Mizoten Cowboy thawnthu kan tih hi hnam dang chuan Western, Western Novel emaw Western Fiction titen emaw an sawi ber a. Cowboy thawnthu hi American hoten an ram zauhna leh hauhna kaihhnawiha ram an zuan lai vel leh hetih hunlaia silai cheleka khawtlang an inawp dan leh inrun dan te leh, bawng vultuten sakawr chungu chuanga an rante thlah leh venhim hna an thawhna kawcnga indona leh buaina an hmachhawn dan tarlanna thawnthu a ni a. Cowboy thawnthuah chuan a tlangpuiin cowboy kan tih ang chi te chu changtute an ni a. Misual kan tih ang chi, misual rual emaw mimal hnawksak leh chimawm tak an awm fo a; chungho pawh chu cowboy tho an ni a. An awmna khawtlangah chuan dan kengkawhtu Sheriff te awm ve mah se dan an kengkawh zo meuh lo a. America ram tualchhung buai hunlai emaw, a rama lo cheng hmasate nena buaina neuh neuhthe a awm thin a. Bawng vulh leh ran thlahna kaihhnawih a lang tam hle a, rel kawng leh rel kaihhnawih buaina leh inbeihna a tam viau bawk. Zu inna hmun

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Saloons a lang tamin cowboy te fuan khawmna ber a ni a, buaina a chhuak fo bawk. Heng cowboy thawnthuah te hian 'pa' hi an ngaina hle a, hnung lam atanga mi inring lo lai kah te chu nepthlak an ti a. Mal leh mal inthlur bingna (in-draw) te kan hmu tam hle.

Khawvela cowboy thawnthurawn lar hmasa ber chu Owen Wister-a ziak *The Virginian* a ni a, kum 1902-a tihchhuah a ni. Film lamah chuan *Kidnapping By Indians* chu kum 1899 a siam a ni a, Lancashire khaw daifema chan a ni. He thawnthuah hian hmeichhe naupang chu American tualchhung miten ru boin chumi chhanchhuak tura an beih dan tar lanna a ni. Hemi hnu hian *The Great Train Robbery* chu 1903-ah chhuah a ni leh bawk. Cowboy thawnthu hian kum 1960 chhoah a vanglai a tawng a ni.

Mizoramah Milem (Cinema)

Cowboy thawnthu kan sawi chuan Mizoten Cinema kan hmehhriat chhoh dan sawi tel a tul. Capt. C. Khuma Maymyo Sanapui thawnthu kha Burma rama Maymyo (Pin U Luan) khawpuia behchhan niin, indopui pahnihna bawra inngat thawnthu a ni a, he thawnthuah hian vawi tam tak milem (cinema) an en a, an chhuah zing viau tih a hriat theih. Lalzuithanga thawnthu Thuruk leh Khawfing Chat thawnthu leh thawnthu dang pakhat, a thupui hming hriat lohah te milem an en tawh thu a lang bawk a, heng milem an enna hmun hi a tlangpuiin tuna Mizoram pawn lamah a ni.

Mizoramah chuan Krishna Talkies, a hnua Zodin Cinema Hall tih tak hi kum 1948 chho vela din tan a ni a, a neitu chu hnam dang niin Bomraj-a ti-a sawi an awm a, Ganesh-a (Marwari) nia sawi an awm bawk. He cinema hall hi cinema hall hmasa ber nia hriat a ni a; Mizote'n cowboy film an enna ber a ni bawk. Hei bakah hian Aizawlah Assam Rifles, JL Cinema Hall, Galaxy Cinema Hall, Sulu Theatre, Pushpak Theatre te a awm a. Lunglei lamah RTP Cinema Hall a awm bawk a. Tin, sipai inkulhna hmunah chuan cinema hall an nei deuh zel bawk. Milem chhuahna hmunah hian cowboy film loh chuan sap leh vai film hrim hrim kha an pek chuh tlanglawn

ber a ni. Krishna Talkies hi kum 1964 velah C. Ngurchhawna'n a lei chhawng a. Rambuai òan tirh khan Krishna Talkies hmun hi an kap chhe nasain khawl te pawhin a chhiat phah nasa hle a. Tichuan Kum 1969-ah Malsawmthanga (Dawrpui) te chuan Ngurchhawna hnen a'angin Krista Talkies chu lei chhawng ve lehin an thawm òa leh vek a, kum 1970 a'angin Zodin Cinema Hall tia thlak a ni.

Krishna Talkies –a cowboy film an chhuah hmasak pawl chu Roy Rogers-a channa *Son of Paleface* kha a ni a, hei hi kum 1952 a tlangzarh a ni a, hemi kum bawr velah hian Mizoten an en ve nghal mai. Roy Rogers hi cowboy leh zaithiam lar hmasa pawl a ni a, ani a'ang hian Mizoin cowboy an ngaisang chho òan a tih theih ang. Kum 1966 rambuai in'òan hma hian cowboy film hi an chhuah nasa hle tawh a. Rambuai hnu 1970 September thla velah Zodin Cinema Hall-ah chuan an chhuah leh òan ta a ni. Henga an film chhuahte hi Paramount Pictures leh 20th Century Fox a'angtein Silchar thlawh-na òum hmun kal tlangin an chah chhuak òin a ni.

Film an zuk hauh hi a film òat dan a zirin ni thum chung te, kar khat emaw kar thum thlenga rei pawh a ni òin a. An kawl chung zawng chu ni tinin a ngai hli an chhuah a, an kawl hun a tawp chuan film te chu an thawn let leh mai òin. Heng hun lai hian khawvela cowboy milem lar hi chu an chhuah ve deuh vek a, chung an chuah zinga lar deuh te chu *The Last Train From Gun Hill* (1959), *The Magnificent Seven* (1960), *Gun Fight* (1961), *Kill Them All and Come Back Alone* (1968), *Rio Bravo* (1959), *Shalako* (1968), *Kid Rodelo* (1966), *The Lone Ranger* (1956) te pawh an chhuah a, film hlui deuh chhuah pawh an nei tho bawk. Rambuai hma chuan zan dar 6 leh dar 7-ah te an pe chhuak òin a, Rambuai hnu, Zodin Cinema Hall a nih hnu chuan zanah curfew a awm òin avangin ch-hun lamah dar 11-ah milem an chhuah a, chawhnu lamah a rem dan azirin an chhuah leh a; vawi hnih an pe chhuak tlangpui òin. Ram a ral muan deuh hnu, zan curfew loh chang chuan zana han pek chang te pawh an nei òin.

Milem en man hi Krishna Talkies tih a nih hun lai chuan siki a ni deuh ber a, a hnu deuhah duli-ah a kai chho a. Zodin tih a nih hnu (1970)-ah chuan cheng khat leh duli vel a ni leh a, tichuan cheng thum, cheng nga tih ten a sang chho ve zel a ni. Intih hlimna dang a van vangte leh chhan dang vangte pawhin cowboy milem hian ngaihhlut a hlawh a. A film azirin ticket pawh an inchuh nasa thin hle a. Chutiang karah chuan zuar chhawngtuten ticket chu a hlawmin an lei vak a, a zuartu tan lah a lo awlsam nen, Black a zuar chhawnggho chu an hlawk hlein an ring thin. Zodin Cinema Hall-ah hian mi 300 bawr vel leng anga ngaih theih a ni. Heng hun laia a changtu langsar deuhthe chu Johnny Wayne, Roy Rogers, Chuck Connors, Franco Nero, Clint Eastwood, Charles Brownson-teho an ni. Tlangval cinema en zo, mahni in lam pan hi chu an meng rum thin hle a ni awm e. Zodin Cinema Hall hian cowboy film hi 1985 vel thleng an chhuah a, Zodin pawh hi kum 1992 bawrah an ti tawp ve leh a. Tichuan, Mizo thalaite nuna cowboy film a tlak nat hun lai leh a thawnthu lehlin an chhiar nasat hun lai ber anga ngaih theih chu kum 1960-1990 hun chung vel hi a ni.

Cowboy Thawnthu Lehlin

Cowboy thawnthu Mizote'n an chhiar tan hun hi hriat chian fak theih a ni lo nain, cinema lo chhuah hnu hian an chhiar tan ve nghal mai tih chu a hriat a. Zodin Cinema Hall lei chhawngtu Mal-sawmthanga chuan kum 1963 atangin a lehkhabu pangngai (lehlin loh) a chhiar tan tawh tih a sawi. Amaherawhchu, Cowboy thawnthu chhuak hmasaho hi a kum leh a ni, a letlingtu leh chhuahtu chhui chian a har hle a. Lalnunpuia Renthlei chuan kum 1970-1980 inkar hi 'Cyclostyled Literature Period'a ti a (Renthlei 117). Hetih hunlaia lehkhabu tam tak chu a buatsaitute hming, a hun leh ni ziak lang lem loa Cyclostyle-a chhut zui mai a nih thin vang a ni. Heng hun lai hrim hrim hian sap ramah pawh cowboy thawnthu hi a lar em em a, Mizoram lamah pawh mipuiin thu ngaihnawm lam-pang an bawh lai a ni.

Cowboy thawnthu lehlin chhuak hmasa apiang kha chu an inchuh nasa em em mai a ni. A lehkhabu man pawh cheng 1 te a ni a, hun a kal deuh a cheng 2, cheng 5, cheng 10, 15, 20 thlengin a chho zel a ni. Thawnthu bu lei ve kher lo emaw lei zo lo te pawhin a neite ta chhiarin an inhawh kualsak tawn nasa hle. Cowboy bu phei chu cyclostyle-a chhut ngei ni tura ngaihna lian tak an nei a, Press-a chhut tih vel kha chu an ngaihtuah lem lo.

Cowboy thawnthu letlingtu hmasa ber leh tam ber anga ngaih chu Lalsangliana (1934-2013) niin ani hian Oliver Strange-a ziah *Sudden* bu hrang hrangte letin amah pawh 'Pu Sudden-a' tiin an koh phah a. Mak ve tak mai chu Oliver Strange-a lehkhabute Mizo zingah a tlak nat viau lai hian hnam dang zingah cowboy thawnthu ziaktu langsar a tling pha meuh lo a. He thu ziah lai 16 Nov, 2022-ah pawh hian Oliver Strange hian website lian wikipedia lamah ama chanchin ziahna (profile) hran a nei lo. Lalsangliana hian Sergio Leone -a *Dollar Trilogy* an tih mai *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965) and *The Good, the Bad and the Ugly* (1966) te a letling bawk. Kum 1967 chhoa atanga tun hun thlenga cowboy thawnthu an lehlin kan hriat theih langsar chin te chu – Cliff Farrel-a ziah *Bucko* te, Giorgio Stegani ziah *Blood for a Silver Dollar* te, J.T. Edson-a ziah *Guns In The Night, Hell In The Palo Duro, Wagons To Backsight, The Rio Hondo Kid, Rio Guns, Kill Dusty Fog* te, Bobby Copeland-a ziah *Boot Hills* te, John Benteen-a ziah *The Wildcatters, (Shotgun Man) The Deathly Gun* te, Joe Millard ziah *The Good The Bad And The Ugly* te, Link Pennington-a ziah *Slade* series te, Tom West-a ziah *The Buzzard's Nest* te, Todd Robinson-a ziah *The Legend of Billy the Kid* te, Jackson Cole-a ziah *Gun fight At Deep River, Gun Harvest* te, Louis L'Amour-a ziah *Hondo, Utah Blaine, Mountain Valley War, The Sackett Brand, The Man Called Noon, Flint, Showdown Trail, A Man Called Trent* te, Matt Chisholm-a ziah *Tough To Kill* te, Pearl Zane Grey-a ziah *U.P. Trail, The Lone Star Ranger* te, Bradford Scott-a ziah *Walt Slade* te, Joseph G. Rosa ziah *Wild Bill Hickock, Gunfighter* te, Jim Slaughter-a ziah *Long Way to Ride* te, George G. Gilman-a ziah *A Ride in the Sun* te,

J.D. Bodine-a ziah *Outlaw Gold* te, Clint McCall-a ziah *Dillion* te a ni hlawn a. Tin, thawnthu thenkhat chu a thawnthu thupui hming an tih danglamsak te a awm bawk.

Mizo zinga cowboy thawnthu letlingtu lar deuh te chu Lal-sangliana, JF Laldailova, K. Sangthuama, C. Thangzuala, C. Ṭhualmiana, R. Laldanglova, Tluangtea Hnamte, Lalṭhuamliana Ralte, James Lianmawia, Daniel B. Thanmawia, Zotea Pachuau, P.S. Vala, M.S. Ralte, C. Biakzuala, Zuala, TV. Lalthianghlima teho an ni a. Heng hun lai cowboy thawnthua Mizoten an hriat changtupa hming lar zual zingah Sudden, Jim Hatfield, Dusty Fog, Buck Duane, Jubal-cade, Walt Slade, Hunter, Kill Kenny, Edge te an tel.

Cowboy Film Leh Thawnthu in Mizo Nun – Incheina A Nghawng Dan

Joy L.K. Pachuau leh Willem van Schendel te lehkhabu *The Camera As Witness* kan en chuan ‘India ram laili zawka chengten British-in an awp an duh lohna lantirrana tualchhung thil siam leh thawmhnawte incheina atana an hman uar laiin Mizoramah chuan chutiang a nih ve loh thu te, Mizote chu khawthlang mite nunin a chiah hret hret thu leh Indopui 2na a lo thlen hnuah phei chuan sipaia ṭangte leh sipaiten Mizoram an chim nasat tak avangin nun-phung a danglam tial tial a. Heng hunlai hian cowboy thawnthu leh inchei dan te larin, khawthlang lam mite hla lar chu Mizo ṭ halaiten an buaipui nasat thu an sawi’ (288). Tin, Vanhlupui chuan cinema hi Mizoten kum 1950 vel aṭanga hmelhriat ṭanin khawthlang lam hlate leh an incheinate Mizoten an lak phah nasat thu a sawi ve bawk (Music).

Rambuai hma aṭang tawh hian Aizawlah chuan tlangval inti cowboy tak tak an awm tawh thu PL Liandinga chuan a sawi a (Liandinga). Hei hi cinema nghawng chhuah a tih loh theih loh ang. Kum 1961-a Mizo National Front a lo din a, volunteer an indin a, silai cheleka zalenna sual tura ṭhalaite rilru an hmin duak duak theih chhan kha – cowboy thawnthu in an rilru kha a buatsaih lawk ve bawk a ni.

James Dokhuma *Silaimu Ngaihawm* thawnthu kan bih chuan Mizo Union Councillor pa-in tlangval Zaikima chu MNF volunteer zawm ve lo tur leh tuipui zui lo turin a thlem a. “Tunah hian silai nena han intih ‘cowboy’ vel i chak a nih chuan thuruk ka hrilh ang che. ...Mizo Union State sipai kan din dawn a. Sawrkar lam pawhin silai tha min pe thei dawn ni awmin kan beisei a. Chu State sipaiah chuan lut la, Mizo tan tak tak i do thei zawk dawn tihna a ni a” (*Silaimu Ngaihawm* 40) a ti a. Dokhuma thawnthu tho Rinawmin tihah chuan Zuala leh Luaia te thian dun titi-ah Luaia chuan “puakrang nena han chet rep rep” a chak tawh thu a sawi bawk (*Rinawmin* 29). Kum 1971 –a East Pakistan lama an awm laiin sipai hotu ve ve F. Pazawna leh Halleluia te Mukti Bahini pawl kah leh kah loh chungchangah an thu a inhmuh loh avangin Cowboy thawnthu-a an tih thin dan angin “puakruka in-draw” (Zamawia 748) an incho a. MNF movement-a volunteer pakhat phei chuan, “Moduk ngawah puakruk ka pai a, rifle ka pu a, lukhum parh ka khum a, adios amigos tih hi faifukin ka han sa a, ka lung hi a awi veng veng a ni,” a ti a ni awm e (PL Liandinga). Hetiang hi an ngaihsan zawng a nih avangin cowboy nunchanin a buatsaih that vanga volunteer-a inpe pawh tam tak an awmin a ngaih theih. Tin, MNF sipai tam tak tan chuan ‘fair’ taka inbeih leh “indraw’ pui atan India sipaite cho kha an inhrosakna ber pakhat a ni.

Ram a lo buai a, Aizawl-ah khaw hrang hrang atangin an tlan khawm a, chutah chuan insual leh intih cowboy te chu a lar em em a. Cowboy-in Mizote a chiah hnehzia chu mipa kalkawnga an han intawh te hian pistol awm hauh si lo-in an inkap der a, “ka phawi khalh che” han tih te mai te an ching nasa em em a ni. Cowboy nun atanga chiang em em chu mi dawihzep hi an ngai nep em em mai a, an diriam zawk hial thin. Dawt sawi te hi an duh lo a, hnung lam atanga inkah te hi an duh lo a, hnung lam atanga mi dang kap reng reng chu misual tawpkhawk anga ngaih a ni. Heng cowboy nuna rinawmna te, huaisenna te leh dikna te hi Mizote ngaihsan zawng nena inrem tak a nih avangin cowboy thawnthu leh changtute chu an ngaisang lo thei lo a ni.

Heng hun lai nun a taka tawng phak leh hre chiang em em tu R. Laltuvela chuan heti hian a sawi a, “Cowboy film kan en leh chhiar nasat hun lai chuan insual rawn tih vel te hi a awm ve ngai lo va, incho leh incho chu an in-fair fight mai thin, pakhat a tlawm tawh chuan an inkhawihzui ngai lo baw. An ngaihsan zawng kha cowboy nun rorum leh pa taka han chet vel te kha a nih miau avangin tuai tia han sawi tur hi an awm meuh lo a, mawngkawhur tih ang phehi hi chu a lang Sarah an awm lo tawp anga ngaih theih a ni. Cowboy film kan ngaihsan tlat avangin an tih dan entawnin mi dang tanpui te kha nuam kan ti tlat” (Laltuvela) tiin a sawi. Cowboy thawnthua El Paso hming en tawnin Aizawl Bazar Bungkawna dawr hming pakhat atan El Paso tih hman a ni.

Incheina lamah chuan heng hun lai tlangvalte hian cowboy film leh thawnthu an chhiar atanga an hmuh leh hriat angin mipa te chuan kekawr zuih Jeans tight teh tawh leh leather jacket te an ha nasa a, sam zuah an ching baw. Mi thenkhat chuan an sam chu veseline hriaka chulhin tukkhumah an sam chu tawn hran tawh loin a zutin an zut khawm baw. A hun laiin cowboy pheikhawk (boot) te awlsam takin hmu pha lo mah se, a tluhpui pheikhawk ke artui sang ‘beatles shoe’ leh lukhum parh thlengin a lar tak meuh meuh a ni. Waist coat ang hi an ha nasa baw a, pistol cape nei angte kha naupang, tleirawl leh tlangval te thlengin in-draw fiamna’an an hmang nasa. Hreite leh chemte invawm bur-siak vel te an ching a, Pancho hak an uar hle baw a, churut zuk te chu intihpa nan an hmang nasa hle. Tin, pistol tuk chawp leh silai kawm kawnghren (gunbelt) lem hreng chung a infiam chu a hun lai mipa naupangte thil chin tlanglawn a ni.

Kum 1891-ah khan Thenzawl khuaah farm lian tak AH&Vety Department-in an din a, NEC farm tih a ni a. Chumi hmunah chuan bawng tam tak vulhin, a enkawl turin cowboy rawih an ruai thin a. Heng cowboy-te hian sakawr chungchuang chungin an bawngte hi an vengin an enkawl a. Mizo tam takin Thenzawl Cowboy tiin an hre lar a. Kum hnih khat vel chu India Independence Day lawmna

hun hmang turin Aizawl lammualah parade nei turin an kal a, mipui lawm, ngaihhlut leh ngaihhsan an hlawh hle a, an bawr luih luih a ni ber awm e. Chung cowboy-a tang tur chuan pawl sawm zo chin, Department lamin an duhzawng ang mi an thlang a. Bawng vennna hmanrua atan pawh ulhbun an dawng a. Chutiang chuan a hun lai ram pum nghawng tham chanchin neiin, Mizo nuna cowboy thawntu in hmun a chan thukzia nemnghe ttu an lo ni.

Mizo Ziah Cowboy Thawntu

Lalsangzuala (1951-2016) hi Zoram khawvel deng chhuaktu, Mizopa ril rem zawng tak mai *Sudden Muanga* comics duang chhuaktu a ni a. *Sudden Muanga* thawntu hi March 1977 atanga chhuak tanin wawi (97) a chhuak a ni. He lehkhabu rawn pian dan hi amah Lalsangzuala ngeiin ‘cowboy film leh thawntute an chhiarin an nun dan an lak nasatzia’ a sawi bakah heti hian a sawi zawm a:

“...Cowboy thawntu bu zingah chuan Oliver Strange’s SUD-DEN series kha a lar pawl tak a ni, a hmei a pain kan chhiar tluk tluk mai thin a nih kha. Khang thawntute kha ngaihna wmin tuipei hle thin mah ila, Sap(ho) phuah, an ram leh culture-a inngat a ni a, keiniho ngeng chhun pha lovin ka hre tlat a, bak awmin ka hre tlat thin. Chuvangin, tribal-ho ngeng chhun pha ngei tura modify kha tulin ka hria a. Chutichuan, Tribal Cowboy, Sudden Muanga of the World chu a lo piang ta a ni,” (Lalsangzuala).

Sawi tawh angin *Sudden Muanga* comic hi a ziaktu Lalsangzuala’n khawthlang cowboy chanchin a hmuh leh hriatte atanga a duan chhuah a ni a; cowboy thawntu ziarang pu tho si, a nuihzat-thlak (humour) lam hawi leh a hun lai Mizoram Politics, sakhua leh khawthlang nunphung chhe lai tar lanna leh tih-el (satirise) zawn-ga zia a ni. Cowboy thawntu pangngai h chuan cowboy ten ran vulhna huan (ranch) an nei a, bawng an vulh thin. *Sudden Muanga* ve thung chuan huanah sawhthing a ling thung a. Cowboy thawntu h chuan bawng ruk a hluar hle a, *Sudden Muanga* thawntu h

thung chuan sawhthing ruk a hluar hle. Hetiang hian ngaihnamw tak siin Mizo khawtlang milin changtute a siam a ni. Tin, hetih hunlai vek hian Oliver Strange thawnthu lehlín *Sudden* bu hrang hrangte kha hralh a kal em avangin mi thenkhatten Oliver Strange ziah ang takin *Sudden: In the Cave of Thugs* tihte an lo ziah zawmin an lo hralh ve bawk nia hriat a ni a. Tun hnuah hian *Thenzawl Cowboy* tih te pawh *YouTube* lamah Mizo cowboy chanchin ngaihthlak tur te a awm ta zel a ni.

Khaikhawmna

Mizorama Cyclostyle Literature hun (1970-1980) chu lehkha chhutna khawl changkang zawkrawn chhuak vangin a inher liam a. Kum 1991 a Cable TV lo lut chuan Cinema khawvel chu zawi zawiin a nem pil a. Cowboy thawnthu pawhin a vanglai a pel a, TV rawn lar chho chuan ngaihsan tur dang kungfu thiam Bruce Lee leh mi dang dang a rawn chhuahpui a. Mizo thawnthu huang lamah pawh changtute zingah kungfu thiam Hara Kima te rawn langin Mizo film lamah kungfu thiam Remthanga te an rawn che chho zui ta. Cowboy thawnthu la chhuah tawk awm mahse 1970 chho-a a boruak tawn ang chu a phak thei tawh lo a ni.

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Pi Pute Savun Lehkha Bo Kha

F. Lalzuithanga*

Pi Pute Savun Lehkha

Ṭawngkaa thu leh hla kan inhlanhawn danin, tun hma chuan kan pi leh pute khan thuziakna hawrawp an lo nei tawh ṭhin a; chu chu Savun Lehkha an ti ; mahse, uiin a eisak tak avangin ziaak leh chhiar pawh thiam lovin kum za tam tak kan awm phah ta a ni awm e. *Mizo Hnahthlak Thawnthu* Vol 1-ah chuan hetiang hian RL Thanmawian pi pute Savun Lehkha chungchang an sawi dan a lo ziaak a; hetiang hi a ni awm e a thawnthu chu:

Mizo upate chuan hmanlai chuan keimahni hawrawp hi kan nei ve ṭhin a. Thlanrawkpa hian khuang a chawi a. Chumi ni chuan lawmthu sawi nan Mizopa leh Vaipa hnenah hian lehkha a p eve ve a. “Thlanrawkpa in chawimawi thiam bawk a, he thil hlu tak hi ka pe ang che u. Hei hi ṭha takin vawng ula, a chhungah hian buh leh sa te, sum leh pai te, finna leh thiamna tinreng neih theih dan a awm a nia. Ngun takin zir ula, in tu leh fate chenin in rohung zel dawn nia,” a ti a.

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Mizopa chu a ṭha zawk *Savun Lehkha* a pe a, Vaipa chu *Lai-suih Lehkha* a pe bawk a. Mizo chuan a sacun lehkha chu a tirah chuan a vawng ṭha ve bawk a, nikhua a lo rei a, an vawng ṭha peih ta lova. Naupangen an khal a. sum khuh nante an hmang ta a. Ni khat chu an feh hlanin ui rilṭamin a ei zawhsak ta daih mai a, mahni hawrawp pawh kan nei ve ta lo va, a zirna tur ber lehkha kn neih ve tak loh avangin ziak leh chhiar pawh kan thiam ve ta lo a ni, an ti.

Vaipa erawh chuan a laisuih lehkha chu ngun takin a vawng ṭha a, an fate pawh an zirtir zel a, chuvangin, vaiho chuan anmahni hawrawp an nei a, lehkha an thiam ta bik a ni, an ti ṭhin (75-76)

tiin pi leh puten Savun Lehkha an tih bo tak dan chungchang ṭ awngkaa an lo inhlanchhawn dan min hrilh a. Savun Lehkha tihbo dan chungchangah tlema sawi dan hrang deuhte awm mah se, Savun Lehkha Tih Bo lai tak kha a pawimawh lai ber chu a nih avangin umzui thui lo mai ila.

R.Zuala chuan pi leh pute Savun Lehkha aṭanga an thiamna leh finna sanzia uar tak leh thiam takin, thu tam tak zia kin a lo hai chhuak a. “Savun Lehkha aṭanga kan pi leh puten finna an lo zir sanzia kan lo sawi nual tawh a...Savun Lehkha aṭang lo chuan heti ang khawpa finna hi zir tur pawh a awm lo mai thei a ni. Uiin a lo ei kher kher hi chu a pawi teh zawng a nih hi!” (*Khawithlar* 42) tiin Pi Pute Savun Lehkha Bo ta kha a uizia leh pamhmaizia sawiin a tlang a kawm a . Eng vanga ti bo nge an nih tih lam erawh a umzui tawh bik chuang lo.

History of Mizo-Israel buah chuan, Savun Lehkha bo dan hi sawi dan hrang hrang a tar lan hnua, “A enga pawh chu ni ta sela, kan hriat tura pawimawh ber chu a bo dan thu aiin Savun Lehkha nei ṭhin mi kan lo ni tih hi a pawimawh ber chu a ni.” (31) tiin kan

neih dan emaw, a bo tak dan emaw ai pawhin kan nei thin a ni tih lai chu a pawimawh lai ber a nih thu a lo sawi a.

He lehkhabuin mi dang sawi ve ngai vak loh, Savun Lehkha bo dan a sawi erawh kan thu sawi kalzel tur nen a inchawbe deuh avangin han tar lang hrim hrim ila. Pi leh pute Chhinlung puk vela an khawsak lai khan, “Ni khat chu an hlauhthawn ang ngei mai chuan China-ho bawh chuan an run leh ta thut mai a. An bungraw neih chhun zinga tha deuh deuhthe chu an chhuhsak vek a, an savun lehkha lamin an laksak a, kutbengin an chhuak a. An silh leh fen lai chhe te ten en chuan an um chhuak ta ani. An savun lehkha erawh chu, Hebrai tawnga ziak a nih avangin an chhiar ve thiam si lova, an tihngaihna hre lo chuan a tawpah ui an eitir ta niin an sawi... Thenkhat chuan Chhinlung puk atanga an um chhuah atang khan rei vak kalpui lovin min rawn umzui leh ang a, min rawn chhuh leh hlauh dah ang e, tih an hlau va, kawng lakah chuan ui an eitir ta a ni, an ti,” (30) a ni awm e.

He sawi dan hi mi thiam dangte lehkhabu ziakah chuan hmuh tur a awm vak lem lo nain, Savun Lehkha an tih bo chhan, ui an eitir chhan ni awm tak kan hmuh hi chhutzua ngaihtuah zui tham anih avangin kan han tar lang a ni.

Savun Lehkha Bo Thu

Han dap zauva, han chhui thui deuh chuan, keini Mizote chauh hi Savun Lehkha nei hnam kan lo ni lo va; hnam hrang hrangte pawh hian Savun lehkha an lo nei vein an lo ti bo ve tho a ni awm e.

Kan thenawm mai Khasi-ho pawhin sawi dan chi hnih an nei ve a; pakhat chu, an pathianin thuziak a pek chu an lo dah fimkhur loh avangin meiin a kang ral ta a ni an ti a. Sawi dan dangah chuan, pathianin Bengali leh Khasi hi lehkhabu a pe ve ve a. An haw kawngah tui a lo len avangin. Bengali pa chuan a lu chungah lehkhabu chu dahin a hleuh kaipui a. Khasi pa erawh chuan a haa sehkawhin a hleuhpui a; lui lai a thlenin a chau ta a, lehkhabu chu a dawlh ta daih a ni, an ti bawh (*Electronic Sources*).

Naga hnam pakhat Rengma-ho thawnthuah pawh, pathianin savun lehkha a pe a, chu savun chu an zialin an dah tha a. A kawltu fimkhur loh avângin uiin a lo ei a, an chan phah ta der a ni awm e (*Writings of Mizo Manuscripts*, 48).

Burma rama Karen-ho thawnthuah pawh, Karen unau pathum Karen, Burman leh Han te chu Savun Lehkha pek an ni a. Burman leh Hanho chuan uluk taka an vawn laiin, Karen pa chuan a lo luah a hnutchhiah a, a hlo thlawh hlain ramsain an lo eisak daih niin an sawi. Chuvangin, Karenho chuan an pi leh puten Savun Lehkha an hloh tak chu tuipui râla mingote kut ațanga an hmuh let leh tur thu an lo sawi thin a ni. Hetiang deuh bawk hian, China ram hmârthlang lama Yunan biala cheng Lisu hnam thawnthuah chuan, an pi leh puten Savun Lehkha an lo hloh tawh chu mingo unaute an lo la kal ang a, an thuziak hloh tawh chanchin chu anmahni Lisu tawng ngeiin an la rawn zirtir dâwn a ni, an ti thin (*Electronic Sources*).

Philippines chhim lama Motadato Manobo Indian-ho chuan anmahni siamtuin an pi leh pute hnenah lehkha pawimawh tak a pe a. Miin an rawn run dâwn nia thuthang a awm avângin an zinga pakhat chuan lehkhate chu a la a, tuipuih a paih a. A paih bângte chu ngawah a va thukru a, thurovah a chang ta vek a. Engtikah emaw mingo, Milikano lo kalin Pathian lehkhate kha an la rawn keng leh dâwn a ni, an ti bawk. Kum 1957 khân sap Missionary-ten Thuthlung Thar bute an lehlinsak a, hei hian pi leh pu ațanga an thu inrochhawn chu lo thleng dikah ngaiin ringtu an nih phah ta vek a ni awm e (*Electronic Sources*).

Akha hnam chuan lawi vuna siam Savun lehkha an nei thin a, mahse an riltamin chu chu an ei a, ziak leh chhiar an hloh phah niin an sawi ve bawk. Wa hnam te chuan bawng vun ațanga siam Savun lehkha an neih thu leh an riltamin an ei a, chuta tang chuan ziak leh chhiar an hloh tak thu an sawi bawk (*Electronic Sources*).

Laos ram a Khmu hnam te sawi dan chuan, Khmu hnam khaw pasariha awm te chuan an bul hnaia awm Tai hnamho dodal nan tlang pakhatat hnathawk turin an kal khawm a, chuta an thutiam chu lawi vunah ziakin tlang chhipah chuan an phum a, mahse a hnuah chu savun lehkha an phum chu miin lai chhuakin an ru bo ta daih mai a. Chumi an ruk bo ni atang chuan zia leh chhiar an theihngilh a, chu mai bakah chumi hnu chuan Tai hnam hovin an awpbet ta a ni niin an sawi baw (Electronic Sources).

Pi Pute Savun Lehkha Bo Kha!

Lalzarzova chuan James C.Scott-a lehkhabu *The Art Of Not Being Governed* bua Scott-a ngaihdan zam zulzuiin pi puten Savun Lehkha an tih bo tak kha a chhan ni thei awm ngaihdan pawmna-hawm tak mai a rawn vawrh chhuak a; a pawimawh zual lai hi sei deuh hlek i han thur chhuak teh ang:

“Savun lehkha zia an lo ti bo kha thlirna tlang dang atang chuan an tana invenhimna leh khasaw rel nana thil tih awm tak a ni ve tho a ni. Suangtuahnain chhui kir ta ila, zia leh chhiar te lo neiin engkim ziakin lo kaw l tha thlip thlep ni ta se, anmahni lo awp thintu hnam chak zawk te khan tlangrama an pem bo ta te kha rawn chhui chhuakin, hei chumi lai chuan kan thunuaiah in awm thin tih in zia vek alawm a, ti te pawn an rawn hruailet leh fo thin mai thei a ni. Tin, hnam hmasawn hmasa zawk te inrelbawl dan atanga chhutun zia leh chhiar hi lo nei ni ta se, kan pi leh pute nuna zonunmawi kan tih tam tak te kha hmuh tur a awm tlem phah ve mai thei a ni. Engkim zia a vawn that a nih chuan an mahni zingah intluk tlanna an tih te pawh kha a awm tlem phah hial zawk ve mai thei a ni. Intluktlang tak leh lungrua taka chen ho an duh avang khan kan pi leh pu te khan engmah zia hnutchhiah duh lovin, an thlen chin mil taw ang zelin an khawtlang nun kha an kalpui zawk a ni thei ang em? tih hi thlirna tarmat dang vuah chung a ngaihdan dang awm ve thei tak a ni,” (Electronic Sources) tiin pi pute Savun Lehkha Bo thu kha thlirna tlang dang atanga thlirin a rawn sawi a; ngaihtuah zui tham tak a ni!

Pi leh puten an Savun Lehkha kha eng vun aṅanga siam nge tih sawi lan a awm ve lem lo a. Savun lehkha an neihna pawh kha Pu Vana hnen aṅanga an dawn nge ni a; Thlanrawkpa Khuangchawi laia Thlanrawkpa pek zawk? An tih bo dan an sawi dan chungchangah pawh an fimkhur loh vanga uiin ei zo ta mai nge nia anmahni khan an duhthu rengin ui kha an eitir zawk ni ang? Lal Isuan ‘Ui hnenachte thil thianghlim pe suh u’ a tih laia kan rohlu ber mai Savun Lehkha ui kan eitir daih kha, ngaihtuah chian chuan UI hi kan ranvulh ui tak tak nge eng thil emaw aiawhtu (symbol) atan ui hi an lo hmang mai mai zawk tihte hi ngaihtuah tham tak chu a ni e!

“Savun Lehkha kan lo hloh kher kher hi chu a pawl a nih hi. La kawl zel ila, en gang nge kan nih dawn suangtuah phak pawh a ni lo. Mahse, ui an lo eitir ta miau mai a, zirna kan nei ta lo va, a thiam sate an thi z ova, kan mawl leh zo a nih dawn hi,” tiin R.Zuala chuan savun lehkha bo pawizia a lo sawi a (*Khawithlar* 36). Tun hnu aṅanga han chhutlet leh hian, Pi pute SAVUN LEHKHA bo kha a uiawm leh pamhmaina ber zawk nia lang chu, Thuziak zir chianna (Literary Criticism) lamah Mizo thu leh hla hi a pian tlai phahin kan hnufum phah hi a ni awm e. Pi leh puten Savun Lehkha an tih bo tak avang khan ṅangtharten LAISUIH hmangin bul an ṅan thar leh a; an tuchhuanten LUNG LEHKHA hmangin kan chhonzawm chho zel a. Kum za nufa awrh chauh Laisuih leh Lung lehkha hmanga thuziak aṅangin finna leh hriatna kawngah ke kan pen chho ve bek bek a; thu leh hla lamah pawh Zikpui pa ṅawngkam takin, khawvel literature-in kawtchhuah an pelh fe hnuah, keini chuan hnungah kawlek kan thai kan thai phah a nih ber hi!

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Kumhlui Hlaa Mizo Philosophy

Lalremruati Ngente*

Kamkeuna: *Matthew Arnold* chuan, “*Poetry* chu mihring nun thlitfimna a ni” a ti a (*literaturexpres.com*) a ti a. *Aristotle* chuan, “... rilrua duhthusam ram tarlanna a ni (Thu leh Hla Sukthlek, 24)” a ti ve thung. A nuna thil thleng hrang hrang, a chhe ber aṅanga a ṅa ber thlengin mihring ngaihtuahna chhuntril ber thlenga a nghawng theih dan te, a mihringpuite nena an inlaichinna leh nun a thlir dan leh tehna thlenga a thlak danglamsak theih dan te, ram leh khawtlang inrelbawlna leh sakuana chungchang thlenga poet te hian an hlaah an tarlan ṅin avangin Plato pawhin, “*History* aiiin *Poetry* hian thudik a hnaih zawk (*John Kyriazogluo*,1)” a lo ti hial reng a ni.

Poetry leh *Philosophy*: *Merriam-Webster Dictionary* chuan *Philosophy* chu, “Finna zawwna(*merriam-webster-dictionary*)” tiin a hrilhfiah a. *Cambridge Dictionary* chuan, “Mihringin a nuna a thiltihte a ngaihtuah dan(*dictionary.cambridge.org*)” a ti. *Oxford Learners Dictionary* chuan, “Khuarel, leilung leh van thengreng zau leh mihring nun zirchianna(*oxfordlearnersdictionaries.com*)” tiin a hrilhfiah baw. *World History Encyclopedia* chuan, philosophy ṅ

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obul a hrilhfiashtraah “Greek thumal *philo-love*(hmangaihna) leh *sophia-wisdom*(finna) atanga lo kal a ni a, finna duhna (*love of wisdom*) a ni(*worldhistory.org*) tiin a hrilhfiashtra a.” Hei hi *Desh Raj Sirswal* chuan, “*Philosophy* chu finna duhna (*love of wisdom*) a ni a, finna zawwna (*seeking of wisdom*) leh finna umna (*sought of wisdom*) a keng tel ve ve a ni(*wordpress.com*)” a ti ve thung. *Philosophy* hrilhfiashtra hi thui tak sawi tur awm mah se, a awlsam zawngin “Mihring nun thlirna” ti a hrilhfiashtra, Mizo tawng chuan “Finthuril” tiin dah ila a fiah mai awm e.

Ralph Waldo Emerson chuan, “*Philosopher* dik tak leh poet dik tak chuan inanna an nei a, mawina dik tak leh dikna mawina tarlan hi an tum ve ve a ni(*Stanford Encyclopedia of Philosophy*)” a ti a. *APJ Abdul Kalam*-a’n “Hlimna sang ber leh lungngaihna thuk ber atangin *poetry* a lo luangchhuak thin.(*hindustantimes.com*)” a lo tih ang deuhin *poetry* hian mihring ngaihtuahna chhungril ber a pawrh chhuak a, mita hmuh theih piahlam a tarlan thin avangin chutah chuan a phuhchhuahtu *Philosophy*, a mihring nun thlirna fiah takin a lo lang thin a ni.

Kumhlui hla leh Mizo khawtlang nun:

Hun bik nei hla zinga mi nawlpui tuipui leh ngainat hlawh ber pawl anih miau avangin Kumhlui hla hian Mizo khawtlang nun nen inzawmna thuk tak a nei a. Hmasawwna tshang zel karah hunpui dangah chuan hnam dang hla leh rimawiin hmun a luah hnem em em tawh laiin, kumhlui hla erawh hi chu hnam dang hlain a la thlak thei meuh lo thung. Hlimnia rimawi lampui a, lungngaih ni a rimawi tshapui thin Mizote thinlungah hmun thuk ber a la luah reng a ni. Hnam dang hlaah hian kumhlui lam hawi hmuh tur a la tam lo em em a, kumhlui hlaa an chhal ve te lakah pawh Mizo kumhlui hla phuahtuten mihring nun an thlirna thuk tak ang hi hmuh tur a la awm meuh lo bawk.

Chuti khawpa Mizo nun leh kumhlui hla a inzawm bik lai chuan Mizo kumhlui hla hi a pung chak lo em em a, K Rammawia

phuah Chulhnu Kumhlui te, LM Chhinga phuah Kumhlui, aw ding rih rawh te, Hrawva phuah Ngaiteh, kumhlui te, Lalsangzuali Sailo phuah Kumhlui, khawiah tuan che maw tih hla leh Kumhlui ngaihawm tih hla te hian kum tam tak chhung Mizo mipui an lo awi lungleng tawh a. Thangtharte kutchhuak hla(*contemporary song/poetry*) lamah Jonathan Hmingthanzuala phuah Krismas leh Kumhlui zun te, Manuna phuah Kumhlui; Nunhlui te, Dr.Reuben phuah Kumhlui liam tur(Rap) te, Nununa Renthlei phuah Kum Hlui(poetry) te a rawn chhuak thar zel bawk. A tam lamah pung viau lo mah se, kumtin a hunbi ngaia a dinhmun ngai a la luah zel thei hian Mizote thinlunga kumhlui hlain hmun a luah thukzia a tarlang a ni.

Kumhlui hlaa Mizo *Philosophy*:

Kumhlui hlaah hian hla phuah tute mihring nun thlir dan leh mihring nun thlir nana an tehfung hrang hrang a lang tam hle a, chung mihring nun chik taka zirchianna hrang hrang karah chuan Mizo finthuril (*Philosophy*) thuk tak tak a hmuh theih a ni.

1. Hunin mihring nun a herpui dan: Kumhlui hla phuah tu ten an tarlan tam ber chu hunin mihring nun a herpui dan hi a ni. Chawl lo va tlan reng hunin mihringin a duhzawng a tih a, nuam a tih zawng taka nun a hman theihna hun tha chu, chu hun vek chuan a herliampui vut vut mai ni a an ngaihna, kumhlui hla phuah tute hian an hlaah an tarlang deuh vek a, Hrawva chuan,

Ngai teh kumhlui mual liam tur saw,

A kal m̄ek auh din rual lohin;

Kan nun dan kawng ze tin r̄engte,

Khuarei a chantir tur. (Hrawva leh a Hlate, 69) (1-4)

tiin hun inherin mihring nun a herliampui dan chu mitthla theih(imagery) hial khawpin a rawn tarlang a, K.Rammawia chuan,

Hmanlai an chang dawn ta,

Kan hlimalai hun leh kumte;
 Ngai mah ila vanglaini leh kumhlui,

An liam zel aw, pialral panin. (Rammawia, Chulhnu Kumhlui)
 (0:17-0:43)

tiin Mizo sakhaw vawrtawp Pialral hmangin, mitthi thlarau ang maia hun inherin hun awm tawh lohna hmun a pan dan a rawn tarlang bawk. Lalsangzuali Sailo phei chuan,

Kum hlui! Kum hlui ngaihawm!

Zaiin kan awi che,

Kan nun hlui leh thil tih zawngte,

Zamual i liampui ta. (Lalsangzuali Sailo hlate, 132) (1-4)

a ti chhuak thlawt mai. Heng hla hrang hrang aṭang hian Mizo ten kumhlui an thlir dan leh hun inherin mihring nun a herliampui ṭ hin dan nena an hmehbelna a lang a. Chu hun inherin, mihringin a nun a la ui em em lai laksak a, a tlanliampui tak daih dan chu “Kumhlui” thumalah funkhawmin, chutah chuan hun leh mihring nun inzawmna an rawn tarlang a ni.

2. Hun kal tawh leh mihring nun inlaichinna: Kumhlui hla phuatu ten an tarlan tam em em pakhat chu mihring nun leh hun kal tawh inlaichinna hi a ni. Kumhluin a liampui tak hun chhungah chuan an chhungkhat laina, an ṭhianṭhate, an hmangaihte nena hlim taka hun an hman ho lai kha a awm a. Chu hun liam ta chuan minung damlai nen inzawmna thûk tak a la neih reng avangin, chung hlimna mihring ngaihtuahna leh mitthlaa chambangte chuan mihring rilru chhungrilah lunglenna leh nunhlui ngaihna a rawn kaitho ṭhin a ni tih kumhlui hla hrang hrangah hian a lang Chiang hle. Nununa Renthlei chuan,

Lungduh sakhamel mitthla an chang,

Kumhlui nang hian par lai i thliak;

Nang tawng ṭapin nun kung an tilak (Hringnun, 61) (19-21)

tiin kumhlui chu mihring nun pangpar anga a vul mawi em em lai
 thliak a, hun kal tawha chantirtuah a puh hial a. Manuna chuan,
 Hmanah chuan e hlimte'n kan nui za thin,

Hun liam tur reng kan dawn ngai lo;

Tunah erawh kumhlui, nunhlui ngaiin,

Kan au ruai che, kir hian i mawi si lo. (Manuna, Kumhlui,
 Nunhlui) (3:13-3:49)

tiin chu hun inherin a liampui tak nun chu auh kir rual a nih tawh
 lohzia a rawn tarlang bawk. LM Chhinga chuan,

Chhung kim laini zawng kha,

Lam angin lo kir leh la;

Lenrual kima hlimlaini kha,

A ngaiin kan tap a ni. (Chhinga, Kumhlui Aw. Ding Rih
 Rawh) (0:59-1:21)

tiin kumhluuin a liampui tak nun chu a au vawng vawng a.
 Lalsangzuali Sailo chuan,

Pan lai hun leh hlimtea kan lenlaini te,

Ngaihlay lungduhte nen lungruala;

Eng dang reng dawn lova sen nau ang nuih ni zawng kha,

Auh ruai ka nuam-i liampui ta si a! (Lalsangzuali Sailo
 Hlate, 131) (9-12)

tiin thinlung taka a nuihlai hun hlimawm kumhluuin hun kalta ni
 tawh tura a hruai liam tak, a ngaihtuahna chhungrila la chambang si
 te chu a rawn tarlang a. Dr. Reuben chuan,

Suihlung a leng thin,

Ka ngai em thin hluite kha;

Dawn ve maw?

Ngai ve maw?

Kumhlui liam tur. (Reuben, Kumhlui Liam Tur) (1:36-1:56)

tiin mihring inlaichinna chu hun hnuai leng a nih dan a rawn tarlang a. Hrawva chuan,

Ngaiteh hunin nunhlui a hnawl,

Chatuan hmun thleng turin. (Hrawva leh a Hlate, 69) (11-12)

tiin hunin a mihring lak aṅanga a tel vena nun a hnawlbo sak dan a rawn tarlang bawk. Mizo kumhlui hla phuahtute hian kumhlui leh kumthar ṭhenhrangtu anih vanga kumhlui chu thlah an ni ngawt lo a, a boruaka an chen avanga lunglenna au chhuahpui sathliah an ni hek lo. Fim taka chu hun inherliam tur an thlir rual chuan, chutah chuan hun kal tawh leh mihring inlaichinna an hmu a, chu zirchianna chu mawi takin an hlaah an rawn tarlang zawk a ni.

3. Hun kal tawh leh chatuan inzawmna: Kumhlui hla phuahtute finthuril danglam tak chu kumhlui an thlahliamna kara chatuan an thlir thleng pha tlat mai hi a ni. Hemi chungchang hi Lalsangzuali Sailo chuan,

Ni tin, thla tin, kum tin,

A ral zel-Hun duhawm;

Chatuan hmun mawi ka lal lenna,

Hun Tawp awm lohnaah,

Kum Hlui! I thleng ta maw? (Lalsangzuali Sailo Hlate, 132)

(11-15)

tiin Kumhlui chuan hun kal mek a tlansan rualin, chatuan hmun lam a pan nghal niah a ngai a. Hrawva pawhin,

I thiltih zawng zawng saw thlir teh,

Hunin a liampui saw;

Chatuan hmun lo thlen khalh tur che,

Lal hmaa dinpui tur. (Hrawva leh a Hlate, 69) (5-8)

Ngaiteh hunin nunhlui hnawl,

Chatuan hmun thleng turin. (...69) (11-12)

tiin hun kal liamtaa a nun te chuan mihring chu chatuan hmun lo thlen khalh daih tura a ngaihna a tarlang bawk. Heng hla aṅanga kan hmuh chu hla phuahtute hian kumhluiin a her liampui tak hunte chu boruaka thamral mai tur emaw, her liam sathliah mai tur emawa ngai lovin chu hun liam ta chuan mitthi thlarau ang deuhin chatuan hmun a lo va pan nghal turah an ngai a. Chu hmunah chuan kha hun chhunga awm mihring nun hrang hrang, hlimna leh lungngaihna thawnthu te khan a thawnthu neitu chu chatuan hmunah an lo nghak dawn ni a an ngaihna a hmuh theih a ni. He ngaihdan nena inhne rem tak hian K.Rammawia chuan,

Dam takin aw kumhlui,

Ngaihlai hrui ang ka vuan che;

Kum leh hun nghaka intawh leh hma zawng,

Dam takin, chibai, mangha le. (Rammawia, Chulhnu, Kum hlui) (3:16-3:42)

tiin ui taka a thlahliam tak kumhlui chu, engtikah emaw, khawi hmunah emaw la hmuh leh ngei inbeiseina nen chibai a buk a ni.

4. Hun leh mihring inṭhenna: Thu ziakmi leh hla phuahtu ten mihring inṭhenna an tarlang fo a. Awmna hmun sawn avanga inṭ henna te, ngaihdan leh duhdan inang lo leh thil thleng dang avanga inṭhenna te, thihna avanga inṭhenna thlengin inṭhenna hian thu leh hlaah hmun a luah hnem hle. Kumhlui hlaa inṭhenna lo lang erawh thu leh hla dang tam taka lang ngai lo hun leh mihring inṭhenna a ni leh tlat thung.

Mizo kumhlui hla phuahtu te hian hunbi chhiarna hnuaia mihringin a nun thawnthu a ziahte chu hun chuan a kalna lam apiangah a keng tel zel a. Ama nuna thil thleng leh ama tih ngei pawh hun lak aṅanga chelh tlat turin mihring chuan theihna a nei lo niah an ngai a. Chu finthuril chuan Mizo kumhlui hla hrang hrang hi a tuam deuh chiat a ni ber mai. Hrawva chuan,

Tuipui lianin phairûang a hnawl,

Kawrvai a thleng ang mai hianin;

Ngaiteh hunin nunhlui a hnawl,

Chatuan hmun thleng turin. (Hrawva leh a Hlate, 69) (9-12)
tiin hunin mihring nun a hnawl liam dan leh hun leh mihring inthenna chu a rawn tarlang a. Lalsangzuali Sailo chuan,

Par ang vul laini leh,

Lungngaih, lawm leh hlim ni zawng pawh;

Ngaiah zual! - A liam mek e,

Kum hlui an chang zo ta! (Lalsangzuali Sailo leh a Hlate,
132) (17-20)

tiin hun leh mihring nun inthenna leh hunin mihring lak a
ta a nun chhuhsak a, a liampui dan a rawn tarlang bawk. Nununa
Renthlei chuan,

Hlim zai rel hian ka mawi lo ve,

Hlim lai nite'n tuanthu an chang. (Hringnun, 61)(17,18)

tiin chung mihring nun duhawm tak, hun leh mihring inthenna
avanga a chan tak te chuan thawnthu mai an chan tak thu a rawn
tarlang ve bawk.

5. Hun kal mek aţanga hun kal tawh leh hun lo la kal tur
thlirna: Mizo kumhlui hlaa mihring nun thlirna lo lang leh pakhat
chu mihring a dinna leilung, hun kal mek khawvel aţanga hun kal
tawh leh hun lo la kal tur a thlirna hi a ni. Lalsangzuali Sailo chuan
chu a dinna khawvela thil thleng mek chu,

Van hnuai ram zau khawvela kan len chhung hi zawngin,

Kumhlui ngai lo reng an awm lo. (Lalsangzuali Sailo leh a
Hlate, 131) (13, 14)

tiin hun kal mek leh hun kal tawh inlaichinna thuk tak a rawn

tarlang a. Chu khawvelah chuan mihring chuan a hun kal tawh ngaia lungleng taka nunhlui a thlir rualin, beiseina nena hmalam thlir telin,

Dam lai par ang chuaia Chatuan Ram thlen hunah zawng,

Kum Hlui ngaih lunglen a awm tawh lo'ng. (...),131) (15, 16)

tiin hun lo la kal tur chuan hun kal tawhin hun kal meka a hnutchhiah lunglenna leh lungngaihna chu a vai kian a beiseina a tarlang bawk. Jonathan Hmingthantluanga chuan,

Aw le, kumhlui dam ten mual liam ta la,

Nunhlui ngaia suihlunglen hruai ve la;

Hun leh kum lo thar tur hringmi tan malsawm la,

Min hlan ta che duhsak chibai bukna;

Izun ngaih zawng suihlunga lengem mai. (Hmingthantluanga, Krismas leh Kumhlui Zun)(2:31-3:8)

tiin hun kal mek khawvel atangin hun kal liam tur chu hun lo la kal tur atana duhsakna hlan tura a ngenna a rawn tarlang bawk.

6. Hunbi chhiartu leh mihring inlaichinna: Kumhlui hlaa Mizo finthuril (Philosophy) lo lang hrang hrangte khaihawmtu ber ni a lang chu, hunbi chhiartu leh mihring inlaichinna hi a ni. Hun inherin mihring nun a her liampui dan teh, hun kal tawhin mihring ngaihtuahna chhunggrila nghawng thûk tak a neih dan te, hun kal tawhin chhungril lama a la chenchilh tlat mihringin hun lo la kal tur a thlirna zawng zawng chu hunbi chhiartu kuta inngat leh amah inphuarkhawm ni a ngaihna kumhlui hlaah hian a lang lian hle a. LM Chhinga chuan,

Chung Pathian malsawmna zarah,

Kan hlimlaini zawng kha;

Hmanlai an chang zel mai si. (Chhinga, Kumhlui Aw, Ding Rih Rawh)(1:22-1:38)

tiin lunglennain a bawm khah chia i nunah chuan malsawmna a hmu a, chu chu Pathian avanga lo awm leh a remruatna hnuai a lo thleng mai a nihzia a tarlang nghal bawk.. Lalsangzuali Sailo chuan,

Chatuan Hmun mawi ka Lal lenna,

Hun Tawp awm lohnaah,

Kum Hlui! I thleng ta maw? (Lalsangzuali Sailo leh a Hlate, 132) (13-15)

tiin hun liam ta te chuan an tiktur an hlen chhuah hnuah hunbi chhiartu hnen an pan thu a tarlang a. Hrawva *Ngaithe Kumhlui Mual Liam* Tur Saw tih hla chang tawpnaah,

Aw Lalpa, kan thiltih zawngte,

I hnenah kan rawn thlen e;

Kan tihsualte min ngaidam la,

Kan tihthat malsawm rawh. (Hrawva leh a Hlate, 69) (13-16)

tiin kum hlui a thlahna tlangkawm nan hunbi chhiartu leh engkim neitu hnenah ngaihdam dila, a malsawmna dil chungin chu kumhlui liam tur a thlah mek chu a hlan a ni. Hemi chungchang hi Vanlat ana Kiangte chuan, “Hrawva hian hun hman that pawimawhzia a tarlang Chiang hle a. Kan hun hman apiang mai siam that theih a nih tawh dawn loh avangin uluk tak zela hmang turin min fuh bawk (Khuanu Leng Chawi Hrawva, 92)” tiin Hrawva tawngtaina phenah hian fuihna a hmu tel a ni.

Tlangkawmna : Mizo literary critic hriathlawh ber te zing ami Siamkima Khawlhiringin,

Mihringin a chhuilet phak theih tawp atang leh, thu leh hla hi mihringin a lo siam tan atang tawhin, wawiin thleng hian ‘hun’ hian mihring rilrua ngaihtuahna thuk ber hi a luah fo va. Chuvangin hun awmzia leh mihring nun hi a inlaichin

dan chhuina leh ngaihtuahna aꠘang hian mi tam tak chu mi thil chik mi leh mi fing tia sawi turin an lo awm phah a ni. (Zalenna Ram, 116)

a tih ang deuhin, Mizo kumhlui hlaa hun leh mihring nun inlaichinna thuk taka khel leh chaina te hian Mizo finthuril (Philosophy) a pai a. Chutah chuan mihring nun darthlalang a inphum a, mihring leh hun inlaichinna leh, hunbi chhiartu nihna thlenga zirchianna a inphum a. Mihringin a paltlang leh a nuna thil thleng (experience) a tarlanna anih rualin, mihring nun zirchianna leh finna hla(wisdom poetry/literature) huang chhunga dah theih thiau a ni. Mizo Kumhlui thlahna hla te hi a tam lamah la pung viau lo mah se, a awm chhunte hian thutak, finna, zirchianna leh zirtirna a pai a. A lo chhuahna hnam philosophy nep lohzia tarlangtu a ni.

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A Psychoanalytic Study of Mafeli's Character In H. Lalngurliani's
Short Story 'Mafeli'

Lalvensangi*

Abstract : *He zir chikna hian a tum ber chu psychoanalytic criticism hmanga 'Mafeli' thawnthu H. Lalngurliani ziaha a changtunu 'Mafeli' character zir chian a ni a. Sigmund Freud-a'n mihring rilru nihphunga ngaihdan a vawrh chhuah pêng khat unconscious-in hna a thawh dân chu thlirna atan hman a ni. Chhengkaw keh darhin Mafeli rilrua nghawng a neih dân te, a rilru hliam tawrhna hrang hrang inçhêk khâwmin luan chhuahna kawng an zawn dân leh a nun an kaihhruai dân târ lan a ni a. Mafeli rilru hliam a anga core issue hrang hrang thlahthlam leh phatsan nih hlauhna te, mahni inngaihniamna leh mahni intihnat duhna te a lo irh chhuah dân târ lan a ni.*

Sawi hawna

Thuziak mawinain chhiartute lung a dumna leh zir chik mite'n chu a mawina hmuhchhuah tuma an beihna piah lama thuziak zir chianna peng pawimawh tak chu *Psychoanalytic Criticism* hi a ni. Mihring pawn lam lan dan, kan chêt dan leh thusawite hi chhungril

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ngaihtuahnain a hrin chhuah a ni a. *Psychoanalytic Criticism* lungphum phumtu chu *Austrian psychoanalyst* leh *neurologist* ni bawh *Sigmund Freud* (1856-1939) a ni a. “*Freudian theories of psychology* din chhuaktu a ni. *Sigmund Schlomo Freud*-a hi *Freyberg Town, Czech Republic*-ah a piang a, *University of Vienna* a angin a zir chhuak a. Kum 1900 khan ‘*The Interpretation of Dreams*’ tih lehkhabu chu tlangzarhin, hei hi *Neurology, psychotherapy, psychoanalysis* chungchang zir chianna hmahruaitu a ni” (Laldinmawia, 294). *Freud* hian a lehkhabu *The Interpretation of Dreams*-ah hian mihring ngaihtuahna hnathawh dan chungchangah ngaihdan thar a rawn vawrh chhuak a.

Psychoanalysis chu *conscious* leh *unconscious*-in mihring rilrua hna an thawh dan leh an inkungkaih dân chhui chianna hmanga rilru lam harsatna leh natna enkawlina atana an hman hin a ni a (Nagarajan, 217). “*Freud* chuan *psychoanalysis* a neih lai hian a damlo enkawlte chu zalen takin an naupan laia an thil tawn leh an mumangte chu a sawi chhuahtir hin a. Chutiang kalhmanga *literature* kan *interpret* chuan *psychoanalytic criticism* thlirna chu kan ruai tihna a ni,” (124) tiin *Lois Tyson* chuan a ziak. “Thuziaktu chuan a suangtuahna te, a thil vei zawng leh a rilru kaptu te, a lungngaihna leh duh zawngte chu a thuziaka a changtu (*character*) tu emaw hmangin a puang chhuak nia ngaih a ni a, a *character* din chawpte chu a hmaikawr, a inthupna ang chauh nia ngaih a ni. Chumi lam zirchianna chu *psychoanalytic criticism* an tih chu a ni,” (293) tiin H. Laldinmawia chuan *Literature Lamtluang*-ah a ziak bawh. Hun a kal zel rualin ngaihdan thar leh thlirna thar a piang zel a.

Kum 1920 a angin *psychoanalytic criticism* chu thu leh hla zir chikna huangah vawiin thlenga hman leh chhawr angkai a la ni zel a. Hun hmasa lamah chuan *psychoanalytic criticism* hmang hian *psychobiography* ti-a an vuahah chuan thuziakte chu hmanruaa hmangin a ziaktu ngaihtuahna chu thlûrbing ber a ni hin a. Thuziaktu chanchin ziahna hrang hrang leh a kutchhuak thuziak hrang hrangte hmangin *psychoanalytic critic*-te chuan thuziaktu

personality mai bakah a rilru chhungril ngaihtuahnaa inthupte pawh an rin hriat thei niin an ngai hin. Tin, thuziaka ziaktu rilru inthup lo langte pawh chumi hmang chuan pho lan a ni hin bawk. Hun a lo kal zel a, kum 1950 a ang chuan *psychobiography* a angin thuziaka *character*-te zir chianna lam hawi hun a lo thleng ta a. A thuziaktu chauh ni lovin a chhiartute'n *character*-te anmahni hriatna leh an tawn hriat hmanga an lo *re-create* dan te, thuziak an thlirna te chuan *psychoanalytic critic*-te lakah hmun pawimawh tak a luah chho ta a ni (Barry, 139).

Hetih lai hian *critic* henkhat chuan *psychonalysis* hmanga *literary character*-te nungchang leh rilru zir chian chu an lo pawm lo ve bawk a, mihring tak tak an nih lohna leh mihring anga rilru leh thlarau an neih ve lohna chu an an chhan a ni. Amaherawhchu, *psychoanalytic critic* tam takin an pawm thung a. A chhan chu heng *literary character*-te hi mihring nun tak taka mihringte *psychological experience* hlimthla tarlangtu ha tak an ni thei a. *Criticism* peng dang *feminist*, *African American* leh *Marxist* thlirna tlang a anga zir chik a thian ang bawkin a thiang ve a ni. Tin, *critical theory* hrang hrangin *literature* chu mihring nuna thil thleng tak tak pho lanna anga an thlirna tlâng a anga thlir chu a thiang bawk a ni (Tyson, 35). Tichuan, tuna kan zir chianna pawh hian thawnthu ziaktu lam ni lovin *literary character* lam chu a hawi a ni.

Theoretical Background

Sigmund Freud chuan mihring rilru hnathawh dan chu pêng hrang hrang neiin eng emaw zat a duang a. A *model* duan *Dynamic model*-ah chuan mihring ngaihtuahna chu *dichotomy* angin a ngaihruat a, *conscious* leh *unconscious*-ah a hen hrang a ni. He ngaihdan hian *conscious*-in pawns lama thil thleng hrang hrangte chu lo dawngsawng leh lo la khâwm a, ngaihtuahna pang lehlama *unconscious* a awm a ni tih hre lova kan nungchang leh chêtziat chu pawns lam thil kan lo dawnsawn dan leh kan ngaihtuahna fim takin

a thunun a ni tih chu rawn hnialin, kan nungchang leh chêt dan chu kan *unconscious mind* zawkin a thunun a ni tih ngaihdan Freud chuan a rawn nei a ni (Barry, 125).

A *model* pahnihna *Economic model* a duan hnuah a pathumna atan *Typographical Model* a duang leh a. He *model* a duan tirth hian mihring ngaihtuahna chu hmun thumah a hen a: *the conscious, the preconscious* leh *the unconscious* te a ni. *Conscious* leh *unconscious* hnathawh dan chu a *model* duan hmasaktea a thawh dan nen a la ngai a. *Preconscious* chu thil chi hrang hrang chhêk khawmna in (*storehouse*) anga duangin, *conscious mind*-in hriatrengna him chin nia a hriatte thup lo leh hliakhuhtu tel lova a dah khawmna a ni.

Tun um kan zir chiknaah hian Sigmund Freud-a'n mihring ngaihtuahna awmpfung hrang hrang a duan zingah *unconscious* hnathawh dan leh a nghawng 'core issues' kan thlûr bing dawn a ni. Freud-a ngaihdan chuan *unconscious mind* chu hriatrengna (*biographical memories*) vawng khawltu ringawt ni lovin kan buaina leh rilru natna, harhfima kan hmachhawn zuam loh avanga kan hlamchhiah leh hnawl kianté lo khawl khâwmtu a ni a.

Mihringin a thil hriat theihna piah lama eng emaw lan chhuahtir a neih te, a chêt chhuahtir theih site hi a ni. Mihring *consciousness* hahchawlh lai tihna ang a ni awm e. Entirnan- Mihring hriatna (*consciousness*) hahchawlh lai hi mumang neih lai te a ni a, chu mumang leh mihring nun chu a inkungkaih lawi si. Hmeichhiate phei chuan eng emaw thil an tawn phut a, an rilrua awm sa ni miah lo an lo sawi chhuahtir (*slip of tongue*) te pawh a huam thei. (Laldinmawia, 294)

Unconscious chu mihringin a hun kal tawha a tawn hriat, a thilungtinatu leh tihrehawmtu te, a rilru hliamtu thil lungchhiatthlak tak te, a hlahna inthup te, chinfel loh leh hmachhawn loh buaina te, a chhia leh ha hriatna fimin a tihngam loh tur châkna chak tak te chhêk khâwmtu hmun a ni a. Chung ngaihtuahna hliamtu leh tibuaite chu *conscious mind* chuan lo hai der mah sela *unconscious*

mind-ah chuan a châm reng thung si a. Khuahkhirh (*repress*), khap leh dâl a nih avang chuan a bo ngawt loh avangin *unconscious mind*-ah a châm bâng ta hin a ni. Chu chu a awm tih pawh kan hre lem lo châwk. *Psychoanalysis* thlirna a ang chuan naupan lai a anga kan thil tawn, chhungkaw inenkawl dan, chhungkuaa thil thleng leh kan inkungkaihate hian rilru lam a nghawng nasa em em a. Chu chu puitling kan nih thlenga kan hriat si loha kan nun khalh kaltu ber pawh a ni hin.

Heng kan *unconscious mind*-a kan thup bo leh kaihthawh loh natna te, châkna te, hlauhna adt hi an muthlu hlen lo va. “Khuahkhirhna (*repression*) theory zawng zawng hian thlâk danglamna hmanga ngaihtuahna khuahkhirhte chhuah zalenna kawng a âwn vek a. A chhan chu ngaihtuahna khuahkhirha awm, *consciousness*-in a lo hnâwl tâkte kha a bo hlen mai loh vang a ni a, luan chhuahna kawng a zawng reng zawk a ni” (Roth, 69). Kan thil tawnah leh mi dangte nena inlaichinna kan neihna kawngah te chung rilru hliam emaw châkna leh hlauhna emaw te chuan nghawng la neiin, kaih harh a ni fo. Harhfimna lak a anga thuhruk ni mah se kawng eng emaw tiin a lo lang chhuak palh hin a, entirnan thu kan lo sawi sual palh ang te hi a ni a. *Paraplexes* tiin emaw *Freudian Slips* tiin emaw an sawi hin. “*Freud*-a ngaihdanah chuan kan *unconscious mind*-a thil awmte varpawhna kawng ha tak chu mumang hi a ni” (Barry, 124).

Mihringte'n kan hun tawnah natna tam tak kan tuarin kan tâwk hin a. Kan thinlung tina theitu thil hlauhawmte laka kan invenhimna (*defenses*) turin kan rilru hian kawng a lo zawng hin. Chung kan *defenses* zinga henkhat *Tyson* tarlan henkhatte chu :

Selective perception (kan rilruin a pâi zawh tâwk tur thilte chauh hmuh leh hriatna), *selective memory* (hriatrengnate pawh pai dam nuam tura siam danglam leh thil thleng kan rilru hliam na lutuktheihnghilh hmin vek), *denial* (harsatna hmachhawnte a awm lo anga hai der luih tlat emaw thil thleng kan rilru hliamtu a thleng tak tak lo anga

ngaih luih), *avoidance* (kan *unconscious mind*-a awmte min phawrh chhuahsak thei mihring leh dinhmun pehhêl) leh a dangte. (Tyson, 15)

Kan *psychological experience* tam tak, kan invenhimna atana angkai tak tak a awm a. Entir nan, mi dang nena chhungril inpawhna neih kan hlauhna (*fear of intimacy*) chu hun kal tawha phatsan kan lo tawhna vanga kan invenhimna a ni thei a. Kan invenhimnate a lo chhiat chiah chuan kan hlauhna (*anxiety*) chuan kan nuna zung kaih nghet em em kan *core issues* chu a rawn pho lang ta hin a ni. Tyson-a chuan *Sigmund Freud*-a'n *core issues* kan neih tlanglawn a thuziak hrang hranga a lo thai lan hinte chu *Critical Theory Today*-ah a tar lang a. Chung *core issues* langsar zualte chu : *fear of intimacy, fear of abandonment, fear of betrayal, low self-esteem, insecure or unstable sense of self, oedipal fixation (or oedipal complex)* (16-17).

Freud-a *core issue*-te hi a inkungkaih vêl vek a, *core issue* pakhat hian *core issue* dang a hring chhuak thei. Tin, *core issue* te hi *defense* angin a thawk thei tho bawk a ni. Mahni insitna (*low self-esteem*) chu ka *core issue* lo ni ta se la, ka insitna avangin thlahthlam nih ka hlau hle dâwn a. Thlahthlam nih hlauhna (*fear of abandonment*) chu ka *core issue* a lo ni ve thei bawk. Hmangaih phu lova ka inhriatna chuan a tâwpah ka hmangaihte zawng zawngin min la kalsan vek dâwn a ni tih ka rin phah tlat thei a. Chu chuan chhungril taka mi dangte nena inpawhna thûk neih hlauhna (*fear of intimacy*) min thlen thei (17). Thihna hlauhna hian mihring nunah ro a rêl thûk hle bawk. Thihna chu engkim tâwpna tâwpkhâwk a nih avangin ken tel chi hrang hrang a ngah hle a. Kan hmangaihte'n min thihsan chuan kalsan leh hnutchhiah dinhmuna din chu kan hlau heuh âwm e. Tin, keimahni ngei pawhin thihna chu mahni maia mal taka kan la hmachhawn dâwn avangin sakhuaian mi a tiam hin pawh kan thih hun min awmpui tur leh thih hnu ramah pawh min thlahthlam lo tur, min awmpui rengtu tur Pathian neih a ni. Thihnain min laksak theih leh thihna vanga kan chân turte hlauh luat avangin, kan hringnun ngei pawh hmangaih leh duh taka hman

kan hlauh pah hial thei a (22-23). Thihna hlauhna chu thlahthlam nih hlauhna leh ch n hlauhna nen a inkungkaih a ni.

Taksa thihna (*biological death*) chauh ni lo, '*psychological death*' pawh kan t wk hin. Sawi tawh angin thihnain a ken tel lian tak chu hlohna emaw ch nna emaw hi a ni a. Kan nunah hian kan thil ngaihhlut em em, keimahnia zung kaih nghet takte hloh kan hlauhna hian thihna tluk zetin kan nun a kaihruai thei hin. Entir nan, kan kawppuite hmangaihna te, kan fate hmangaihna te, kan hriselna te, kan hna te, kan hmelhmang lan d n leh kan rosum hloh kan hlauhna te hian mi a nghawng th k thei hle (23).

Heng kan sawi tak *Sigmund Freud*-a ngaihdan hrang hrang zui hian 'Mafeli' thawnthu H. Lalngurliani ziaha a changtunu Mafeli *character* hi kan zir d wn a. Eng ang takin nge mihring rilru leh ngaihtuahna hi thinlung hliamnain a kaihruai a, chhungkaw seilennain eng ang takin nge nghawng a neih tih te, mihringin a ngaihhlut em em thil a ch n emaw a hloh emaw hian eng ang takin nge a tawrh tih leh Mafeli nuna *core issues* lo lang hrang hrangte kan chhuiin, kan tarlang dawn a ni.

Nu Leh Pa In hennain Mafeli A Nghawng Dan

Nu leh pa leh fa inzawmna hi a th kin a ril hle a. Mihring chu anpui ngai tak, uluk taka enkawl zui loha thi mai thei nausen taksa neiin kan lo piang chhuak a. Chu chu ramsate nena kan danglamna pawh a ni a. Nu leh pateah kan inngahna a thuk bik hle (Eagleton, 132). Naupangte hian an taksa mamawh phuhr ksak chauh hi an mamawh a ni lo va, rilru hrisel puitling p -a seilian tur chuan an rilru mamawh phuhr ksak pawh an mamawh a ni. Nu leh pa emaw anmahni enkawltu emaw hn n a angin hmangaihna, ngaihsakna leh thlamuanna an dawn a ngai a ni.

Mafeli nu leh pa Rina leh Chhingi te chu Mafeli nau buchip mai a la nih laia an in hen avangin Mafeli chuan a rilru lam mamawh phuhr ksaktu a v i ngh l em em mai a. A nu leh pate chu thihna avangin hloh lo mah sela in henna avangin a nu leh pate chu a lak

a angin hen hran an ni. Mafeli chu a pa kiangah a awm a. An in hen hnu rei loteah a pa chuan nupui dang Chali a neihsan leh mai si a. Chali chuan fa a neih hma chuan a duat khawp mai a. Ama hrin ang maiin a duat a, mahse fa a han neih ve tâkah chuan a dân a dang ta daih a ni. “Mafeli chuan awmtu a nei ta lo va, a piin a chang leh ta a. Naupang kum hnih awrh chauh a la ni a, a pi bulah chuan a tawlh a tawlh ta mai a. A nau lai a lo dam chuan a piin nau a chang leh ta a, ani chuan pawtu a nei ta lo va” (Lalngurliani, 89). Chhingi chuan Mafeli chu ngaihtuah ve hle bawk mah se an nupa inkar fuh loh avangin a chhungte chuan, “I fa pawh ngaihtuah huam suh. A pa hnena awm a nia, a retheih leh anmahni mawh alawm,” (89) an tih tlat avangin a ngaihven zui ngam lo.

Mafeli chuan ei leh in leh a taksa mamawh petu chhungte nei mah se a seilenna boruak chu a mumal lo hle a. Tlân tauhna a ngah a, a pa leh a nu te in lamah chuan lunghnûrna a neih apiangin a tlân tawn chhên mai hin a. Sikul pawh a tlân tauh nasat avangin a kal mumal loh phah hial a, *lower primary* pawh a zo lo a ni. A nuhrawn nen an inkar lah eng emaw neuh neuh vangin a khi zau zual zel a.

Mafeli kum 12 mi a nih lai chuan an khuua pathlawi pakhat, nupui hen tawh Chhunga chuan a chhai fiam hin a. um khat chu a thingphurhnaah zui ruin a pawngsual a. Mafeli rilru chu a na em em mai a, sawi chhuah ngam a hnêkin miin an hria anga a mualpho mai ang tih a hlau em em zawk a. Chuta chin chu Chhunga chuan a ta neih tlat a, Mafeli chu a theihna apiangah a pui a. Pathlawi lungfing chin a nih avangin Mafeli chu a zem â hneh hle a, kum 16 a nih huna nupuia neih tiamin kum thum lai an inzui a. Mahse, kum 15 a tling chauh tihin Chhunga chuan nupui dang a neihsan leh ta daih mai si a, Mafeli rilru chu phatsanna avang chuan a na hle.

Mafeli chuan hian kawm tur ha emaw thurawn han petu tur emaw a nei lo va. A dinhmun chu a inphet chho ta zel a. Chhunga chuan nupui a neih hnuah pawh vehthlemin a la kawp ta fo a, Mafeli chuan talchhuah duh hle mah se harsa a ti a. A hianpa Zuala chu Chhunga laka tlanchhuah nan a kawp ta chawt a. A tu a mah chuan

an nei duh tak tak si lo va, mi dang dang kawp zelin khawtlangin an entleu 'tlangsum' tia sawi a lo hlawh ta hial.

Mafeli'n amah pawngsualtu Chhunga a hmangaih a, a ngaina thei tlat hi mihring rilru pangngai tân chuan a mak hle âwm e. Mahse, Mafeli kum 12 mi, nu leh pa kuah lum hlawh lo, ama pual bika hmangaihna leh ngaihsakna dawng ngai lo tân chuan amah tinatu a nih pawh thliar hran harsa khawpin a thinlung chu hmangaihnaah a tuihal niin a lang. A nu leh pa pawh a tân an awm tak tak ngai lohna chuan a *unconscious mind*-ah chuan him lo nia inhriatna a neihtir niin a lang a. A nuhrawnin a fa takte aia a en hran deuh bika chuan mal leh chuang bik nia inhriatna a neihtir theihna remchâng a tam viau. A tawhsual tawh sawi chhuahna tura rin ngam hian ha leh hmangaihtu neia a inhriat loh avangin ngawih a chuh a. A thianghlimna laksaktu mah ni se, a hnua a chung a nu leh pa hnen a anga a dawn loh ngilneihna leh hmangaihna lantirtu Chhunga hmangaih leh ring ngam khawpin a rilru ruak chu a baihvai a ni.

Thlahthlam Leh Phatsan Nih Hlauhna (Fear of Abandonment and Fear of Betrayal)

Freudian psychonanalysis-ah chuan nu leh pate thlahthlam naupang chuan a puitlin hnu thlengin rilru thlaphâna a seilenpui a. A rilru chhungrila thlahthlam a nih vânga a hliam tawrh, a hlauhna leh natna te chu tawn nawn leh a boruaka chên leh a hlauh avangin a up bet (*repress*) a. Chu chuan hlauhna leh mahni tân pawha pawh thei nungchang a nghawng chhuak thei hin (Asl, 4). Mafeli chuan a nu leh pate thlahthlamna (*emotional abandonment*) a tawrh hnua Chhunga'n a phatsan leh tâkah phei chuan "a thinlung chu a kehsawm a ni ringawt mai. Chhunga chu kumkhuain a ring leh tawh ngai lo vang" (Lalngurliani, 96). A dinhmun phet hma tak avangin humsual a dai pelh zel a, tumahin nupui atan duh lovin an kawp kual a. Chutia a tâwpa thlahthlam ni leh zêl hin a nihna chuan a beisei a tibo em em a ni.

Mafeli chuan hian kawm tur pawh a nei lo va. A nun chu thlahthlamna leh phatsanna chuan a chhe zâwkah hruai lûtin, a thinlung chhungah thlahthlam leh phatsan nih hlau reng renga a awmna chuan a chhuanche zâwk a hring chhuak leh a. A hlauhna chuan mawi leh mawi lo emaw a tâna ha leh ha lo tur pawh a thliar hrantir theih loh phah a. Pawmlai nei Ruata nen chuan a nupui hen zawk hlanin an inkawp a. An inhruai lut chiah a, a nupui a lo lût ve leh ta si a. Mahse, Mafeli chuan thlahthlam leh phatsan nih a hlau tak zet tawh a. A kaw tâwpah a ang niin a inhria a ni. Chuvang chuan haw duh lovin a ang tlat a, a chhungtên an hruai haw luih hma chuan an awm khâwm nawlh nawlh a ni.

Mahni Inngaihnhiamna (Low Self-esteem) Leh Mahni Intihnat Duhna

Mahni inngaihnhiamna chu mi dangte aia hlu lo bika inhriatna hi a ni a. Chumiin a nghawng chhuah chu mi dangte hnên a anga kan dawn hin ngaihsakna te, hmangaihna leh nuna thil ha dang vanneihna leh malsawmna te pawh phu lova inhriatna a ni. Mahni inngaihnhiam em em mi chuan thil ha phu lova a inhriatna bâkah a châng chuan hremna phû zâwk hialin a inhre hin a ni (Tyson, 16). A nu leh pa in henna vang te, tawhsual a tawh vang leh humsual a dai pelhna te chuan Mafeli chu mahni inngaihnhiamna a neihtir nasa em em a.

Vantlangin mi pangngai en pawha an en lohna te chuan a rilruah nghawng a nei thûk hle. A awmna hmun nuam a ti tawh lo va, “An khua chu chhuahsana hmun danga awm daihte a châk a” (Lalngurliani, 99). Ruata’n a nupui hlui a pawm leh hnuah a fa a pai chu a pa tel lova a pawm a ngai a. A awm dan khawloh hin vangin Ruata chhungtên Ruata fa a nih an lo ringhlel a, an lo pawm duh loh hnu phei chuan a chhungte chêsawlh a tuar a, hmuhsitna awngkam tinrenga ânkhum a hlawh a, a putea’n kut hial a thlâk hin. Taksa chak lo leh chau chung chungin, mitmei veng reng rengin a chhungte bulah ngei pawh a khawsa hin a ni.

Min enkawltu tur emaw, kan hmangaih te emaw kan tana mi hlu takte'n min kalsan hian kan hlimna leh kan thlamuannate kan hloh hin a. Naupangin amah enkawltu, amah thlamuantu leh hmangaihtu tur nu leh pa a châna hian mihring nunin a mamawh ber ber a hlohtir a ni tih Mafeli a anga hian a lang chiang hle. He channain rilru natna thûk tak tak a thlen kan sawi tâk bâkah hian *melancholia* leh *depression* a thlen thei bawk. "Lungngaihna thûk tak, pâwn lam khawvel thil engmahin a hîp tawh loh, nun nuam tih lohna, hmangaih harsatna, eng thil tihah mah tui theih lohna a neihtir a. Mahni inkiltawihna leh mahni inngaihsanna tlakchhamna a thlen thei bawk a ni" (qtd. in *Advances in Language and Literary Studies*). Tin, lungnguina (*melancholia*)-in thûk taka a luh chilh mite chuan anmahni leh an nun ngaihhlutna an hloh va, i.e. rethei leh ruak em ema inhriatna an nei. Mahni inngaihsanna tlâkchham, hlu lo bika inhriatna chuan mahni intihnat duhna hial a lo thlen ta hin a ni (Asl, 2).

Mafeli nuna a thil chên, tisa thil leh rilru lama châna zawng zawngte chuan lungnguina thûk tak a neihtir a. Khawvelah chuan hlimna chhan tur a vân em em a. Nasa takin a inngaihtuah hin a. Ni khat chu amah chauhin thing a phur a:

A taksa vel a han inen a, piansualna a nei hauh si lo a. Kut hnathawhah lah thlatiak lutuk a ni bawk si lo va.. Engatinge heti taka vantlang entleuva a awm? A nu leh pa an in hen a, awmna nghet nei thei lovin a thên a thên a. Chuta chhapah tawhsual a han tawk a. Nula puitlinga pumpa, hian kawm tur pawh nei thei lovin, fehpuî tur pawh nei thei lovin a han awm mai a.. "Ka nu bula ka kalin ka pahrawn hlim hmel ka hmu ngai lova. Chhawmdawltu atan min duh a, hmangaiha han inzilhau tak tak swm si lo," tiin a inngaihtuah a. (Lalngurliani, 100)

A nun beidawng chuan Pathianin a chung a chutiang thlentir a phal te chu mak a ti a. Inawhhlum a tum ta hial a. A inawhhlumna turin a hnam hrui a suih chhin a, zuanthlâkna tur chenin a

inngaihtuah vek hman hial. A thinlung natna zawng zawng a anga tlanhhuak turin a taksa natna leh a nunnain a tuar phah hialna tur ngaihtuahna hi a *core issue* hrang hrang thlahthlam nih a hlauhna te, phatsan nih a hlauhna te, mahni inngaihhlut tawh lohna leh a lungnguinain a hrin chhuah a ni. “Hmamgaihtu tak tak ka nei lo a ni a.. Eng hi nge ka nghahfak a, ka damchhan ber hi le aw tiin a inngaihtuah a. Mi dang reng reng hi an hlim.vek a, ani chu mal ngawih ngawihin a inhria a, chu chuan a tilungchhia a” (102). Fapa a neih hnu thleng pawhin a thinlung natna chuan a thlah lo va, mahni intihnat duh hialna chu a la nei reng a. “Tu tân mah angkaina nei lo, mi awmkai lo, vantlang tana angkaina nei lo mai pawh ni lo, mi hnawksak, mi kamchhe tleuhna leh a chhe lama tehkhinnaa hman ni maiin a inhria a” (131). A fapa chu a damchhanah a ngaih avangin chu chuan a chhâwk zangkhai deuh naa a fapa a damloh pheih chuan a damchhan ber chu lakbova awm dawnin a hria a, thi sela chuan intihhlum ngei tumin a inngaihtuah sa vek a ni.

Chhungrilin A Thlakhlelh (Unconscious Desire) Hmuh Let Tumna Kawng

Mafeli'n a thil chhan leh hloh tâk hrang hrangte avanga a chhungrila chhâkna (*desire*) a neihte chu amah pawhina a hriat kher lohvin neih let tumin a *unconscious mind* chuan an a la reng niin a lang a. Ama nunna lâk a tumna chhan pawh hi hlim leh thlamuang taka nun ve a duh em em laiin, chutiang kawng chu a tân awmin a hre si lo va. Chu dinhmunah chuan a rilru chhungrilin a neih ve theih loh nun awt reng renga na taka nun ai chuan, a hrehawmna tihtawpsakna tur 'thihna' chu a thlantir ut ut a ni. *Lois Tyson* chuan *Sigmund Freud*-a ngaihdan a sawi zaunaah nun hloh kan hlauhna chuan nung dama awm vèk chu na min tihtirin min hlauhtir hial thei a, nung dama awm chu a lo nat tak si avangin tlanhhuahna kawng awm chhun chu thihna chauh a ni thei tiin, mahni intihhlum leh thihna inkungkaih dan chu a ziaak a (Tyson, 23). Mafeli tân pawh nun chu a rilru hliam tel lovin hmang ni se thlâkhlelhawm tak tur a ni a, mahse a nunah thil tam tak a chhan a. Chu a thil chhan avang

chuan a nun pum mai chu a hloh a hlauh em avangin dam reng pawh chu a tân a na lutuk lam a lo ni ta a, tlanchhuahna kawng 'thihna' chu a zawng ve ta hial niin a lang.

Tin, kawppui a zawn kawngah pawh nu leh pa hmangaihna thlazâr hnuai seilen ve a châkna, a *unconscious*-a inphûm chuan hnuhma a la nei zel niin a chhuidawn theih bawk. Mafeli chuan Chhunga, amah aia upa daih chu amah khawih chhetu a ni chungin a ngaizawng let a. Tin, Ruata, pathlawi nen inkawp lehin fa a pai bawk. Miin Mafeli chu "tlangval aiin pa, nupui fanau nei lai, mi duh lai ngat chuhpui duh zawk a ni" (Lalngurliani, 105) tiin an sawi hin. Mafeli rilru chuan a pa hlimthla chu Chhunga leh pa ni tawh mipa dang, a pa nihna ang patling, nupui nei tawh an nihnaah hian a hmu a nih hmêl hle. A pa laka a dawn loh hmangaihna chu a pa ang tak pa nihna nei tawh lakah a lo zawng reng a ni âwm mang e. A pa hnên a ang chuan duatna leh ngaihsakna a dawng em em lo va, nupui dang (Mafeli ngeih lo em emtu) a neihsan avanga a thinlung hliamna nêh chuan Chhunga'n a tihnatna (a pa pawhin a lo tihnat tawh avangin) ngei pawh kha a pawmzamtir theiin, a hnu leha Chhunga'n a ngaihzawna leh ngaihsakna khân a pa lak a ang a thil dawn ve loh, a *unconscious*-a châkna a up behte chu hmuh lentirin a mitah Chhunga ngaihsakna derte pawh chu a ti-itawm ta sawt a ni ang tih a rin theih.

Khaikhawmna

Psychoanalytic criticism thlirna hmanga Mafeli *character* zir chianna hian kan *unconscious mind*-a thil kan up behte'n mihring nun a thunun theih dân hrang hrang a târ lang a. Mafeli'n a nuna harsatna a tawngbuak zawng zawng in anna chu a nu leh pate in henna vang a ni. A nu leh pa in hen avangin hmangaih tak leh ngaihsak taka enkawltu a tlachham a. A nu leh pate chu a hmuh phâkah awm reng mah se, nu leh pa nihna – fate hmangaihtu, thlamuantu leh ngaihsaktu an nihna chu Mafeli lakah an hlen zo lo hle a. Chu chuan Mafeli chu nu leh pa nei lo dinhmun nêna lêm chuang lo tak dinhmunah a dintir a ni. Thlahthlam a nihna leh a

kawppui tura a ngaih Chhunga'n a phatsanna te chuan nghawng a nei thûk hle. A thinlung natna nasa tak chu hriatthiampuitu leh ngaihthlaksaktu a nei ngai lo va, anpuitu tak tak pawh a nei ngai lo. A rilru hliam dawngsawngtu ha nei lo, a *unconscious*-a khuahkhirhna hnuaiia innem muk (*repressed*) chuan luan chhuahna zawngin kawng hrang hrangin a lang chhuak ta a ni.

Thlahthlam nih a hlauh êm avangin amah rutu pathlawi lakah a nupui a rawn lêt hnuah pawh inham bei hram hram a tum a, hei hi a hun kal tawha thlahthlam a nih vanga a natna te tem nawn tawh lo tura a invenhimna (*defence*) a ni a. Tin, ngawhngawl leh luhlul tak anga a lan fona te,, pawisak nei lo ang maia a lan chhuah hinna te hi tlangrêl a phur nasa tawh a, mi awngkam chhia a tawnte'n a tihnat lohna tura a invenhim vena niin a lang bawk a ni.

Mafeli *character* ngun taka chhûtin thlahthlam nih hlauhna, phatsan nih hlauhna leh mahni inngaihhniamna kan hmu lian hle a. Heng thilte hian mahni nunna ngei pawh hlut lohna a thlen thei a ni tih Mafeli beidawngin a nunna lak a tumna hian a pho lang a. A taksa chu thi lo mah se a nuna a thil chân leh tawrh zawng zawng avang chuan '*psychological death*' a lo hmachhawn ta hial a ni tih a Chiang hle awm e.

Mafeli thawnthu tâwpa Mafeli'n a nun hahdamna a chharna chu Pathianah leh pasal fanau a neihnaah a ni. Pathian chu a chhungrilin a thlâkhlelh (*unconscious desire*) hrang hrang hmangaihna te, ngaihsakna te, a tihsual ngaihdamna te, a nih ang anga pawmna (amah a inngaihhlut theih loh avangin) leh khawngaihna te a ni a. Tin, a nuna hlohna leh châna tam tak khân tisa leh rilru lamah thlaphâna thûk tak a neihtir a, *depression* neiin intihhlum a tum hial a; mahse, a fapa a han puitlin a, a fa neihna pain a neih leh tâkah chuan a chhungrilin a thlâkhlelh thil hmangaihna leh thlamuanna te chu a nei thei ta a ni.

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Chemtatrawta Thawnthu Zir Zauna

K. Lalnunzama*

1. Kamkeuna:

Mizote hi *folktale* nei tha tak, a chi hrang hrang pawh nei kim em em, hnampui leh upa zawkin an neih ang dawí thiamna te, lei leh van lam thil te, ramsa leh mihring inkawmna thawnthu chena nei an ni a. Heng thawthute hian thufing tak tak, mihring nuna zir tur ropui tak tak a pai fur a. Tun lai khawvela rorelna, nun hona leh dan leh hrai chenin, mihringte tan hian thawththu mah ni se, zir tur tam tak a awm tlat a. Mizo thawntu zingah rau rau pawh Chemtatrawta thawnthu hi mihringte tan hlui thei lo a ni a. RF Irishs chuan, “A ni, he thawnthu hian Alpha leh Omega, a bul leh a tawp, Awmtawha leh Awmmeka leh lo la awm tura a ang...” (Buannel 212) tiin a sawi hial a, tunah leh chatuana thawnthu hlui thei tawh lo tur niin a ngai a ni ber.

Chemtatrawta thawnthu chu naupang mut hmuna awih nan chauh ni lovin *Chief Minister* pawn a zir tur awmna thawnthu, *Supreme Court Chief Justice* meuh pawn inzir nana a hman tur

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inphum rukna, *Synod Moderator* leh thingtlanga VCP chena inzirna tling thawnthu a ni ber mai. Ringtu nun atanga thlir pawhin, he thawnthu hian Kristiante tan zirlai zir ngai a dah fan a tih theih ang. Hengte vang pawh hi a lo ni ang e, Mizo atawnga ziak awmna lehkhabu hmasa ber TH Lewin-a'n kum 1874-a a buatsaih *Progress Coloquial Exercise in Lushai Dialect of the 'Dzo' or Kuki Language* tihah khan Chemtatrawta hi telh a lo nih ve ni.

2. Chemtatrawta Thawnthu:

Chemtatrawta thawnthu tlangpui chu; Chemtatrawta'n chem a tat a, a tilah Kaikuang a chehsak a, a thinrimin Khaum zamna a fik hmawk, Khaum thinrimin Ramar ngumah a deng, Ramar chuan Taivang bu a thai darh ve leh, Taivang thinrimin Sanghal kapah a seh ve leh a, Sanghal thinrimin Bak awmna changel a tai thlu a, Bak chu sai hnarah lutin, Sai chuan Pitarte in a chil chhe ve leh a, Pitarte thinrimin chu tuikhur hnarah a e ta a. Chu buaina chu chingfel turin Buaina kaikuang ber chu Kaikuang awmna thlengin an chhui chhuak leh dap a ni.

Kaikuang chuan a thiam lohna pawmin, hrem dan thuah pawh a awm dan tur a sawi lawk ta ngawt a. Puka a lut tawh chu hawlh chhuah tumin an hawlh vak vak a, kaikuang hmui chu a ther fur ta kumkhua a ni, an ti.

2.1. Chemtatrawta Thawnthua Sawi Dan Inang Lo:

Chemtatrawta hian, "Tui ti chip chepah chem a tat..." tiin RL Thanmawia (Mizo Hnahtlak Thawnthu Vol. I) te, B.Lalthangliana (Pi Pu Zunleng) te, C.Laizawna (Mizo Thawnthu Hlun) te, H.Lalawmpuia (Ziakfung Zalen) te, L.Keivom (Bawktlang Thawnthu) te chuan an ziak a. Mizo zinga mi thiam, *folktales*-a parawn Lalruanga chuan, "Hmanlai hian Chemtatrawta hi a awm a. Ni khat chu luiah a kal a, lungpui chungah hian a thu a, a chem a tat a..." (Mizo Thawnthu 40) tiin a ziak thung.

Pitar thinur kha tuikhur hnarah a 'e' nge tuikhur hnar a 'tinu'? tih thuah pawh thu a rual lo a. RL Thanmawia te, C.Laizawna

te, Lalruanga te chuan Pitarte chu an ektir ngei a, L.Keivom leh H.Lalawmpuia te chuan a daileng an ti a. B.Lalthangliana hian a ṭ awngkam a mawi zawk a ti a ni ang e, tuikhur hnar chu a tihnuttrir ve thung a ni.

‘Unau thawnthu sawi mah a dang e,’ an tih miau avangin heng thu inhmu ta lote hi inhniaalna leh buaina tling erawh a ni hauh lo a. Chutih rualin, Chemtatrawta tladah luata Kaikung thiam chantirtute tan chuan, Lalruanga Chemtatrawta hi chu an rinchhan lo niin a ngaih theih thung.

2.2. Cumulative Tale:

“Chemtatrawta thawnthu hi thawnthu inchherchhuan (cumulative tale) a ni a; hetah hian buaina hi a inchher chhuan chho parh a, a chinfelna pawh a inchher chhuan zel a; a tawpah kaikungah an chhui lut a, “ (Folk Literature 168) tiin KC Vannghaka chuan a sawi a. “Hei lo hi thawnthu inchherchhuan thawnthu dang kan nei lo a ni awm e,” (61) tiin a sawi bawk. Lalruanga chuan, “Mizovin thawnthu inchherchhuan lar tak pakhat kan nei a,” (Mizo Thawnthu 40) tiin Chemtatrawta thawnthu a sawi bawk.

Mizoten *cumulative tale* an lo nei ve tlat hi a hlu danglam hle a, Chemtatrawta bak hi chu sawi tur a awm lo ngei ni pawhin a lang. Chemtatrawta hi Mizoten *cumulative tale* an neih chhun pawh chu lo ni teh reng se, a hlutna leh ropuina hi sawi nep ngawt theih erawh a ni lo ang.

H.Laldinmawia chuan, “A changtupa ber pawh hriat theih loh, thawnthu inchawhfinna nasa tak ang hi a ni ber ang,” (Literature 375) tiin *cumulative tale* awmzia a sawi fiah a. Lalruanga chuan,

Thawnthu inchher chhuan zepui chu intihhlamna leh thil nuihzatthlak lam, thu inhleng chhawng diat diat chi a ni. Heng thawnthuah hian chanvo changtute an nungchang, an hming leh an ṭawngte chu a vawrtawp lam panin an inchherchhuan thliai a. A ṭhenah chuan a vawrtawp a thlen hian a thawnthu a tawp nghal a. A ṭhenah chuan a

vawrtawp aṅang khan a let zawngin a chhhui let leh dap ṭ hin, (Mizo Thawnthu 40)

tiin a ziaak ve bawk. Lalruanga hian zau zawka a zirnaah Chemtatrawta chu Mizote ṭhenawm mai Assam-a an *cumulative tale* neih aia sang leh ropui fe niin a sawi bawk a ni.

Zau zawk leh chik zawka chhui zelnaah, Chemtatrawtna thawnthu hlutna leh ropuina hi a la lang dawn a, hetiang taka thawnthu ropui, *philosophy* pai tak ṭha hi hnam dang lakah pawh a zahpuaiawm lo a, ṭhangthar lehzal turte hrilh hriat fo pawh a ṭ ul hle awm e.

2.3. Chemtatrawta Thawnthu Neih Hun:

Folktale reng reng hi ngaihruatna mai lo chuan neih ṭan hun hriat theih chu a ni hauh lo ang. Mizo Literature-ah “Mizorama an thlen hnua chhuak nia rinte,” (Lalthangliana 64) tia thawnthu tar lanah Chemtatrawta chu telh a ni lo a. B.Lalthangliana hian sawi soal hlau tak chung a ṭiau kan hma thawnthu nia lang a lehkhabu *Pi Pu Zunleng* phek 286-a a tar lan *number 17*-naah Chemtatrawta hi a dah thung.

Chemtatrawta thawnthua pi leh pute suangtuahna hi ngun taka thlirin, silh leh fena an dinhmun hniam lai ni ngeiin a lang a. Chemtatrawta'n a chhungkaw thlah punna hmanrua Kaikuang cheh mai theiha a pho lan mai theih avang hian, nunphung sang tak an neih hun lai a ni lo turah a ngaih theih awm e.

B.Lalthangliana'n,

Thantlang leh Run kam vela an chen lai, kum 1350-1450 (A.D.) velah chuan a ram a chhengchhiat avangin ei leh bar takngial pawh neih a har em em a... An chenna hmasa Kabaw phaia thawmhnaw leh thil dang han la turin hmelma an khah tlat tawh avangin a kal theih tawh bawk si lo a. Chuvangin kan pi leh pute chu an silh leh fen leh culture reng rengah an lo hnung tawlh leh ta daih niin a lang, (*Pi Pu Zunleng 92*)

tia a sawi aṅanga ngaihruatin, he thawnthu hi Ṭiau kan (1700 AD vel) hmaa chhuak a nih ve mai pawh a rinawm. L.Keivom chuan, "... Zofaten India rama kan chuan luh hmaa kan thawnthu lo neih tawh ni ngei turin a zeldin theih a ni," (Bawktlang Thawnthu 103) tiin a sawi ve bawh a ni.

3. Lang loa Lang Chemtatrawta Thawnthu Aṅangin:

Chemtatrawta thawnthu tawi te hi a sei em avangin, ṭhangthar lo la awm zel tur pawn zir chhuah tur thar an la hmuh zel a rinawm. Chemtatrawta darthlangah hian vawiin thlenga khawtlang nun hi a lang a, zir chhuah tur tam tak a la awm tlat a ni. Mi thiam zawkte'n thlirna hrang hrang an lo ziak tawh a, an hawi loh lam deuh hawi luiin, an kal tawhna kawngte pawh zawh nawk nawkin, he thawnthu ropuina hi la hai hawn theih a ni fan awm e.

3.1. 'Buaina Khawvel' Hrilhlawkna:

Worldometer tarlan danin khawvelah hian ram hrang hrang (country) 195 zet a awm a. Mahni ram bial huapa rorelna hran neih ngiata nuar an awm mek reng avangin ram awm zatte pawh a la pung leh ngeiin a rinawm. Heng ram zawng zawng hian mahni ram hauh nan thih an ngam vek a. Chu'ng ram chung den denah pawh chuan ram chu 'Kan ta' tia buai a bang hek lo. Mi ram chin neka mi chet tlatna suasa a nih rualin buaina leh innghir nghona a chhuak a. Hman ata tawh hnam chak zawk leh thil tithei zawkten a te zawk an nek reng a. Chu chanchin (history) chu chhiar tur tam tak a awm a, vawiin thlengin buaina hian chawlh a la tum chuang hek lo. Hei vang hian a ni, Chemtatrawta thawnthu hian hun kal tawh, tun leh nakin a huap a, ṭhangthar zel tan thawnthu hlu tak a la nih zel theih rin a nih fan.

India leh Pakistan-in ram inchuhin buaina an nei reng a, Assam leh Mizoramah pawh ram inchuh vangin thisen hial a chhuak a ni. Heng innghirnghona hi Chemtatrawta thawnthu chuan a lo hrilh lawk daih tawh a. Chemtatrawta'n a huang loah chem a tat a, Kaikuanṅin ṭan a lo khawh ve a, mite beih nana a hmanraw neih

ropui ber nen patling, Khaum zamna rawpui meuh pawh fik hmawk thei chu a chep te ruai ruai mai a nih kha. Taivang meuh pawn a let sang sawmsariha lian Sanghal a bei mai reng a ni. Heng zawng zawngah hian ‘Kei ka ni’ intihna a awm a, phuba lak chu mihring, ramsa leh sava, tuia cheng chenin, khawvela thil nungte zia a lo ni a, mahni dikna leh chanvo humhalh tur chuan cho loh tur an ngam a, hneh loh tur pawh an sual ngam tlat a ni.

Chemtatrawta thawnthu hian ‘Kei ka ni’ tia mahni zuam leh ngam zawng laka kut thawh pawizia te, thinrim tak avanga hmuh remchan chan laka kutthak hiah ve mai te, buaina chu buaina hmanga chinfel tum chu buaina mai a nihzia te, thu bul bal chhui mai lova thinrim hrik thlak mai pawizia a tilang chiang hle a ni. “Chemtatrawta khan khaum zamna rawpui ni lovina pawu khawihthu kaikuang zawk kha hmachhawn ta mai ni se chuan, buaina kha a punlunin mi dang a kai kang kher lo ang tih a rin theih” (H.Lalawmpuia, 45).

Khawvel hian he thawnthu aṅang hian inzir fing se la, ropui rel reng renga indo leh innghirngcho hi bansan thei se, a va hlu zual dawn em! A tawpah a kaikuang chu man niin hremna pawh pek ni teh reng se, pawu tur zawng zawng a pawu zo hman ṭhin, chuvangin mihringte pawh hian, innghirngcho leh inrem loh pawizia zir chhuak se, mei chu a si a nih laia tihhlum dan zawn zel dan thiam mawlh teh se. Chemtatrawta thawnthu hian, buaina hi mi nung an dam chhunga thleng ve reng a nih tar langin, a chin fel dan ṭha mi a zirtir a ni.

3.2. “Nu leh pa khua chu nuam sing khaw” :

Chemtatrawta thawnthua lang chiang em em chu, nu leh pa hlutna bawh hi a ni. Kaikuangin Chemtatrawta tuar zawh loh zawng tak pawu a khawih avanga buaina tam tak a chhuah hnuah, rorelna hmachhawnin kaikuang chu thiam loh chantir a ni ta a. Chu hunah chiah chuan a ni, a sualna leh tlin lohna ang anga lo pawm thei rengtu nu leh pa, a khua leh tuite an lo hlut tak!

Mihringte nunah pawh hian, mi sual ber chenin, nu leh pa hmangaihna chu a dai zo tak tak lo a. Mahni pianna khuate chu mite ensan hlawh lai pawhin, a nuam leh ber thin tih a lang. Chemtawta te khaw mipui zawng zawngin a nunna hial la duh a, puka a lut tawh pawh hawlh tang tang duh khawpa an huat lai khan, a khaw mipuite chu a lamah an tang ni ngeiin a lang a. 'Mahni khua chu nuam sing khaw' a la ti thei a ni kha.

“Kaikuangin ‘nuamsingkhaw’ a tih ang chen thei tur hian kan lo pian chhan leh kan engkim hi Chemtawta thawnthu hmanga hre thiam thei turin khuanu’n leilung hi min lo zirtir reng a...” (Zara 142), harsatna leh buaina, manganna, mite endawng leh hmelmak hlawh laia lamtang rinawm nu leh pate leh mahni khaw hlutna hi he thawnthu atang hian zir chhuah loh phal rual a ni lo.

Thingtlang khaw te ber chenin ‘Ka khua’ tih theihna chu tu pawn ‘mi khua’ aia nuam leh ropui zawka an lo ngai vek te, mahni khua tan a nat zia te, mahni khaw hmingchhiat loh nana mite’n tan an lo khawh nasat dante ngaihtuahin, he thawnthu hian chu nun chu a lo hre daih tawh a lo ni.

3.3. Rorelna Dik:

Chemtawta thawnthua buainain a tawp a thlen theih chhan hi, Chemtawta te khaw mipui ngaihtuahna fing tak kha a ni ngei ang. Mizoramah hian mipuiin ro an lo rel hman avanga thil tisualtu’n thiam thu reng reng a sawi hman tawh loh tum a thleng tawh a. India ramah ngei pawh sawi tur a tam hle. He khuaah hian rorelna felfai tak a awm ngei niin a lang a. Khawtlang hmun pawimawh, a loa an awm theih loh tuikhurah pawh ni mai lova a pawu thui thei ber tura a hnar khera pitar a ek khan, pitar leh Chemtawta inkara pawu khawihute ang maiin mipui leh khawtlang rorelute khan, thu a sat laiin a kaikuang chhui thleng ta lo se, buaina kha a buai zual ngei ang.

Chemtawta thawnthua pawu khawihute hi nikhat thil thua han man khawm rum rum harsa tur an ni a, a thente phei chuan an

thil tihsual avanga hlauthawngin ram pilril tak an lo thleng fel hman pawh a ni ang. Mahse, he khua hi chuan mi sual chu hmaih nei hauh lovin an lam khawm a, thu dik hai lan a nih hma chuan thahnem an ngai tih a lang thei tlat a ni.

Chemtatrawta te khaw rorelna hi a felfai a, a dik hle. “Tunlaia thubuai chhuitute ai hian an thil chhui dan kalhmang a fel zawkin a lang, thamna an lak thu pawh a lang lo va, lak an ching lo pawh a ni ngei ang” (L.Keovom 105). Mi rethei zawkten thiam an chan loh tlatna thin rorelna a ni lo a, Taivang leh Sai pawh ni se, pitar pawh ni se, an diknaah chuan an dik mai a ni.

H.Lalawmpuia chuan he khawtlang rorelna hi a fak a, “Tu emaw ‘insawipui’-tir tum leh ‘hmelhriat neih that’ tih vela thubuai neitute an buai miah lo mai pawh kha an fakawm hle,” (Ziakfung 46) a ti hial a ni.

Darpawngi Thinrim Zaiiah chuan,

Chhimtlang ka liam dawn e,

Chhimtlang ka liam dawn e,

Khuazanghinnu’n biahthu tum thing;

Laiiah i tan lo ve,

a ti kha a ni a. Rorelna dikhlel hi pi leh pu hun ata awm lo a ni hauh lo. Chemtatrawta te khaw rorelna erawh a dik tlat si a ni.

He thawnthu hian khawtlang hruaitu, ram hruaitu, roreltu leh dan leh hrai kengkawhtute chena nun dan mawi, tih dan dik a lo zirtir fel diam mai te, mipuite’n pawisawi an awm pawha thinrim buan buan mai lova rorelna ni an nghah theih a tulzia te, thubuai neitute pawn an dik chuan dik a, an dik loh pawha an dik lohna pawm ngam mai tur an nihzia chiang takin a lo zirtir tih hi hmuh hmaih rual loha chiang a ni.

3.4. Dam Reina Pawh Lungngaihna Mai:

Chemtatrawta te khuuaa pitarte in hi, Sai rual pawh ni lo, Sai pakhatin a chil chhiat theih mai a ni a. A chhung leh kuate an dam that laia an in sak chu ram rik rekin a la lua ve tang tang emaw, a chenna tawk lekin khawtlang emaw a lainate emaw chuan an saksak ve pawh a ni ang.

‘Pitarte in’ tia sawi a nih miau avangin he in chhungah hian mipa tia han koh tur ‘pa’ an awm lo a ni ngei ang a, hmeithai pitar, a tu leh fa la dam ang ang pawh in hrang changa nupui pasal nei zo ta, mahnia rawng inbawl ve rek rek chauh a ni ngei ang. Saiin a in a chil chhiat pawh khan han zualkona tur chhungkhat laina em pawh a nei lo a ni ngei ang chu, khawtlang tana thil pawimawh em em tuikhur hnara ‘ek rawih’ mai chu a thlang a. Heng zawng zawng thlir hian he pitar hian a dam reina pawh lungngaih nan mai a hmang ral tam dawn mang e.

Khawvelah hian kumhlun tura dah mihring an awm lo a, taksa chakna leh mawina a uai a, khawtlang leh chhungkaw tana t angkaina nei zo tawh lo nih hnu chuan, hla siamtuin, ‘dam rei pawh lungngaihna mai’ a tih ang kha a ni tawh thin. He thawnthu hian hringnun hi a tar lang fiah hle a, pasal fanau, lainate tel lo pheh chuan dam chu thih aia a nawm zawkna reng awmin a lang lo.

Mite ensan leh ngaihthah nih tawh a, mi tin maiin an zuam, thlavang hauhsaktu tur pawh nei zo tawh lo, Sai (ramsa) takngial pawn a zuam tawh pitar tan hian ‘dam reina chu lungngaihna mai,’ a ni ngei ang.

3.5. Chemtatrawta Thawnthuin a Zirtir:

Chemtatrawta thawnthu hi hnam darthlalang tha tak a ni a. Khawtlang nun en nan a fiah fai em em a, mihring nun chhiar nan pawh a ngaihnaawm a ni. He thawnthuah hian zir tur ropui tam tak a inphum a, mi thiamte leh chik miten an lo thai lan tawhte nen, a tlangpuiin he tiang hi a hmuh theih a ni;

- Pathianin a siam nungchang, ramngaw leh mihring tin rengah hian te leh lian bik reng reng an awm lo a, pawimawh lo leh ƚangkai lo bik pawh an awm lo.
- Rorelna dik chu mi te ber leh chhe ber chungah pawh hman tur a ni.
- Thil ƚha lo nghawng chhuah chu thil ƚha lo bawk a ni.
- Thinrim laia insum theih loh pawizia te,
- Ngam zawng an nih chuan pawisawi lo pawh ni se, an chungah kutthlak maiin pawia khawih thui theihzia te,
- Khawtlang tana tuikhur pawimawhna te,
- ‘Mahni himna tur a nih chuan mi dangin tuar se’ tih rilru pu fo an nih dan te,
- Mahni tihsual pawm ngam mai hi huaisenna dik a nih dan te, leh
- Buaina lian leh pawia tam tak thlentirtu hi chhui chian chuan thil ho te a ni ve fo.

4. Fiamthu Khur Chemtatrawta:

Mizote hi an hun tawn mil zela fiamthu thar nei thei zel hnam niin a ngaih theih a. Harsatna lian ber chenin fiamthu a piang reng ƚhin. Chemtatrawta thawnthu hi sawi thar leh chan thar ni ve hauh lo mah se, fiamthu tam tak piantirtu a ni a, a thar pawh a la awm thei zel ngeiin a rinawm.

He thawnthu aƚanga fiamthu hlimawm tak tak an phuah chhuahte tarlang ila;

4.1. LPS Comedian Search 2013, *round* khatnaah Kawlhna chuan tihian a sawi a, “Chemtatrawta kha tuk khat chu an nuin, ‘Ka lo tah chhawk ve ang che, Paa’ a ti a. A va tah chhawk ve a. Kaikuang kha a lo kal leh a, va cheh leh mai kha a tum a, a en vang vang a, ‘Aw... a hma khan ka chep bul mah mah a nih hi,’ a ti a,” tiin a sawi.

He fiamthu hi endiktu zinga pakhat Harry Khiangte chuan tihian a sawi zawm a, “Chemtatrawta ka hriat ve thung chu, a nupuiin a tah tum khan, kaikuang va kal khan a en vang vang a, ‘Min chep ang nge ka chep ang,’ a ti e,” tiin a sawi ve bawk.

4.2. LPS Comedian Search *third round* zan khatna, Zozan, 11th October, 2019-a neih a nih tumin, HL Chhuanawma chuan heti hian a sawi ve bawk, “Chemtatrawta khan chem a tat rawt rawt a, a duh leh a chho zawng pawn a tat ang a, Pu Hruaite te, Pu Harry te pawn an sawisel thei lo ang. Tichuan, chem a tat rawt rawt a, a ngumah ramarin a thai darh a, chutah Chemtatrawta thinrim chu a thlawk vang vanga Sai hnarah a lut a, pitarte hnenah chuan, ‘Aw min hrilh rawh zanin ngeiah’ tih kha a sa a. Pitarte chuan, ‘I manmawh lutuk a ni’ a ti.

Khang lai hun khan Chemtatrawta kha a damlo hlahu mai a, tah chiah chuan an *doctor* neih chhun Pu Chhura an ko, ‘I natna hi *malaria* kawthalo ek khal, thluaka lut chi,” tiin a sawi ve bawk.

4.3. Zova Bolte tia *youtube channel* siam chuan ‘thangkura vaipa chemtatrawta chanchin zaithiam hriatrenga a hrilh’ tiin *video* a *upload* a. Hei hi vai Mizo tawng pai anga sawi a ni a, Chemtatrawta thawnthu behchhan fiamthu hlimawm tak a ni.

Heng bak pawh hi fiamthua Chemtatrawta thawnthu kailek an awm a. He thawnthu hian vawiin thlengin Zofate thil tha a zirtir piah lamah a la tihlim thei zel a, thawnthu hlu danglam tak chu a ni.

5. Tlangkawmna:

Chemtatrawta thawnthu hi chhiar leh sawi maia thawnthu holam leh nuihzatthlak mai nia lang, a then lai phei chu thil thleng thei tak tak pawh ni lo tur khawpa awihawm loh te ni mah se, a changtu (character) tin mai thlirin, inbuk tawk lo leh inkhing tham lo tak tak tur chena buaina an insiamsak theih dan te, an inkungkaih kual tham dan leh, thil holam tak, puanhnuai thil tak tak atanga khawtlang pum buai chhoh dan thlengin, buaina chin fel leh thil

tisualtu'n a tuar dan te nen lam, hringnun hian zir tur a nei a, chu chu zir chhuah ni se, he thawnthu hlutna hi a hlu zual ngei ang.

He thawnthu chhiartu apiangin, inlungual taka nun ho hlutzia chhar leh se. Zawnha pakhat awm thei chu, Chemtatrawta thawnthu hi, Kaikuang hmui pianhmang danglam ñanna bul, mi thiamten thil bul thawnthu (myth) an tih kha, a ni ve thei em tih hi a ni.

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ENGLISH SECTION

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Whimsical Subversion: Lewis Carroll's Parody in Alice in
Wonderland and Mafaa's "Play-Acting World."

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Abstract: *The clubbing together of Lewis Carroll, a fantasy writer of Victorian England with Mafaa, a contemporary Mizo literary figure may seem contrived and outlandish. A close study of the two writers, however, calls to attention the various similar approaches the two writers have employed in their literary works. This paper will explore the whimsical manner in which both the writers have undermined and subverted rigid customs and practices.*

All humour, more or less, is subversive, is transgressive; all humour, to a greater or lesser degree, tests and supersedes borders and undermines norms – Ed Piacentino

The pairing of Lewis Carroll, a fantasy writer of Victorian England with Mafaa Hauhnar, a contemporary Mizo literary figure may seem contrived and outlandish. A close study of the two writers, however, calls to attention the various similar approaches the two writers have employed in their literary works. Both writers are reputed for their fascination with and mastery of wordplay. Sharp wit and

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humor are another similar trait between the two. And in this paper, the whimsical manner in which both the writers have undermined and subverted set customs and practices will be explored.

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) has arguably become one of the best-known works of Victorian Literature. The story in brief, details the story of Alice, a young Victorian girl who falls through a rabbit hole into a fantasy world where she encounters several anthropomorphic creatures and experiences many out of this world incidents.

Children's literature in general, and more so during the Victorian period were written with a didactic aim. The stories usually portray individuals intended as role models and situations are usually designed to direct the reader to proper behaviour. Examples are seen in the works of prominent Children's book writers of the period. For instance, Charles Kingsley popular work *The Water-babies, A Fairy Tale for a Land Baby* (1863), Maria Edgeworth's well-known short story "The Purple Jar" (1801), Johann Sebastian Wyss' *Swiss Family Robinson* (1812-13) and Louis May Alcott's famous *Little Women* (1868) all contain didactic aims and purposes. During the Victorian period, writers of children's books practically became the "organizers of the human race - its past, present, and future" (Starbuck, 1928, p. 9). One of the most famous representatives of the period, Lewis Carroll, on the other hand insisted this about his works, "I can guarantee that the books have no religious teaching whatever in them - in fact they do not teach anything at all" (Kibel, 1974, p. 611). This is perhaps the reason why he is credited with helping end an era of didacticism in children's literature (Susina, 2011, p. 3). Contrary to popular didactic patterns in children's literature of the Victorian period, Carroll's stories are clustered with ironic parodies that undermine set rules and regulations.

A number of the poems in *Alice in Wonderland* are parodies of popular didactic poems in the Victorian society. Instead of doling out directives, Carroll's parodies are subversive of the relentless

instructions of cautionary tales. The first poem that Alice attempts to recite to examine her memory as she enters Wonderland is “Against Idleness and Mischief” by Isaac Watt, a popular moralistic poem of the period. But it turns out, the words come out all wrong and what she recites is “How doth the little crocodile” (Carroll, 1865, p. 29). The original poem by Isaac Watts encourages readers to be inspired by examples set by hard working little bees. The bee, represented in the poem as a symbol of industry and hard work provides a model for readers to follow. Alice’s parody by contrast is about a deceitful and predatory crocodile who lures little fishes into its mouth with a welcoming smile. The good and honest work exemplified in Watt’s poem is replaced by trickery, mischief and deception in Carroll’s parody. This air of subversion and influx of whimsical chaos is a common feature found in the *Alice* poems.

When she meets the Caterpillar, he asks her to repeat “You are old, Father William” (p. 55) so that she may regain her sense of self. Like most poems in *Alice*, the poem is a parody of a well-known children’s poem “The Old Man’s Comforts and How He Gained Them” (1799) by Robert Southey. Southey’s original poem in brief is about a conversation between a young man and Father William, a greying content old man. The young man asks Father William how he manages to stay hale, hearty, cheerful and content even though the hairs in his head are greying and death is approaching. The old man replies it is all because of a careful, devout and righteous life he led in his youth. In contrast to the original moralizing poem, Carroll’s parody is a subversion of “proper” manners of conduct and an invoking of irrationality. Whilst Father William in the original poem brims with wisdom from God, Carroll’s old man denies the brain, in other words, a ground of rationality and logic and claims he has no brain. In contrast to Southey’s pious and righteous Father William, Carroll’s old man is cunning and crafty. Whereas Southey’s old man is sullen, mannerly and moral, Carroll’s Father William is a delightful comic creation who exudes vigor, irreverence, deception and impatience. Professor Nikolai Firtich observes that at the heart

of Carroll's "Father William", there exist a clash between "useful" and "sensible" activity and what from a utilitarian viewpoint seems to be "nonsensical" and "useless" manner of conduct (p. 596). Carroll's parody comically and completely subverts the moralizing purpose of the original poem.

The Duchess' lullaby "Speak Roughly" (Carroll, 1865, p. 68) is a parody of "Speak Gently" by David Bates. The original poem advises the reader to be gentle and reminds them that it is far better "to rule by love than fear." The poem teaches the reader to show kindness, gentleness and affection to children, to the young, to the aged and to the erring as words leave lasting impression in the heart of the receiver. The Duchess' lullaby on the other hand endorses the opposite. She treats her baby rudely and aggressively. The parody is another whimsical rejection of social convention as it completely ignores the teaching of the original poem.

In another attempt to test Alice's memory and recover her sense of self, the Gryphon suggests that Alice repeats a well-known didactic poem by Isaac Watts called "The Sluggard." However, like before, the words come out all queer and she ends up reciting "'Tis the Voice of the Lobster" (p. 111). The original poem illustrates the abhorrent conduct of a lazy individual and denounces his sluggish ways of wasting his time and money. The poem concludes with the poet being righteously grateful that he has been raised with correct principles and virtues that makes him not end up like the sluggard. Carroll's parody in contrast, describes a pretentious lobster who brags of his courage and how fearless he is of the shark. His courage however, it is revealed, is only present in dry land where there are no sharks. The poem follows the theme of humorous subversion that is common in Carroll's parodies. The parody poems of *Alice in Wonderland* blatantly subvert the relentless didactic convention of Victorian literature.

Lewis Carroll creatively employs parody and whimsy to explore and express his creative insights that are often conflicting with

unbending rules and rigid establishments. Helene Cixous observes, “Carroll wasn’t an avant-garde theoretician, but a scholar, worried by the fact that, in spite of himself, his knowledge was undermining institutions. This is why the criticism of established things, and of the Law, of “the essence of all governesses,” remains metaphorical or parodic” (p. 234). As it follows, Carroll seems to have written his *Alice* poems as an expression of animosity against rigid system and set rules, masked in the form of parody and whimsy.

Much like Victorian England, Mizoram is predominantly a Christian state. Mizo society and culture is mainly influenced by Christianity. Even though there are different denominations among Mizo Christians, they do not vary much in customs and practices, such as didactical Sunday schools, church services, sermons, youth Christian groups and so on. All Mizos in Mizoram have arguably professed Christianity at least some point in their lives (Pachau, 2014, p.145). Churches or congregations are undoubtedly one of the most pivotal institutions in Mizo society. Being an active, or at least a cordial participant of church activities is almost a requirement to being a respectable individual in the society. Churches, to a great extent, control and redefine society’s values, norms and morality (Pachau, 2014, pp. 146-147). Mizo Society and Mizo fiction are closely intertwined and both are highly influenced by moral teachings of the church. As Professor Margaret L. Pachau states, “Christianity had played and still continues to play a predominant role in Mizo literature” (p. 10). And it follows that, much like Victorian writings, Mizo literature has mostly been widely didactic.

In a manner comparable to Carroll’s whimsical and parodic subversion of rigid rules and relentless didacticism of Victorian society, Mafaa, in “The Play-Acting World” employs his wit, humour and mastery of word play to expose and undermine the hypocrisy he witnesses in certain social attitudes and practices in Mizo society. The story is told in a first-person narrative and it follows the impression and reflection of the narrator as he witnesses himself

dying from drug overdose. The narrator, from his phantom stance highlights the pretence and duplicity he witnesses in the people and the rituals surrounding his death. Walter Blair and Hamlin Hill (1978) explain that subversive humour is, anti-Establishment, (no matter where the author was from), [and] portrayed indelibly drawn characters whose code of behaviour affirmed disorder, violence, and amorality...Though they were iconoclasts, lawbreakers, and even sadists, they were vivid and funny. (pp. 162-163)

From the above explanation, Mafaa's approach in "the Play-Acting World" clearly employs subversive humour. Using humour and irony, the author daringly and blatantly addresses and disparages contemporary Mizo social issues pertaining to social attitudes, customs and performative social practices. From the perspective of someone whom the society would consider degenerate, the writer has brought to light, in a humorous and ironic way, the superficiality and hypocrisy underlying the social and religious customs. His critique from the judgement of an active living addict would not have sunk deep for it would easily be interpreted as a subjective and unreliable judgement from a non-contributing outcast of the society. However, perception from a dying person or now a phantom, who is no longer part of the society forces the reader to discern and recognize the validity of his observation.

Starting off with pointing out the deceitful relationship among addicts themselves, or in other words, the debauched section of the society, the narrator comments on how in the beginning, when he had money, he'd have many friends. Even those who have never laid eyes on him "since the tower of Babel was built" calls him "Bro" (Hauhna, 2017, p. 29). The duplicity, however, does not only reside among the social degenerates. In mocking the excessive engagements of the church's women ministry groups on copious activities, the narrator sarcastically expresses how his mother never have time for her morally perishing son even in his most distressing moments as she is too busy meeting with her friends for Bible studies

and other religious activities (p. 30). Mafaa's critique comes in the form of such relatable humour that one cannot help but reflect on the truthfulness of the satire.

As his soul is leaving his body, the narrator witnesses people coming in to his house for help and support. Highlighting the society's preoccupation with outward appearance, the narrator comments on how the YMA (an important NGO of the Mizo people) President of their locality "neatly translates the word *Over dose* into respectable Mizo and writes out *Mitliam* (Jaundice)" (p. 30) as a reason for his death. The narrator then makes a mockery of the women who say to his dead body, "Your face has not lost its bloom" because he is certain that his face had never bloomed in the first place (p. 31). The narrator does not miss a chance to employ his unappealing physical attributes to comically poke fun of the superficiality of the mourners. He then compares those who bring wreaths and artificial flowers to their gifts - "good to look at, but lacking in sweet perfume" (p. 31).

Invoking the lines from Shakespeare's *As You Like It*, "All the world's a stage, And all the men and women merely players," the narrator then looks back at the times when he was alive on earth. He observes that in order to advance in such a culture, physically, emotionally and spiritually, one has to learn how to act well or one does not have a chance. Reflecting on the futility of his grumbling, the narrator returns to his funeral procession. Nothing feels genuine to him, like his father's speech about his son's unexpected offering of prayer the morning he died and the Church elder's smooth and silky delivery of his farewell. Up to his very last reflection, he questions the fakery of what would likely be written on his tombstone like, "At rest in the Lord Jesus whom he faithfully served" (p. 34). Weary of the society's penchant for outward appearance, the short story concludes thus, "Tired of all these, for restful death I cry."

Using wit, humour and an excellent wordplay, Mafaa exposes the hypocrisy and superficiality masked in the people's persistent adherence to customs and practices. The narrator may be a

contemptible member of the society while he was on earth, yet there is nothing contemptible about his view of the society's hypocrisy. Piacentino suggests, "all humour, more or less, is subversive, is transgressive; all humour, to a greater or lesser degree, tests and supersedes borders and undermines norms" (Piacentino, 2005, p. 48). And using humour, parody and irony, he two select writers have poked fun of rigid traditions and practices. Like Lewis Carroll's parody that undermines the relentless tradition of children's literature, Mafaa uses irony as a palatable verbal weapon for undermining the social attitudes and hypocrisy he finds in contemporary Mizo culture.

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Human Resources and Practical Classes for Science in Higher Secondary Schools of Mizoram

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Abstract : *Science is one of the oldest and most important academic disciplines and covers a wide variety of subjects. The present study tried to find out the number of subject teachers, duration of practical classes and availability of laboratory assistants in science laboratories from 18 higher secondary schools of Mizoram. The study revealed that*

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there were 18 science teachers in physics, chemistry and biology whereas 16 mathematics teachers were found in higher secondary schools of Mizoram. It also found that there were 10 higher secondary schools that did not have any laboratory assistant and that 11 higher secondary schools had 1 practical class in a week.

Keywords: *Teachers, Laboratory Assistant, Practical Class, Science, Higher Secondary Schools, Mizoram.*

Introduction

We can logically think and learn with the help of science. Science education cannot be considered as complete without including practical work in it. Science subject is becoming more important in our everyday lives. No one can ignore the utility of science subject. For the advancement of science subject teachers and good laboratory are needed. The practical class also needs to function well in a school. More science students need to be enrolled in the future for the growth of this subject. If we do not have enough skillful people in this subject, we need to take from others states and countries. If we can fulfill the needs of science subject in our state, we can have real development in our state. For all of these, an adequately equipped science laboratory needs to be manned by a capable laboratory assistant, science teacher has to be there at all times lending his or her expertise and also to motivate the students. Laboratory work also needs to be frequent enough so that students may not lose their interest in the subject.

Rationale of the study

The vitality of science subject is becoming increasing day by day. Whether we like it or not, we cannot live without the contribution of science. That is why we need to develop the study of science education. Since the science teacher, laboratory assistant and practical classes are responsible for the success of this subject, an understanding of their status goes a long way in predicting the way for sci-

ence education. Therefore, this topic has been chosen for knowing the present condition of science subject in higher secondary schools of Mizoram. It is a hope that results found through this research could pave the way for an insightful view of the true status of science education in higher secondary schools of Mizoram. This shall shine a light into areas where development and enrichment is needed.

Objectives of the study

- 1) To find out the number of subject teacher(s) in science subject at higher secondary schools of Mizoram.
- 2) To study the availability of laboratory assistants in higher secondary schools of Mizoram offering science as a subject.
- 3) To evaluate the number of practical classes in a week in higher secondary schools of Mizoram.
- 4) To assess the duration of one practical classes in higher secondary schools of Mizoram.

Population and Sample

The population consisted of 18 higher secondary schools of Mizoram.

Statistical treatment of data

For analysis of the collected data, descriptive statistics like percentage was used.

Analysis and Interpretation of data

The analysis of science teachers for each subject in 18 higher secondary schools of Mizoram are as follows:

Table – 1

Availability of subject teachers in Higher Secondary Schools offering Science in Mizoram

Subjects	Number of Teachers					TOTAL
	1 Teacher	2 Teachers	3 Teachers	4 Teachers	6 Teachers	
Physics	9 (50%)	6 (33.33%)	3 (16.67%)	0	0	18 (100%)
Chemistry	8 (44.44%)	6 (33.33%)	4 (22.23%)	0	0	18 (100%)
Biology	7 (38.88%)	8 (44.44%)	2 (11.12%)	1 (5.56%)	0	18 (100%)
Mathematics	6 (37.50%)	7 (43.75%)	2 (12.50%)	0	1 (6.25%)	16 (100%)
TOTAL	30 (42.85%)	27 (38.57%)	11 (15.72%)	1 (1.43%)	1 (1.43%)	70 (100%)

Source: Field Survey

Table – 1 shows that the number of science teachers situated in a single subject in higher secondary schools of Mizoram. In physics subject, 50% schools had 1 teacher, 33.33% schools had 2 teachers and 16.67% schools had 3 teachers in higher secondary school level. Chemistry subject had 44.44% schools for 1 teacher, 33.33% schools for 2 teachers and 22.23% schools for 3 teachers in higher secondary schools. There are 38.88% schools for 1 teacher, 44.44% schools for 2 teachers, 11.12% schools for 3 teachers and 5.56% schools for 4 teachers in biology subject. In mathematics subject, 37.50% schools had 1 teacher, 43.75% schools had 2 teachers, 12.50% schools had 3

teachers and the rest 6.25% schools had 6 mathematics teachers. Totally, 42.85% schools had 1 teacher, 38.57% schools had 2 teachers, 15.72% schools had 3 teachers, 1.43% schools had 4 teachers and the rest 1.43% schools had 6 teachers in science subject at higher secondary schools of Mizoram.

Table-2

Availability of Laboratory Assistants in Higher Secondary Schools of Mizoram offering Science as a subject

HSS having 3 Lab.Asst.		HSS having 2 Lab.Asst.		HSS having 1 Lab.Asst.		HSS having no Lab.Asst.		TOTAL	
No.	%	No.	%	No.	%	No.	%	No.	%
2	11.11%	2	11.11%	4	22.22%	10	55.56%	18	100%

Source: Field Survey

Table number – 2 shows that out of 18 higher secondary schools that were studied, a majority of 55.56% of the higher secondary schools had no laboratory assistant. It was found that 22.22% had 1 laboratory assistant, 11.11% had 2 laboratory assistant. Only an overall 11.11% had 3 laboratory assistant. It should be noted that 3 laboratory assistant are required as the number of science laboratory is 3 for biology, chemistry and physics to have one laboratory each.

From this study, we can see the true colours of science study in higher secondary schools of Mizoram. According to the holders of wheels in education, there are 2 higher secondary schools that had science stream in higher secondary schools of Mizoram. Among data collected, 10 higher secondary schools still do not have Laboratory Assistant. Majority of higher secondary schools with science subject do not have Laboratory Assistant nowadays. Also government do not have proper supply of science equipment in science subject for higher secondary schools of Mizoram since 2017.

Table – 3

Number of Practical classes in a week for science subject at higher secondary schools of Mizoram

	No.of Classes in a week	No.of schools	%
How many practical classes are there in a week?	1	11	61.12%
	2	4	22.23%
	4	1	5.55%
	5	1	5.55%
	6	1	5.55%
	Total	18	100%

Source: Field Survey

The above table showed that the number of practical class for science subject in higher secondary schools of Mizoram. There are 61.12% higher secondary schools had 1 practical class in week whereas 22.23% schools also had 2 practical classes in a week in Mizoram. Besides these 5.55% higher secondary schools used to had 4, 5 and 6 practical classes in a week.

Table - 4

Duration of one Practical class in science subject at higher secondary schools of Mizoram

	Duration of 1 Practical Class	No.of schools	%
What is the duration of 1 practical class?	40 (minutes)	4	22.23%
	45 (minutes)	1	5.55%
	1 (hour)	2	11.12%
	1 hour & 30 (minutes)	5	27.77%
	1 hour & 40 (minutes)	1	5.55%
	2 (hours)	3	16.66%
	3 (hours)	2	11.12%
	Total	18	100%

Source: Field Survey

Table - 4 revealed that the duration of one practical class in science subject at higher secondary schools of Mizoram. There are 11.12% higher secondary schools used to have 1 practical class for 1 hour and 3 hours in Mizoram. Meanwhile 5.55% higher secondary schools also had practical class for 45 minutes and 1 hour 40 minutes in science subject. 22.23% higher secondary schools had 40 minutes, 27.77% schools had 1 hour 30 minutes and the rest 16.66% schools also used to have 2 hours practical class for science subject at higher secondary schools of Mizoram.

Discussion

It should be noted that the schools where there were two or more than two teachers were those schools inside Aizawl city where

they had a higher population of students. As far as the placement of teachers for each subject was concerned, all the schools had at least one subject teacher. However, it should be kept in mind that some of these teachers were teaching subjects where they were not specialised in, although they studied up to master's level in an allied subject.

It may be noted that laboratory assistants are responsible for the smooth functioning of any laboratory. Especially in science subjects at higher secondary level of education where science subject comprises of biology, chemistry and physics besides mathematics, it is ideal for a laboratory to have at least one laboratory assistant for a student population of 20. As found in the summary given above, there were only 2 higher secondary schools which had three laboratory assistants, one for each subject. But both these schools were private higher secondary schools which posed a question for any researcher to ponder on.

Conclusion

The element of practice, or in other words, practical work, is what makes Science subject interesting and enjoyable. Without the presence of a good science teacher and an assistant to help, practical studies, even if they may not be halted, will surely become weak. So, even if the laboratories are well equipped the human resources are the vital parts of science education. Moreover, the frequency of practical classes ensure skill which is a necessary part of development in Science. Looking at the current status of higher secondary education institutions in Mizoram, it is apparent that the human resources need to be strengthened along with an increase in frequency. Therefore, it is high time for Mizoram to look into Science Education which is such an importance part of general development of the state and ultimately the country.

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Relationship Between Autonomous District Councils (ADCs)
And State Government In Mizoram With Special Reference To Lai
Autonomous District Council (LADC)

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Abstract: *This article briefly discusses how the Sixth Schedule has been originated in the North East India for the formation of Autonomous Lushai Hills District Council, and the origin and birth of Pawi-Lakher Regional Council (PLRC), for the Pawi (Now Lai) and Lakher (now Mara) in the southern part of the Lushai Hills. Thus, the Pawi Lakher Regional Council (PLRC) was trifurcated into the three separate Regional Councils. However, these arrangements were changed within one month. As a result, the three Regional Councils were upgraded to the status of full-fledged present 3 Autonomous District Councils (ADCs) in Mizoram under the Provision of the Sixth Schedule to the Constitution of India with effect from 29th April, 1972. In this paper attempt will be made to study the relationship between Autonomous District Councils (ADCs) in Mizoram and State Government of Mizoram with special reference to Lai Autonomous District Council (LADC). What are the problems faced by Government of Mizoram and Autonomous District Councils (ADCs) in Mizoram particularly Lai Autonomous District Council (LADC) will also be highlighted and possible solutions will be suggested for the better and cordial*

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functioning and relationship between Government of Mizoram and Autonomous District Councils (ADCs) especially Lai Autonomous District Council (LADC).

Key Words: *India, Mizoram, Sixth Schedule, Constitution, Autonomous District Council, Lai.*

Introduction

Even before and since the British days, the tribal people of the North Eastern Region of India had a different administrative set up mainly because of their different lifestyle and culture in relation to the people of the rest of India. That is why, the British Government under the Cabinet Mission in May, 1946 suggested to have an Advisory Committee on the rights of citizens, minorities and tribal and excluded areas. Keeping this in mind, the Constituent Assemble on the 24th January 1947 set up an Advisory Committee in terms of the Cabinet Mission Plan ¹. Accordingly, the Advisory Committee appointed a Sub-Committee known as the North Eastern Frontier (Assam) Tribal and Excluded Areas Committee with Gopinath Bordoloi, the then Chief Minister of Assam, as its Chairman, popularly known as Bordoloi Committee. The Bordoloi Committee consisting of Rupnath Brahma, A.V Thakar, B.N Rao (the Constitutional Advisor to the Constituent Assembly) and Rev. J.J.M. Nichols Roy visited Aizawl in April 1947 to study the mind of the Mizo people, their administrative problems and the desire to have autonomy for their area. The Mizos were not represented in the Constituent Assembly and so the Committee co-opted Saprawnga and Khawtinkhuma from the Mizo Union Party to represent in the Mizo problems ².

Besides visiting the Lushai Hills, the Bordoloi Committee also extensively toured the North Cachar Sub-division, Mikir Hills and the Naga Hills District³, and submitted its Report to Vallabhai Patel, Chairman, Advisory Committee on Fundamental Rights etc. The Report dealt with various aspects relating to administration of the

tribal areas. These aspects included thought on development, special features of these areas, land, forest, jhumming, courts, finance, control of immigration, mines, legislation, representation, services etc. The Report also recommended the establishment of District councils and Regional Councils for tribal areas of the then undivided Assam. The Advisory Committee discussed the matter on 7th December 1947 and 24th February 1948 and suggested only two Amendments while forwarding the Report to the President of the Constituent Assembly on 4th March 1948 ⁴. The Constituent Assembly finally considered the matter on 5th, 6th and 7th September, 1949 and there was a hot debate on the Borodoloi Committee Report. After a long and heated debate in the Constituent Assembly certain Amendments were made, then the Sixth Schedule (provisions for the administration of the Autonomous District Councils and Regional Councils) finally emerged and found place in the Constitution of India along with Article 244(2) and 275(1) ⁵.

Finally, the Lushai Hills District Council was inaugurated on 26th April, 1952 at Aizawl by Bishnuram Medhi, the then Chief Minister of Assam ⁶. Further the Lushai Hills District came to be known as the Mizo District as per the Lushai Hills District (Change of Name) Act, 1954 (Act xviii of 1954) of the Indian Parliament. Then, the Lushai Hills District Council came to be known as Mizo District Council since 1954 ⁷. On the other hand, a Regional Council called the Pawi-Lakher Regional Council (PLRC) with its headquarters at Saiha was inaugurated by Saprawnga, the then Parliamentary Secretary to the Government of Assam on 23rd April, 1953 at Lunglei. as Schedule to the Constitution of India till date and infact, it was a root from which the present 3 ADCs in Mizoram sprang up. The PLRC continued to function till it was further trifurcated into three Regional Councils, namely the Pawi Regional Council (PRC), the Lakher Regional Council (LRC) and the Chakma Regional Council (CRC) on the 2nd April, 1972. With the attainment of the Union Territory status by the Mizo District Council as 'Mizoram', the three Regional Councils were subsequently upgraded to the

status of full-fledged Autonomous District Councils with effect from 29th April 1972 ⁸. Thus, the Pawi (Lai) began to have their separate Pawi Autonomous District Council from 1972 which was again changed into the Lai Autonomous District Council (LADC) in 1988 ⁹. Meanwhile, the Lakher (Maras) also began to have their separate Lakher Autonomous District Council from 1972 and the name was also changed to the Mara autonomous District Council in 1988 ¹⁰.

As provided in sub-paragraph 6, paragraph 2 of the Sixth Schedule to the Constitution of India, the Government of Mizoram had enacted the Mizoram Autonomous District Council (Constitution and Conduct of Business of the District Councils) Rules, 1974 which then became the guiding principle of governance for the three Autonomous District Councils of Mizoram. The Government of Mizoram also initiated a separate Department in the Secretariat known as “District Council Affairs Department (DCA) to look after the affairs of the three Autonomous District Councils of Mizoram and funds for the District Councils are channelised through this Department with the approval of the State Finance Department. Thus the District Council Affairs department becomes the main controlling authority concerning the affairs of the District Councils of the State including the Lai Autonomous District Council (LADC).¹¹

By the provisions of paragraph 7 and paragraph 13 of the Sixth Schedule, the State Government gets enough scope and power to exercise administrative control over the District Council (LADC) through District Council affairs Department (DCA), a separate department in the Secretariat, Government of Mizoram. Thus the successful operation of the various provisions of the Sixth Schedule depends to a considerable / large extent on the policies and attitudes of the Mizoram State Government and in their sincere endeavours / desire to delegate more powers to the District Council (LADC). However, an absence of cordial relationship between them would

certainly nullify the very objective of such a “fine instrument” of devolution of powers which is incorporated in the Constitution after much deliberations with a view to fulfill the hopes and aspirations of the backward Hill Tribes.¹²

The LADC is authorized to receive funding from the State and Central Government in the form of grant-in-aid as enshrined in Article 275 (i) of the sixth schedule to the constitution of India. As much, the LADC prepares their own budget that is sanctioned by the Central Government through the State Government in the form of grant-in-aid. The budget of the LADC is first passed in the LADC session, after which it is sent to the Government and the State Government for release of grant-in-aid under Article 202.¹³ As enshrined in sub-paragraph 7 of the Sixth Schedule to the Constitution of India¹⁴, the Mizoram Autonomous District Council Fund Rules, 2010 was framed by the Governor of Mizoram for management of the fund of Autonomous District Councils of Mizoram.¹⁵ So, grant-in-aid received from the Central Government through the State Government is deposited in the District Council fund, Further, taxes and other revenues that are levied under the laws, rules and regulations framed by the LADC under paragraphs 3, 4, 6, 8, 9 and 10 of the Sixth Schedule to the Constitution of India are deposited in the LADC Fund.¹⁶ Thus, all funds received by the LADC whether it is grant-in-aid from the Central Government, State Government, all other central funding projects and schemes and revenue receipt of the LADC are deposited in the LADC fund.

It should be recollected that the first budget of the LADC in the form of grant – in aid from the Central Government and State Government was ₹7.50 lakhs in 1972 – 1973, which increased to ₹ 2000.90 lakhs in 2000 – 2002 and the budget of LADC in the past year i.e. 2009 – 2010 was ₹5048.57 lakhs.¹⁷ The State Government in three phases / installments released the funds of the LADC and the Deputy Commissioner of Lawngtlai District on behalf of the Government of Mizoram also countersigns in every three phases of installments of the Utilization Certificate (U.C.) of the fund without

which no fund can be released.¹⁸ Besides, the annual financial budget which is released in the form of grant-in-aid, various central funding schemes known as Rashtriya Sam Vikash Yojana (RSVY), Backward Region Grant Fund (BRGF), Border Area Development Programme (BADP) and other Centrally Sponsored Schemes (CSS) are also allocated to the LADC for its establishment, maintenance and developments.

The LADC has a Planning Department which is administratively headed by the Planning and Development Officer (P&DO) and Assistant Planning & Development Officer (AP&DO). The Chief Executive Member (CEM) is the Ex-Officio Chairman of Planning Board in LADC whose position is similar to the Chief Minister as Ex-Officio Chairman of the State Planning Board. In like manner Vice – Chairman of the State Planning Board is appointed by the Chief Minister with the approval of the Governor of the State. In fact, policies, programmes and plans are formulated by the Vice – Chairman as head of the Planning Board in consultation with the Executive Committee, policies, programmes and plans are implemented and pursued by the Planning and Development Officer and his Staff.¹⁹

After the budget whether plan or non – plan is adopted and passed by the Legislative of LADC, it is sent to the Governor for his approval. After being approved by the Governor, the estimated budget money is sanctioned by the Government of India in the form of grant – in – aid through the Government of Mizoram. The non – plan budget in the form of grants – in – aid in respect of LADC for the year 2009 – 2010 is ₹3491.57 lakhs had been sanctioned by Government of Mizoram through District Council Affairs Department with the approval of Governor of Mizoram.²⁰ The plan budget in the form of Grants – in – aid in respect of LADC for the year 2010 – 2011 is ₹563.40 lakhs for first installment.²¹ In this manner the plan budget has been prepared by the LADC to enable it to perform establishments,

maintenance and development works for its administered area by including various priority subject in the budget.

However, the Government of Mizoram has negated the budget prepared and passed by the LADC many a time in the past. Not only the LADC, all the Autonomous District Councils of Mizoram were instructed by the State Government to prepare their own budget within a specified time limit in the past. Therefore more often than not complaints were raised by the three Autonomous District Councils of Mizoram due to these restrictions imposed by the State Government in a time bound manner without prior notice. Nevertheless, when the same party is in power in both the District Council and the State, there is a cordial working relation and the issue of non – cooperation was seldom heard. However, complaint of negligence, non – release of fund, encroachment of District Council power and non – cooperation are the normal grievances raised by the District Council whenever different parties are in power in the two Governmental set up.

Tribal and backward areas had drawn special attention of the government and the administration since pre – independence era. Therefore, as had seen mention in the preceeding paragraph the budget estimated of the last two budgets i.e. ₹ 3491.57 lakhs (2009 – 2010) and ₹ 5048.57 lakhs (2010 – 2011) is not at all meagre amount considering the thin population of the LADC. As such, the expectations / aspirations of the common people were that the Sixth Schedule would promote economic development, social parity with other Districts of Mizoram, improve the spread of education and other civic amenities. However, in reality, it has been acting as an agent for the promotion of inefficiency in administration which becomes a hurdle for any types of governance and administration. Apart from this, various schemes for development are entrusted to the control of the State Government Officials such as Project Director (DRDA), BDO, SDO (Civil), BDM & others who are in no way under the administrative control and jurisdiction of the District

Council. It can also be said that even if the District Council wants an efficient and corrupted – free officials to be transferred, the State Government would retain him on the pretext that his service is required in that District. Besides, it is often reported that the District Councils complain that the State Government has delayed fund and also encroached upon the powers of the District Council. The fact of the matter is that whereas a State Government could encroach upon the powers of the District Councils in certain areas, it might have happened due to absence of appropriate law to prevent this type of encroachment. The Chief area of discord between the LADC and the Government of Mizoram centres around the provisions relating to executive function of the District Councils, matters relating to planning and budget and most importantly direct funding from the Central Government.

The discretionary power of the Governor is also sometimes influence by the District Council Affairs Department, who aid and advise the Governor in all matters relating to the District Council including its arbitrary dissolution. Further, the District Council Affairs would often adopt dictatory tactics to clear District Council's proposal or inform them after months that their proposals have been rejected.²² The State Government is also often high – handed in the exercise of autonomy of the District Council is borne out by the fact that it often dissolves the Council if it apprehends of not getting its loyalty according to the whims and fancies of the State Government. On the other hand, it would be relevant in this study to point out that till now, General Election for electing Members of the Lai District Council had been conducted 8 (eight) times, but change of Government had taken place 17 (seventeen times). Therefore, it is evident that long term and far – sighted policies are unlikely to be pursued in the midst of such a chronic political instability. It is interesting to point out that politics without principle is the hallmark of LADC's politician. Political defection has become so inherent due to non – implementation of anti – defection law that most of the prominent politicians in LADC with a few exceptions have defected

a minimum of three times till now.²³ It would also be pertinent to mention that complete 5 years terms of a particular party under the leadership of a particular person has so been witnessed only once in LADC till today.

In the field of administration, the real administration of the District has not been vested in the hands of the Chief Executive Member (CEM) of the District Council, because he is to act under the control of the Deputy Commissioner (DC) of the District. As such, each and every executive and legislative order has to wait for the approval of the Deputy Commissioner (DC) and the Principal Secretary. This in turn created suspicion and distrust between the State and the District Council resulting in wrong policy making.²⁴ misplaced priority and incorrect allocation of fund and administrative deadlocks.

More often than not, there is allegation that the District Council Authority that they are being neglected by the State Government. This allegation may be accepted to a certain degree, but despite the fact that, there are certain elements of truth of negligence to the District Council by the State Government. Yet, many of the ills in the administration and development of the District are the creation of the District Council itself. The District Council fail in respect of framing adequate laws, rules and regulations, politicization of official works and recruitment of employees, nepotism, favoritism, lack of technically qualified personnel, posting and promotion of officers and most importantly failure to make long-term and far sighted policies which retard development of the District.

It would be pertinent to point out here that, Lawngtlai District with 2 (two) Autonomous District Councils i.e. LADC and CADC is still having lowest literacy rate in Mizoram. Even though Mizoram rank 2nd in terms of literacy rate in the National Statistic. Further, it is to be noted that, the Sixth Schedule to the Constitution provided the District Council for an Autonomous District, the power to establish construct or manage Primary School, dispensaries, market

ferries, fisheries, roads and communication and water ways in the District and may with approval of Governor for the regulation and control thereof and in particular may prescribe the language and manner in which Primary School in the District.²⁵ It is clear from the above mention provisions of the Sixth Schedule, that education at the Primary Stage is under the management and control of the District Council and as such improvement in Quality Education and enhancement / raising the literacy rate is one of the most important role of the LADC. Therefore, in a society where illiterate people are more in number development often get sidelined due to corruption, Nepotism, favoritism, and most prominently political appointment to fill up any vacant post. Again in almost all the departments, incompetent and inefficient personnel are appointed to take difficult or rather technical jobs which they do not know how to handle well. Apart from executing different and varied works of governance, policy making / planning are not satisfactory and often unable to bring success and further development of the people.

Besides corrupt and inefficient or rather incompetent administrative machinery, the ignorance of the people acts as fuel to the fire in improving and enhancing life of the people. It would be relevant to quote Mahatma Gandhi "Object Poverty is a Social Curse". Ignorance and illiteracy and the consequent general apathy of the people towards the administration is a great hurdle in executing development plans. Also the people being illiterate and uneducated / semi - educated the potentials and capabilities, which can rather be term as the human capital of the District is still very low. As such even if funds are pumped into the District Council for the welfare and development of the people, it is still likely that the human capital being very low could not make a good used of those funds and grants from the Central and State Government.

It is indeed essential for thought to State Government that, the quality of education deteriorated in the District Council areas

after handling over of Primary Education to the District Council in 1975 and still more serious mistakes was done / committed with the handling over of Middle School Education in 1994. As enshrined in paragraph 3 of the Sixth Schedule to the Constitution of India, the Central Government is also earnestly considered delegating more powers to the District Council. It also stated that over 30 different departments are to be handed over to the District Council in case the 3 Autonomous District Councils of Mizoram to the status of Autonomous Territorial Council. Similarly, the powers and functions of the Autonomous Territorial Council will also be enhanced in all departments even to the extent of looking after College Education. As has been pointed out above, it would not be judicious to entrust College Level Education to the District Council, if not it a sure recipe for disaster of unthinkable magnitude in the spread of education. Further it is to be emphasis that the politicians who are the Legislators in the District Council are most uneducated or at best semi – educated who knew nothing about educational policy and most importantly quality knowledge / education.

A strong and viable District Council with sound administrative system is essential for the entire Lawngtlai District. The administrative system is the most powerful instrument by which welfare and development of the people can be brought about. In the satisfactory achievement of Socio – economic goals, administration plays two vital role viz. (1) To assist the process of policy making and, (2) To take responsibility for its execution / implementation.

In this context, the sound administration may be defined as the process of transforming social policy into social services; it is the process of applying professional standards, competence and skills of the people, and resources to secure successful implementation of the policies and programmes of all round development through various social agencies, officials and voluntary organizations. As such, a

properly trained bureaucracy possessed of skills and competence is an essential pre – requisite for the successful implementation of the various welfare and development programmes.

On the part of the people, various studies and (interviewed of the people) it can be accepted that, the District Council and also the Government of Mizoram has since Independence initiated several programmes for improving the condition of the poor; Especially the poorest of the poor. However, in the actual administration of the LADC, the poor seldom come forward to participate in anti – poverty programmes. The primary reasons for the poor being absent in eradication of poverty are; that the poor do not know about the programmes or either how to take part in the programmes and there is no one to help them; they do not have either the courage and confidence to come forward to take part as there are barriers of system, culture, ethnicity, status etc; they don't get the essential support from the Administration, Financial Institutions and Banks, Village Councils in terms of providing necessary certificate, guarantees, reference, recommendation etc. and they are prevented from taking part by the non – poor who either threaten them directly or manipulate indirectly to see that they do not participate in a big way. It is evident from the above discussion that despite the Central Government ambitious efforts for eradication of poverty, it is still a pipe – dream in human endeavour and lofty ideals of achieving and establishing an egalitarian society and a welfare state.

From the above discussion, it is quite clear that there are certain truths of negligence to the District Council by the State Government in many respects. The State also criticised the Council for non-performance. Yet, the LADC is also responsible for problems and short comings due to their dubious role. In fact, extreme politicization of all functioning is the special characteristics with which the LADC can be identified. Thus, even development works are politicized which led supporters of different elected members to depend on District Council fund without actual working,

which only increase dependency syndrome among the people. Remedial measures to many of the problems faced by the LADC can be effectively solved by the LADC themselves but adequate steps should also be taken to ameliorate the victimizing tendency of the State Government.

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Educational Agencies That Offer Hindi Subject In Mizoram

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Abstract: *Mizoram is a non-Hindi speaking state and Hindi language development is under par at the moment. However, the central and state governments have done their utmost for the development of Hindi in Mizoram. Mizoram has schools and institutions where Hindi is taught, as well as agencies that are involved in Hindi teaching. This paper is about an awareness of Hindi teaching in Mizoram from Elementary section to Ph.D in academic line as well as Special Hindi Boards and Hindi Teacher Education. The purpose of this paper is to acquaint/familiarize Mizoram students the opportunities that are available to learn Hindi for academic and career purposes.*

Introduction: Hindi was adopted as the Official Language of the Union Government of India on 14th September, 1949. Later in 1950, the constitution of India declared Hindi in the Devnagri script as the official language of India. Beohar Rajendra Simha along with Hazari Prasad Dwivedi, Kaka Kalelkar, Maithili Sharan Gupta and Seth Govind Das were the prominent figures in the Union Government of India's recognition of Hindi as an Official Language. Let us look at various Educational Agencies that offer Hindi subject, which contributes for the development of Hindi language in Mizoram.

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ELEMENTARY SECTION

Elementary section consists of Class-1 to Class-8. Hindi subject is compulsory in Elementary Section's (Class-1 to Class 8) curriculum of Central Board of School Education. Whereas, in elementary section under Mizoram Board of School Education and three Autonomous District Board of School Education, various schools introduced Hindi subject from class-3, but it is a compulsory subject only from Class 5 to Class 8. It is because most of the schools under MBSE and Autonomous District Board of School Education do not have Hindi Teacher in primary level Elementary section (class 1 to 4), and the starting point of introduction of Hindi in elementary section under MBSE and Autonomous District Board of School Education is partly in the hands of the school authorities. However, Hindi is being taught in class 5 to 8 as a compulsory subject in all private and Government Elementary schools throughout Mizoram.

SECONDARY AND SENIOR SECONDARY LEVEL

Secondary Level includes Classes 9-10. Hindi is a compulsory subject in Central Board of School Education at this level, but other subjects can be opted instead of Hindi. Whereas, in class 9 and 10 Mizoram Board of School Education, Hindi is no longer a compulsory subject. Hindi subject is taken in regular classes, but it is not included in the final exam. However, for class 10 students, Hindi subject can be opted as MIL (Modern Indian languages) instead of Mizo subject under Mizoram Board of School Education.

In Senior Secondary or Higher Secondary level under Central Board of School Education, Hindi is included as a compulsory subject. However, for those students who do not want to continue learning Hindi subject; they can choose other subject instead of Hindi. Whereas, in class 11 and 12 Mizoram Board of School Education, Hindi subject has not been introduced in most of the schools

because of unavailability of Hindi Teacher. However, if a student wishes to take Hindi subject in final board examination, he/she can choose Hindi as MIL (Modern Indian languages) instead of Mizo or English subject.

UNDER-GRADUATE LEVEL

Under graduate level is a Bachelor Degree which can be pursued after finishing 10+2 or equivalent. If a student is interested in doing his/her Under Graduate course with Honors in Hindi, then after finishing 10+2 or its equivalent with Hindi subject, he/she can pursue Bachelor of Arts Honors in Hindi at Government Aizawl College (GAC) Aizawl, Mizoram or Government Kamalanagar College Chawngte, Lawngtlai District, Mizoram. BA Honors Hindi courses at Govt. Aizawl College and Govt. Kamalanagar College are the Hindi undergraduate courses offered by Mizoram University. Regular undergraduate Hindi Course is available in two colleges under Mizoram University, and there is also a Bachelor of Arts Honors in Hindi program available under Indira Gandhi National Open University where a student can learn in open distance learning mode. BA Hindi courses under Mizoram University and Indira Gandhi National Open University are UGC (University Grants Commission) approved undergraduate courses.

POST-GRADUATE LEVEL

Post Graduate Level is a 2-year Master Degree which can be pursued after completing a 3-year Bachelor Degree (10+2+3). Mizoram University has a Hindi Department that offer a 2-year regular Master degree in Hindi. Entrance examination is given in June/ July every year for the admission of MA Hindi. To Apply for MA Hindi entrance examination, a student must finish UGC (University Grants Commission) approved BA Hindi Degree or UGC Approved Bachelor degree with any subjects along with Hindi as an elective. Selected candidates for admission will be able to earn Master Degree in Hindi Subject within 2 years under qualified lecturers and profes-

sors. Besides Mizoram University, MA Hindi course is also available in Mizoram under Indira Gandhi National Open University and Mahatma Gandhi Open Hindi University in Open Distance Learning mode. The above mentioned MA Hindi courses under Mizoram University, Indira Gandhi National Open University and Mahatma Gandhi Open Hindi University are UGC Approved courses.

For those students who studied under Mizoram Hindi Prachar Sabha and Rastra Bhasa Prachar Samiti Wardha Board (or in some other Hindi special Board), they are not eligible to take admission in MA Hindi without UGC (University Grants Commission) approved Bachelor degree. Mizoram Hindi Prachar Sabha and Rastra Bhasa Prachar Samiti Wardha Boards Hindi degrees (along with some other Hindi special Board Degree) are not UGC Approved degrees, and cannot be used for MA Hindi studies. If a student have an UGC approved Bachelor Degree in any field and had finished Praveen/Ratna from Mizoram Hindi Prachar Sabha or Rastra Bhasa Prachar Samiti Wardha (or any other Hindi special Board), they can use their Praveen/Ratna degree as an elective Hindi paper and can get admission into MA Hindi.

DOCTORATE LEVEL

In Mizoram, only Mizoram University Hindi Department offers Ph.D Hindi Course. To get an Admission into Ph.D Hindi, a student is required to complete 10+2+3+2 level with 55% marks in MA Hindi. Students who do not have UGC (University Grants Commission) approved undergraduate and post graduate Degree are not eligible to get admission into Ph.D Hindi. Ph.D course duration is Minimum 3 years and Maximum 5 years. Entrance examination is given in June/July every year for the admission of Ph.D Hindi.

SOME SPECIAL HINDI BOARDS

A Non Government Organization 'Mizoram Hindi Prachar Sabha' was established in the year 1988; it is recognized by Ministry of Human Resource Development, Government of India. It of-

fers Hindi Courses from Prathama to Praveen. These courses are approved for the qualification of Hindi Teachers in Mizoram only (Praboth = Class 10, Visharad = Class 12, Praveen = BA). These degrees alone cannot be used to pursue higher studies because they are not recognized by University Grants Commission. In addition, another Hindi special Board is opened in Mizoram i.e Rastra Bhasa Prachar Samiti Wardha. The Hindi courses under Rastra Bhasa Prachar Samiti Wardha are also not recognized by University Grants Commission, and it cannot be used to pursue higher studies. Ratna course under Rastra Bhasa Prachar Samiti Wardha is recognized as an equivalent to BA for qualification of Hindi teachers in Mizoram. However, if one has an UGC (University Grants Commission) recognized Bachelor degree with any streams; he/she can use Praveen/Ratna as an elective Hindi paper and can get an admission under Central and state or private universities.

HINDI TEACHER EDUCATION

There is a wide opportunity for Hindi learners in the field of Teacher Education. Diploma (Equivalent to Diploma in Teacher Education), Praveen (Equivalent to Diploma in Elementary Education) and Parangat (Equivalent to Bachelor of Education) Hindi teacher training courses are being conducted at Mizoram Hindi Training College Durtlang. To get an admission in various Hindi Teacher Education courses, here are some required qualifications:-

1. 2-Year Hindi Shikshak Diploma (Equivalent to Diploma in Teacher Education): To get an admission into 2-Year Hindi shikshak Diploma course, one must finish HSLC or its equivalent with Hindi OR HSLC or its equivalent + Hindi Praboth or its equivalent

2. 2-Year Hindi Shikshak Praveen (Equivalent to Diploma in Elementary Education): To get an admission into 2-Year Hindi shikshak Praveen course, one must finish HSSLC or its equivalent with Hindi OR HSSLC or its equivalent + Hindi Visharad or its equivalent.

3. 2-Year Hindi Shikshak Parangat (Equivalent to Bachelor of Education): To get an admission into 2-Year Hindi shikshak Parangat course, one must finish Bachelor Degree with Hindi OR Bachelor Degree+Praveen/Ratna or its equivalent.

The mentioned Hindi Teacher Education Courses are a regular Teacher Education Course with Pedagogy of Hindi. Mizoram Hindi Training College is affiliated to Kendrya Hindi Sansthan, Agra. All the Teacher Education courses it offers are recognized by National Council for Teacher Education. Mizoram Hindi training college also offers B.Ed Hindi under Mahatma Gandhi Open Hindi University in an open distance learning mode. But to take admission into B.Ed Hindi course under Mahatma Gandhi Open Hindi University, one must finish Diploma in Elementary Education along with UGC recognized Bachelor Degree.

CONCLUSION:

As a non-Hindi speaking state, the development of Hindi language in Mizoram cannot grow at a rapid rate, but that does not mean there is no development at all. Between 2020 and 2022, More than 600 Teachers were recruited as Hindi Teacher under Samgrah shiksha in Mizoram. This is a huge remarkable work for the development of Hindi, and it is hopeful that with more than 600 new recruited Hindi Teachers, there will be more progress in the development of Hindi language in the near future. As a citizen of India, it is our responsibility to learn Hindi and to motivate others to learn Hindi as well. As we look forward to our goal, which is 'One Nation, united by one common language-Hindi.'

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