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Editorial



Khawvela hnam hrang hrangte hian hnam zia leh chin dan phung kan nei theuh a. Chung kan hnam zia leh chin dan phung chu wawi leh khat a kan neih emaw ni lovin; kum tam tak liam ta, hmanlai kan pi leh pute hun atanga kan inhlan chhawn zel niin alang. Kan pi leh pute hun atang a kan inhlan chhawn, kan zia leh chin dan te chu hnam min nih tirtu pakhat tia sawi thin a ni. Mithiam te chuan eng hnam pawh hian kum sawmhni chhung hian an hnam zia leh nunphung hi chuti mai chuan an thlak mai ngai lo niin an sawi thin. Hei hi a dik thui viau awm e. Kan hnam zia, nunphung leh nihna lanna pawimawh tak chu kan rochun thawnthu, hmanlai hla hlui leh kan tawng te hi a ni. Chung kan rochun thawnthu leh hla hlui te chuan hmasang kan awm dan leh nunphung chu kan mawl ang angin an tar lang a.

Chuvang chuan hman lai thawnthu leh hla hlui mai mai tia hnawl ngawt chi niin a lang lo. Hei hi hman lai chanchin leh awmdan hriat theihna hnar tha tak a nih vang a ni. Khawvel hmasawna avangin khawvel ram hrang hrang te kan inpawh tawn chhoh zel a, khawvel hi khawkhat ang mai kan ni ta. Chin dan leh nunphung te pawh kan intawm chho hret hret niin alang. Chutih rual chuan ram hrang hrang leh hnam hrang hrang te hian mahni hnam nunphung leh chin dan vawng him a, chhawn nung zel turin tun hma zawng aiin tan kan la nasa theuh thung. Sawrkar pawh hian hnam hrang hrangten kan hnam chin dan leh nundan hrang hrang humhalh chho zel tur hian nasa takin tan a la chho zel a. Hnam changkang zawk te hlei hlei hian an pi leh pute atang a an inhlan chhawn hnam zia leh nunphung te hi an ngaihlui, a humhalh tur pawhin tan an la nasa hle. Hei hi a chhan nia lang chu hnam nunphung leh chin dan

te hi humhalh a vawn that a nih loh chuan zawi zawiin a danglam hret hret a, ral mai thin.

Khawvel inher danglam dan en hian kan hnam nunphung leh chin dan hrang hrang te hi humhalh a vawn nun zel hi sawrkar emaw mi thahnem ngai tlemte te kut a dah hi a tawk lo hle tih kan hre theiin a rinawm. Mitinin kan mawhphurhna a ni tih hriaa tawng dik hman hram hram te, rochun thawnthu leh hla hluite hlut thiam a tul hle. Tin, tunlai thiamna internet hmang a rochun thawnthu leh hla hlui chhawp chhuak thin te pawhin dik tak a chhiar hi humhalhna pawimawh tak zinga mi a ni tih kan hriat a tha hle.



(Dr ZORAMDINTHARA)

Editor in Chief

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Marxist *Feminism* Hmanga Lalmama Hla
“Thaibawih Hla” Zirchianna

Enid H. Lalrammuani*

Ngaih dan leh thurin nghet taka kan lo vawn tlat tawh hi eng hunlai emawa lo insiam a ni fo thin. Chung ngaih dan leh pawm dan te chu hnam zia leh nunphung, khawtlang nun leh chhungkua inrelbawlna leh mimal nun dan siamtu leh kaihruaitu an ni. Heng ngaih dan leh pawm dan ngheta kan lo neih tawh sa te hi zir chian a, siam that leh tihdanglam a tul fo thin. Hun inher danglam hian ngaihtuahna leh ngaih dan thar a hring chhuak fo thin a, chung mifingte ngaih dan thar duan chhuahte chuan mihring rilru leh ngaihtuahna a chawk harh a, ngaih dan fing leh fim zawk, tha zawk leh dik zawk lo pian chhuahna hmanrua pawimawh tak an lo ni fo. Zirna huang hrang hranga theory thar lo piang chhuakin khawvel kalphung leh mihring nun a her danglam dan hian chiang takin a lantir awm e.

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Hnam hmasawwnna leh finna (civilization) thlen hma daih atang tawhin hmeichhiate hi mipa aia hnuaihnuung zawk leh chak lo zawka ngaih, dinhmun leh nihna pawh bithlihsak an ni tawh nia sawi a ni. Khawvel hi mipa rorelna leh thuneihna (patriarchy) hnuaiia a awm ñan dan hi hriat theih leh chhui chhuah theih rual a ni tawh lo va. Mipa kuta thuneihna a awm avangin mipa chu chungnung zawka ngaihna leh hmeichhiate chu mipa thu hnuaiia intulut tura ngaihna hi hmasang aṅanga rin dan leh pawm dan (ideology) nghet tak a lo ni tawh a. Mipa ngaih dan aṅanga eng kim teh a nih avangin hmeichhiate chanvo leh dinhmun hi rah behsak a lo ni fo tawh a, chung chu siam ñat leh thlak danglam a lo ni fo tawh bawk. Kum zabi 17-a khawthlang rama hmeichhiate vote an thlak ve theihna tura an lo beih dan leh an hlawhtlin tak dan te, hmeichhiate chu in chungkhur hna bak thawk tura ngaih an nih lo ñin dan te, zirna leh sorkar hna thlenga an thawh theih leh zir theih chin bithlihsak an nih dan te, kawng hrang hranga hmeichhiate dikna leh chanvo humhalh tur te, hmeichhiate kawng hrang hranga awp beh an nihna lak ata an zalenna tur leh hmasawwnna tura thapui thawha beihpui thlakna (feminist movement) te kha ngaih dan thlakthlengna leh khawthlang nuphung siam ñatna pawimawh tak an ni. Mihring ngaih dan leh nunphung hi siam ñat a ngai reng a, siamthat hna thawktu mi fing leh mi thiam (philosopher) ropui tak takte avangin thil a inher danglam fo reng a ni. Chutiang theory hrang hrang zinga hmeichhe dinhmun leh hmeichhe chungchang bik thlur bingna leh zirchianna chu *feminism* hi a ni. *Feminism* hian mipa thuneihna leh rorelna hi a dodal a ni ngawt lova, *patriarchy* hnuaiia ngaih dan zam sa, zim leh ña tawh lo laite siam ñat a, hmeichhiate nihna leh awm dan tura bituk sa chhut nawn a, zir chian a, mipa leh hmeichhe inlaichinna chungchangah rualkhai zawk leh ña zawk ngaih dan thar vawrh chhuah hi a tum ber pakhat a ni.

Marxist feminism hi hmeichhia te dinhmun siam that a nih theih nana hmalakna lian tham tak *feminist movement*-in a nghawng chhuah *feminist theory* peng pakhat a ni a, *Marxism* leh *feminism theory* kai kawpa hmeichhe dinhmun zir chianna a ni. *Marxism* chuan sum leh pai, sumdawna leh ei leh bar zawna kawnga thununtu leh awptu bik awmna (Capitalism) leh mi hausa leh thil tithei tlem tein neitu nihna leh thuneihna chanvo an neihna (ownership of private property) hnuai kut hnathawktu te rahbehna chungchang te, mi hausa leh mi rethei inthlauh dan te, dinhmun (class) avanga khawtlanga harsatna leh tawrhna hrang hrang awm theih dan lam a thlur a, *feminism* erawh chu hmeichhia te nunphung leh dinhmun zir chianna – awp beh leh thunun an nih dan chungchang chikna leh thlirna a ni ber. *Marxist feminist* te chuan *Marxist theory* behchhana hmangin sum deh chhuah kawnga hmeichhiate dinhmun hrang hrang – hlawh tlem zawka chhawr te, fanau enkawl leh in chhungkhura sekrek zawng zawng hmeichhe hnaa ngaih a nih avanga an dinhmun te, chung mawhphurhna hau tak takte chu hmeichhiate hmasawna kawng daltu leh ramri khamtu a nih theih dan te, ei leh bar leh sum thawh chhuah kawng a hmeichhia leh mipa inan lohna (intluk tlan loh dan) te, chhungkaw enkawltu hmeichhiate'n fanau enkawl leh in chhungkhura hna hautak tak (domestic work) an thawh te hi hahthlak hle mah se, chung hmeichhiate hnathawh chu ngaih san leh hriat hlawh lo, sum leh pai hlawh chhuahna hna a nih loh avanga hnathawka chhal pawh ni lo - chawm hlawm leh thawh chhuah nei lo (unpaid labor) mai an nih dan te, chumi avanga hmeichhiate dinhmun hnuaihning zawka ngaih a lo nih tak dan chungchang an tuipei ve thung a.

Marxist feminist te chuan ei leh bar zawna kawnga thuneitu bik awmna (capitalism) hi mipa rorelna leh thuneihna (patriarchy) nen hmehbelin, heng hi her danglam leh siam that a nih chauhvin

hmeichhiate hian nun zalen an nei thei dawn tih hi an thupui ber pakhat a ni. Friedrich Engels-a lehkhabu “*The Origins of the Family, Private Property and the State*” hi *Marxist Feminist theory* than chhoh nana lehkhabu pawimawh tak a ni.

Engels-a hian hausakna leh ei leh bar zawinna thununtu *Capitalist* ten kut hnathawktu (proletariat) an awp beh dan hi inneihna hmanga hmeichhiate mipa thuhnuai an intuk luh dan nen a tehkhin a. Hmeichhiate hi eizawinna hmun (workplace)-ah leh chhungkuaah *patriarchal ideology* (sexual difference and sexual division of labor) hmanga thunun tlat an ni a, *Marxism* chuan hmeichhiate dinhmun siamtu leh anmahni pawh an inhmuh dan siamtu pawimawh tak chu an hnathawh nen a inkungkaih tlat niin an ngai; *feminism* erawh chuan hmeichhiate dinhmun hriltu ber chu an chi-ai (sex/gender) hi a ni an ti ve thung a, hmeichhia leh mipa nihna (gender/sex) hian mihring rilru, dinhmun leh nunphung zawng zawng a nghawng vek niin an ngai.

Simone de Beauvoir chuan hmeichhe nihna hi pianpui thil ni lovin zawi zawia nih chawp zawk niin a sawi. (One is not born, but rather becomes woman) Heng *theory* pahnih te hmanga hmeichhiate dinhmun dik tak zir chhuah hi *Maxist feminism*-in a tum chu a ni.

Ei leh bar zawinna kawnga hmeichhiate ramri khamsak leh chi-ai (sex/gender) avanga hmeichhia leh mipa danglamna, nunphung leh dinhmun inang lo bithliah lawkna chu mipa rorelna leh ngaih dan (patriarchal ideology) hmanga duan a ni. Chuvang chuan a famkim tawk lo va, mipa leh hmeichhiate dinhmun inthlauh leh intluk tlan lohna (inequality) leh inawp behna (oppression) thlentirtu a ni. Hei hi Lalmama hla phuah “Thaibawih Hla” thupui pawimawh tak niin a lang.

Lalmama hla “Thaibawih hla”-ah hian putar sam ÷uak var vo tawh hian a nupui a hau va. A nupui thawh let thum laia hna hahthlak a thawh laiin a nupui ve thung chu inah eng mah thawk lova mu mai mai ÷hin angin a hria a. A nupui, pitarte chu a lo diau lo nasa mai a, “I hna thawh ÷hin lo vah leh ram hna hi ka thawk ve thung ang. Chumi chhung chuan zingah buh lo deng la, bawngnute lo sawr la, vawk chaw pek te, ar lawi leh puan tah te hnaah lo nei ve thung ang che,” tiin ram lam panin a kalsan ta mai a. Pa ber chuan tih theih dang nei ta hek lo, a nupui sawi ang chuan bawngnute sawr tumin balñin khaiin in hnuai lam a pan ta a. Bawngin a lo si a, a kheng thlu ta der mai a. A nupui thawh ÷hin, ho taka a ngaih, hna tih tham pawha a ngaih loh chu a thawk ve thiam ta der lo mai a. Sil urhin in chhungah a lo lut ze ta thul thul mai a, a na a tih em avangin a mu ta reng mai a ni.

Thil dang tih chu sawi loh, tlai lama ar lawi a hunah pawh ar lawi takngial pawh chu a ti hlei thei ta lo va, ar lawitu nei lo ar te lah chu an chiap noh noh mai bawh nen, in chhungkhur chu a buai zo ta nuaih mai a ni. Ngun taka a han ngaihtuah chuan, a nupui a lo ngainep viau mai te, chhungkaw tana a nupui pawimawhzia te, a thawh ve thiam loh hna thawktu a nih dan te leh a hnathawh ÷hin chu hna namai a lo nih lohzia a hre fiah ta uar uar mai a. A nupui lo hawng lah chu a rawn thinrim zual ting mai si a, chhungkaw pa ber chuan a ngaih dan dik lo tak chu pawmin, tlawm leh zah pawh dawn zo lovin ngaihdam a dil ta chul mai a ni.

He hla hi *Satirical ballad* (thawnthu hmanga elsenna hla), pa ber lalna leh thuneihna chhungkua (patriarchal family) hlimthla nuizathlak taka tarlanna a ni. Mizo *society* hi khawvel *society* dang te ang bawka mipa thuneihna (Patriarchal society) a ni. Pa berin chhungkuaa a nihna leh dinhmun – roreltu leh thuneitu a nihna luah

zo lo va, hmeichhe thuhnuai a kun emaw hmeichhe hna thawh tura ngaih a thawh chuan 'thaibawih' tia sawi a ni thin. 'Thaibawih' nih chu mipa te hmuhsitna tawngkam leh ngaih nepna tawngkam a ni.

He hlaah hian chhungkaw pa ber, putar inti thunei tak maiin chhungkuua hmeichhe hnathawh thin chu ngai nep takin, hna thawk lova awm mai mai a ti ngawt a, an hna an han inthawh thleng meuh chuan pa ber chu a hlwhchham chiang hle thung si. Tlawm leh zah pawh dawn lovin, a hmuhsit em em thin 'thaibawih' nih hlwh pawh huamin a nupui lakah a tlawm ta duai duai mai a ni. *Satire* ziarang langsar tak mai chu thil dik lo leh tha lo hrang hrang hlimawm leh nuihzatthlak taka tarlan a, kawng dik leh tha zawk kawhhmuh hi a ni. He hlaah pawh hian hla phuahtu Lalmama hian chhungkuua hmeichhiate hi hnuaichhiah leh ngaih nep ngawt tur an ni lo va, hmeichhiate hna (domestic work) hi hna hautak leh mipa te thawh thiam hauh loh a ni a, chung hna thawktu hmeichhia te hnuaichhiah leh ngaih nep ngawt hi thil dik lo leh siam that ngai a ni tih thiam tak leh hlimawm takin a tarlang a ni.

Marxist theory chuan *capitalism* hi mihring dinhmun inthlauhna (class system) siamtu niin a ngai a, hnathawh dan kalhmanga inawp behna laka ta kut hnathawktu te an zalen theih nan leh intluk tlanna a awm theih nan class system hi thiah a tul a, chu chuan khawtlang nun nuam zawk a thlen thei dawn niin an ngai. He ngaih dan behchhan hian *Marxist feminist*-te chuan chhungkuua mipa lalna leh thuneihna (patriarchy) hian mipa leh hmeichhe hna thawh kalhmang a nghawng a, in chhungkhur hna hrang hrang leh fanau enkawl hna hautak tak hi thar chhuah (production) leh sum leh pai haw lo hna a nih avangin ngaih nep leh hnaa chhal pawh a ni pha lo fo thin. Nilengin nu ber chu in chhungkhur hnaah buai mah se, hnathawka chhal a ni chuang lo va, hna nei lo (unemployed/

housewife) tia sawi an ni mai. A tak takah erawh chuan an hahin an buai em em lawi si a, an tel lovin chhungkaw inrelbawlna a famkim thei hauh si lo. Hmeichhe chungnun zawkna lam emaw mipa hnuaichhiahna lam emaw, mipa rorelna dodal ngawr ngawr hi a tum ber niin a lang lo. ‘Thaibawih’ hlaah pawh hian Mizo chhungkuaa mipa leh hmeichhe dinhmun inan loh dan tar lan a ni. Mipa hna chu hna a tling a, hmeichhe hna erawh chu hna nep leh hmeichhe thawh awm tawka ngaih a ni. Hna ro rum thawh kawngah hmeichhiate hian mipa an tluk zo lo a ni mai thei, tha tlem zawk leh fanau enkawl a, in chung sekrek khawihtu an nih vang ngawta hmeichhiate hi hnuaichhiah tur an ni lo va; chungkaw enkawlna kawnga an pawimawhzia leh an hna tamzia leh hautakzia tarlanna hla tha tak a ni.

He hlaah hian pa ber (putar) hi chhungkaw ei tur thawk chhuaktu (bread earner) anga tar lan a ni a, nu ber (pitar) erawh hi chu in chung khura ei reltu, ran enkawltu, chhungkaw mamawh – buh den, tui chawi, puan tah leh sekrek chi hrang hrang khawihtu ber a ni ve thung. Chhungkaw inrelbawlna kawngah hian mipa leh hmeichhe hna hi inang lo mah se, tha bik leh tha lo bik a awm lo va, inhnuaichhiah leh chungnung bik tur pawh an lo awm lo tih tar lanna hla a ni.

Mizo thu leh hlaah hian hmeichhiate harsatna hrang hrang tar lanna leh hmeichhe dinhmun siam that duhna thu leh hla kan hmuh hmasak te hi mipate kutchhuak a ni deuh zel. Mizo *novel* hmasate kha hmeichhe hlimthla tarlanna, an retheihna leh hreawmna lak ata an zalen theih nana kawng inkawh hmuhna leh inzirtirna tha tak tak te an ni hlawm. Lalmama phuah ‘Thaibawih hla’ pawh hian chhungkuaa hmeichhiate dinhmun chiang takin a tarlang a, mipa te hnena thuchah pawimawh tak – hmeichhe hlutna leh pawimawhna tarlan leh zirtir hi a tum ber niin a lang.

He hla hi *narrative poetry* a ni a, a changtu (character)te hi nupa - pitar leh putar an ni. Hemite nupa chanchin sawitu *narrator* (poet) a awm bawk. He hlaah hian hmeichhia (pitar) hi nu duai lo tak (*'A thai a hrang diau bil lovin'*), rilru lian ve tak leh hnathawh huphurh nei lo tak angin tar lan a ni.

"Chham ang i zal tuan rel lovin,

I thawh let thum ka thawk e"

tia a pasalin a hauh pawh khan, hnathawh inthlengpuiah a cho ve ta at mai a. In lama a lo thawh thin thenkhat tar langin chung zawng zawng chu lo ti vek turin ti hian a pasal chu a chah ve hmiah mai -

"Tukram ka vat ang e, khai

Zing sum su la, bawng lo sawr la,

Kawltu kei ka chawi nang e,

Vawk chaw pe la, ar lo lawi la,

Tahpuan pawh lo khawng ang che.

Ka liam ta'ng e zalam tuanna

Saw ral sawmfang dum durah".

He pitarte hian a dinhmun leh nihna dik tak tar lan hi a tim hauh lo va, hnuachhiahna leh ngaihnepnahian a cho ter at mai niin a lang. Simone de Beavoir-i chuan inawpbehna hi indona hring chhuaktu tiin a lo sawi a, he hlaa pitarte pawh hian putar ngaih dan dik lo siam that nan leh ama dinhmun dik tak a pasalin a hriat thiam theih nan a theih tawpa beihlet, do let ve a hnial ta lo niin a lang a, a tawpah chuan a hlawhtling ta ngei reng a. Putar inla pa tak, lu tuak var vo tawh chuan a ngaih dan lo dik tawh lohzia hriain, a nupui chu kawng tam taka a tluk lohzia a hmu chhuak a, chu hmeichhia chuan

a aia chungnun zawkna pawh a lo nei ve reng tih a hriat fiah hnuah chuan inngaitlawm takin -

“Relthang ka dawn zo lo ve,

Ka dem lo che, ka dem lo che,

Tui ang ka nem duai e.”

tiin a nupui laka ngaihdam dilin a inphah hniam ta a ni.

‘Thaibawih Hla’ thawnthu ruangam (plot) hi chik taka thlir chuan harsatna (conflict) hi putar (pa ber) ngaih dan fuh tawh loh vanga awm a ni. A nupui hnathawh leh nu ber dinhmun pawimawhna leh hlutna a hriat loh avanga harsatna lo thleng a ni. Nu ber rilru na leh thinrimin thil awm dan dik tak lan chhuah nan in chhungkhura hmeichhe hna kalsan a, mipa hna a thawh ve meuh chuan a aiawh zo an awm leh si lo va, chhungkua a buai zo ta vek mai a, chhungkaw inrelbawl na buai nuai nuai kara nu ber lungawi lovin anhla hmanga putar a’n bei zui lai leh eng mah chuanlam leh beih let ve ngaihna hre lo putar khawngaihthlak tak dinhmun hi harsatna vawr tawp (climax) chu a ni awm e. Chutah buaina chhan ber a lo lang chhuak a, chu chu hriat lohna leh ngaih dan dik lo siam that ngai a awm thu hi a ni, thawnthu hi hlimawm taka a tawp theih nana buaina chin fel dan (solution) chu putar inhmuh chhuahna leh ngaihdam dilna hi a ni. He thawnthu hla hian pa ber (putar) rilru puthmang leh ngaih dan dik lo lai tar lan a, ngaih dan thar - tha leh dik zawk pho chhuah hi a tum ber ni a lang.

Pitar leh putar *character* te hi aiawh (symbol) anga hman ni te pawhin a ngaih theih awm e. Putar *character* hi hmasang ata tawh pawm leh vawn ngheh tlat lo ni tawh - chhungkua a mipa rorelna (Patriarchy) aiawhtu atana hman niin a lang, a nupui pitarte mipa

thuneihna hnuai a kun hmeichhiate ai a aw h ve thung tiin a sawi theih aw m e. Mipa rorelna leh thuneihna hnuai a h khawvel hi a intulut rei ta hle a, he hlaa pitartein a pasal hnena a hnathaw h t hin hau takzia leh lo lam hna thaw h paw h a huphur h bik lohzia tih lan nana hna inthaw h thleng a hnial lo ang hian, hmeichhiate paw hin *feminism* hmangin aw an chhuah ve ta fo mai. Ngawi renga tuartu leh zawmtu nih ngaw t hi Pathianin mihring te min siam dan phung tur a ni lo tih ngaih dan a lian ta hle a, Lalmama hlaa pitarte paw h hi *feminist*-te aiawhtu (symbol) anga hman niin a lang.

He hlaa pa ber 'putar' hian a nupui (hmeichhe) dinhmun a hriat thiam pui meuh chu tar tak a nih hnu (lu tuak vau taw h a nih hnu)-ah chau h a ni. Pitartein tim hau h lova a hnathaw h t hin zawng zawng a sawi chhuak a, mipa hna chu a t ul paw t chuan a thaw k ve thei a ni tih a sawi chhuah avang te, chhungkuaa hmeichhe dinhmun leh an hnathaw h dan hre thiam tura a pasal a siam avangin putar hian ngaih dan thar a chhar chhuak ta chau h a ni. Hemi te nupa inkara inhriat thiam taw nna leh chhungkaw inrelbawlna kawnga intluk tlanna leh inpaw m taw nna hi *Marxist feminism* thupui ber pakhat chu a ni.

He hlaa phuahtu Lalmama hi Mizo zinga lehkhathiam hmasa, ram dang sukthlek leh ngaih dan hrang hrang hre pha, inchhiar zau peih tak mi a ni tih a lang. Serkawn sikula zirtirtu hna thaw k a ni a, khawthlang ram hmasaw nna leh ngaih dan thar hmanga Mizo chhungkuaa inrelbaw l dan leh khawthlang nun siam t hat duhtu a ni. A hla 'Thaibawih Hla' hmang hian mipa rorelnain nghawng t ha lo a neih te, mipa ngaih dan thlak ngai nia a hriatte chu tim hau h lovin a tar lang a, mipa te tana inenfiahna darthlang chhaw p chhuaktu a ni. Chungkua leh khawthlang inrelbawlna kawnga inhnuai chhiahna leh inawpbehna aia intluk tlanna leh inhriat thiamna t hat zawkzia

leh pawimawhzia a hre thiam a, hmeichhiate dinhmun dik tak hre thiam tura chik taka zirchiangtu leh an harsatna lak ata chhuah zalen duhtu a ni tih a hla phuah aṅang hian chiang takin a hmuh theih a ni.

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Mizo Hmeichhiate Dinmun - Hla Kaltlanga Thlir Zauna

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Zoramdinthara**

1. Khawvel Hmeichhiate Dinmun

Khawvel hnam hrang hrang zingah mipa aiin hmeichhiate hi a bet zawk an ni deuh zel a. Khawvela ram hruaitu tur thlanna hmeichhiate vote neihna hmasa ber, New Zealand-ah kum 1893 khan Electoral Act 1893 pass-in hmeichhia kum 21 tling chinin *vote* an nei thei chauh va (“New Zealand women and the vote...”). Tun dinhmuna khawvela ram thiangezau (liberal) ber tih theih tur, USA-ah pawh kum 1920-ah an hmeichhiate’n President an thlang ve thei chauh va (“19th Amendment to the U.S. Constitution...”), hemi tur hian hmeichhia sang chuang teh meuh maiin an nun an hlan a ni (Gauthier). Chu chu *politics*-ah, *voting rights* chungchangah chauh a ni a; zirna lamah te, sakhwana hmunah te, sorkar hnathawhna hmunah te, intihhlimna hmun leh hmun hrang hrangah hmeichhiate hi mipate aia dinmun hniam zawk leh, an chanvo chang tura beih ngai zawk an lo ni deuh zel a ni.

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Hetianga hmeichhiate rahbehna dinhmun hniam tak hi hmasang aṭanga lo inṭan tawh a ni a, kohhran pawh a bâng chuang lo. Kohhran puiate phei chuan kohhranah hmeichhia an lo dah pawnlawi khawp mai. Tertuliana chuan, “Hmeichhia chu bumtu, mipate hruai sualtu a nih avangin kohhranah eng chanvo mah an chan a rem lo vang,” a tih hmiah a. Augustine-a chuan, “Hmeichhia chu mipate thlemthluta an ni a, an bul hnaiah pawh awm loh tur, nupuite pawh hmelma hmangaiha hmangaih tur,” a ti bawk a. John Chrysostom-a pawhin, “Evi chu zirtirtu ṭha lo a ni a, chuvangin hmeichhia tawh phawt chuan zirtirtu hna an thawk tur a ni lo,” a lo ti ve bawk a. John Calvin-a phei chuan, “Kohhrana an chanvo chu mipa nupui nih hi a ni,” a ti hmiah mai (qtd. in Hmeichhe Dinhmun... 52). Hei vang hi ni maw, khawvel pumah kohhran hrang hrangah hmeichhiate an bet rei hle a, tun thleng pawhin Mizorama kohhran lian ṭhenkhatah chuan hmeichhia hi kohhran upa-a thlan emaw, *Pastor* atana thlan theih an la ni lo.

Zosap hmeichhiate zinga mi, Pi Zirtiri leh Pi Zolawmi kan tih mai, EM Chapman leh M. Clark te khan *Mizo Miracle* tih lehkhabu-ah khan hmanlai huna Mizote dinhmun an lo tar lang Chiang hle:

Hmeichhiate chu an lo pian tirh aṭangin zalenna reng reng an nei lo tih mai tur hi a ni a, an taksa, rilru leh thlarau chen hian an pa, nuṭate leh an pasalte ta an ni ringawt mai. Mipate thuhnuaiah an awm a, mi tu pawh a nupui vaw ngai lo chu dawizep leh thaibawiah an ngai a, an nuizhat thei hle. Engmah hi ‘ka ta’ han tih ve theih tur an nei lo va. Hna erawh an thawk nasa em em em a, zing khawvar hma aṭangin zan tairek thleng chawl reng reng lovin hna an thawk ṭhin. Zannah pawh awl lovin mipaten engmah ti lova an ṭhut mai mai laini vawk chaw te chhum pahin late an kai leh zel a, mutchhuak

tawngkhawng mah se han mut mai chu thil mawi lo a ni bawk si. (Chapman et al. 12). tiin.

Heng aṅang ringawt pawh hian khawvel hnam dangte rualin Mizote zingah pawh hmeichhiate dinhmun hi ‘chungnung’ tia sawina aiin ‘hnuaihnnung’ tia sawina a tam zawk reng a; hmeichhe chungchang sawina ṭawngkauchheh leh thufing han tih theih tur a awm nual a, chungte chu a ṭha lo lam a ni deuh zel. Chungte chu — i) Hmeichhia leh palchhia chu thlak ngai ii) Hmeichhia leh chakaiin sakhua an nei lo iii) Hmeichhe thu thu ni suh, chakai sa sa ni suh iv) Hmeichhe finin tuikhur ral a kai lo v) Hmeichhe vau loh leh vau hlim loh chu an pawng tual tual vi) Hmeichhia leh uipui chu lo rûm lungawi mai mai rawh se vii) Hmeichhia leh khawihliin awmna tur chin an hre lo viii) Hmeichhia leh uite chu a chul nel peih peih ix) Hmeichhia leh zu zûk loh chu an hlutna a bo ngai e x) Hmeithai fa nula fela sawi aiin parual kara nula narana sawi an ṭ ha zawk xi) Hmeichhe vawm leh arte khen, tihte a ni a. Hengte hi Mizo Hmeichhe Insuihkhawm Pawl (MHIP) President ni ṭhin B. Sangkhumi chuan, “...hnuaiichhiahna ṭawngkam dengkhawng tak tak pipu aṅanga an inrochun ṭhin” tiin a sawi nghe nghe (137).

Mizo hmeichhiate chu khawtlang nun hona kawngah zalêna an nei tlem em em a, hna erawh an thawk rimin ‘sal’ dinhmun chiah chiah ti te pawhin a sawi theih. Hnam changkang deuhvah hmeichhiate an bet changkang deuh va, tlema hnam mâwlna deuhvah hmeichhiate an bet mâwl deuh niin a lang. Dr. T. Vanlaltlani, *Mizo Hmeichhiate Kawngzawh* ziaktu pawhin, “Mihring nupaa insiamna kawngah Mizoten an hmeichhiate chu an kawppui tur zawng leh thlang turah an ngai lo va. Nulain ngaihzaung pawh nei se, tilang lo tura ngaih a ni. Inthup thiam lova tilang deuhthe chuan sawi chhiat an hlawh thuai ṭhin,” a ti a (21). Duhthlanna thianga an neih pawh

hming chhuak thei lo turin, an khawtlang nun (society) khan a phuor bet tlat a ni, tih chiang takin a hriat theih a ni.

2. Hmeichhiate Dinmun Ṭhatna Atana Hmalakna

India hmarchhak kilah chauh ni lo, khawvel puma hmeichhiate dinmun a hniam avangin, an dinmun san zawkna tura hmalakna hi kil tin aṭangin a awm ve reng a. Kohhran huang chhungah kum zabi 20-na aṭangin *Women's Liberation Movement* te a lo chhuak a. Kum zabi 19-na tawp lam deuhva hetiang lam hawi thuziak hrang hrang a lo chhuak nual tawh bawk a. Hmalakna hrang hrang a awm avangin kum 1985 chu United Nations chuan International Women's Year-ah a puang nghe nghe. Hemi kum aṭang hian March 8 hi Hmeichhiate Ni (International Women's Day)-ah a puang zui bawk (Zomuani 12, 13). Chutiang chuan hmeichhiate dinmun chawi sanna atan khawvel pum huapa hmalakna a lo awm tawh ṭ hin a, hei hian an dinmun chu chawi san chawp ngai khawpin a lo hniam ṭhin tih a tilang.

India ramah ngei pawh kum 2001 aṭangin National Policy for Empowerment of Women hman ṭan a ni a, kum 2001-2010 chhung hi 'Empowerment of Women Decade' (hmeichhiate chawi kanna tur kum sawm bi) atan a puang a ni (Sangkhumi 94). Tin, Ministry of Human Resources Development hnuaiia *department* pakhat anga awm ṭhin, Women & Child Development chu June 30, 2006 khan Ministry pakhat atana ṭhen hran a ni hial a (About the Ministry).

Mizoramah pawh Mizo Hmeichhe Ṭangrual (MHT)-in nasa taka an nawr avangin kum 1956 khan Mizo District Council chuan, 'Thurochhiah a awm chuan hmeichhiain ro an khawm thei ang' tih dan an siam a, hmeichhiain ro an khawm ve thei ta a ni. Tin, MHIP-in hma an lakna avangin, kum 1980 khan hmeichhe

chungchanga Mizo Hnam Dan (Customary Law) siam that ngaite ngaihtuaktu tur Mizo Customary Law Committee chu Law Department hnuaiah din a ni a, siam that ngaite siam that a nih hnuah kum 2005 khan hman theih turin sorkarin *notification* a chhuah ta bawk (Sangkumi 145,146).

3. Hla Lama Hmeichhiate Pawimawhna

Hmeichhiate ngaihsan lohna leh ngaih hniam em emna hmunah chuan thu leh hla lama hming lang hmasa ber chu hmeichhia a ni tlat mai. Mizo thu leh hlaa hmeichhe hming lang hmasa ber, a hmei a paa hla phuah thiam hmasa ber nia Mizo *historian*-te'n an sawi chu Pi Hmuaki a ni a; ani mai ni lovin Mizo chai hla pakhat Thailungi Zai hi “kan hla upa ber pawl” tiin RL Thanmawia'n a sawi (Lung Min Lentu 113). Chutiang chuan hla phuah thiam hmasa leh mimal hming chawi zai hmasa chu hmeichhiate phuah niin, mumal taka Mizo hla bul lo tantu chu Mizo hmeichhiate hi an ni a tih theih ang.

J. Malsawma'n, “Mizo danah chuan nupui velh a thiang a, nupui velhin lei a kuai lo,” a ti bawl mai a (Vanglai 66). Chutiang thu vawng tlattute zinga hmeichhiain thu leh hla lama hma an hruai tlat mai hi thil mak tak a ni a, Emily Dickinson-i'n, “*After great pain, a formal feeling comes*” (Dickinson) a tih ang deuhvin, hmeichhiate'n tawrhna nasa tak leh, *society*-ah natna rapthlak tak an tawrh avangin, hetiang thu leh hla suangtuah theihna an neih phah a, an tawrhna tawt leh ipik tak chu hla hmangin an leih bua a nih a rinawm. Chu chu inngaihzawna chungchangah te, ram rorelna chungchangah te Laltheri leh Darpawngi tawrhna avanga hla hrang hrang lo chhuakte hian a tirinawm leh zual a; Mizo thu leh hla huangah tawrhirtu (mipate) ai chuan tuartu (hmeichhia)-

té'n ráwl an lo chhuah hma ta zawk niin a ngaih theih. Pi Hmuaki hla pakhat, kan hriat lar zui em em, “Nauva te u, nauhaiate u/Ṭha tê tê khan min chhilh rawh u” (Sailo 41) tih te pawh hi a tak takah chuan, thihna lam hawi a ni daih a ni.

Chutiang chuan dinhmun hniam tak aṭangin hmeichhiate'n hla bul an lo ṭan a, kum zabi 20-na a lo thlen chuan, Mizo khawtlang nunah thil chi hrang hrang tihna hmanrua atan, rawt thlenga rawt fung ang maia ṭangkaiin thu leh hla chu an hmang zui ta zel a. Chung chu kawng hrang hrangin han chhui zau ila.

3.1. Sakhaw Thar Chawmtu

Kum zabi 21-na tirh phat ata Mizo khawtlang nuna thil pawimawh leh, nun dan phung leh ngaihhlut zawng thlak danglam nasa ber chu sakhuana leh a kalpuitu kohhran hi a ni a, chuvangin sakhuana lama Mizo hmeichhiate'n hla hmanga hna an thawh hi han thlir zau hmasa ila.

Mizoramah harhna ṭum thumna chu kum 1919-ah a thleng a. He harhna ṭum thumna hian lengkhawm hla tam tak a hring zui a, tun thlenga sakhaw thar vawngtute'n an sak nin theih loh hla a chhuak chur chur a. Lengkhawm hla leh sakhaw thar chawmtu hla ṭha tak tak phuahtu zingah chuan hmeichhia an tel ve a. Kum 1923-ah Phulpui khua Chali (1898-1928) hla pakhat; kum 1924-1928 chunging Tualte khua Thangvungi (1904-1978) hla pathum; kum 1925 velah Saitual khua Zumi (1899-1929) hla pahnih an lo phuah a (Thanmawia 134). Chali hla “An Va Hlu Em Thil Nung Tinreng” tih te, Thangvungi hla “A Chatuan Roluah Tumin” tih leh “Chhandamtu'n Hmun A Siam Zo Ta” tih leh Zumi hla “Ka Hmaah Luiral Khaw Mawi A Awm” tih te chu an sak lar leh sak uar zingah a tel a, heng hmeichhe pathumte kutchhuak hla dang hi hmuh tur

awm lo mah se, a hun laia mite'n an tuipui leh sak hlawh em em mai a nih avangin, Mizo hmeichhia sakhaw thar hla phuahtu zingah chuan 'A Lungthu Pathum' tih loh rual an ni lo.

Anni bakah hian, Brig. Sapliana'n a lehkhabu *Mizo Hla Phuahtute leh Kei* tiha a tar lan danin, Pi Dartei (Darromawii), Thakthing Venghnuai hla phuahte chu kum 1930 vel khan an lo sa an lo sa tawh a, a tam zawk chu sipai pawl (Salvation Army) hla bik a ni. Pi Dartei hian hla 22 a phuah a, a hun lai khan 'Pi Dartei Hla' tiin an sawi thin (151). Salvation Army hi Mizoramah kum 1917-ah Kawlkhuma'n Mizoramah a paw chhuak a, kum 10 hnu lawka Pi Dartei'n hetiang hla a lo phuah hi, Salvation Army chawmtu pawimawh tak a tling awm e.

Heng kan tar lan takte zinga tel lo, amah pawh kan hriat zui em em loh, mahse, sakhaw thar hla phuahtu zinga Mizo hmeichhia hming lang hmasa ber nia lang chu Dampui khaw lal fanu Darchawngpuii hi a ni awm e. Kum 1876-ah a piang a, kum 1897-ah Lalsailova nen inneiin Hmunpui (Tlungvel) lalnu a ni a. A pasalin a thihsan hnuah kum 1907 khan, Baktawng an kai hnuah Pathian thu a awih ve ta a. A pasal thena a lunglen em em lai chuan thlarau thilpek a dawng nasa a, "Awmkhua a harin tlang tin ka chuan" tih hla a phuah a:

Awmkhua a harin tlang tin ka chuan,

Thinlai hnem an kim lo ram ngaih chu;

Aw, ka chenna lei chhuahsan ni a la thleng ang,

Ka tap tawh lo vang (Lalbiaknema 26)

tiin khawvel piah lam ram thlirin inhnemna atan a hmang a. "A lalnu ber chu ...a inkhawm reng rengin a lam kat huang huang a, mi karah Thlarau semin a kal lawr vel a. Tawngtai rual reng reng

pawhin a tawp hnuhnung berah a țang zel țhin. A hlim nasa a, mi thusawite leh țawngtaite hian a țap uar uar,” tiin C. Lalbiaknema chuan a ziak a ni (27).

Chali (Chalnginglovi) hi pianphunga rualbanlo, mi dangte khawsak dan leh nun dan awt ngawih ngawih țhin a ni a; thil nung hrang hrang hrâm ri a hriatte chuan a lung an tileng em em a, “An va hlu em, thil nung tinreng” tih hla chu arawn phuah a:

An va hlu em, thilnung tinreng,

Tlang tin mawia lungrualin;

An zai Van Lal awiin khuavelah,

“Aw, Lal ropui ber” tiin an zai (9).

tiin thil nung hrang hrang râwl chhuahte chu Pathian an fakna ni-ah a ngai nghet hmiah mai a. Khawvel *scientist*-te hriatthiam phak loh chu ani chuan thlarau mit ațanga hmuin, an zai hla, a thute nen lam a hre thei a ni!

Tin, Thangvungi (Rothangvungi) pawh khan kum 1928 khan pasalah mitdel Lalvunga a nei a. A hla phuah pahnih zinga pakhat zawk “A chatuan roluah tumin” tihah chuan heti hian Chhandamtu chu ngaiin a au va:

A chatuan ro luah tumin i bei zel ang,

Lungngaihna a lo len lai hian;

Ka kiangah awm zel ang che aw,

Ka Chhandamtu duh tak (137)

a ti a. A hla tlar ațang ringawt pawhin Chhandamtu a ngaiin a thlahlel em em a ni tih a lang. “Ka hmaah luiral khaw mawi chu a

awm” tih tun thlenga kan la bàn hleih theih loh hla phuahtu Zumi (Chalþiangi) ngei pawh a thing phurhna hmunah Pathian pawlna a chang a, a hmaa luiral khaw mawi chu “Hmuh châk hian ka thlir bang thei lo” (196) a ti thlawt mai a ni.

Tar lan loh theih loh chu Laltluangliana Khiangte-in “Thlaler Nula” a tih Lalruali hi a ni. Kum 1958 aṅanga kum 2001 chung khan hla 59 zet a phuah a, a hla phuah hmasak ber “Ka chenna ram thlaler a ni Lalpa” tih chu November 29, 1958 khan ziak chhuakin a thluk hi Rokung’an a siamsak a. Kum 1965 February thlaa “Hneh theih loh nun ka nei” tih te, kum 1993 December thlaa “Min hruai la, min kai rawh” tih a phuahte chu hriat hlawh, tun thleng pawha Pathian biakna hmuna sak la hlawh reng, sakhaw thar chawmtu pawimawh a ni. A dam chung hun ṭha chu natna khirh leh tihdam hleih theih loh ruhseh avangin hrehawm takin a hmang a, “Ram hringin a khuh chhuah vek Mizoramah hian, Lalruali chuan hmun hring nuam chenna tur a nei ve lo va, thlaler hmun khawharah a cheng tlat a ni,” tiin Laltluangliana Khiangte chuan a ziak a ni (Thlaler Nula 12).

Tlema chhuak hnaivai deuh, Mizo hmeichhia zinga sakhaw thar hla pawimawh phuahtu zingah chuan Kawrthah chhuak K. Zonunsiami hi hriat hlawh lo pawl tak a ni awm e. February 18, 1987-a a hla phuah “Ka dâwn ṭhin ropuina ram khi” tih hi Biak Ina sak hlawh tak a ni a, tun thleng pawh ṭhalaite la hriat zui hla a ni. Ani hian Pathian fakna hla 40 chuang a phuah nghe nghe (Hla Lar 110 43). Mak tak maiin, heng Mizo hmeichhia, sakhaw thar hla phuahtu kan tar lante hian chanchin mak danglam bik tak mai an nei deuh zel a, hei vang hian hla lamah an ṭuan te pawh a ni maithei.

Kan tar lan takte aṅang ringawt pawhin sakhaw thar, Kristian sakhua nung taka a kal theih nan te, vung leh nghet taka a kal theih nante a chawmtu pawimawh chu Mizo hmeichhiate an ni tih

a hriat theih a, kum tlem tē kal taa “Nupui velhin lei a kuai lo” lo titude chu, hlim taka hmeichhe hla phuah satu an lo ni ta reng mai. Chutiang chuan hla hmanga Mizo hmeichhiate thawhleha hi a sâng em em a ni.

3.2. Zirna Lamah

Mizorama zirna bul ṭan chhoh lai vek khan Pi Zirtiri (EM Chapman) hova sikul naupang tur hmeichhia an zawn laiin a enkawl seilen hnuchham pahnih — Chhumi (Thangchhumi) leh Ziki (Lalziki Sailo) te chu puibawmtu ber an ni. Nimahsela, hmeichhia sikul kal tur an vang hle a, hmeichhiate chu in leh ram lama hnathawk tura an duh avangin sikul kaltir chu nu leh pate'n an phal lo zel a. Hemi chungchangah EM Chapman chuan, “Mipate lah chuan hmeichhe lehkha thiam chu neih an tum loh thu an la sawi fo bawk si,” tiin a ziak a (34), hmeichhe lehkha thiam chu in chhukunghura hmanna tur awm lo, mi thatchhiaah ngaiin nupui atan an iai tihna a ni a; khaw hrang hrang an zinnaa hmeichhe zirlai tur an zawnnaah nu leh pate chuan, “Kan hmeichhiate chu sikul kal hman an ni lo” tia an lo chhan ṭhin thu a sawi bawk a ni (35).

Hetiang rilru an put tlat vang a ni ang, Pu Buanga (Rev. JH Lorrain) leh Sap Upa (Rev. FW Savidge)-te'n kum 1894-a zirna bul an ṭan tirh leh a hnu kum 5 chung chu hmeichhe zirlai an neih âwm hriat a ni lo. February 15, 1898-a Zosaphluia (Rev. DE Jones)-a'n Welsh Mission School a dinah khan hmeichhe zirlai an awm hriat a ni ta chuang lo va. December 31, 1899-a kohhran inchiarnaa a lan danin, kum 1899-a sikul kal zat mi 56 zingah hmeichhia 6 an awm ve ta a ni (Lianzuala 14). June 15, 1903-ah Mizorama a hmasa ber atan *Lower Primary Exam* neih a ni a, exam zawng zawng mi 27 zingah mi 19-in an pass a. Chung zingah chuan hmeichhia pahnih — Nu-i leh Saii chu mark hmu sang palina leh parukna an ni a; a tluk lotu

langsar zual zingah Chhuahkhama te, Makthanga te, Challiana te an tel (Rokhuma 135). Hemi kumah hmeichhe pualin enchhinna sikul chu hmun thum — Hriangmual (Mission Veng), Thakthing leh Venghluiah te din a ni a, zirtirtute chu Nu-i, Saii leh Pawngi te an ni a, hlawh an nei lo.

Zirna lamah hmeichhiate'n duhthlanna thiang hmang thei lo mah se, dodaltu nei mah se, a hming lang hmasa sate hi a ti tha leh thiam thei, a langsar leh hman zui tlak an ni zel a. Kum tinin hmeichhe zirlai pawh an pung ve zel a. Kum 1899-ah mi 56 zinga 6 chu hmeichhia an ni a; kum 1990-ah mi 66 zinga 11, kum 1901-ah mi 180 zinga 20 chu hmeichhia an ni. An zingah hian Nu-i leh Saii hi sikul kal tha leh hmasawn tha em em an ni a, anni bakah kum 1901-ah Chawlhni apiangin Pawngi, Hlunziki leh Challiankuki te chuan lehkha chhiar an zir bawk a. Tin, hemi kumah vek Lungmawi khaw nula pahnih Chhingi leh Tlawmite chuan Zosapthara'n an khua a tlawh tumin lehkha chhiar an zir a, an thiam thuai bawk (33).

Chutiang chu zirna lama Mizo hmeichhiate bul'anna mah ni se, an arh hma khawp mai. Naupang zirlaibu ziaktu kan hriat lar Nuchhungi Renthlei hian kum 1934-ah *Middle English* a pass a, Hmeichhe Sikulah a thawk nghal a. Hemi hnu hian Pi Zirtiri (EM Chapman)-in ti tura a tih angin naupang zir turin Mizo thawnthu a ziak a, hla 72 zet a phuah bawk. Kum 1935-a Pu Muka leh Pi Zaii'n *sofha* zirna bu an siam khan chang khat hla an phuathir teuh va, chung chu lehkhabuah an tel nghe nghe (Vanlallowma 189-190). Naupang zirlaibu atana lehkhabu buatsaihte hi *Zirna bul bu* te, *Primer* te, *Serkawn Graded Reader Book I, II & III* te a ni (Muana 425). "Nuchhungi leh a hlate" ziaktu LT Muana chuan Nuchhungi Renthlei pawimawhzia chu, "Serkawna Mipa *School*-ah kum tin hla thar tha tak takte phuahin *contest* ropui tak an nei thin a. Hmeichhe

school lamah ve thung chuan hla thar haihchham dalah *Exhibition*-a sak turin Nuchhungi hian a phuah ve thin,” tiin a ziak a ni (426).

Lalziki Sailo pawh a zirlaibu siam ang zawngin thawk lo mah se, zirna lamah sulsutu leh zirtirtu pawimawh hmasa a ni chho ta zel a. Kum 1952-ah Delhi University aṅging Master of Education (M.Ed) zovin India hmarchhak aṅga M.Ed zo hmasa ber a ni a (Sailo xviii), kum 1980-ah Zirtiri Women’s College dinin Principal hmasa ber a ni bawk a, kum 1953-ah Badic Education Training Centre (DIET) Principal hmasa ber a ni leh zel bawk a. Hmeichhe lehkha thiam neih tum lotu mipate zirtirtu leh an zirlai tur siamsaktu-ah an ṅang ta zel tihna a ni.

Kan tar lan bakah Romani hla “Ṭhal Awiin Leltepa’n Lenbuang A Nghak” tihte hi zirlaibua tel reng reng a ni a; tun hnaivai deuhvah Lalsangzuali Sailo thu leh hla te, Khawlkungi kutchhuak ṭhenkhat te zirlaibua seng luh a ni ta zel a.

Zirna lamah hmeichhiate tan kawł êng har mah se, zirna vêk hi hmeichhiate tana khawvar thlentu a ni. C. Vanlallawma chuan a *essay* “Hmeichhia”-ah chuan, “Mizo hmeichhe dinhmun hahthlak a lainat avanga Zosaptharan, ‘Ka nausenin tu nge mi kawł? Ka nu, ka nu duh tak chu’ tih hla a siam aṅg khan Mizo hmeichhiate hian zahawmna silhfen an dawng ṅan,” tiin a ziak a (Hringlang Tlang 395). Hemi hma lam hian Mizo hmeichhiate’n zahawmna silhfen chu an mipate mithmuhah an lo silh zo lo a ni maithei a, chu chu zirna hian a rawn tuam mawi a, zahawmna thuamah zirna an hmang ta tih hi. Zirna (education) hi mihringte tana hmasawna thlentu a nih angin, hmeichhiate tan pawha hmasawna thlentu, an dinhmun chawi sangtu pawimawh a nihzia a Chiang hle a; zirtirtu ni thei te, zirlaibu siam theite, zirlaibu chāwm theite an lo chhuak ta zel rêng a ni.

3.3. Khawtlang Nun Siamthatna Lamah

Pi Chhumi (1900-1978), Lunglei hian kum 1923-ah fahrah a enkawl tan a. Kum 1923-55 chhung khan hnuchham 31 lai a enkawl puitling hman a ni (Chawnpui 256). Mizo hmeichhia zingah chuan hnuchham enkawltu hmasa pawl tak a ni awm e. Kum 1946-a Mizo Hmeichhe Tanageral (MHT) ding chuan hmeichhe hmasawna mai bakah khawtlang nun siam thatna kawngah hna an thawk a, hmeichhe pawl dang dang lo ding chho zelte pawh chu lam hawi tho chu an ni. Thu leh hla nen inzawmna nei lo mah se, khawtlang nun siam thatna lamah chuan hengte hi mellung pawimawh tak a tling ang. Kum 1946 atanga thawnthu ziak tan leh lemchan thawnthu ziak thin Khawlkungi te, kum 1994 atangin Kristian *love story* ziak t hin H. Lalngurliani, tin, lemchan lamah pawh Lalsangzuali Sailo te thleng hian thawnthu hmangin ram siamthat hna an thawk a. An thawnthu-ah reng reng, chhungkaw emaw, khawtlang nun (society) lama harsatna emaw hi a langsar em em thin. Thutluang leh thawnthu lam erawh kan thupui hawi lam a nih loh avangin chhui zau ta lo ila.

Lalsangzuali Sailo hian September 2, 1977 khan “Sual Tinreng Bul - Zu” a phuah a, “Chawlkai, zufang, zupui, rakzu, tizu / Chhuihthang-val, zuapa, lengi chenin / An dawn za thin maw lungrual tein” tiin a sawi a (Lalsangzuali Sailo... 184), a thunawnah, “Buai, mangan, retheih, tlakranna thlentu / Nun titawitu, tualthahna nen” tiin zu that lohna hrang hrang leh a hun laia nghawng a neih dante a tar lang a, a hun lai khan Class VII zirlaiah telh a ni nghe nghe. Chu mai a ni lo, July 17, 1996-a a hla phuah “Rawlthar Tanager Fan Fan” tih te hi tunlai khawtlang nun siam thatna hla pawimawh leh lar a tling.

Bairabi lam chhuak, Kolasib-a a lei hringnun hmang zotu Vanlalchhanhimi Hnamte hla “Zuapa A Rui E” tih hian Mizo

chhungkaw tam takin harsatna an tawh a pho lang. He a hla phuah hun tak hi sawi theih ni lo mah se, a pasal a phuah chhan nia sawi a ni a, kum 1973-ah pasal a nei a; October 18, 1997-ah a thi a (Lalthlamuana 145), pasal fanau a neih hnua phuah ni ngei chuan a lang. A hla thunawnah chuan hetiang hian zu hnathawh a tar lang a:

Zuapa'n chawltui ningzu a rui thin e,

Thai leh hrai duh leng zawngte;

Chhingmit an meng ngam lo lenrual hmaah,

Thinlai nain chunnu'n luaithli a nul leh thin (46).

He hlaah hian infuihna lam lang lo mah se, zuina thil tha a lo a thlen te, ruihtheihthil avanga harsatna thleng thin leh chhungkuua nghawng a neih dan te tar lan a nih avangin khawtlang nun siam t hatna hla tia sawi theih tur a ni a. A phuahu hian hla 20 vel zet a phuah a ni.

4. Mizo Hmeichhiate Hla Lama An Thihna

Mizo hla hlui lamah chuan hmeichhiate hi a vulin an vul chuk mai a, kum zabi 20-na hnu lam thleng pawhin hla hlui phuahu an la awm zui bawk. Nimahsela, hla hlui phuahu kan hriat lar zingah chuan Saikuti hi a hnuhnung bera ngaih theih tur a ni a, a hla phuah hun chung hi RL Thanmawia tar lan danin, kum 1840 atanga kum 1900 hnu lam deuh a ni (Mizo Hla Hlui 245). Ani hnu lama chhuak kan hriat lar leh deuh chu Hrangchhawni hi a ni a, ani lah hla phuah ai mahin lam thiam a nihna hi a thanpui a ni a; Hrangchhawni Zai te chu midangin amah an phuahna a ni deuh zel a; amah tak hi chuan hla tih tham a phuah meuh lo (Laladinga 126). Ani baka RL Thanmawia'n *Mizo Hla Hlui* bu-a a tar lan hrang hrangte hi chu mi dang anga hriat zui hlauh lem lo, an chanchin chhui tur pawh awm lo, hla tlem te tete a nih hlawm avangin Mizo hla hlui, hmeichhiate phuah chu Saikuti-ah leh kum 1900-ah rek bung ila, a sual lo vang.

Heng Mizo hla hlui phuahtute an t̄ilh hnua Mizo hmeichhe zinga hla phuahtu lo langte chu sakhaw thar hla phuahtute an ni a; hming mal sawi theih zingah chuan kum 1907 vela “Awmkhua a harin tlang tin ka chuan” tih hla phuahtu Darchawngpuii hi a ni. Kum 1923-28 inkara hla pahnih khat lek lek phuahtu Chali, Thangvungi leh Zumi te; kum 1930 vela Sipai Pawl hla phuahtu Darromawii a ni leh a. Sakhaw thar hla mai ni lovin, lengzem leh lenglawng chenin hla phuahtu lar tia sawi theih tur khawpa kutchhuak ngah hi, kum zabi 20-kawl a ên hnua h kum 35 chhung vel zet chu an awm lo va, hla lamah an thi a ni ber. B. Lalthangliana pawhin *Lalsangzuali Sailo Hla Phuahte* (Vol. 2)-ah, “Saikuti (1830-1921) hnu lamah erawh chuan hla pahnih khat phuah hmeichhia an awm ve zeuh zeuh na a, langsar deuh erawh chu an vang hle a. Vanneihthlak takin 1950 hnu lam hian Lalsangzuali Sailo leh Lalruali (Sihfa) an lo lang ve leh ta nawlh mai,” tiin a ziak ve bawk (viii). Ani ngaih danah pheh chuan kum 50 zet chu hla lamah Mizo hmeichhiate an thi vang vang mai ni berin a lang. Hei hi eng nge a chhan ni ta ang le?

Kum 1938-ah Romani'n “Ṭhal Awiin Leltepa'n Lenbuang A Nghak” tih hmangin bul a rawn ṭan leh a, hetih lai vel tho hian Nuchhungi'n zirlaibu atan hla chi hrang hrang a phuah chho bawk a. Kum 10 hnu 1958 aṭangin Lalruali a rawn lang leh a. Lalsangzuali Sailo-in a rawn chhunzawm bawk a. Kum zabi 20-naah hian mipa lamah hla phuahtu lar an chhuak chur chur a, hmeichhe lamah erawh kut châng thliaka chhiar tham lek an ni.

C. Vanlallawma chuan, “...khang lai khan Zoram pumpuiah, ‘Hmeichhia lehkha thiam a ṭul lo, tlangval lehkhathawn nan mai mai...’ tih kha mi zawng zawng rilru a ni,” tiin, kum 1925-30 inkar vela Mizote rilru a ziak a (“Malsawmi Sailo, I” 186). Zirna hi kawng tinrenga hmasawmna thlentu (allround development) a nih angin,

thu leh hla lamah pawh hmasawwna thlentu pawimawh a ni a. Mizo hla hluite'n min lo kiansan tawh a; Mizo hmeichhiate kha zirna lamah awp beh an nih avangin hla thar phuah turin chakna, thiamna leh theihna an nei tawh lo a ni maithei. Chutih rual chuan, hetih hun lai hi hla hlui leh hla thar inbanlet hun lai (transition period) a ni a, he *transition period* hian Mizo hmeichhiate a nawr tawm deuh a ni thei ang em, tih te chu zawhna pawimawh tak a ni thei awm e.

5. Mizo Hmeichhiate Hla Lama An Thawhlehna

Kum zabi 21-na a rawn inñan a. Sakhaw thar hla phuahtu an awm pheuh pheuh va, sakhwana lam hawi lem lo, *poetry* lamah chuan Buangi Sailo-in *Nghilhlolhna Nuaithang Par* tih leh Malsawmi Jacob-in *Tinkim Dawn* tih hmangin kum 2003 khan bul an rawn ñan a. Mizo Poetry Society-in *poetry* bu chhuak list a siam añanga a lan danin, *poetry* bu 73 chuang zingah 26 zet chu hmeichhe kutchhuak a ni ta (Mipoty).

A thlúk nei zingah pawh Pathian fakna hla phuahtu RTC Lalduhawmi te, C. Laldinkimi te, lengzem hla phuahtu Mapuii Fanai tih te, hla mal lar tak tak phuahtute an lo chhuak ta chur chur mai a. Kum zabi 21-naah hian Mizo hmeichhiate hi hla lamah an ñhangharh a, an tho leh a ni tih loh rual a ni lo. Kum zabi 20-na tir lam kum 35 chhung khan Mizo hmeichhia hla phuahtu, hming mala sawi theih hi 10 pawh an tling meuh lo va; chutiang a nih laiin kum zabi 21-na tir lam kum 23 kan hman mekah hian *poetry* lam chauh pawh han thlir ila, *poet* tih theih tur Mizo hmeichhia mi 20 chuang zen zawn chu an chhuak tawh a. Kum 100 chhung leka Mizo hmeichhiate zinga heti tak maia hla lama danglamna awm ta mai hi eng nge a chhan ni ta ang le?

He zawhna chhanna ni bera lang chu, hmeichhiate hmasawwna

atana mi mal leh pawl hrang hrang hmalakna rah a tih loh theih loh. July 16, 1946 khan Mizo Hmeichhe Ṭangrual (MHT) din a ni a, an ṭ an dan chu Dr. T. Vanlaltlani chuan *Mizo Hmeichhiate Kawngzawh-ah*, “Pi Hmingliani chuan, ‘Chutia hnam dang hmeichhiate pawhin pawl an din theih chuan keini pawhin kan din ve thei ang a’ a ti a. Pi Zami chuan, ‘Thei ve ang chu, mahse, pawl din dawn chuan din chhante a ngai ve asin’ a ti a. Pi Hmingliani vek chuan, ‘Mizo hmeichhiate dinhmun hniam lutuk sut kian dan ngaihtuah te hi pawl din chhan atan chuan a ṭha mai lawng maw’ a ti a..” tiin a ziak a ni (212). Heta an rel ang ngei hian, kum 1947-ah pawl dan bu an siam a, pawl din chhan an tar lan zinga a hmasa zawk chu ‘Hmeichhe dinhmun hniam tak aṭanga pen chhuahnaa, mi ṭangkai zawk nih theihna kawng dap’ tih a ni a (214). Anni pawl hi MHIP a din hnuah, hnuchham enkawl leh Women Hostel te siamin tun thlengin an la ding zel a ni.

July 6, 1974-ah Mizo Hmeichhe Insuihkhawm Pawl (MHIP) a ding a, hemi hma deuh hian Hmeichhe Hmasawn Pawl te, hmeichhe pual bik pawl dang dangte a din a; chung pawl dang dangte infin chuan MHIP an lo din chhuak ta a. Khatih laia kohhran lam thil lehkhabu eng emaw zat ziak tawh L. Malsawmi chu President hmasa ber a ni a (Laltlani 180). An pawl thil tum leh din chhanah 11 zinga 6 chu hmeichhiate hmasawna lam hawi a ni (Vanlaltlani 228-229). Anni hian Mizo hmeichhiate hmasawna atan hma an la nasa khawp a, kum 1975-2007 chhung, kum 32 zet chu kumpuan thupuiah *Women Empowerment* an hmang nghe nghe (Sangkhum 147). Tun thleng hian he pawl pawh hi la dingin, hmeichhiate hmasawna atan hna an la thawk reng a ni.

Heng pawl lo ding, a bik takin a bul ṭantu Mizo Hmeichhe Ṭangrual lo ding hian Mizo hmeichhiate thinlungah dinhmun chhe

tak aṭanga aiawh neia inhriatna leh, thlavang hauhtu neia inhriatna a tuh ngei niin a lang a. Tin, an hnathawh hrang hrangte chuan thu leh hla lamah a tha zawnga rah chhuahin, Khawlkungi, Lalsangzuali Sailo, L. Thanmawii, Buangi Sailo etc leh kum zabi 21-naa thu leh hla lama kut hmui tak tak Mizo hmeichhiate an lo chhuah phah ta ni te pawhin a sawi theih ang.

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Ramthar Zai leh Mizona

H. Lalawmpuia *

Abstract: Zosap missionary-ten Mizote hnena Chanchinṭha an rawn thlen khan, an culture leh tih dan mil zawngin Kristianna kha an rawn kalpui a; Mizote tih dan awm sa leh chin ṭhan thil te kha chu an hnâwl zo titih a ni ber. Chu chu Mizopa chekin a mil lo a, an lem hlei thei lo. A hnuah Mizote zingah mahni hnam tih dan mil ngeia Pathian biak duh pâwl an lo awm ta a, chutiang miten 'Zo' taka Pathian biak an duhna, Mizona mila Kristianna an kalpui dan inlar chhuahna pakhat chu Ramthar Zai hi a ni a. Chumi chungchang chu tun ṭuma kan thlir tum chu a ni.

Mizo thu leh hla, ziak ngeia kan neih ṭanna hi keimahni kutkawih liau liau ni lovin Zosap *missionary-te* min duansak a ni. Chuvang chu a ni ngei ang, ziak ngeia dah Mizo thu leh hla hmasaho kha Sapho ziah dan kalphung veka ziah leh phuah a ni ṭhin. Zosap *missionary-te* khan Mizote'n hla thu (*poetical words*) bîk kan nei a

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ni tih chu an hre tho âwm e; mahse, khang Mizo hla thu leh hlarua te kha ‘ramhuai biakna’ thila ngaiin an pâwng hnawl vek mai a. Mizo zai leh a tel lova an awm theih loh ‘khuang’ nen lam chuan an hnàwl fai vek a, khawlai ÷awng tuallêng, naupang ÷awng thiamtir ÷awngkam ni awm tak tak hmang chuan hla an siam a, a thlûk pawh an Sap hla thlûk milin an siam mai ÷hin. Chutiang hla hmang chuan kohhran ÷iaktir, ringthar hmasaho khan Pathian an lo fak ve lauh lauh ÷hin a, an la firin an la fet peih bawk a, tunlai ÷awngkam takin an ‘rau’ lo ÷hin hle.

Khatianga Sapho hla lehlin leh ‘phuahchawp’ angreng tak hmanga zai tlang tlang reng mai kha Mizopa chuan a lo peih reng ta lo a; Mizo zai thlûk leh hla kalhmang zuia phuah hla hmanga Pathian fak duh an lo chhuak ta. A tawi zâwngin sawi ila, ‘Ramthar Zai’ an tih tâk hi a lo chhuak ta a ni. ‘Ramthar Zai’ aṅanga Sapho (*colonialist*) duh dan ngawt ni lova Mizo rîlrem zâwnga Pathian fak an sawi mawi dan, Mizo taka Pathian biak duhtute’n Sapho duh dan an do let dan leh an Mizona chu tun ṅumah hian kan thlîr dawn a ni. A lo chhuahna bul leh paw chhuaktu an nih miau avangin ‘Tualṅo kohhran,’ mi ṅhenkhatin ‘Pâwl chhuak’ an tih mai ÷hin, ‘Fawr kohhran’ tia an sawi bawk ÷hin Mizorama piang kohhran ṅhenkhat zirtirna kan en pah bawk ang.

Ramthar Zai:

Khatianga Sap *missionary*-ten an *culture* mila Pathian min biaktir ngawt mai kha a fuh tâwk lo hle a, Kristianna a lo luh aṅanga rei vak lovah Mizo taka Pathian biak duh pâwl an lo awm ta thuai mai a ni. Pathian fak nan pawh Mizo zai thlûk mila phuah, Mizo hla thu ngeia phuah chhuah an duh ta a. Chutianga Mizo rîlrem zâwnga an hla phuah lâr tak chu ‘Ramthar Zai’ kan tih hi a ni.

R.L. Thanmawia chuan ‘Mizo Hla Hlui’ tih bu-ah heti hian a ziaik:

Ramthar zai hi ram thar, van ram ngaih hla a ni tlangpui a. Kohhran inrelbawlina leh kohhran dan leh hraite deusawhna a awm bawk. Tlira pawlte chin chhuah a ni a, a hnuah Khuangtuaha pawlten an chawi vul a. Sap hla thlûk leh sap tihdan vel aia Mizo hnam nunphung chawi nung chung a Mizo hla thlûk pangngai kalphung zuia Pathian fak duh zawktu mi hrang hrangin an phuah belh zel a ni ber. Tualto kohhran ten Ramthar zai hi an tuipei deuh zel. ‘*Pen thum zai*’ emaw ‘*Tual zai*’ emaw an ti bawk. Hla thlûk sak nuam tak a ni. Mizo suangtuahna leh ngaihruatna hmanga Pathian fakna lam a ni ber. Hla thu mawi tak tak leh Kristiante rinna puanchhuahna hla thu tha tak tak a awm. (588)

‘Mizo Hun Hlui Hlate’ tih bu-ah B. Lalthangliana chuan, “Heng zaite hi Khuangtuaha (1891-1955) hova din, miten ‘Khuangtuaha Pawl’ tia an sawi thinte phuah a ni ber a... Kum 1950 bawr vela phuah a ni a, a phuah tu bik pawh sawi a harsa... Ramthar zaite hi Sap kâwra Pathian biak ai chuan, Mizo thlûk ngei leh hla hmanga Pathian biak a tha zawk titute irâwm aṅanga to a ni ber a,” (232) tiin a ziaik ve bawk. ‘Ramthar Zaite’ hi Mizoram tualto kohhrante phuah chhuah, an thurin leh an Pathian biak dan nena inhnerem chho a nih avangin tualto kohhran ho chanchin hi sawi tel zel a ngai dawn a ni.

Kan sawi tum lai tak erawh chu ‘Sap hla thlûk leh sap tihdan vel aia Mizo hnam nunphung chawi nung chung a Mizo hla thlûk pangngai kalphung zuia Pathian fak’ tih leh ‘Sap kâwra Pathian biak ai chuan, Mizo thlûk ngei leh hla hmanga Pathian biak a tha zawk’ tih lai hi a ni. A hma lama kan sawi tak ang khan Kristian kohhran t

iak tir khan Mizo *culture* leh Mizo thil tawh phawt kha chu a hnàwl deuh vek a, Pathian fak nan pawh Sapho zai thlûk ringa phuah, hla ni mangbar lo te kha an sa mai mai hlawm a. Tun hma lama a tel loa an zai theih ngai lohna ‘khuang’ te chu ramhuai biakna thil niin an ngai a, Mizo zai thlûk leh hla thu te pawh Pathian biak nan an pawm thei lo. Sap *missionary*-te phuahchawp hla khawng leh khauh zet zet hmanga zai reng mai chu an duhkawp ta lo a, Sap hla thlûk leh Sap tih dan ang ngawt ni lova Mizo hnam nunphung mila Pathian fak ve an duh ta a ni. Tichuan,

A thlûkah ringtu i buai em ni?

Engati nge Pathian ram thil thlawnpêk hi;

Sual rim nam hiala i lo sawi le. (Thanmawia 588)

tiin Mizo hla thlûk, ‘Pathian thil thlawnpêk’ liau liau chu Pathian fak nana a sual bikna a awm loh thu an rawn aupui a, ‘a thlûka buai’ chu a t̄ulna an hre lo a; Sapho tih dan mil khera Pathian fak duhtute chu an rawn do let ta a ni. He an hla phuah hi Mizo tlar thum zai mila duan niin, tlar thum zel a awm a, Sapho hla siam dan nen chuan a inang lo nghal phawt mai. Tin, a thlûk pawh Sap siam *solfa* mila sak ni loin, Mizo hla thlûk dan milin sak nuam tak, nêh leh dam taka sak theih a ni. Hetianga Sapho tihdan hnàwla mahni *culture* mila Pathian fakna hla an phuah chhuak hi Ramthar zaia *postcolonialism* ziarâng kan hmuh langsar tak a ni.

Vangkawpui tual nuam a zau laiah,

Kan hnam zaiin Chhandamtu kan awi dawn e;

Ram lai zalêng zawng chu tel ve r’u. (591)

tiin Mizo hnam zai ngei chuan Chhandamtu an awi a, Sapho

duh dana kal kohhranhoin an lo khuahkhirh òthin khuangpui leh khuangte chumchilhin an lâm mup mup mai a ni.

Hnam zaiin thar khua ka zawng zel a,

Min lo au ve Zion tlangah chhandamtu'n;

Lei thar Zion ngeia lêng turin. (651)

Mizorama tualto kohhran rêng rêng khan Sap tih dan zuia Pathian biak ngawt mai kha an duh lo a, Mizo taka Pathian biak chu an thupui pakhat a ni. Ramthar Zai chîng chhuaktu Thiangzauho ten Ramthar Zai an chin chhuah òanna tak chu ram thar lo thleng tur nia an rin, an nghah mêk awih nan a ni a (Dokhuma 33), a hla kalhmang leh a thlûk te chu Mizo takin an phuah chhuak a. Tin, *Sacrament* an buatsaih pawhin Mizo zû leh Mizo chhang kher an hmang òthin. An hmanna chhan chu ‘Zoram Tualto Kohhran Chanchin’ tih ziaktu James Dokhuma chuan, “Isuan Uain leh chhang a hman nachhan chu a chettlatna rama an thil leklama nih avangin an hmang mai a ni. Isua kha Mizorama chetla ni ta se, Mizo zu leh Mizo chhang bak hmanga an rih loh vang a ni,” (40) tiin a ziak.

Postcolonial tukverh aţanga kan thlir chuan ‘Thiangzauho’ ngaih dan hi a lo dik thui viau mai. Isua kha Juda *culture* mila khawsa, Juda-te zinga hun hmang a nih miau avangin a thil entirna leh tehkhinna thil reng reng kha Juda *culture* mila a sawi vek a ni a, chu chu Saphoin anmahni *culture* milin an lo siam rem a, Mizote min zirtir lehchhawng a. Sapho biak dan mil khera Kristian serh leh sang kan hman chu Pathian pawh hian a phut kher chu a rinawm lem lo. L. Keivom chuan, “A dik tak chuan, Isua kha Mizote zingah tisain lo piang ve se chuan berampute hnenah ni lovin rammute emaw, ramriakte emaw hnenah angelho zaipawl khan zai anrawn rem ngei

ang. A Zirtirte pawh kha lendeng mi ni lovin, thirdeng emaw, lo vat mi emaw, hlo thlo mi emaw an ni zawk ngei ang,” (Keivom 74-75) a lo ti a. Darchhawna pawhin,

Isua kha Judai rama lo piangin, Juda *culture*-ah a lo sei lian a. A ṭawngkam leh chetzia zawng zawngah Juda *culture* a pel lo. Mizoram-ah lo piang ni sela, eng angin nge khawsaa kan rin? Berampute hnenah emaw, ramriakho hnenah emaw, Van mipuite khan hla an sa mai thei asin! Inneihnaah pawh lo tel se, uain ni lovin *cake* emaw chini emaw a tipung zawk ngei ang. Thlemna a tawk a nih pawhin, Mizoramah thlaler a awm ve si lo va, Chalfilh tlangah emaw Dampa ngaw-ah emaw a ni mai lovang maw? Phâr a tidam a nih pawhin, puithiam hnenah ni lovin *doctor* a kawhbmuh zawkin a rinawm. Mizoramah a lo piang a nih chuan Sapho *culture* chu min zirtir hauh lo vang le! Mizo *culture*-a bet nghet tlat – mang ṭha, mut tui, zing thawh nuam, tihte hi kan rama lo pianga sei lian ni se, a sawi ve ngei ang, (Darchhawna 34)

tiin Isua kha Mizo *culture*-a sei lian ni sela chuan a Mizo hlein a ring a ni. Ṭhenkhat chu kan nuh a za maithei a, thil ni thei niin kan hre lo ang. Mahse, ngun taka kan ngaihtuah chuan dik zawk âwm tak niin a lang si. Chu chiah chu Mizorama tualṭo kohhran, ‘kohhran dik leh ṭha zawk’ nia inngaiten ‘pawlchhuakho’ kan tihte thupui hlapui pakhat, Ramthar Zai hring chhuaktu chu a ni.

A thlûkah Lalpa'n a thlei chuang lo,

Tih takzeta amah kan fak theihna hi;

Chawimawina sang ber a lo ni e. (Thanmawia 657)

‘Mizo hnam zai leh Mizo tak maia sakhua kalpui kawngah Tlira Pawl te hi a sùlsutu an ni’ (Zaikima 19). Tlira Pawl hnu lama chhuak Mizo tualto kohhran hrang hrangte pawh khan Mizo *culture* mila Pathian biak hi an thupui ber ni vek lem lo mah se, Mizona, Mizo taka Pathian biak hi an tuipui em em vek mai. Khuangtuaha pawl te chuan Mizo tlar thum zai pakhat ‘Tlanglâm zai’ thlûk ringa anmahni phuah ngei hla hmangin Pathian an fak a,

Zion thuthlungpui a hnun kan vuan,

Biahthu kan thlung ramhlun bawngte palai nen;

Eden thar luah tur chu keimahni.

Min sawi min reltu chu bang rawh se,

Khua tin chhingtu than lai a chuai hlei lõng e;

Chung Pathian Lal ruatte kan ni e. (Dokhuma 59)

tih te sain Mizo zai thlûk ngeiin Pathian an fak thin a ni. Khuangtuaha pawl dintu Khuangtuaha hriat rengna lungphunah chuan an hla lar tak pakhat hi an târ lang tel nghe nghe:

Cherra leh B.D. a chhîng ngei dawn,

Vanhnuai sel vel Mission runpuia hnawng hnu;

Zion tlang Champion a chang ngei ang. (63)

Zakaia Pawl te pawhin Mizo *culture* mila Pathian biak an tuipui hle. An rawngbawl dan kalphung chu hetiang hian James Dokhuma chuan a ziak:

Thlarau aṅanga ṭula an hriat phawt chuan zu leh sa nen, mualzu hungin, kutni vangthla chi hrang hrang leh sechhun khuangchawi te chenin an hmang zel a. Inkhawmna an nei ṭhin a, ... Chung hun pawimawh an hman chuan chai hla te, Puma zai leh tlanglam zai te an sa a. Mualah te pawh chai chhuakin hlim takin, tuma mitmei veng lovin an hmang ṭ hin a ni.

Chuti ang a, Mizo hmanlai thil taka an hman nachhan chu : Pathianin a hnam siamte nunphung leh dan leh hrai a paih thla lo a, a rama chengte hnam dan ang ang chu amah chawimawi nan a duh mai zawk a ni e. Mizo kan nih avanga Sap dana Pathian kan chawimawi a ṭulna a awm chuang lo, kan hnam danin kan chawimawi ve mai tur a ni zawk. Vaiin an Vai danin chawimawi se la, Sap hovin an Sap danin chawimawi rawh se. Pathian min pek kan hnam kumkhaw dan hi a سوالna a awm lo chauh ni lovin Pathian kan fak dan tur a ni zawk, an ti a. (88-89)

Zakaia pawl te thil thlir dan hi *postcolonial* tuipuitute thupui hlapui pakhat a ni. A kal fuh zawk leh dik zawk nia inngai kohhranhote hian kan lo tidik lo zawk viau niin a lang. Pathian hi hnam tin huap, Mizote Pathian nih pawh hnial lo a nih chuan, Sap emaw, Juda emaw tih dan leh biak dana amah kan biak kher chu a phut hauh lo ang le. Mizo tualṭo kohhran hrang hrangte thurin zawng zawng hi pawmawmin dik thei vek lo mah se, an Mizona, Mizo taka Pathian fak an duhna hi chu a ropui hle a ni.

‘Tlira chuan Mission Kohhran chu *Mingo Sakhua* a ti a, Khuangtuaha te hlaah *Zosap Sakhua* tih kan hmu bawk’ (Zaikima 100) tiin Zaikima chuan a ziak. Khuangtuaha te hla pakhatatah chuan,

*Mahni sakhua bânin hmanhlel suh,
Zosap sakhua in biak danzia engati nge
Patling pui pui mualah an au lûng lûng. (101)*

tih kan hmu. Khuangtuaha pawlte hian Kristianna an do a ni lo a, Zosaphoin Kristiante Pathian min biaktir dan, an hnam *culture* mila min biaktir kha an do ber a ni. Chu chu *postcolonialism* ziarâng pawimawh tak chu a ni. V.L. Zaikima chuan, “Tualto kohhran kalphung hi Mizo tak a tih theih a ni. Mizo hnam hla leh Mizo hnam làm te, Mizo ze mila thusawi leh thiltih te an uar a, Mizo zia phawkchhuak zawnga hma an lak avang hian an hote pawh an chawk phur thiamin an tihlim thiam a; hemi hmang hian an insawhnghet thin a ni,” (104) tiin Tualto kohhran leh Mizona, Mizo *culture* humhim duhna leh chhawm nun zel duhna, Sap *culture* hnâwlina leh duh lohna a inzawm thûkzia a ziak.

Kohhran aţanga chhuak an nih avang leh, Kohhran thurin mila an nun miau loh avangin Kohhran lam nen an indo lo thei lo a, Ramthar Zai hrang hrangah hian Kohhran leh a mi leh sate, Sapho duh dana Pathian be thinte tih-elna leh do letna lam hawi hmuh tur a awm nual mai. ‘Tualto kohhran chuan dan buaipui lutukah Kohhranho an ngai a, ‘Dan Kohhran’ tiin an hmu ‘rau’ lo hle a ni.

*Dana uang uang suh ka nau i ni,
Chhandamtu nen Thuthlung kan inhlan laiin;
I tel lo khawngge i lo awm le. (113)*

tiin ‘Dan’ chung a leng niin an inngai a, an ‘thiangzau’ helh helh hle. Zorama piang tualto kohhran reng reng hi a hun lai chuan an ruhin, an kal ‘fawr’ tlângpui a, an kalpui lam chu na takin an

kalpui mai òhin. A tui tawh laklawh chuan thupui berah an neih a, thu dang, thil dang an buaipui hman ngai lo. Ramthar Zai pakhat an phuah hian an nihna leh an rin dana an bei nghehzia chu a târ lang chiang viau àwm e:

Khawvêl ngaihzhâwng mah a nâ in ti,

Kalvari suai hmêlthamna zùn ka ngai e;

Zion zàwlaidi a lo ni e. (127)

Tlângkawmna:

‘Ramthar Zai’ hian Sapho rawn phun ‘Kristianna’ kha a do ngawr ngawr e kan ti hauh lo a, *Missionary*-te khan Mizo *culture* leh chìnphung kha ùm bo diak an tum e, kan tihna pawh a ni kher lo. Kristianna òaktir kha a phuntu Sapho mila duan a nih miau avangin, Mizo *culture* leh Mizona kha a hnâwl deuh vek a, chu chu tualto kohhrante’n duh lovin an do a, mahni hnam zai leh tih dan mil ngeia Pathian biak an duh a, Ramthar Zai-ah hian chu *Colonialism* dona leh duh lohna ziarâng chu a lo lang chhuak ta a ni. Sap tih dana Pathian biak kher ai chuan, Mizo taka Mizo hnama min siamtu leh min chhandamtu Pathian biak ve mai hi Ramthar Zai leh a kalpuitu tualto kohhrante thupui hlapui chu a ni.

Lalhlimpuii chuan, “*Postcolonial literature* chuan awp bettu khawthlang ramte finna leh remhriatna kawnghmang chu duh loin khawng takin a do let a... awp beh an nih hmaa an nihna, an *culture*, *tradition* leh nunphung te chu a mawina an chhar chhuak òhin,” (Lalhlimpuii 299) a lo ti a. Mizo tualto kohhrante pawhin awp beh kan nih hmaa kan hnam zai leh lam, Kristianna rawn thlentu Zosap *missionary*-ten ‘ramhuai biakna thil’ anga a ngaih chu ‘a mawina chhar chhuakin’, vung takin an chawi vul leh a, Sapho tih dan leh

duh dan rêng rêng chu khauh taka doin an hnàwl fithla thak mai a ni. Chutianga awp bettute'n kan hnam *literature* leh sakhaw biak dan an rawn siam hnàwl a, mahni *culture* mila Pathian biak leh fak duhna ziarâng chu Ramthar Zai-ah hian kan hmu a,

Hla thlûkah duh bik a thlang chuang lo,

I fak ang aw, leilung thlûk dan tinrêngin,

Lalpa tân pumkhat a lo ni e.

tiin Pathianin hla thlûk duh bik leh thlan bik a neih loh thu chu an aupui a ni. A thlûk mai bakah hla thu-ah pawh Mizo hla thu leh hlaraw mawi tak tak chu an phûm tel zel a, Mizo hla mawi theihzia leh a *flow* nalhzia chu an pho lang Chiang hle.

Hei ang pui lunglen ka tuar ngai lo,

Aw ka thlarau thlawkin lêng rawh vanzawla'n;

Hril zel rawh lunglen thu di zawng zawng.

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Lalzuithanga Thlahrang Thawnthu Indin Dan Tlangpui

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

1. A Thawnthu Ruhrel (Narrative Structure)

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

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1.1 Plot

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

1.1. Characterization

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

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

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

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

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

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

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

1.2. Setting

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

1.3. Thawnthu Ințanna (Point of attack)

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

Thawnthu ințanna ațangin a kal chho mawlh mawlh a, a tawpah Kawla kal tlangin, *analepsis* hmangin a thawnthu bul țanna hma lama thil thleng chu tar lan a ni ta chauh a ni.

1. Thawnthu Sawi Dan Hmang (Narrative Mode)

Thlahrang thawnthu hi hmanlai thawnthu sawia sawi chhuah, a ziaktu tel ve lohna a ni a; chutih rual erawh chuan, a ziaktu ngaih

dan thui tak chhui theih a ni thung. *Third person/direct narration* a ni a, mi chung a thil thleng sawi chhawn ang deuh a ni. *Third person narration* thenkhatah chuan thil thleng zawng zawng hi thawnthu sawitu aṅgin chhiartuten an hre vek thei a, chutiang kara *character* che vel chu lantir a ni thin. He thawnthuah erawh hi chuan, *character* te inbiakna leh an ngaih dan an sawi chhuah aṅ lo chuan thil thleng a hriat theih loh a, *direct narration* ni siin, *limited point of view* a ni thung.

2. Harsatna (Conflict)

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

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

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

3. Thawnthu Sawi Hawнна (Exposition)

Hnampui zawkte thawnthu tam taka lang, chhiatna aia an ngaih teh fo, nambar pathum hi a thawnthu inṭannaah a rawn hmgang a. Chu chuan thawnthu kal zel turah eng emaw chhiatna emaw, vanduaina emaw a lo thleng ang tih chhiartute hnenah, thil thleng tur sawi si lovin a hrilh lawk a. Chawii mumangah, luipui kamah Tawia nen an lo insu dun a, chutih lai chuan vai lian puiin Chawii chu a man bet a, ani Tawia lah chuan a tlan chhiatsan daih mai a (3). Lalpiangi mumangah, luipui kamah Tawia nen bawk thing an phur dun, sakei lian puiin Lalpiangi chu a man bet tlat mai a, Tawia chuan chhan ngam lovin a lo tlansan daih mai bawk a (4). Ralkapi mumangah pawh Tawia nen tho luipui kamah eng ti turin emaw an kal dun a, lengkir sang taka a tlak tep laiin Tawia chuan a lo khai chhuak nawlh mai a ni (6). Heng mumang pathumte hi a inzül hle mai a. Luipui kam theuh an mang a; chu vang chuan, luipui kamah chuan eng thil emaw a thleng dawn tih a lang a, Tawia an hmuh ṭ heuh avangin Tawia nena inlaichin emaw, Tawia kaih hnawih a ni ang tih a lang bawk. An mumang hawi zawng bakah, mi ‘pathum’ kherin mumang inang tlang an neih avangin a ṭha lo lam a kawksa ang te pawhin a ngaih theih ang chu.

4. Narrative Device

Mizo thawnthu ziaak tam zawk hi a tir aṭanga thawnthu inla lawn ṭha a ni a, *linear narrative* emaw, *chronological narration* an tih ang a ni tlangpui. He thawnthu erawh hi chu *temporal ordering* an tih ang chi a ni a. Chutah chuan hun kal tawha kir lehna— *analepsis* te, hrilh lawkna emaw, *prolepsis* te, hun kal mek *co-occurrence* te a huam thei. Harsatna a thleng chho mawlh mawlh a, rin loh taka Tawia man a nih chuan a ṭhianpa Kawla chuan a theih tawpin Tawia chhan chhuah a tum a, Dahrawkin a hnial thlak tak zelah chuan a

thianpa chhan chhuah theihna turin Kawla chuan chu thil thlenga mawh phurtu a nih dan chu a puang chhuak ta a, hun kal tawhah thui tak chhiartute a kirpui a ni. Tin, thil thlen dan dik tak hai chhuah a nih hma zan hian a hriat thiam hauh lohin, Kawla hian Tawia chu a zalen tur thu a hrilh lawk bawk.

5. Tawia Thlahrang

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

6. Jeremiad

Kawla hi he thawnthua harsatna thlentua a ni a, a tum vang erawh a ni hauh lo. A tawpna kha ama duh thlanna a ni a, thlang lo thei a ni. A chhan pakhatna: Tawia kha thi tura tih a ni lo va, kum sawm chhung Sylhet tan ina tang tur a ni. A tan hun a zawh huna chhuak ve leh mai tur a ni a, a tu mah mah thi lovin an awm thei a, a tihsual kha ngaihdam dil ni se, Tawia chuan a ngaidam thei em em ang a, Pathian hnenah ngaihdam dilin a tihsual avangin a insiam ṭ ha thei bawk. A chhan pahnihna: Thingtlang khawii hmunah emaw

a tlan bo thei a, police man kher lovin, lehkha ziak leh finfiahna t henkhat hnutchhiahin Tawia a chhan chhuak thei a, amah erawh tual thattu, zawn lai a ni ang a, nunna erawh an chàn belh lo thei.

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

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

7. Narrative Causality

Thil engkim, he thawnthua thil thleng pawimawh, a thawnthu kai hruaitu leh inngahna a nih avangin Kawla hi *causal character* a nihna a langsar ber zawkin a lang. Thil thleng zawng zawng tih mai tur hi Kawla vanga thleng zel a ni a, *causality* siamtu pawimawh tak a ni. *Causality* chu thil thleng leh a sawh khawh inlaichinna hi a ni mai awm e (Prince 11). A tira a dinhmun te, a dinhmun inthlak chhoh dan leh a tawpna hi mihring nun lantirna tha tah a ni a. Suahsualna te, awhna sual te, huatna leh sum duhna

avanga mihring nuna thil thleng thei tar lanna a nih bawk avang leh, chumi aṅanga inzirna tur chhiartute kawh hmuhtu a nih avangin *symbolic character* ṭha tak a ni bawk.

8. Transfocalization

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

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

9. Point of View

Thlahrang chungchanga Lalzuithanga ngaih dan hi he thawnthu aṅang hian a hmuh theih niin a lang. *Third person 'focus of character'* leh, *'focus of narration'* aṅang hian, he thawnthu

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

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

10. Tlipna

Thlahrang thawnthu hian hnu chhuina thawnthu ziarang a neih rualin, hnu chhuina thawnthu dang anga chhuitu bik, chhiartute mit fûkna, *investigator* mumal tak a tir aṭangin duan a ni lo va. A tawpa chhui chhuaktu (Kawla inpuan vang a ni zawk mah) Dahrawk aiin Parmawii chungchang chhuinaah Tawia a langsar zawk a, *investigator* erawh a ni lo. Tual thahna thawnthu (crime fiction) a ni tih dawn lahin, a thawnthu hi tual thahnaa inngat pumhlum a ni si lo. “*Crime novel* leh *detective novel* hi inzul tak mai a ni a, a lan dan maiah chuan, *crime novel* chu tual thahna thawnthu a ni a, *detective novel* erawh tual thah leh pawh khawih chungchang chhui chhuahna a ni thung (Glen W. Most

64). Hnu chhuina thawnthu hi tual thah thawnthu ngawt aia ngaih ven a hlawh chhan chu, *temporal order*-a, let thut ngai leh chhuidawnnain mi a hruai theih dan leh an thil thleng lantir dan ÷awngkam vang te pawh hi a ni ang, *narratologist* te, *structuralist* te, leh *postmodernist* phei chuan an ngaihven zual ni. Tual thahna thawnthu erawh hi chu mi nawlpui hriat thiam theih leh tuipui theih, tu dinhmun pawha thleng thei a ni thung (Charles 1).

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

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Pa Ṭawng Hmang Thiam Mafaa Hauhna

K. Lalnunzama*

“*Kan ropuizia hi keini ni lovin mi dang zawkin rawn tlangaupui teh sen!*” — Mafaa Hauhna

Mafaa Hauhna ṭawngkam thiamzia leh ṭawng hman a thiamzia chu tute pawn an hriatsa tih ngam a ni a. A thuziak thupui thlan dan te, a lehkhabu hming leh titi, thusawi chenin hmuh tur a awm ṭhin. Mafaa tih leh ṭawngkam thiamna tih hi mite thinlungah a awm hrang ngai reng reng lo a, tu mahin an hnial hek lo ang. Vanglainia a thuziak zingah pawh chu a nihna bik chu mawi takin a par chhuak a, mite theih leh neih loh niawma mawi ṭawngkam thiamna ropui tak tak hmuh tur a kuh fer fur a ni.

Hetianga ṭawng hmang thiamna hi *literature* huangah chuan *figurative speech* emaw *figurative language* emaw tiin an sawi mai ṭhin a. M.H. Abrams chuan,

Figurative Language hi ṭawng hmangtuin a thu sawi duh fiah leh chian zawk nana a hman emaw a thu sawi tumin

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awmze fiah zawk emaw chiang zawk emaw, nghawng a neih theih zawk nana a thu hman hi a ni. A tlangpuiin hla (poetry) huangah hmuh tam zawk ni mah se, thuziak leh zir zauna dangah pawh hman a ni ve tho a ni. (Glossary 98)

tiin a sawi a. *Figurative language* huang chhungah hian thil hrang hrang a awm leh a; chu chu thuziaktuin a thuziak tingaihnaawm tur te, a sawi tum chiang zawka a sawi theih nan te, a sawi duh peh hel deuh zawka a sawi theih nan te an hmang thin a. Mizopa zinga t awngkam thiam an tihte hi tehkhinthu emaw thil inanna kai kawp thiam tak an lo ni deuh zel a. Chu tak chu Mafaa chungchuanna tak pawh a ni a, tawngkam a thiam satliah lo a, tawng hmang thiam a ni tel a tih theih awm e.

Simile:

Simile hi H.Laldinmawia chuan, “Thil pahnih inanna lai sawi kawpna leh khaikhinna hi a ni” (Literature 85) tiin a sawi a. Johnson pawhin, “*Simile* chu thil tih emaw thil dang emaw pahnih, an nihna pangngaia inang hauh lo inanna lai hmuhchhuahna, hriat theihna a ni a, an hmang tangkaia thil inthlun dan puanna, lantirna a ni,” (qtd in Vankhama 203) tiin a sawi ve bawk.

Isuan leia rawng a bawl laia a hmanraw hman thiam em em chu tehkhinthu kha a ni a. He thua zet hi chuan a *champion* chiang hle bawk awm e. Mafaa pawh khan thil pahnih inanna lai han lak chhuah te, han hmeh bel te kha a thiam hle a. Tawngkam awmsa hmang mai lovin, ama pualin a din a, a duang thin. Chu chuan a thuziak chhiar a tinuamin a tikal a, mit a la a, beng a fah tlat thin.

Comedian search-a an puipa, Mizo fiamthu huanga arsi lian an tih teh chawk Mapuia Hauhnar chanchin a ziahna *A Pui Chu* tihah chuan, “*TV show-a contestant vannei fal ang maiin...*” tiin a

lan sarhzia a sawi thiam a. “Mizo fiamthu chuan amah avang hian designer suit nalh tak a hak phah,” a tih zawm leh zat bawk.

Zoremi Hmar Zote a fakna ṭawngkam te hi a va mawi em! “Ṭawng hi a duh tawkin a chawk kawiiin, a khalh kual thei a, han chhipchhuan leh chherchhuan vel pawh, sahrampa tui thiam takin a thiam a ni.” (Chumchi Lengin Min La) Ani pa ṭawng hmang thiamin mi ṭawngkam thiamna a han fak leh zet zawng, a tlawmnaah amah bawk a lo ropui leh ṭhin.

Lehkhabu Ngei Keuvin Aw tiha a ṭawngkam te hlei hlei hian Zofate khawvela lehkhabu riangvaizia hi mi a mitthlatir a, “.. lehkhabu chan hian nawhchizuar siniar chan pawh a tluk tawh mang lo achha chu a ni e,” a tih hnuah, “Mi faten laptop, palmtop leh khawl changkang tak tak an leklam sup sup tawh laia typewriter lo la inchhawp hnawk ang mai hian kan tunlai lo ni te hian ka hre ṭhin,” tih zawmin, “Zan mut dawna lehkhaha chhiar loh chu in-kiss miah lova inngaihawng ang deuhvah ka ngai,” a tih leh meuh chuan, ani zawng a duhah a chiang e. “Hriam ṭha reng tura chemin lungtat a mamawh ang hian, kan thluak pawh hian lehkhabu a mamawh a ni,” tih leh “Kei chu phone leh computer-a lehkhabu chhiar hi darthlalang phena infawh ang lek niin ka hria a, a rau a tel ve thei lo, a ho ka ti tlat.” (Chanchau Lehkhabu) tih te hlei hlei hian lehkhabu hlut dan zawng a tar lang fiah a ni.

Rohlu Isua Ka Nei tih hla hmanga a thuziak Ka Vui, Lalpa tihah te hian, “Kei erawh chuan engkim ch̄an chu ka hlau lo va. Lo ch̄an ta ngat ila chuan ka vui khawp ang le. Chuti ang dinhmuna ding chungga thinlung chhungril taka he hla lo duet-pui chu, mahni kiau fawh tum ang maia khirh a nih ka ring,” a han ti a. “Kei, harsatna-in min hrawm a, vanduaina-in min velh a, ṭahna-in min ṭhawn a, natnain min nuai chang te hian, midum zaithiam hmui ang tap mai

hian vui hmui ka pu chhah thin,” a tih zawm leh meuh chuan, a rilru hi miten an ṭawmpui thiam loh a rinawm tawh lo.

A *Zangkhai Zawnga Zairema Ziak* (A thupui reng reng hi a rem uluk a nia) tih thuziakah hian, “*A sam chu ṭhal laia vaube ang maiin a vul bung a... Han biak pawhin thisen cancer ang maiin a serious a ni,*” tihte hian Zairema hmel tur leh takna a hrilh fiah zo teh asin.

Candle Vanrempui, kum 19 mi lek thu leh hla a hrih fiah dan te hi a va Chiang em. “*A thu leh hla reng reng hi doctor mi zai thiam tak kuthnu ang thlarhin a felfai a ni.*” (Min Awi-Tawi Si mawi Siin)

Ṭawng Danga Lunglen tih thuziakah te hian, “*Doctor kutziak damdawi zuarin a lo chhiar thiam bik riau ang hian, ziakmi ‘hawrawp’ lo man fuh thei riau nih kha a ngai a ni,*” a han ti a, damdawi leh eng daw mah hre lo tan pawh a fiah a ni. Lalzuahliana a sawina, “*Ani poem hi chu khawchhak film, a subtitle tel lo emaw Mizo ṭawnga dub loh emawa en ang maia hriatthiam harsa a ni thin,*” tih te hi Lalzuahliana hlahril te hrilh fiah chu sawi loh hriat thiam chauh pawh harsa ti ve tan chuan, a sawitu nih inchuh tham a tling.

“*.. Khaw lum uap churh vanga ka mu thei lo chu khumah Vai damlo ang maiin ka let ka let a,*” tih te, “*Mo-in a hmai a khuh anga vanlaizawla thla leh arsate chuan van dung dur khuih mai phenah chuan hmelhmai an thuhruk fai vek avangin eng mah ka hmu thei mai lo,*” tih te, “*Kan sawrkar mi liante’n ‘A ngaihtuah dan kan lo ngaihtuah dawn a nia,’ tih paha an virpui zek zek thin anga vir thei lah a ni ve hek lo,*” tih te, “*Hmangaihna awka leh zilhhauna nena hum sual ka dai tur mi a chelh fan fan lai pawh a, ring tikhawng lui tlata mahni zawh tur kawng thlang tura fing tawka inngai sechal nghawngau ang maia ka duhthlanna kawng ka zawh luih nghawng nghawng laite...*” tih leh

“... *thla mang laia midum zurui ang tlata thim a ni ngei ang...*” (Ka Pa Sap Ṭhutthleng Sen)

“*A chinawm duhna lamah chuan Tuirini zawng an sawi chu nep te hi a ni ringawt.*” (Tuirini Zawng leh Mark Twain)

“... *Romei chhum anga zam ral mai lovin, dam reng rawh,*” (21-Gun Salute) Hony Capt (Rtd) R.Lawma a thlahna thu te, “*Kan in chhungah chuan ka zawhte-te hi ngawpuia sakeibaknei ang maiin an lal a. Kei pawh ka zawhte-te tan chuan ‘ram zau taka lal ber’ ang mai ka ni,*” (Bye Bye, Billy Boy) tih te, “*An mut pindana ka zui luh lai khan ui pa anga ka lei ka chhak hlui lo kha mak ka inti letling zawk,*” (Tlai Khat Chu) tih te, India-in World Cup an khelh mai a rin lohzia sawi nana, “*Lu kawlh nam thluk ang chawrha chiang a ni,*” (German Hnam Hla) a han tih te, “*Thisen pek tuma phek chhuak ‘mi tlawmngaiho’ zingah chuan, a budelh zinga vawkte pian ṭha ang maiin ka chum buang mai bik a,*” (Isua Ka Thisen Ka Pea) a han ti te hian a pinzia tur mitthlaah a dinsak a; fiah takin a hmuh theih nghal a ni.

“*KS to laklawh ang maiin mut chu ka hnapui berah ka neih a; sum leh pai erawh ka hmuh phah ve hlei law*” (Ni a Lo Lang Leh Dawn), “*He’ng hla leh anmahni ka duh aṭang khan, belte phai thei lo ang maiin hla leh rimawi chu an lak aṭang khan a kang chat thei tawh lo,*” (Hlân Leh Na’ng Che Silai Leh Rose-Pâr) Guns 2 Roses a fakna leh atana a hlutna te hi a sawi thiam bik riau a ni.

David Brainerd ṭawngkam a thluaithlum nana, “*Ruah mual liam ang maia daih rei lo...*” (Thinlung Thianghlim) tih a hmang te, “*C.Ṭhuamluaia kutchhuak reng reng mai hi chu master artist kutchhuak tih takah a dak nalh thlarh a. Ṭhal laia herhse zik no chawr hlep hlep ang a ni a,*” (Aw Di, A Na!) tih leh “*Kristiante thlirna aṭang phei chuan a hmelhmai pawh midum belmang intat ang tlata dum*

Juda Iskariota chanchin chuan...” (Chanchinṭha Juda Iskariota Ziak) a han ti thiam bik te hi, eng diksawnari nge maw a rawn bik ang le?

Symbol:

A thil sawi duh sawi tlang rawt mai lova, a aiding (symbol) tur a duang fel sam thei em em maite hi thu leh hla lama khawharna nei ve tan chuan lung a tileng lo thei lo. Symbol hi Nununa chuan, “Hming leh nihna aiawha hming dang hman,” (Poetry 247) tiin a sawi a. Thu ziah leh sawi duh tak hmang mai lova a aiawh tur thu dang emaw hman hi a ni ber ang.

“*Sapṭawng hi kan thliarkar piah lam, khawvel zau zawk kan thlir theihna tukverhpui a nih avangin...*” (Hriatna, Thiamna, Fianna Ram Saw!) tiha tukverhpui a han hmang te hian pi leh pu hunu tukverh hawng thei te dinhmun nen lam a mitthlatir thei a; “*Nihna sang leh thiamna lama thangchhuahte chhinchhiahna hawrap hraw...*” (Aw Ka Pu Doctor) a han tisam et mai te hi, chei nawn ngai loa mawi, a ri tel lo pawha rimawi tling a ni.

Zoremi Hmar Zote awm bawr sawi nana, “*A hmatheh pangkai lian rah ṭhiang*” tih a han hmang mauh mai te hi a mawi asin, zauthauna rim a nam lo a, naupang kara chhian rik atan a zahpuiawm hek lo. Ni, pangkai zet zawng a kurpui ve deuh a ni ang, *Tlai Khat Chu* tihah khan, “*A awma a ‘pangkai’ rah te chu a poh lah mai a...*” a tih nawn sak si.

Kum 20 mi a nih laia a thuziak, “*...Mahni healthworker-a insiam chawp a, ruihhlo-ah pawh a changkang lo ber chi-a inchiau vanga ṭhal puak; tun lai khawmual-kaikuang a seh hi a lo ni a,*” (Isua Ka Thisen Ka Pea) tiha ‘khawmual kaikuang’ a hmang te hi ani ang tleirawl kuthnu atan chuan a ril ropui mah mah a, a ruk a ni hial lo maw?

Mizoram University English department-a an thawktu hraw Maggie a fakna te hi a fiah a, a thùk asin, “... *tui finriat vur tlang lâng lo lang chin chiah a ni tih ka hre ta...*” ((A Thang Thui Dawn Mang E).

Alliteration:

Mafaa Hauhna hian a thuziak hi vai mistiri thiam takin leirawhchan a rem ang mai hian, a nihna tur tawk te tein a rem thlip thlep a, chhiar a kalin lam rik a sam a; hriat reng a awl bik thin. KC Vannghaka chuan alliteration chu, “... thumal lamrik dana ri inang leh inzul (a tawpa ri inzul rhyme an tih ang erawh ni lo) a ni, (Literature 138) tiin a sawi a. “*Khapna leh khuahkhirhna khawng khek khawk kengkawhtu kohhran khaipa kan...*” (Hnam Tana Hmangaih Ram Thilthlawnpék) tih te, “*Insel leh inrel, in-er leh in-elna ramah hian thinlung taka mi min fakna awrawl han hriat hi chu beng tan a thawm a mawi, mawi tawpthag a va ni em!*” (Fakna-Ka Chakna) tih te, “*Sum leh sanna sawngsawhlawt lo...*” “*Changkanna chhawrnahawm lo chakin kan chau va, chaw dangral umin kan phe kan phe a,*” (Thinlung Thianghlim) a ti dap dap mai te hi chuan, a chhiartu tan chuan zaithiam tak zai, rimawi a mawi tawk chiaha pawlh ngaithla an ang rum rumin a rin theih.

Hyperbole:

Thil han sawi uar te kha a thiam em em mai a. An duh vak lo chung a ngaizawng ang tih hlauhawm khawpin a duh tak a sawi thiam bik thin. “*Thil dang pe thei lo che mah ila, ka engkim ka pe che a ni tih hi han hmuh thiamtir che ila, i mal lohzia i hre chhuak ang a,*” (Ka Thiam, Ka Theih A Tlem Mang E!) a han ti te hi, a dawngtu tan chuan eng dang nge beisei tur awm chuang le – sum duh mi an nih ngawt loh chuan...

Ngawi Ṭawt Rawh tih a ziaakah chuan, “*Mi rel leh sawichhiat hi Olympic Games-a inelna pakhat chu ni se ram aiawha tirh chhuah tlak fe fe chu thler tinah kan kat nukin ka ring,*” a ti te hi, uar thiam ve tak a ni.

“*Vaivut min chansan vek tawh mah se, an hriatrengna erawh chu ka thinlungah rangkachak hawrawpin a inziak kulh a, sahbawna silfai mai chi a ni lo vang,*” (Min Awi - Tawi Si Mawi Siin) tiin Maitawka, Nono-a leh Dengchhuana (Sangzuala Pa) te chanchin a sawina te hi, a faka ten chhiar hman loa mual an liam hi uipui em em tham; Uipui tui lian thlira thlir phal rual a ni lo.

“*Kan Kohhran upa nihna heti tak hian kan chelek peih a zawl-aidi atana kan hman bakah, a hminging ramhuai kan hnawtchhuak lo chauh tawh a ni a,*” (Aw Ka Pu Doctor) tia a sawi te hian, Mizo khawtlang nuna hmuh ve phaka hming nei sei deuhthe mitthla zur zur awl tak a ni a; kan inthiam lo ru rulh rulh thei nia.

R.Lawma a sawi nana a ṭawngkam, “*.. amah ka mitthlaa a cham dan pawh, sapṭawng chanchinbu a hlam duai duai lai hi a ni,*” (21-Gun Salute) a tihah te hian, chanchinbu hlai zawng tur hi tu nge teh thiam lo ang ni.

Irony:

Mafaa Hauhnar khan, a sawi duh loh sawi nan ṭawngkam thup nei rana hman a thiam em em a. A chhiartu tan erawh hmuh hmaih a harsa hle thung si. *Irony* hi chi hnih *verbal irony* leh *situational irony*-a ṭhen a ni a. *Verbal irony* chu, “*.. lemchangtu thusawi, a sawi dan ki letling chiaha thu dik tak lo ni thei hi a ni.*” (Theory 76) Hei hi lemchan huanga an hman ber tih theih ni mah se, thuziak pangngaiyah pawh thiam taka hman theih a ni tih Mafaa kuthnu aṭangin a hmuh theih.

“VIP khuallian ka neih lohna a rei ta bawk a, theihtawp chhuahin ka lo dawngsawng a,” (Ka Vuivaih A, Ka Phunnawi Changin) a tih phenah hian inthlan dawn apianga ram hruaitu nih duh leh chuhte VIP ngei mai kha a rawn VIP ve a. Comedian search intihsiaknaa a ṭawngkam, ‘creative writing-a thiamna nei ve lem lo ten grammar hmanga mi an khei fak fak ang mai hian’, tih lam deuh a sawi zûlin, “Thu leh hla lama ka zawl (muse) pawlna ka dawn tehchiam loh avangin, ka sawi ve duh zen zen loh, a literature lam vak ni lo, a language lam ka han hrut ve hlek teh ang,” (Kohhran Ṭawngkama Ka Ngaimawh Zual) a han ti zauh a. A ni, grammar buaipui chûk tur chuan pawlna (muse) a muthilh lai a ngai te pawh a ni mahna; a hun laia tu tute emaw chu a khengin a khei tih a hriat thiam theih.

“Mahse, chu kan pawl ZOPPEN Club chuan pawl dang chin dan ang bawka mahni duhsak zawngte saruh thehthlaksakna hmanrua, award siam leh sem a buaipui tak aṭang khan ka tui zui ta lo a ni, “(Ṭawng Danga Lunglen) hetah zet zawng, a thup hi a thup zo ngang lo a ni ber mai e.

Word play:

A lehkhabu ziah leh chhuah, a tam lama tlêm tê ni si, a hlutna buka rit tak site kan en chuan, thu han chhah leh chai kual a thiamzia chu a bu chhungpui keu hma hauha kan hriat tawh kha a ni a. Chuti chung chuan, a sim thei lo; “Hringfate inṭhen leh tura intawng a’ intawng leh tura kan inṭhen ṭhinna khawvelah hian...” tih te, “Uar tuk si lo va a thu uar dan...” (Inṭhenna) tih a hmang te hi a mawi asin.

“IAS” ka ni emaw, “ASI” ka ni emaw, “M Sc” leh “MCS”, “IIT” chhuak ka ni emaw, “ITI” chhuak pawh lo ni ila...” (Aw Ka Pu Doctor) han tih te leh lek phei hi zawng, a hming chuan lohna bu-ah pawh hmu se, a kutziak an hai lo hial mahna; a ṭhianpa Auhmuna te an ringhlel tel a nih ngawt loh chuan...

Hony Capt (Rtd) R.Lawma a sawi nana “*A kum upat vangin a beng kha chhet tawh mah se, ani tluka pa bengvar kha chu an tam lo khawp ang,*” (21-Gun Salute) a han tite hian mite va hriat ve loh Pu Lawma chu Zopa tak a nih rinhlelh rual a ni tawh lo.

Chhim mi hrâng C.Thuamluaia thu leh hla a sawina, “*Leng a zem a, lung a rem a ni,*” (Aw Di, A Na) a han ti te, “*Hmeichhe fin hian tuikhur ral chang a kai lo, tuipuirâl thlengin a kai a ni,*” (Hmeichhe Fin Tuikhur Ral A Pel) tih leh “*... ka inzir nasat poh leh ka hriat tlemzia hi ka hre tam telh telh si. Mahse, ka hriat loh hre lo nih ka hreh lo thung,*” (Fimkhur Hi A Lo ngai Ngei Mai) a tih te hi a remin a rual teh asin.

Hmaikawr leh Kawr Dang tih a ziak a, “*A bawp a sei sêl sawlin, a nalh mam ziam a, ‘a bawp lawka lak’ a chakawm khawp mai...*” a han ti zeih zeih te phei hi chu, chu nula dul hnuai lamah vâl kan lungawi zo mai dawn e.

Mafaa Hauhnar khan Bible hi rinna chaw mai ni lo, thu leh hla ruai siam nana a belte phai thei loah a hmang a. Fimkhur zawng a fimkhur nangi a, “*Ka pa, i kutah ka thlarau ka kawltir e,*” ti nghal dur dur chi ang em erawh ka ni bik lo. “*Pa phunglung pui pui hian, ‘Pathian thu pawngsual’ min rawn ti ve nghal rup rup em lo vang chu maw?*” (Ka Vui, Lalpa) tiin inveng takin a sawi a; “*Literature hi a nung a, thil a tithei a, khandaih hriam tawn eng ang ai pawhin a hriam a, tiin literature-te literature, Bible thuchang hi han kai danglam ta zauh ila, kan Pathian thu thiamte hrik a tithak tham em lo ang chu maw?*” (AK-47 Aiin) tiin, tute emaw lua hrik kaih thawh hlau takin lu thak lo a hiat hmasa te te tlat a ni.

“*Pi Maggie thiamzia, thukzia leh theuneu lohzia beng a hriatna mai chuan ka hriatna a rei tawh a, a hnu-ah a hmuhin ka hmu ve ta,*” (A Thang Thui Dawn Mang E) “*Changkanna chhawrnahawm lo*

chakin kan chau va, chaw dangral umin kan phe kan phe a,” (Thinlung Thianghlim) *“Kei, pa bengahwng lo pangngai tih takah a thawm thangva kha ka lo hre ve lawk lo lehngal. Khawvel hriata an tlangzarh atangin ‘ni li lai a liam ta’ tihah, ka thiannu pakhat..”* (Chanchintha Juda Iskariota Ziak) tih leh *“Chu kan vui thawmah chuan Pathian chhanna nem pawh kan hmuh ngei ka ring a, a tirah chuan hmu thiam lo mah ila. Mi fel Joba ruala, “Tunah zawng ka hmu ta che,” ka tih ve theih nan, ka lungawi lohna ka thlen ve a ngai a ni,”* (Ka Vui, Lalpa) a han tihah te hian, Bible zawng a hmang t̄angkai thiam teh asin.

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War, Identity & Women: A Study Of 'A Golden Age' And
'The Bones Of Grace'

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As I write in the year 2022, it is rare to imagine a world without war or conflict. Every day we hear the news of escalating violence among countries, violence, and bloodshed all across. In all these, women have suffered tremendously. Refugees, men, and women both suffer differently. Women rarely have the same authority, control, political resources, and rights as men do. But Tahmima Anam in her Bengal Trilogy draws a picture where war-affected women are not victims but fighters. Rehana Haq and her family were an integral part of Bangladesh's war for freedom in the 1970s. Her story is a poignant human tale of love, loss, identity, and loyalty. Anam, in the last novel of her Bengal Trilogy, 'The Bones of Grace' narrates the life of Zubaida Haque, an adopted daughter from a native Bengali family who strides between two worlds. How she is torn between everything she chooses. Anam shows how women are presented as 'others' but how they can rebel verbally as well as through

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their acts of protest. The present paper not only evaluates women's role and plight in war times but also discusses their subaltern status in developing countries.

Tahmima Anam, a writer born into a family of Bangladesh Freedom fighters writes a Bengal Trilogy, which follows three generations of the Haque family from the Bangladesh Independence War to the present. Anam and Monica Ali, another very gifted Bangladeshi writer who resides in Britain, have frequently been contrasted. Anam's novels concentrate entirely on her home country, in contrast to Ali's "Brick Lane," which tracked the experiences of an immigrant lady living in London. *A Golden Age*, her first book, written in 2007 won the Commonwealth Writers' Prize for Best First Book. *The Good Muslim* followed it in 2011 and the last is *Bones of Grace* written in 2016.

Tahmima Anam, a professional anthropologist trained at Harvard, has devoted a great deal of time and effort to the research for her historical books about Bangladesh. Born in 1975 into an aristocratic Bangladeshi family and receiving an international education, Anam is too young to remember the struggle for her country's freedom and the conflict with Pakistan in 1971. She has chosen to tell the tale of her parent's generation to a new audience in her two critically praised novels to date. Part of the information for both of her books came from interviews she did with relatives and conflict-affected Bangladeshis.

A part of me is always in Bangladesh; my entire family is there, so of course I miss them very much, and I regularly follow the news from Bangladesh—the political news, especially. I feel caught up in its rhythms, even when I'm far away. But I think

that being far away has a lot to do with the longing; part of why I can feel nostalgic for Bangladesh is because I always look at it from a distance, and this sense of loss and nostalgia informs my writing. I suppose, having had such an itinerant childhood, I have become habituated to the feeling of always longing for something more, something that is elsewhere.

Traditionally home and belonging can be defined as the place where our ancestors used to live, the place of our origin. As a result, it is a very passive and static concept, and home is a fixed place. But so many people have left their homelands in the course of colonization and up to the present time. They have to get along in the host country even though they feel somehow still committed to their old country. Furthermore, for plenty of first-generation immigrants, it is easier to idealize their home country and see it as the only real home, than to assimilate into the new host country. According to John McLeod, Robert Cohen, Avtar Brah and Salman Rushdie, home can be imagined in diaspora communities as a "Mythic Place" or an "Imaginary Homeland". (207)

Migrants see their home country as an idyllic place of security and shelter where they are welcome and where the people are like them (race, nationality, religion, etc). Migrants often experience discrimination against them in their host country. One way to deal with this experience is to idealize their home country and to see their host country only as a place of temporary residence. As Avtar Brah puts it: "Home is a mythic place of desire in the diasporic imagination."⁶ According to this idea home is a mental image:

It would be nice and simple if we were all pure. If we all came from where our parents, grandparents, and beyond came from. If

we all just took on our forefathers' culture. Wouldn't it be nice if we could say that all Africans are Black and all English are white? (72)

This quotation by Andrea Levy expresses that in a multicultural world like ours, the old static concept does not fit on everybody. There must be the possibility to create new concepts of home and belonging for those people who live in-between cultures.

One very common concept found in postcolonial literature is the concept of 'Diaspora Identity'. In "*Key Concepts in Post-Colonial Studies*" by Bill Ashcroft, Gareth Griffiths and Helen Tiffin the following definition of the diaspora can be found: "Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization. [...] The widespread effects of this migration [...] continue on a global scale." John McLeod uses a quotation by Robert Cohen to explain diaspora:

Diasporas as communities of people living together in one country who 'ac knowledge' that 'the old country'- a notion often buried deep in language, religion, custom or folklore-always has some claim on their loyalty and emotions. (210)

In a similar fashion, Anam claims that she was concerned about telling the truth about the Bangladesh conflict, both for those who experienced it first-hand and for others from her own generation who might not be as knowledgeable about it. She also expresses the hope that the book may help others understand more about Bangladesh. This native daughter is adamant about telling its tale even if she writes in English since she feels uneasy doing so in her own tongue. Anam intends to write a trilogy on her native country,

the first of which is titled *A Golden Age*. According to Anam, who conducted extensive research for both her first and second novels, “I prefer to question people who were there about their experiences; I don’t like to utilize books unless they’re memoirs or testimonies. I enquire about people’s attire, smoking habits, and listening possibly the vehicle they drove. I then make an effort to forget my research so the reader never gets the impression that I’ve just given them a history lecture. I want the research to be presented, and correct, but not immediately apparent. I believe that the only time research is noticed is when the illusion of the past is destroyed, which is what I’m attempting to do.”

Even with the birth of Pakistan after the Partition of 1947 cultural cohesion remained in an infantile stage. National self-defence became the obsession of the ruling establishment and there was a move toward administrative consolidation. Thus, it is no surprise that the first general elections in Pakistan were held only in 1970. The Awami League of East Pakistan received an overwhelming verdict in the east and staked a claim to rule Pakistan. However, Yahya Khan’s government ordered a military crackdown on 25 March 1971 in East Pakistan. This work revisits the war and poses questions about its place in memory and history. To understand the implications of the genocidal military crackdown by the army and the concomitant declaration of independence by East Pakistan and the aftermath of liberation, Anam in this book offers a close reading of this war through the lens of a common middle-class woman.

A Golden Age, which opens in 1959 with the words of a widow to her deceased husband: “I lost our children today,” was the first product of this trilogy.

Rehana Haque, a young woman from an affluent but aristocratic Calcutta family, has married a businessman in an arranged union only to watch him pass away from a heart attack in Dhaka. She temporarily loses custody of her two children when they are moved to the western city of Lahore because she lacks the funds to compete with her husband's wealthy brother. Rehana is able to bring them back thanks to some mysterious good fortune with a real estate transaction, but she has been affected by the loss. She creates an organized life but sacrifices her own aspirations. When the civil war starts, she doesn't immediately grasp the scope of what is happening. Her children now in their late teens respond more forcefully. Maya, the daughter of Rehana, relocates to Calcutta to write for a newspaper about the freedom warriors, while Sohail, the son of Rehana, arranges for Sohail to enroll himself at a guerrilla training facility before leaving and then returning to bury a stash of weapons in his mother's garden. The loathed brother-in-law of Rehana arrives in Dhaka at the same time as an occupation member.

The book received quick praise for its depth and distinct point of view. The novel's choice to depict war from the perspective of the women who are unable to join the armed resistance and must instead find a means to survive in the limbo world of a city under curfew is one of its greatest qualities, according to Kamila Shamsie in *The Guardian* (March 2007).

A "stunning debut novel" that "deftly links the personal and the political, giving the terrors of war brief, devastating treatment while eloquently capturing the way the struggle for freedom helps Rehana to discover both her strength and her heart" wowed *The New Yorker* (January 2007).

Her writing is known for its “sparseness” in the narrative, which manifests in both its lack of specifics and the abstract lyrical nature of her descriptions, like in the following defining moment that marks the end of a significant section of the book, “It rained on the last day of April. To a hungry, fractured earth, the cotton clouds shouted, as seen by Rehana. She pictured rain falling on the emigration of people. and dropping on her buddies Sohail and her as they sought for the conflict with nothing but their gap-toothed smiles, their poems, and their life-defying youth, picking through the spring prairie grasses, the low paddies, and the bleached stacks of wheat. Although its lyrical quality is cinematic, it hasn’t received universal acclaim. Anam’s writing style, according to The New York Times, “doesn’t help” readers fully immerse themselves in the historical period. On the other hand, “after the conflict takes hold... the novel’s language grows more assured, and history itself becomes an animating force... by its end, this first novel has itself become a promising start” (January 2008). More generally, there have been some concerns about the historical setting’s factual veracity. It was obvious that no author could possibly achieve complete fidelity. However, it is a topic at the heart of her novels, and Aman has openly discussed it in interviews. She received guidance and support from mentors like Andrew Motion while living in London, and she vividly remembers his advice on this subject: “I remember the first week on the course he told me I “didn’t have to be so dutiful,” and the phrase remained in my mind. Hearing that from him kind of released me since I had been feeling that I had to tell the truth (Guardian, November 2006). She has been prepared to pay a price for such to advice in the form of those sporadic cultural blunders and stray anachronisms.

After the success of this promising debut, Aman revisited the subject in *The Good Muslim* (2011), a book that came as a follow-up film that picks up the wartime-separated siblings Maya and Sohail ten years later. While her brother has evolved into a compelling religious leader, Maya has continued to pursue her revolutionary beliefs. When Sohail decides to enrol his son in a madrasa, the inevitable rivalry between the siblings intensifies. The work is renowned for its nuanced picture of the obstacles of nation-building as well as the reality of corruption and compromise. The author confidently and interestingly expands on her focus from her debut. The book avoided the traps that sometimes beset eagerly awaited contemporary novels. *The Independent* reported that “this second novel frees its creator from the huge shadow created by the popularity of her first” (May 2011). In the same way as Aamer Hussain in *According to the Guardian*, this “strong and ambitious” sequel “more than fulfils the promises” of *A Golden Age* while evolving into “a darker and more contemplative novel,” becoming more “leisurely, complex, and varied in its artistic range” (May 2011). However, Anam’s fairly austere storytelling style once more caused controversy. *The Huffington Post* expressed displeasure about Anam’s use of “pared down” writing, saying that “many reviewers and critics these days champion its virtues and, indeed, it is used to great effect by many writers, but Anam does so with limited results and frequently leaves one wondering what purpose the simplicity of style is serving” (May 2012).

Anam slyly claims that her work “is only what it is solely because of the area that inspired it” in the acknowledgments to *A Golden Age*. In fact, she hopes to continue writing about it, making both books a part of a planned trilogy on Bangladeshi

history. She has become well-known and recognized for her work on this historical project, but it is evident that she is more than just a talented historian. She has become “one of our most important novels,” according to the Telegraph, which in 2012 seemed to capture a growing British critical consensus (November 2012). Her selection as one of Granta’s esteemed “Best Young Novelists” is a testament to the literary community’s belief that her writing is capable of transcending the difficult and seismic events she has adopted as her own. renowned world affairs pandit in the British media. In an online discussion hosted by the Wilson Centre, Tahmima discusses the difficult process that went into creating Pakistan, a country that is based on one religion but has a wide variety of regional, ethnic, and linguistic identities. According to Tahmima, Pakistan was founded with the goal of creating an Islamic nation, and shortly after that, Urdu was designated as the official state language despite the fact that only 2% of East Pakistan’s population speaks it. Therefore, what begins as a suppression of the ethnic and linguistic identity of the millions of Ethnic Bengali Muslims, turned out to be a well-planned massacre and ethnic cleansing on the orders of the WEST Pakistan Administration, who sat in Islamabad and dictated Dhaka. Tahmima presents the story of a young widowed woman named Rehana, who portrays the entire Bangladesh Independence War as a reluctant rebel and nationalist. Instead of writing a grandiose war novel, she chooses to portray history through the perspective of a normal family that has been affected by conflict. Rehana is an average woman who finds herself in unusual situations. She is just like any other person on the earth, constantly attempting to protect her children during those turbulent times and throughout this entire futile conflict.

However, she discovers nationalism and heroism within herself. She was forced to move from Calcutta to Dhaka as a result of her marriage and love for Iqbal. But in terms of language, it also takes into account the shared ethnic past of India and Bangladesh, as well as race. And how India ultimately helps East Pakistan in its fight for independence. All of the intelligentsia, including university professors, and Rehana's children, Maya and Sohail, were assiduously involved in this effort, as well as the students of east Pakistan. While Rehana's maternal instincts and affection are hesitant to let them leave, they are also too adamant to be won over. Rehana gradually recognizes their cause and reclaims her identity. Rehana observed that the conflict would be discussed in this household using expressions like "times like this" and "troubled times," as if God had unexpectedly and without their consent sent them (204).

Anam's final instalment in her Bengal trilogy, "The Bones of Grace" (after *A Golden Age* and *The Good Muslim*) follows the life of Zubaida Haque, a young, wealthy Bangladeshi woman who falls for Elijah in Boston, shortly before her departure for an archaeological dig in Pakistan. But when the dig is abruptly shortened before the archaeologists uncover the entire skeleton of "the walking whale," Zubaida returns to her adopted parents in Dhaka, the capital of Bangladesh, and agrees to marry her best friend from childhood, Rashid. Her restlessness leads her to help a British filmmaker in Chittagong with a documentary showing the dismantling of a ship, and she is surprised to note that a beautiful, intact piano is still aboard. Zubaida calls Elijah and asks him to visit her, appealing to his love of music to entice him to come see the piano. The time Zubaida spends with Elijah

is magical and illuminating for her, and she is forced to make some very difficult personal choices. In having Zubaida come to terms with her origins and her own contentment, Anam captures two very different cultures in an introspective character study that will mesmerize readers from the very first page.

Here too she is caught in her search for identity. However free and enlightened she might feel, she is homeless as she is unaware of her origin, and watching Eliizah's family provenance makes her feel more alienated. When she watches that everyone is sure of one's biological ties, she feels estranged with her own self and she constantly compares America and Bangladesh's reality and sometimes hesitates this in front of Elizah. Her ignorance about her own roots makes her feel bound to her foster relations and she is not able to take free choices in her life. Knowing ourselves set us free? Is going back to roots is the only liberation? Can only the knowledge of the past set our future free?

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The Lived Experience of Disability: Disability As a Socially Constructed Identity in Susan Hill's *On The Face of It*

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Abstract: This paper presents a critical analysis of Susan Hill's play On The Face of It, examining its efficacy in portraying the lived-experience of disabled individuals through the characters of Derry and Mr. Lamb. Drawing upon the theoretical frameworks of precarity and lived-experience, this paper argues that the play effectively highlights the impact of social attitudes towards disability on the lives of individuals with disabilities, emphasizing the importance of empathy, connection, and understanding in promoting greater inclusion and acceptance for disabled persons. The paper further posits that the social construction of liability is a key determinant in producing precarity for individuals with disabilities. Liability, a product of societal norms and beliefs, leads to negative attitudes and perceptions of disability, resulting in exclusion, marginalization, and discrimination towards disabled persons. Therefore, the understanding of the social construction of

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liability is crucial in addressing precarity and promoting greater inclusion and acceptance for individuals with disabilities. The paper concludes by emphasizing the crucial role of the arts in promoting greater awareness and understanding of the lived-experience of individuals with disabilities, as well as the importance of fostering a culture of empathy, inclusion, and support for disabled persons in all spheres of social life.

Key Words: Lived experience, Disability, Precarity, Social construction.

On the Face of It is a play by Susan Hill that explores themes of disability, isolation, and connection. The play offers a critical perspective on disability and highlights the ways in which disability is a social construct. It tells the story of two characters, Mr. Lamb and Derry, who are both isolated and struggle to connect with others due to their disabilities. Mr. Lamb is a cripple who has become accustomed to being excluded and pitied by society. He is not resentful and accepts his situation, but longs for human connection and understanding. Derry, on the other hand, is a young boy who has a burnt face, and he is angry at the world on account of how he has been treated and perceived by others because of his burnt face. He resents his family for their over-protectiveness and lack of trust in his abilities. Derry struggles to find his place in the world and feels isolated and disconnected from others.

Throughout the play, the characters' disabilities are shown to be more than just physical conditions, but rather social constructs that shape their experiences and interactions with others. Mr. Lamb's disfigurement has made him a social outcast in spite of all his desires and attempts to make meaningful connections, while Derry's burnt face has made him feel misunderstood and mistrusted

by those around him. Both characters struggle to find acceptance and understanding, highlighting the challenges faced by individuals with disabilities in a society that often excludes and marginalizes them. The play challenges the idea that disability is an inherent characteristic of an individual, rather it portrays that it is a product of the social and cultural environment in which individuals live. The social model of disability argues that disability is not just a medical condition but a social identity that is shaped by historical and cultural factors (Dawn 2). In the play, Mr. Lamb is excluded from society not because of his disfigurement but rather the way in which society has responded to his disfigurement. He is seen as a social outcast, someone to be avoided, feared and pitied, instead of being recognized as an individual with unique experiences and feelings. The social model of disability was developed in the 1970s by disability rights activists and scholars who sought to challenge the medical model of disability that viewed disability as an individual problem to be fixed or cured. According to the social model, disability is not an inherent characteristic of an individual but is instead created by social and cultural barriers that prevent full participation in society (Dawn 2).

One of the key figures in the development of the social model of disability was UPIAS (Union of the Physically Impaired Against Segregation), a British disability rights group formed in the 1970s. The group argued that society, not individuals, is responsible for creating disability through discrimination, marginalization, and exclusion. They advocated for the removal of social barriers and the creation of accessible environments to enable individuals with disabilities to participate fully in society (Dawn 13). Another influential figure in the development of the social model of disability was the British sociologist Mike Oliver, a British disability studies scholar who argued that the social model provides a more accurate

and empowering perspective on disability. Oliver emphasized that disability is a socially constructed phenomenon and that the medical model of disability is based on an outdated and paternalistic view of disability. He argued that the social model challenges the assumption that people with disabilities are “abnormal” and emphasizes the importance of creating an inclusive society that recognizes and values diversity (13).

Underpinning all these discussions is the distinction between impairment and disability. According to this model, impairment refers to an individual’s physical or cognitive difference, while disability refers to the social and cultural barriers that prevent full participation and access for individuals with impairments. The distinction between impairment and disability is essential because it shifts the focus away from the individual and towards the society and its structures that create disabling barriers. This perspective challenges the medical model of disability, which views disability as an individual problem that needs to be cured or fixed. Instead, the social model calls for the removal of barriers and the creation of accessible environments that enable individuals with impairments to fully participate in society (Dawn 13).

In *The Politics of Disablement*, Mike Oliver proposes a social model of disability that distinguishes between impairment and disability. According to Oliver, impairment refers to a physical or mental condition that causes functional limitations or difficulties. For example, someone with a hearing impairment may have difficulty hearing conversations or participating in certain activities. On the other hand, he argues that disability is a social process that arises from the barriers and discrimination faced by people with impairments. Disability is not simply a characteristic of an individual, but rather

a product of the social and cultural environment in which they live. According to Oliver, disability is caused by the social, economic, and physical barriers that prevent people with impairments from fully participating in society. According to him, impairment is a physical or mental condition that limits a person's abilities, while disability is the inability to participate fully in society due to social and environmental barriers. These barriers include inaccessible buildings, transportation systems, and communication technologies, as well as discriminatory attitudes and practices (33).

This social model of disability proposed by Oliver emphasizes the need to remove societal barriers to full participation and access for individuals with impairments. This requires changes in social attitudes, policies, and practices, as well as improvements in the built environment and technology (vii). Oliver's social model of disability has been influential in disability studies and has led to a shift in focus from the individual with impairment to the social and cultural context in which disability is constructed. In this connection, the British sociologist and disability rights advocate, Tom Shakespeare, made the same distinction between impairment and disability and argues that while impairment refers to a physical or mental difference that affects an individual's functioning they do not necessarily result in disability. Disability, he argues, is the disadvantage or restriction of activity caused by a society that does not account for those differences (215). This means that disability arises from the barriers and discrimination that individuals with impairments face in their daily lives, such as inaccessible buildings or negative attitudes from others. Disability is not an inherent characteristic of an individual, but rather a result of the interaction between the individual and the environment.

So, disability is not merely a function of one's physical or mental condition, but rather a product of societal attitudes and responses to these differences i.e the stigmatization of physical impairment. The French philosopher and sociologist Michel Foucault traced the root cause of this stigmatization and argue, much like Oliver and Shakespeare, that disability is not an inherent characteristic of an individual, but rather a social category that is created and maintained by power relations within society. In his book *The Birth of the Clinic*, Foucault describes how the medical profession played a key role in creating the category of the "sick" or "disabled" person, and in defining what constituted a "normal" or "healthy" body (14). He describes how the medical profession emerged in the 18th century as a distinct social institution with its own knowledge and power structures, and how it began to define what constituted a "normal" or "healthy" body. Foucault suggests that the medical profession achieved this by developing a new way of looking at the body, which he calls the "clinical gaze". The clinical gaze involved a particular way of observing and analyzing the body, which focused on identifying and diagnosing diseases or abnormalities. This way of looking at the body allowed the medical profession to identify and classify different types of illnesses and disabilities, and to define what constituted a "normal" or "healthy" body in contrast to these categories(125). Foucault argues that the medical profession's creation of the category of the "sick" or "disabled" person had significant social and cultural implications. It led to the stigmatization and exclusion of individuals who did not conform to the medical profession's definition of a "normal" or "healthy" body. This, in turn, created a social category of "disability," which was defined by the medical profession's view of what constituted a "normal" or "healthy" body (95).

In *On the Face of It*, the social model of disability is evident in the way the play highlights the social and cultural barriers that prevent Mr. Lamb and Derry from fully participating in society. Mr. Lamb is excluded from society because of the way people react to his disfigurement, while Derry struggles to connect with others because of the way he is perceived and treated. The play emphasizes the importance of creating accessible environments and removing social barriers to enable individuals with disabilities to participate fully in society, rather than trying to “cure” or “fix” them. In the play, Mr. Lamb’s disfigurement is a result of a medical condition, which is often seen as the primary cause of disability. However, Foucault’s theory highlights that it is not the medical condition that creates disability, but rather the social construction of disability through the power relations within society (117). Mr. Lamb is excluded from society not because of his medical condition but because of the negative attitudes and assumptions of others, which are shaped by historical and cultural factors.

The play tells us that he welcomes everyone to his estate, but, despite his open invitation, the villagers discourage their children from going near him, perpetuating a cycle of exclusion and stigma (Hill 55). The ridicule he experiences from children during his rare visits to the village further reinforces his isolation and mental alienation. This vividly illustrates the social construction of disability, wherein a physical impairment is transformed into a disabling condition due to societal attitudes and responses. The significant impact of this exclusion is palpable in the character’s melancholic response when Derry offers to return to live with him;

[To himself] There my dears. That’s you seen to. Ah...we all know. I’ll come back, they never do though. Never do come back. (Hill 57)

Here, Mr. Lamb's reply indicates that he fully understands that once Derry relates his meeting with him to his family, they will forbid him from ever visiting him again. In *The Birth of the Clinic*, Foucault's emphasizes the role of power relations in shaping the experiences of disabled individuals (125). In the play, Mr. Lamb is marginalized and excluded from society because of his disfigurement, which is perceived as a threat to the dominant social norms of physical appearance. This marginalization is enabled by the power relations within society, which privilege certain bodies and exclude others. Mr. Lamb's experience of disability is not just a result of his medical condition, but also of the power relations within society that create and maintain the social category of disability.

In the play, Derry, too, is subjected to stigmatization not just from strangers on the streets, but also from his own family. He confides in Mr. Lamb about how his family often talks about him and his disfigurement when they think he is out of earshot. Derry overhears them making derogatory comments about his appearance and expressing doubts about his future prospects (52). This constant scrutiny and negativity have a profound impact on Derry's self-esteem and sense of worth. He relates to Mr. Lamb how his mother refuses to kiss him on the burnt side of his face, which leaves him wanting so much more from his relationship with his mother.

And no one'll kiss me, ever. Only my mother, and she kisses me on the other side of my face, and I don't like my mother to kiss me, she does it because she has to. Why should I like that? I don't care if nobody ever kisses me. (52)

Derry comes to the conclusion that his mother kisses him only as a social obligation and not out of love, and this created a deep sense of alienation. Furthermore, strangers on the street would

often glance at him in horror and disgust when they think he is not looking in their direction. A particular incident that he relates to Derry succinctly elucidates this horrid lived-experience;

It won't make my face change. Do you know, one day, a woman went by me in the street — I was at a bus-stop — and she was with another woman, and she looked at me, and she said.... whispered....only I heard her.... she said, "Look at that, that's a terrible thing. That's a face only a mother could love. (53)

The constant stares and judgment that he receives from others contribute to his already deep-seated feelings of alienation and frustration. Derry's experience highlights how the social construction of disability, particularly through the stigmatization of physical differences, can have a devastating impact on an individual's sense of self and their place in the world.

Furthermore, the play emphasizes the importance of lived-experience in understanding disability. The experience of disability is unique to the individual and cannot be understood through a medical or objective lens alone. Disability is subjective and lived-experience provides a lens through which we can understand it. Lived experience refers to an individual's unique and personal experiences, perspectives, and insights gained through their own life experiences. It encompasses an individual's subjective understanding of their own life and the world around them, and is influenced by various factors, such as culture, social identity, and personal circumstances (Frechette 2). It is valued as a source of knowledge and insight that can inform research, policy, and practice. By listening to and valuing the lived experiences of individuals who have faced various forms of marginalization and oppression, we can gain a more nuanced and comprehensive understanding of the impact of social structures and systems on people's lives.

Through the character of Mr. Lamb and Derry, the play illustrates the emotional and social impact of living with a disability. Mr. Lamb's isolation and loneliness demonstrate how disability can create barriers to social and emotional connections. His disfigurement becomes a source of shame and fear, leading to his isolation from society. Thus, through the characters of Derry and Mr. Lamb, this play offers a critique and a lucid exposition of how the social and cultural barriers erected as a result of society's stigmatization of physical impairment creates a state of precarity for disabled individuals. Precarity, as theorized by Judith Butler, refers to a state of vulnerability and exposure to harm that is generated by social and political forces (ii). In the context of disability, the disabling effects of social barriers and cultural norms that exclude and disadvantage disabled individuals engenders a state of precarity that further marginalizes them. Therefore, the disabled individuals are not inherently "othered" or disadvantaged, but rather made so by the disabling effects of social and cultural norms; disability may engender economic precarity in the form of employment discrimination, as well as social and political precarity resulting from deficient access to public spaces and services. Moreover, individuals with disabilities may suffer physical as well as psychological harm due to inaccessible environments or negligent care. Furthermore, the identification and categorization of individuals based solely on their impairment, as is the case with Derry Mr. Lamb, operates as a mechanism of alienation and ostracism.

The play succinctly emphasizes how disability is not a result of an individual's impairment but rather the way in which society responds to it. In the play, Mr. Lamb's disfigurements are not the cause of their isolation but rather the negative attitudes and assumptions

of others. Likewise, people's attitude towards Derry's physical disfigurement is a major source of struggle throughout the play. He has a severely burnt face, which has left him feeling isolated and frustrated. Derry's appearance sets him apart from others and makes it difficult for him to connect with people. His interactions with strangers are often fraught with discomfort and awkwardness, with people staring at him or avoiding him altogether. His appearance affects how people around him treat him, constantly reminding him of his limitations and vulnerabilities. This is most candidly exemplified when he overhears a person saying that he should only be with other disabled people;

After I'd come home, one person said, "He'd have been better off stopping in there. In the hospital. He'd be better off with others like himself." She thinks blind people only ought to be with other blind people and idiot boys with idiot boys. (56)

This lack of trust is a perfect illustration of how disability is socially constructed, much to the detriment of the disabled person as Derry feels frustrated and helpless, reinforcing the idea that he is unable to navigate the world on his own. Overall, societal reactions to Derry's physical disfigurement affects every aspect of his life, from his interactions with strangers to his relationships with his own family. His feelings of isolation and frustration are a direct result of the way people treat him based on his appearance.

Thus, *On The Face of It* exposes how social attitudes towards disability play a significant role in shaping the experiences of individuals with disabilities. It highlights how these attitudes can result in discrimination, exclusion, and marginalization of people

with disabilities. Moreover, the play illustrates how ableism, which is the belief that those with disabilities are inferior to those without disabilities, is deeply ingrained in society, and how it contributes to the negative treatment of people with disabilities. One of the ways in which social attitudes towards disability impact individuals is by reinforcing the idea of the “other.” Both Derry and Mr. Lamb are seen as different from the norm that centers on ableism, and society often perceives them as a burden or a spectacle. This perception of difference reinforces the notion that those with disabilities are not part of mainstream society and are not deserving of the same respect and dignity as those without disabilities. This resulted in Derry and Mr. Lamb being discriminated against in various ways, from being excluded from social activities to being subjected to hurtful comments and stares. This discrimination is a direct result of societal attitudes towards disability and the belief that people with disabilities are inferior to those who are able. This discrimination can be subtle or overt, but in either case, it leads to exclusion and marginalization and can result in the individual with the disability feeling isolated and disconnected, further causing severe impacts on the individual’s mental health and sense of self-worth.

In conclusion, the play aptly portrays the lived-experience of disabled people through the characters of Derry and Mr. Lamb. Both characters have physical disabilities, which have affected their lives in unique and profound ways. It highlights the challenges and struggles those individuals with disabilities face, such as exclusion, isolation, and marginalization. Derry, who has a disfigured face, experiences feelings of shame and embarrassment as a result of his appearance. He has been shunned and excluded by society, and his physical disability has had a significant impact on his mental

health and well-being. These experiences are reflective of the lived-experiences of many individuals with facial disfigurements or other visible differences, who face discrimination and negative attitudes from others based solely on their appearance. Similarly, Mr. Lamb, who has a tin leg, experiences frustration and discomfort as a result of his physical disability. He feels excluded and marginalized by society, and his disability has had a significant impact on his life, limiting his mobility and access to certain spaces and activities. These experiences are reflective of the lived-experiences of many individuals with physical disabilities, who face barriers and obstacles to full participation in society due to inaccessible environments and negative attitudes towards disability.

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Zawlbuk or Bachelors' Dormitory: An Indigenous Community Policing Institution in Mizoram

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Abstract: *Like other ethnic communities of the world, the Mizos had an informal community policing system before the introduction of civil police in the state. Policing functions in the pre-British era were performed by the young male members of the village who had common house, i.e., Zawlbuk or Bachelors' Dormitory where they slept together at night. The members of Zawlbuk protected the villagers from the enemies, usually neighbouring villages and wild animals roaming about the village to prey upon their domesticated animals. Zawlbuk helped in the enforcement and transmission of the traditional code of conduct which knitted the people together. However, this bachelors' dormitory was abolished by McCall in 1938 because it was regarded as an anachronistic or obsolete institution after the introduction of Christianity and western education in the state.*

Key Words: Community Policing, indigenous, Lushai, Mizoram, Zawlbuk, Dormitory, Community participation.

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Introduction: There are many countries where informal social control mechanism like special groups police their community (Friedman, 16). In ancient and medieval India, villagers were left alone by the rulers to police themselves (Griffiths, 7), (Sarkar, 16). The modern concept of community policing was already found in this village police system (Sen, 110). Similarly, in the so called Lushai Hills that is the name of Mizoram up to 1954 (Rao et al. 1) the whole village population were responsible for their own safety. In the absence of any formal police agency, Zawlbuk can be rightly called the traditional community policing institution of Lushai Hills / Mizo Hills. Presently, different civil society organizations work in tandem with the state police force to maintain law and order and to fight against crime. These Non-Governmental organizations are regarded as an effective social control agent in the state. They retain many functions and responsibilities of the erstwhile Zawlbuk, i.e., Mizo dormitory that is the multi-functional traditional institution occupying an important position in the administration of justice in Mizoram (Lallianchhunga).

Need of the Present Study: There are a few research papers on the role and significance of Zawlbuk written by different scholars. But most researchers concern themselves with the educative and social roles of this traditional institution. There has been little research on the police functions being played by Zawlbuk. Thus, the present study attempts at exploring the areas where Zawlbuk ensured peace, order, security and safety of the villagers. It also transpires that the present civil society institutions like Young Mizo Association and Joint Action Committee (JAC) are the reincarnation of the spirit of Zawlbuk after its abolition.

Methodology: The present paper is descriptive research that tries to show that Zawlbuk acted as the traditional community policing institution. It is a qualitative study relying on the secondary

data like books, journals, articles and other materials relevant to the subject.

Community Policing: The term community policing has become an important catchword in the world of law enforcement in various parts of the globe since 1980s. It is often taken to imply different programmes and schemes adopted by police forces to provide better services to the community through active citizen participation in policing to meet the changing need and wishes of the people (Friedman, 2). In Asia, Australia, Europe and America it has been accepted as a policing philosophy which rests primarily on the principle that both the police and the community members are responsible to ensure community safety and to maintain order (Skolnick and Bayley 1). John Angell proposed the term 'democratic policing' to define community policing. It emphasizes active collaboration between citizens and police to perform police roles and public sharing of decision making power of police organization (204). Bayley defined it as "the new philosophy of professional law enforcement", which tries to reduce felony and insecurity, and to bring the police closer to the community (225).

Both research scholars and police personnel agreed that the term 'community policing' is a 'fluid and nebulous concept', and it is difficult to offer comprehensive definition (Seagrave 1). Trojanowicz and Buqueroux defined it as "a philosophy of policing, based on the concept that police officers and private citizens working together in creative ways can help solve contemporary community problems related to crime, fear of crime, social and physical disorder, and neighbourhood decay" (5). Friedman defined it as "A policy and a strategy aimed at achieving more efficient and effective crime control, reduced fear of crime, improved quality of life, improved

police services and police legitimacy, through a proactive reliance on community resources that seeks to change crime causing condition” (4). It is an obligation to help the community residents solve their own problems with the help of local institutions and different community anti-crime measures (Skogan 90).

Elements of Community Policing: Bayley pointed out four essential elements of community policing (226). They are:

Firstly, prevention of crime with the help of community.

Secondly, proactive policing, not reactive.

Thirdly, participation of the citizens in the formulation and implementation policing policies.

Fourthly, decentralization of command within police organisation.

An Overview of Dormitory in India: Youth Dormitory was found in different parts of Asian countries. In India one of the earliest studies of this institution was done by John Butler who mentioned the existence of Naga ‘Morung’ or dormitory in his book ‘A Sketch of Assam’ in 1847 (150-179). A little later in 1872, Dalton, a renowned Civil Servant of India, also revealed that dormitory system existed in North East India among the tribes of Koupuis, Garos and also in the Chota Nagpur Plateau region among the Juangs, Oraons and the Kandhs (52, 64, 154, 247, 248, 295). In 1883 S.E. Peal reported that among the various Naga tribes inhabiting the hilly areas of erstwhile Assam (now in Arunachal Pradesh), three types of dormitory existed viz., ‘Gabu Morong’, dormitory where all the single girls slept at night, ‘Deka Morangs’ for grown up men, and boys, ‘Morang’ meant for the boys (7-54).

Dormitory was found among the hilly tribal population of North East India, Central India and South Western parts of India.

This institution was also established in some South East Asian countries such as Indonesia, Laos, Cambodia, Myanmar, Philippines and New Guinea. It was difficult to trace the origin of youth dormitory but it was found mainly among the agricultural people settled in the villages who retained a passion for communal living. It was older than the Indian civilization because its origin was traced to the Neolithic civilization of South East Asia which was helpful in spreading the institution of dormitory in different parts of Asian mainland and Indonesia. It evolved and survived for many years in a society that favoured collective living and actions. Youth dormitory was given different names- 'Rangbang' among the Bhotia tribe of Almora (Uttarakhand), 'Pundal Mane' for boys and 'Pundatir Mane' for girls among Jen Kurumbas in Nilgiri Hills, 'Chital Pore' for boys and 'Bangiri' for girls among the BetleKurumbas, 'Erm Pay' among the Kotas of Nilgiri Hills, 'Ghotul' for both boys and girls among the Muria of Chhattisgarh, 'Darbar' for boys and 'Dhangri-Basa' for girls among the Juang of Odisha, 'Ngersin' for boys and 'Selani Dingo' for girls among the Bondo tribe of Odisha, Chhattisgarh and Andhra Pradesh (Von Furer-Haimendorf 119-144).

In North East India also it was called by different names- Morung among the Nagas, Nokpante among the Garos, Giti Ora among the Mundas, IngKhinraw among the Khasis, and Zawlbuk among the Mizos (Mawri). The main purpose of youth dormitory was to channelize the talents and energy of young people to serve the interest of the community. Separate Dormitories were established for men and women. Female dormitories also existed among the tribal communities of North East India including Noctes, Adis, Gallongs, Tangsa, Zemi Naga, Ao, Tangkhul, Khamti, and Sherdukpen (Mann 65-67).

Zawlbuk: A Mizo Indigenous Community Policing

Institution: In Lushai Hills every village was an independent state ruled by a chief who was referred to as 'Lal' in native language. In order to carry out the daily administration of his/her village, each village Chief appointed a certain number of elders who were called 'Upas' (Shakespear 43, 44). Since the inception of the institution of chieftainship among the Lushais, the whole community consisting of the Chief, Ministers or Upas, and all adult villagers performed police functions (Lalrinmawia 102). In each village Zawlbuk or a bachelor's dormitory was established that was regarded as the most potent traditional institution of the Mizos or the 'chief's army' that helped in the enforcement of order in the village (Sangkima 130,131). The security and safety of each village was contingent upon the existence of Zawlbuk (McCall 97).

Administration of Zawlbuk: Zawlbuk was constructed by the villagers at the centre of the village facing the house of the Chief. It was usually a big house having enough space to accommodate all young married and unmarried men of the village. This vibrant community institution was headed by the Chief but he hardly interfered into its internal management of daily activities. Instead he delegated his authority to 'Valupa' selected by the members of Zawlbuk. The 'Valupa' was regarded as the right-handed man of the Chief. He was esteemed and respected not only by all members of Zawlbuk but also by the whole villagers. He selected a few reliable persons to assist him from the among the active members of Zawlbuk (Sangkima 130,131).

Theories of Origin of Zawlbuk: The origin of Zawlbuk is a matter of speculation. It has been conjectured that it originated in China where there were Long Houses or Communal Houses

among the tribes. The Mizos brought down this institution along with them when they migrated to their present state many years ago (Sangkima 130).

Apart from the different theories that accounted for the emergence and evolution of dormitory, two theories viz., Communal House Theory and Village Defence Theory were advanced to account for the origin of Zawlbuk. According to Communal House Theory, before the advent of British the entire population of the village lived together in one large big house as a single family for two reasons. First, since the village was usually situated on top of a hill there was no enough space for house site. The scarcity of suitable land, as such, compelled them to build a house large enough to accommodate all the villagers. Second, the people dwelled together in one large house due to fear of impending attack from the neighbouring village (Sangkima 129, 130).

The Village Defence Theory on the origin of Zawlbuk was premised on the fact that the Mizos being the head hunters frequently waged deadly inter-village or inter-clan wars which threatened the safety and security of the village. Every village or every Chief was vulnerable to raid from neighbouring chiefs or villages. This precarious and insecure condition made it imperative for every village to establish Zawlbuk wherein all the young men would sleep together to meet any possible danger (Sangkima 129).

Police Functions of Zawlbuk: The significance of Zawlbuk lies in the fact it was multi-functional community institution. It was an educational institution where informal learning was provided to all the inmates (Lalengkimi 70). It was a place where respect for elders was nurtured through disciplining recalcitrant boys. It imbibed socially accepted code of conduct or 'tlawmgaihna' in the

mind of young generation that preserved the traditional social fabric of the Mizo society (Lalremruata 244). It was a deliberative body that discussed all important issues affecting the security and safety of the people (Lianthanga 101).

In addition, all the young villagers who slept in the Zawlbuk could be regarded as community soldiers or police who protected and prevented the villagers from imminent raiders and prowling wild animals preying on domesticated ones. When the pigs, cows, and goats were killed by leopards or if the fowls were attacked by wild cats at night the Zawlbuk inmates started shouting and immediately run after these wild animals (Lalbiaknema 17). There was a special place, called 'ui tum', inside Zawlbuk, nearby the entry point, where the inmates kept their gun ready and every young bachelor were vying for such a place to sleep so that they could first entertain any persons who sought the help of Zawlbuk dwellers (Lalbiaknema 10). It also imparted physical training through Mizo traditional game of wrestling that could prepare the boys to meet any eventualities. Above all, the Chief usually held meeting in Zawlbuk where he proclaimed important orders for the general public (Parry 9).

All adult individuals were responsible to enforce the code of conduct prescribed by the Lushai customary laws. For instance, if a drunkard individual misbehaved in Zawlbuk or at a drinking place thereby causing nuisance to others, all members of Zawlbuk collectively conspired to punish him. When such person came back to Zawlbuk, light or bati was blown off and all Zawlbuk inmates would start attacking and beating him. Finally, his house would be pulled apart by the young men. This sort of community law enforcement or punishment was called 'Tlangchil' (Parry 17). According to traditional custom of Mizo society, young men usually

went to the house of young women to woo them at night. It was the duty of every member of the women family to extend warm and friendly gesture to all youngsters who throng together in their house. If any young man was ill-treated while courting girls he would go back to Zawlbuk and inform the members of how he was abused by such a family. On hearing such information, all Zawlbuk dwellers proceeded to the house of the woman to take punitive measures against that family. Then after getting all members of family out of the house young men shook and pulled down their house. No one including the Chief could prevent this collective action of Zawlbuk. This is known as 'Tlang Sawi' (Parry 17).

Another traditional policing practice relating to the preservation of code of conduct was 'Mihur Zawn'. If any young woman was found to have pre-marital sex with different partners, she was called 'mihur'. The village young men would take her out of the village (zawn) and carried her into the forest where she was forced to have sexual intercourse with different persons one by one. But this practice was banned by the British because it was often misused against some girls who did not have relatives in the village (Lianthanga 36).

Hence Zawlbuk held a key position in the village civil and criminal administration. From policing perspectives, it was viewed as the most formidable community mechanism of social control. It was an effective community apparatus which maintained public order and ensured village safety. It also preserved and transmitted the Lushai code of conduct and altruistic philosophy known as 'Tlawmngaihna'. In a nut shell, Zawlbuk represented the only reserved police force available to the Chief and his village (Zorema 18).

It is a known historical fact that the chiefs or villages were usually in perpetual conflict with each other for different reasons. There were frequent invasions among them. To ward off dangers and invaders, each village built a small wooden house known as 'Ralven Buk' at the entrance of the village. This house was occupied by a few selected youths round the clock watching for the arrival of enemies. Whenever the village was in danger every young male member of the village acted as the protector of the village. They were ready to help their neighbours at any time against the dangers of wild animals preying on their domesticated animals. They were willing to sacrifice their own life for the chief and his village. The chief solved the problems of disorder in concert with all the members of the village (Siama 27-32). This historical fact can be regarded a glimpse of community policing in Mizoram. Similar defending system was found among different tribes of India like Adis of Arunachal Pradesh (Sonowal 313) and Nagas (von Fürer-Haimendorf 120). In every village of Naga tribes there was one large and well raised building which was a watch house wherein the young people stayed and watched for any unforeseen emergencies (Dalton 42).

Abolition of Zawlbuk: The usefulness of Zawlbuk had been questioned soonMadhu after the annexation of Lushai Hills by the British in 1890. There were several factors accounting for the abolition of Zawlbuk. In the first place, it was the declining power of the chiefs shortly after they came under the British control that ruthlessly impacted the significance of Zawlbuk (Malsawma 61). Second, an introduction of western education by Christian missionaries diminished the importance of Zawlbuk. After realizing that home was the best place for rearing up of children and also the most suitable place to learn parents refused

to send their children to Zawlbuk (Malsawma 61). Third, the Mizo youth who were recruited by the British Government came into contact with modern civilization during the First World War, came back with a new world view. They now believed that Zawlbuk had become an obstacle to the new way of life (Chatterji 30). Last, the tendency of Christians and their leaders to abandon all things including Zawlbuk that existed in the pre-Christian era led to the termination of the Zawlbuk (McCall 211).

Meanwhile, N.E Parry who became the Superintendent of Lushai Hills in 1926 wanted to revive and retain Zawlbuk. He issued orders urging upon the recalcitrant chiefs who wanted to get rid of Zawlbuk, to rebuild the same. Simultaneously, Rev. F.J. Raper, the District Commissioner of the Mizo Hills for Boys Scouts, gave a new life to the dying Zawlbuk when he encouraged young people to use Zawlbuk as club for playing indoor games. Eventually, owing to the persistent demand of the local people, McCall abolished the institution of Zawlbuk in 1938 (Sangkima 135).

The traditional practices of the Mizos like 'Mihur Zawn', Tlangchil, Tlangsawi etc., had been done away with by the British authorities. The life and death power of the Chief had also been taken away from the hands of the chief. Zawlbuk, the traditional institution that maintained order and preserved the life of the people met the same fate. The declining authority of the chiefs coupled with the abolition of Zawlbuk left a vacuum in the Mizo community that could not be filled even by the modern police force. To fill the vacuum, Young Lushai Association (YLA) or Young Mizo Association (YMA) was formed on 15th June, 1935 under the aegis of the Christian missionary, Rev. David Edwards (Lallianchung). In addition, in order to combat infraction, disorder, and different

types of anti-social element in every locality or neighbourhood, the Village/Veng Defence Parties (VDPs) have been established throughout the state under the Village Defence Organization Rules, 1981 (Lallianchhunga; Rualthansanga 114-121). In many places wherein VDP was not instituted, Joint Action Committee (JAC) consisting of members of different non-governmental organizations was established to help police maintaining law and order. These JACs are extra-legal bodies operated and funded solely out the good will of the village (Lallianchhunga). The VDP is the present community policing institution which helps the police in crime prevention, law and order enforcement.

Conclusion: Though the traditional institution of Zawlbuk has disappeared, its influence is still felt by the new generation of the state. The President of India offered Peace Prize to Mizoram in 2000 for being the most peaceful state of India. The present peace and tranquilities in this far off and isolated corner of India can be attributed to the lingering impact of this golden institution of Zawlbuk (Deka). A large number of social organizations like Young Mizo Association (YMA), Mizo Hmeichhe Insuihkhawm Pawl (MHIP) or Mizo Women Organization, Mizo Zirlai Pawl (MZP) or Mizo Students Organization, Young Lai Association (YLA), and Village or Local Joint Action Committees can presumably be regarded as the offspring of the extinct Zawlbuk. All these civil society organizations have strong inclination to work with the state police today. In the villages where the police are not usually available, these organizations volunteer themselves to perform certain police functions of order maintenance and dealing with the criminals. They are the fountain of information for the police and they report crime. They are, thus, the embodiment of the spirit of community policing in the state of Mizoram.

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The Internalization of an Ideology in Hisham Matar's *In the Country of Men* with Reference to Louis Althusser's "Ideology and Ideological state Apparatuses"

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Hisham Matar's *In the Country of Men* (2006) is a stunning depiction of a society confronted with the effects of the Libyan strongman Khadafy's 1969 September revolution. *In the Country of Men* (2006) relates what Louis Althusser's "Ideology and Ideological state Apparatuses (Notes towards an Investigation)" theoretically portrays. In Hisham Matar's work, there is a clear illustration of creating an ideology through different institutions. Ideology is said to be a set of beliefs, customs, traditions or thoughts. It has different methods that lead and make societies believe in without running into doubts. This is what is seen in Hisham Matar's *In the Country of Men* (2006). Louis Althusser is one of the most eminent Marxist critics who discussed in his "Ideology and Ideological state Apparatuses (Notes towards an Investigation)". He shows different ways of creating an ideology through different institutions which are presented in his essay. This is exactly what Hisham Matar portrays in his novel. This paper aims at exploring the two state apparatuses

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discussed by Louis Althusser in Hisham Matar's *In the Country of Men*.

Keywords: Ideology and Ideological State Apparatus, Repression, Violence, Dictatorship, Criminalization

1. Introduction:

This paper examines how ideology is internalized to create beliefs, thoughts and customs over the people through two different methods in the novel of Hisham Matar *In the Country of Men*, with reference to Louis Althusser's essay "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)". Louis Althusser explains how Ideological State Apparatus can be created through methods to create an ideology. This creation comes usually through consent in the absence of coercion, which comes to people through indirect ways, for instance, this ideology can be used in the schools, the colleges, the media, the law, the trade unions and the religious institutions. But what comes through coercion is called by Althusser, 'Repressive Ideological State Apparatus,' which "functions by violence" and can be practiced by the government, the Administration, the Army, the Police, the Courts, the Prisons, etc. The unconsciously repressive behaviors are enforced by the community's everyday laws which operate in the community. These operations can be observed through the community training programs, the community's usage of a particular language, and the critical function of censorship. As thus, those two methods are illustrated in Hisham Matar's novel *In the Country of Men*. Also, Althusser contends that ideology is materially represented by an Ideological State Apparatus (ISA), which is a collection of behaviors within an institution. In contrast, while ideology serves a secondary role in the (Repressive) State Apparatus, repression (including

physical repression) acts widely and predominately inside it. (A totally repressive apparatus does not exist.) For instance, the Army and the Police both use ideology to assure their own cohesiveness and reproduction as well as in the “values” they advocate to the outside world (Ted, 2010, p.383). In short, what distinguishes the ISAs from the (Repressive) State Apparatus is the following basic difference: the Repressive State Apparatus functions “by violence”, whereas the Ideological State Apparatuses function “by ideology”(Mike.2008).

In the nineteenth century, in Althusser’s theory, he defines the State in France as a “machine” of repression, allowing the ruling classes—, the bourgeois class and the “class” of large landowners—to maintain their dominance over the working class and subject the latter to the practice of surplus-value extortion (Althusser,p. 86-98). So, Ideological State Apparatuses must be defined and explained in this context by various realities that manifest to the immediate observer as distinctive and specialized institutions. Althusser essentially put up an empirical list of these realities, which will need to be carefully scrutinized, put to the test, verified, and revised. With all the caveats that this stipulation implies, we can currently treat the following organizations as ideological state apparatuses (Alan, 1990,75-113).

- 1- the educational ISA (the system of the different public and private ‘schools’):
- 2- The religious ISA (the system of the different churches):
- 3- The family ISA,
- 4- The legal ISA,

- 5- The political ISA (the political system, including the different parties),
- 6- The trade-union ISA,
- 7- The communications ISA (press, radio and television, etc.),
- 8- The cultural ISA (literature, the arts, sports, etc.).

The Marxist thinker Louis Althusser coined the phrase “ideological state apparatus” to designate institutions. And the aim of such ideologies is to control people and to marginalize them (Hemalatha,2019,P.78-82). Among the mentioned institutions show Louis Althusser’s view to the institutions that Ideological State Apparatuses can be practiced through them. And they were less driven by politics and ideas and more by power. However, one cannot only refer to these institutions to be taken for granted since there are some other institutions that are highly used in practicing the ideology as well as a ‘repressive ideology’ such as, the government, administration, army, police, courts and prisons, which together constitute what we shall call the Repressive State Apparatus. Such struggle and such intricacy are what I want to explore in this paper, this paper will show us how the regime in Libya use the ideology first and the repressive ideological apparatuses second, to pave the way for controlling the people’s minds. In the Country of Men, the regime makes committees in the community to be illustrated to create community committees which dedicate itself for the existence of the community. Here, making committees is one of the effective methods to cultivate ideology as Althusser mentions that control is “dominant (apparatus) or as the number one of ideological state apparatus” (Althusser,153). Therefore, this paper will make an analytical study about how the Libyan regime

used both the “ideology” and the “Repressive Ideological State Apparatus” to control the Libyan people in Matar’s novel ‘*In the Country of Men*.’

The novel is narrated by a nine-year-old boy named Suleiman. The events in the novel take place in Tripoli, Libya, the hometown of Suleiman’s family. Suleiman tells the story of what he witnesses. Most of the events Suleiman mentions in the novel are strange in that he is unable to understand why and how they happen. Among of what he witnesses there are some political events that happen to his family and their neighbor, Ustath Rashid after the 1969 September revolution against the king Idris and which was led by the young colonel Libyan Muammer Gadhafi. Suleiman’s small mind is incapable of understanding the attitudes and behaviors of adults, particularly those that pertain to politics. Contrary to Suleiman, an adult reader of the novel can quickly find explanations for every action in the story. The author uses a young boy to narrate the story to double the effect on the reader, and to throw the light on the child’s innocence which makes all stand with him. Also, Suleiman is unsure of his father’s specific work. He only knows that his father’s work is most likely buying and selling cattle, as he says that father occasionally brings home a truck “full of trees,” sometimes a truck “ full of cows”(*In the Country* , 20). At the same time, Faraj, a father of Suleiman does not want his little son to know where he goes, or what he exactly does. Faraj keeps lying to Suleiman. One day, Suleiman sees his father in the time that his father is supposed to be in a business trip outside Tripoli (*In the Country* , 7-8). When Suleiman sees his father in Tripoli, he gets sick of what is happening around him. He has no idea how he should react towards his father’s behaviors.

He only wonders why his father is away from him and his mother while he is in Tripoli! This scene makes the reader think that Faraj is involved in something illegal in the beginning of the story. Once the reader continues reading, he knows that Faraj is chased by the new regime because of his political activities. This becomes clear when Suleiman's mother and Moosa, his father's friend, burn a pile of books and papers that belong to Suleiman's father (In the Country, 51). Suleiman still does not aware of the events, exactly when he saves a book that has the content of the other books and papers that are set on fire. These books discuss freedom, democracy, dictatorship and such books are taboo subjects in Libya. Suleiman does harm to his father unintentionally, when he gives the book he has saved from fire to Sharief (In the Country, 94). Sharief is a member of the Revolutionary Committee, although, Sharief is not interested in the book when he examines it because Faraj has already classified as a 'traitor' and an 'incriminated'. In the last section of the novel, Suleiman informs the reader that his father works in a pasta factory (In the Country, 122), allowing the reader to conclude that his father lost his business as a result of his engagement in political dissidence. Faraj doesn't seem to give up. He keeps up his opposition against the Libyan regime which occasionally throws him in jail. The reader may know from several events in the novel that Faraj was frequently imprisoned and tortured. The torture that Faraj has is one of the most tragic scenes in the novel. Faraj has tortured to degree that Sulieman could not recognize him in the beginning when he comes back home from jail. After a time, he realizes that his father. The novel is one of the literary works that portrays the horrible life of political opponents in Libya, one of the most authoritarian Arab nations, at the period

of Gadhafi. Faraj is a classic illustration of a political rival who suffered for opposing his country's policies and sought to change them. His hope of reform is not achieved, and the dictatorship destroys his life. Faraj has terrible physical pains because of the torture, and the reason of that he is suspected of doing something against the regime. To see Faraj's deformed body after torture, one concludes the fate of Libyans who are convicted of treason. Also Ustath Rashid, Faraj's neighbor, is another example who is deemed by the regime as a traitor. The punishment of the traitor in Gadhafi's law is an execution in a public. Such a case, one can see both, the ideology and the repressive ISA. The regime let people watch the execution through television, as the regime broadcast them on its national TV channel. The regime uses the ideology upon people when it shows the traitors' confession on TV in order to convince people and win their support and to show that the regime is on the right track. On another front, the accusation of Ustath Rashid can be as an ideology state apparatuses as well as the repressive ISA. Rashid becomes the victim of the politics. This is the way the regime uses to stop any opponent stand against it. As the story progresses, Sulieman talks about some people, these people are members of the revolutionary committee who use a cruel punishment against opponents. One day, they interrogate Suleiman, a nine-year-old boy, to get information about his father (In the Country, 71). Also, these men do another horrible punishment, when they arrest Ustath Rashid, they treat Rashid so badly in front of his family. They do not care about the sacredness of human life (In the Country, 23). Rashid is accused of being a traitor; this accusation is ready for any opponent. Rashid appears on TV, while they interrogate, he is in shackles.

In this sense, while the interrogator was questioning Rashid (In the Country, 62), Suleiman hears his father's name on TV as a traitor, he becomes a little frightened, but he is still unaware of the events. Suleiman is concerned more with the TV program which covering the 'traitors' interrogation. Exactly, when he sees Ustath Rashid, Rashid is Suleiman's neighbor, father's friend, and his friend's father. Suleiman describes how he, his mother and Moosa watched Rashid on TV being fetched to a place near a ladder and a rope. Rashid is hanged in a public sphere. And this scene shows us how the repressive ideological state apparatuses are used after using the ideology state apparatuses first by the Gadhafi's regime.

Suleiman's mother, Najwa, is a central character and an essential figure with who the reader will examine a variety of key issues about society, politics, and religion. She is the main character who drives the plot of the story. She is the helpless victim, whose fate has forced on her emotional sorrow for the rest of her life. Najwa is the closest one to Suleiman, so all her activities and behaviors are observed carefully by Suleiman. Najwa lives a miserable life since her early life. Her misery began when her brother, Khaled, saw her in the Italian Coffee House, drinking with a lad her age. She was just fourteen years old at the time. She is imprisoned at home as a punishment on the pretext that she would bring shame to the family. To be a member of a conservative society that means, she is not allowed to make any form of relationship before a legal marriage. Najwa mockingly describes the mistreatment of a lady or a girl who violates the society's known rules and traditions. She makes an amazing observation, "[...] when it comes to a woman's virtue, we (Libyans) are fierce, fierce and deadly. And when it comes to a daughter's virtue, we are fierce, deadly and efficient.

In such matters our efficiency rivals that of a German factory” (In the Country, 79).

Yet, Najwa has no choice, only to get married to anyone or she will bring a shame to her family. Her mother would marry her to anyone, even if he is a slave, “a slave as black as the night.” This is how Najwa describes her mother’s mentality (In the Country, 77). In consequence, she got married to Faraj whom she does not love or even know about him. She refers to her wedding day as the “dark day,” indicating how miserable she was on what was supposed to be the happiest day of her life (In the Country, 10). This is the main reason why Najwa hates men. Suleiman tells his mother’s story as he gets it from her. Najwa talks about her painful childhood memories, while she is drunk. But when she regains consciousness, she begs Suleiman “not to tell” what he has heard to anybody (In the Country, 5).

In most of his accounts of his mother, Suleiman expresses his constant worries about his mother’s condition especially when he sees her tears. However, the reader of the story would absolutely be more sympathetic towards Najwa because, the condition of a woman whose life is made miserable due to her husband. Najwa’s husband’s problem is only that he is politically involved in opposing a dictatorial regime. Najwa has been teased many times by the Revolutionary Committee men, indoors and outdoors. The Revolutionary Committee men regularly invade Najwa’s house for investigations and interrogations anytime. To the degree, her husband’s existence at home became a source of fear for her. The amount of suffering Najwa experiences in her life is absolutely unbearable.

At later stages in the novel, Suleiman narrates the story of his journey to Cairo, Egypt. His parents have decided to send Suleiman away from Libya as that will be safer for their only child. They do not tell him that he is likely going to live there henceforth; they told him that he will visit pyramids. They also want Suleiman to escape the obligatory military service imposed on young teenage Libyans by the government, the thing that Suleiman discovers later and is very grateful for that (In the Country, 121,122). Suleiman is received by Moosa in the airport, Egypt. Moosa who used to be in Tripoli, is now in Cairo, his hometown. One can feel the degree of heartache Suleiman's parents feel, sending their only child away from them. Suleiman grows up in Egypt and becomes a pharmacist. Finally, he understands that his father was apolitical dissident to the Libyan regime and the miserable life they got was due to the political opposition.

The end of the novel, the reader will know the rest of the story through telephone calls with Suleiman's family from time to time. Suleiman Knows that his father renounced politics for a period of time, and he is back again on the same track, and he is taken to jail. Later, he left the world after a couple of days from his release. Najwa gets old and ill, but she met her son, Suleiman when she went to Saudi Arabia for Hajj. The end of the novel is a description of the meeting of Najwa and her Suleiman.

I might recall in this regard, the system of regime in Libya was a Monarchy. It was ruled by the king Idris. After the 1969 revolution, it changed from a kingdom to a republic and it is ruled by the colonel Moamer Ghadafi. So the Libyans find different changes in the regime, within these changes a new constitution. The Libyan people thought that they will get better freedom than the

previous regime. As it is known that the republican regime gives more freedom than the kingdom regime. But the only thing they find is an extreme dictatorial regime. The new regime restrained all types of freedom. It does not allow people to say or ask a simple thing of their rights in a life. Instead of building a regime based on equality, it issued extreme constraints, worse than the previous regime. It violates the sacredness of houses and women. This regime constitutes a revolutionary committee. This committee is a group of uneducated, barbarous and awful people. Their task is to use all kinds of tortures to stop any person opposes the regime, whether you have the right or not. They use the repressive ISA in detail, kidnapping, investigating, torture and then execution, as they did with Ustath Rashid. They just investigate with any one, is suspicious, so they generated the hate and an injustice by using the repressive ISA. So, through revolutionary committee, one can see the two ideologies, the 'Ideology' and the repressive ISA which are explained in Louis Althusser's essay "Ideology and Ideological state Apparatuses (Notes towards an Investigation)" and which are theoretically practiced over Suleiman's family and Uatath Rashid in Hisham Matar's novel *In the Country of Men*. So Libya, was under the control of Gadhafi, provided a typical example of an Arab extreme dictatorial undemocratic regime that poses a big obstacle to the making of a free political public sphere. As Matar explains in his words:

Revolutionary forces [it was the Guide's voice] are capable of and have the right to use terror to eliminate anyone who stands against the revolution. Now we can truly end the old Libyan society and build the new one, where the revolutionary elements help each other in fighting any

antirevolutionary movements in the universities, in the factories and in the streets.(In the Country p,112)

The new regime [...] penetrated every sphere of civic life: it implanted “Revolutionary Committees” in every institution and organization, subjugated the press and dismantled one of the most progressive and independent university student unions in the post-colonial Arab world: executing its leaders in public squares and imprisoning hundreds of its members. Society was chased deeper indoors, until the only place Libyans could exist unmonitored was inside their homes. (“In the Country” p. 19)

These lines sum up the dominance of the repressive ideological state apparatus in Lybia. It shows how the revolutionary committee uses the ideological state apparatus and repressive ideological state apparatus in all places. Firstly, they create an ideology to make people believe in without appearing coercion. Secondly, they use the army, the police, the Prisons to prove their control by violence. It was not just the public sphere of Libyans that was controlled by the new dictatorial regime; even the private sphere was usurped by them. The men of the Revolutionary Committee used to break into peoples’ houses either for investigations or just to intimidate them.

So the significance of Matar’s *In the Country of Men* is that Matar’s narrative exposes the way the ideological state apparatus works alongside the repressive state apparatus even in a dictatorship. And this is exactly what Louis Althusser illustrates in his essay “Ideology and Ideological state Apparatuses (Notes towards an Investigation)”.

In the Country of Men shows that the Gadhafi regime was extremely oppressive. It has been noted earlier, in the analysis of the plot, that the Revolutionary Committee men roam Tripoli, pursue people, interrogate citizens, invade the houses, crackdown university students, detain activists and execute dissidents. All these actions show how Libyans badly suffered under Gadhafi who enormously wielded power over 40 years. Also, Libyan intellectuals were suppressed and forced to be silent. Suleiman refers many times to the “leaflets criticizing the Guide and his Revolutionary Committees” that he finds in front of their house’s entrance, which has been left anonymously (In the Country, 21). Later, one can discover that these leaflets are printed by a group of intellectuals and activists to encourage people ask about their rights from the dictatorial regime. Suleiman describes how his mother once makes haste to burn a leaflet that she finds in their house. Not only Suleiman’s mother who is afraid of keeping such leaflets, Suleiman notes that “[e]veryone feared these leaflets and made a point of tearing them up in full view of their neighbors” (In the Country, 22), in a way to show a strong disapproval in public. Ustath Rashid, a university lecturer, is a member of the group that prints the leaflets. The Revolutionary Committee discovers Ustath Rashid’s secret activities against the regime and cruelly detains him in front of his wife and young son. As Suleiman says that “The man with the pockmarked face slapped Ustath Rashid, suddenly and ferociously. It sounded like fabric tearing, it stopped Auntie Salma, another man kicked Ustath Rashid from behind” (In the Country, 21). The regime used both, the ideology state apparatuses and the repressive state apparatuses to control people, also by shaping ‘interpellating’ to stop any opponent of protesting against the

leader of the revolution. And this is what I will explain in detail in the next steps:

2. The ideological state apparatus in Hisham Matar's *In the Country of Men* (2006).

In the Country of Men is a fiction that represents certain sinister happenings in the author's own life. Most of the events reflect the factual events that have happened after the Gadhafi 1969 revolution. Gadhafi used the socialist economic model during his rule. So, Matar explains that Gadhafi's new system deemed all well-educated and wealthy families, including his own family, as bourgeois and backward, and the main reason for that is to gain the biggest part of the poor and simple people. The regime constituted a revolutionary Committee and the revolutionary Committee starts its work by confiscating the property of many rich Libyans, in the name of distributing them to all people equally. This was announced on TV, and most of the working classes seem to believe in the speech of the new regime. But in the fact, the only thing that happened on earth is the injustice. The Gadhafi's regime wants to gain the hearts of the poor people as well as the middle class by using the ideological state apparatus through Media (TV). So this way of ideology let many Libyan people partly accept what Gadhafi was saying on TV and in public yards. Through using such ways, one can see that the minds of the people accept the consent in the absence of coercion. And in this ideology, Gadhafi used the special institutions such as social media, schools, colleges, church, and religious institutions. These institutions help Gadhafi's regime to convince some classes of Libyan society. As Louis Althusser states "What matters to us here is, first of all, to understand how ideology brings off the feat of making things and people go all by themselves"

(Althusser, 93) here, Althusser proves the significance of making an ideology and how the ideological state apparatus is used by the colonel Gadhafi in order to have the nation's support and achieve the 1969 revolution. So Hisham Matar skilfully illustrates the first technique which is used by Kadhafi which was social media as the following.

[...] even that final private domain was invaded by regularly broadcast interrogations of those the regime deemed “anti-revolutionary” or “traitors” on national television.

From our sitting rooms, we watched men stiff with fear under a camera's harsh lights, answering questions delivered by faceless voices hot with impatience. (In the Country, (3)

Through the above lines, one could clearly see the devices of the ideology which is used by the regime in the beginning of the revolution, and how the revolutionary committee uses the media numerously. The media's speech is only a kind of reassuring stirring speech. They want people to accept the military coup as a revolution. Through using such stirring speeches and interrogations on broadcast and the public TV, one can notice that the revolutionary committee wants to convey to the Libyan nation one message. This message is that to reassure Libyan people that revolution will be with them, it will change the situation for better. It will make justice and equality between all classes of people, but no place or mercy for traitors.

Furthermore, the revolutionary committee tries to achieve two goals through using broadcast and TV. These two goals are considered as the most important means for the success of the revolution. The first goal is to stop the people who are anti-

revolution by using peaceful ways, only to scare them. Also it is a kind of ideological threat that any one tries to stand against the revolution. His fate will bring him to investigation in front of a camera and will be named as a traitor. So, if you are a traitor, you may face execute or exile abroad a country. The second goal of using the broadcast and public TV is to show the legitimacy of the revolutionary committee, to prove that they never arrest anyone before warning him. By this way, they gain a large number of people, such as middle class and poor people. It is known that the poor people do not like facing problems in their life, because of their daily simple incomes. So using the way of ideological state apparatus is a perfect way to overrun the minds of people without coercion and violence. Thus the revolution started gaining the hearts of the people by using media in the beginning of the revolution.

We have seen that the revolutionary committee's first way of using punishment with Ustath Rashid was the investigation in front of a camera, and then the people of the revolutionary committee bring him to a public yard, in front of a large number of people. Now, the revolutionary committee bring Rashid because they have proved that Rashid signed a confession as a traitor on TV. All watched Rashid's confession. So, the committee used Rashid, firstly, on TV and secondly in a public yard, both places are considered as the means of the ideological state apparatuses. The following scene shows us the time of investigation with Ustath Rashid. As Matar explains:

‘Were you present at the meeting?’ Ustath Rashid nodded, then said, ‘Yes, I was present.’ But the word ‘present’ was barely audible. He was asked to repeat. ‘Present, present,’ he said. ‘Who else was there?’. (In the Country,p,113)

However, Ustath Rashid has some activities against the revolution. He is known that he was looking for freedom before the revolution, as he said fearlessly, “Yes, Who else was there”. But the revolutionary committee clearly wants to achieve its goal which is the consent of the hearts of people face to face without coercion. Also this investigation appeared on TV. This investigation gives the benefits to the revolution, but it brings the problems to Ustath Rashid’s family, exactly his son Kareem. The all neighbours stop their relations with Ustath Rashid’s Family. One becomes as an outcast, not because he is only named as a traitor, but fearing of the revolutionary committee people. If one tries to help a traitor’s family, he will be under observation. And he may be a suspicious one. So you should stay away from anyone is named as a traitor by the revolutionary committee. It is shown by Suleiman’s words as follows: “After Ustath Rashid was taken Mama didn’t go to Auntie Salma and Auntie Salma didn’t call or visit. Mama didn’t want me to see Kareem either” (In the Country,p, 25).

In consequence, one can observe that the revolutionary committee start achieving their goal; it is clear through the life of Kareem, the son of Ustath Rashid. He faces problems with his friends. His friends get a bad vision and they think, it is not good to keep relation with him. His father is a traitor. As they meet one day, they were looking at Kareem as if he is a traitor, not his father. So his close friend Suleiman was about to pronounce the word “traitor” but said ‘Everybody knows your father is a tr—. Here, Kareem gets angry. He gets angry even if one pronounces the first letters of the word “traitor”. Here is the words are said by Suleiman to one of his friend:

‘Everybody knows your father is a tr—’

Kareem leaped on me. His weight threw me to the ground. He didn't punch, we didn't roll on the ground, he just kept squeezing his arms round me. I remember thinking: what if I wasn't going to say 'traitor', Kareem; what if I was going to say another word that started with the same two letters?(In the Country,p,127).

This scene shows the success of the revolutionary committee by using Ideological state apparatus on social media. It shows us the success which achieved by the revolutionary committee in its presentation to Ustath Rashid in a public yard and on TV and how Social media spreads the trial of Ustath Rashid. Also, one can notice the success through the children's conflict between Kareem and Suleiman, and how fast they start believing the revolutionary committee's ideology by looking at Kareem as condemned. This is the way, how the revolutionary committee get the consent of the Libyan people without coercion. It makes the people as well as the children to stop talking with anyone is named as a traitor. It used the public yards: schools, colleges, and religious institutions till got the most supporters. And this was as the first step to convince supporters as much as possible. Finally, they got supporters. And they seized control over all. And then they started using the second apparatus which is a repressive ideological state apparatuses as follows:

3. The repressive state apparatus in Hisham Matar's In the Country of Men (2006).

The repressive state apparatus is also a kind of repressive methods which is represented in Matar's novel, *In the Country of Men*. Hisham Matar represents the life of the Libyan people under the repressive and dictatorial regime of El-Gadhafi. And it

is theoretically portrayed in Louis Althusser's essay, "Ideology and Ideological state Apparatuses (Notes towards an Investigation)". Here, Matar explains how Gadhafi moves up from the ideological state to a new stage. He uses violence in this new stage. Matar's novel represents the events according to the essay of Louis Althusser. Althusser quoted for Lenin as follows:

Lenin said that one had to know how to anticipate, accept and practice transitional periods in order to reach the Revolution. He himself 'practiced' this theory at the head of the Bolshevik Party between February and October 1917. (Louis Althusser p 108).

This scene appears the techniques that are used by Gadhafi's revolution. The revolutionary Committee people practiced that in details. In the beginning of the revolution, they used the ideological state apparatus which is represented in social media, public yards, religious institutions etc... they want to gain supporters as much as possible. After they got more of fellows, they transported to a repressive state apparatus. This method is used to stop the strong dissents who does not influence by the speech of media. In this repressive state, they (the revolutionary committee people) used others institutions, such as Army, police, prison, and any violent apparatus to make all people under their control, to make their word over all people.

It is in this sense that Hisham Matar represents the second repressive period of El-Gadhafi revolution. And he explains how did the Libyan people confront a hard troubled life? The revolutionary committee people start attacking the houses of people. They are looking for any person as soon as they suspect that he stands against the leader of the revolution. Also, they look for the books that

have words against the revolution. At the same time, they impose people to hang a picture of their colonel Kadhafi, the leader of the revolution on the walls. If you do not have a picture on the wall, you are condemned and will be punished. They enter houses to investigate with children, they terrorize the children. This is seen clearly in Matar's words as follows:

'Where is your father, boy?' he said.

'He doesn't know,' Mama told him.

'Shut up,' he snapped, still facing me. His authority was so absolute and sudden it seemed instantly acceptable.

'I said, where is your father?' (In the Country,72).

This shows the time they came to the house of Faraj, the father of Suleiman. They start asking the child who does not know anything about his father's political activities. They are shouting at Suleiman's Mother. They do not respect children or women. They have orders and they should do what they are asked to do without mercy. They entered the house and 'sat on chairs' as they are at their own houses. They keep saying the following:

Colonel Muammar el-Qaddafi, the Guide of the Libyan Popular Revolution. 'The Benefactor, the Father of the Nation, the Guide!' Moosa said with a smile. He punched the air with his fist, chanting, 'El-Fateh, el-Fateh, el-Fateh,' pretending to be several thousand people. I didn't laugh. He then hid Baba's picture behind the piano and put on his shoe. (In the Country, 99).

The above lines show us how are the revolutionary people attacking the privacy of the houses? They enter a house and

keep investigating with children and women who do not know anything about the politics. They spread a fear in the hearts of the families by power. One can notice that through the reaction of Moosa. Moosa starts chanting, 'El-Fateh, el-Fateh, el-Fateh,' to satisfy them that he is with them. El-Fateh is the nickname of El-Qadhafi. So if you do not mention that name, you will not get their mercy. And you will be a traitor in their minds. The silence of Suleiman's mother shows the size of fear that every Libyan family feel. Also Suleiman's mother feels that she is a restaurant waitress in her house. They enter the house and sit on the chairs. They start ordering drinks and food as they do in other families' houses. They are behaving as they are in a bar. At the same time, they come in the houses to teach women and children that "el-Qaddafi, the Guide of the Libyan Popular Revolution, The Benefactor, the Father of the Nation, the Guide!". This means to the revolutionary people, is a kind of investigation. But in fact, it is an insult. This is what one can conclude what happened during the second period which shows the repressive state apparatus in Matar's novel *In the Country of Men*. Here another scene after they arrested Suleiman's father and how much did he hurt physically in the prison by the revolutionary committee people. It is shown by a small talk with his wife and friend as: 'How's Bu Suleiman?' 'Thankfully all of his wounds are on the surface, 'Mama said. 'They broke one rib, but nothing else"(p.107). This shows clearly the physical torture that Faraj confronted.

Moreover, Suleiman refers to the TV program covering the traitors' interrogation. He is concerned more with Ustath Rashid as he knows him well, being their neighbor, his father's friend, and his friend's father. In a later part of the story, Suleiman recounts

the last time he sees Ustath Rashid on TV. But this time is the time of execution and violence. As I said before, the revolutionary committee people show Rashid's interrogation on TV to send a message that they are working on the right track. And this way, was the way of ideology. But now, Suleiman describes the way of repressive apparatus. He describes how he, his mother and Moosa one day watched Ustath Rashid on TV being fetched to a place near a ladder and a rope. Ustath Rashid is pulled up the ladder by a man who then places the rope round his (Ustath Rashid's) neck, ties it carefully, and make him slip off the ladder to let his body sag down (In the Country 98: ch. 17). The following is an excerpt from the novel that shows how poignantly Suleiman describes Ustath Rashid after slipping from the ladder.

Ustath Rashid slipped off the ladder and was snatched by the rope. This caused an uproar; the crowd was ready. He was propped up, slapped a couple of times across the face, then turned towards the camera. We could see now that his trousers were wet. Something yellow appeared from his mouth and seemed to grow. No one wiped it off; no one brought him a glass of water, a toothbrush and toothpaste to wash away the burning and greedy acid. His head didn't shake in disgust; he seemed to be oddly comfortable with his vomit. [...] The camera swung quickly, and we saw Ustath Rashid swinging from the rope, the shiny aluminum ladder a meter or two to one side, too far for his swimming legs. The crowd spilled down on to the court now. Some of the spectators threw their shoes at Ustath Rashid, a couple of men hugged and dangled from his ankles, then waved to others to come and do the same. They looked like children

satisfied with a swing they had just made. Everybody seemed happy. (In the Country 98: ch. 17)

The above tragic scene describes not only a beastly execution of a political dissident, but also an image of wild, barbarous, savage, inhuman humans, those who are almost ready to become cannibals in order to satisfy their despotic rulers. The regime strives through this violence to establish its rule in Lybia. Easily noticed, the regime successfully represented the idea of the repressive state apparatus. Simply speaking, the execution of Rashid in Matar's "*In the Country of Men*" is nothing but a political accusation. That is, to be blamed for something that you did not do and be hung for it. Hence, the execution is a metaphor for the life of the political dissents under the regime of El-Gadhafi. For those people who are looking for freedom, they wished a democratic form of regime to secure and guarantee their future. So, one can say about what happened to Rashid, the price of freedom is sometimes oppression.

Here, one can notice the revolutionary men begin to feel that people support them, as it is noticed that the Libyan people attended to watch Rashid's execution, also they "spilled down on to the court now. Some of the spectators threw their shoes at Ustath Rashid". Throwing shoes by Libyan people toward Rashid refers to the success that the revolutionary committee people achieved. After this execution, the revolutionary committee people enlarged their goals: they change their side towards one of students' peaceful protest at one of the universities. They used all kinds of tortures against the peaceful students, for unclear reasons, now, they have supporters, and they do not need for the ideology to convince the opponents. They used the repressive ideological state apparatus, for example, the execution of the university students

which is a bad bloody and brutal suppression intellectuals faced in Libya. The narrator of the story hears his mother speaking about hanging the members of the Students' Union in al-Fateh University because of the same leaflets. The slogan of the students in the leaflets is "We are not against the revolution; we are against the extremes of the revolution. Autonomy for the student union" (In the Country, 31), because of these words, the students got executed. Though the students are obviously not against the 1969 Libyan Revolution, but they are treated as traitors of the Revolution, and accordingly killed in public.

What matters most here is the execution that makes all people afraid of asking or refusing the orders of the revolutionary committee. This fear is seen clearly by Suleiman's mother's words as follows:

'Clouds,' she said. 'Only clouds. They gather then flit away. What are you, people thinking: a few students colonizing the university will make a military dictatorship roll over? For God's sake, if it was that easy I would have done it myself. You saw what happened three years ago when those students dared to speak. They hanged them by their necks. And now we are condemned to witness the whole thing again. The foolish dreamers! And it's foolish and irresponsible to encourage them.' 'It's our obligation to call injustice by its name.' 'Go call it by its name in your country. Here it's either silence or exile, walk by the wall or leave. Go be a hero elsewhere. (In the Country, 62)

This portrays us how the Libyan families were afraid of asking their simple rights. They could not ask, because they know

that the revolutionary committee people do not differentiate between the political opponents of the regime or the legal peaceful protest. The word 'Clouds' can be indicated to the declaration of giving up and its promise that people are unable to change their fate and they should accept the fact. Najwa, Sulieman's mother seemed to remind people about "what happened three years ago when those students dared to speak. They hanged them by their necks". The regime uses the repressive ideological state apparatuses till force people obey it. So, one can notice the hard life of the Libyan people through Najwa's words. No one can dare to say or ask a simple right even if you do not have political activities. This scene tells us that anyone wants more injustice, just try to call or ask for your right. So, it's better to stay silent. A student should study without asking his right, otherwise he will be hanged such the previous students who hanged in the middle of their university's yard. Also, Suleiman's mother told her son and Moosa to keep silent. No dreams, otherwise, you get an 'exile. The revolutionary committee people applied the saying that we will rule you or kill you. No one has another choice. Either to be silent or you will be punished. This is the way that the leader of the 1969 revolution control people during their period of authority.

In the same sense, the revolutionary committee keeps threatening the people. They used the word "terror" in their threat. This word was alone an extreme fear. And they said that they have the right to use the force if there is anyone tries to stand against them. They claimed that no place for the old Libyan society (The Kingdom of Libya) and it is the time of the new one. They promised people to achieve the equality between all. But the fact went another direction. They used all kind of violence till they control Libya for

forty years. Therefore, the only thing that the Libyan people saw is a dictatorial unjust regime which destroyed their future and ruled them backward many years. The fate of those people who stood against the leader of the revolution, who revolted, more or less and in diverse ways: some hanged, some fled to rural villages, some “dropped out” for lives on the social margins (artistic pursuits, lives in religious sects, and so on), some turned inward to fetishize their family units, and some undertook the perilous insecurities of self-employment. These and still other kinds of revolts presented ideology and the ISAs in Libya with the problem of limiting them to forms and diverting them in directions that would not undermine capitalist class structures. The regime tried to control by shaping ‘interpellating’ to stop any opponent of protesting against the leader of the revolution.

4. Conclusion

In The country of Men’s society, the revolutionary committee is depicted as a tool to impose the ideology and the repressive ideology state apparatuses. The ISA is also operated through the precise use of media censorship. The aim is to control the community without coercion and to limit the opposition of the all inhabitants as first stage. The TV’s online investigation and broadcast also play a significant role as Ideological State Apparatuses to facilitate the committee’s dominance over the rules that must be obeyed by the community. The representation of extreme political ideologies in Hisham Matar’s “*In the Country of Men*” can be viewed by referring to Louis Althusser in his essay, “Ideology and Ideological State Apparatuses (Notes Towards an Investigation)”. Matar describes the situation the Libyan people have after the 1969 revolution in Libya. Matar shows us the two

ideologies which are seen through the actions of the revolutionary committee with Ustath Rashid's investigation on TV as well as in a public yard, and the leaders of the student's union who are hanged. The Libyan people are misrepresented as traitors, and punished by all extreme tortures. And others lost their properties. So the only thing that achieved by the revolution is an injustice. The revolution keeps focusing more on two kinds of people: the first ones who have political activities, this kind were arrested, got torture, named as traitors and then hanged. It was a shocking experience to them; they are pictured as the enemy who threatened the revolution. Similarly, it is seen with what happens to Ustath Rasid, Suleiman's father and the leaders of the students' union. The second people are the rich people. Their properties are taken by the revolutionary people in the name of distributing between all people equally. But there was not equality or development, and not even infrastructures or security. Also the revolution divided people into two parts, "with us" and "against us". So, the fate of those people who are against the revolution is known. It was seemed like that Libyans forced to accept what the revolution policy has decided. So all that lead to what we have noticed in the novel of Matar. Matar skilfully illustrates the situation of the Libyan people who have been controlled through the two ways. Firstly, using the ideological state apparatus and secondly, a repressive state apparatus by a dictatorial regime for forty years.

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Contemporary Literary Theory and the Politics of Identities:
A Concise Exploration

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Abstract : This article critically examines the transformative impact of mid-twentieth century social movements and the emergence of contemporary literary theories, such as poststructuralism, postmodernism, postcolonialism, feminism, and others. It explores how these theories have challenged the traditional essentialist understanding of identity as rigid and unchanging, presenting a paradigm shift towards a fluid and dynamic perspective of identities. Furthermore, the article discusses the profound influence of these identity politics on the field of literary studies, highlighting how literature has become a dynamic arena for the contestation and exploration of diverse identities.

Keywords: Identities; postmodern, poststructuralist, literature, identity politics.

In recent years, scholars hailing from diverse disciplines within

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the realms of social sciences and humanities have exhibited a profound scholarly fascination with inquiries pertaining to the notion of identity. The concept of 'identity' occupies a central position in the examination of nationalism and ethnicity within the field of comparative politics, informing constructivist analyses of realism as well as scrutinising analyses of state sovereignty within the domain of international relations. Moreover, it serves as a foundational element in myriad discourses concerning gender, sexuality, nationality, ethnicity, and culture vis-à-vis liberalism and its alternatives in the realm of political theory. In recent times, the historical and cultural construction of identities in all their manifestations has captured the attention of social historians and scholars of culture and literature, stimulated by influential thinkers such as Michel Foucault and prompted by the discourse surrounding multiculturalism. However, despite the heightened and widespread surge of interest in the subject of identity, the notion itself remains somewhat enigmatic. As Phillip Gleason astutely observed four decades ago, conventional dictionary definitions, built upon prior understandings of the term, fail to adequately encapsulate the contemporary understanding of identity (913–931). Our present conceptualisation of identity emerges as a social construct of relatively recent origin, characterised by its inherent complexity and multifaceted nature. Irrespective of whether individuals possess an awareness of its proper usage in everyday discourse, conveying a concise and accurate description that comprehensively encompasses the full spectrum of its present meanings proves to be a daunting task.

Throughout history, literature has actively engaged with inquiries pertaining to matters of identity, with literary works

offering implicit or explicit resolutions. Within the domain of narrative literature, readers have diligently followed the trajectories of characters as they grapple with self-identification and become shaped by a confluence of their personal histories, choices, and the pervasive societal influences surrounding them. A plethora of implicit notions concerning the formation of identity are intricately woven into the fabric of literary creations. Significantly, literature serves as a fertile ground for challenging sociological and political interpretations of the role played by these elements in the construction of identity, particularly in the burgeoning field of literary studies focused on gender, race, and sexuality. One salient issue to be considered is the dichotomy between inherent or ascribed identity versus the notion of identity as a construct. Both possibilities find substantial representation within the literary realm, where the complexities and entanglements inherent in these concepts are recurrently laid bare for our contemplation. An archetypal narrative plot frequently unravels wherein characters, for instance, unearth their true essence not by delving into the depths of their personal past but through their actions, which ultimately align them with their essential nature.

A significant proportion of contemporary theory can be comprehended as an endeavour to grapple with the inherent paradoxes that frequently influence the treatment of identity within the realm of literature. Literary works, by their very nature, depict individuals, thus giving rise to conflicts over identity that manifest both internally within individuals and externally between various individuals and groups. Such works often portray characters engaged in struggles against or conformity to prevailing social norms and standards.

In the present era, numerous strands across literature, anthropology, sociology, and politics converge upon the imperative and demand for identity and recognition. One may contend that this need constitutes a driving force motivating many nationalist movements. Furthermore, this need finds expression in various feminist endeavours, advocacy on behalf of oppressed minorities and subaltern groups, and within the realm now known as the politics of multiculturalism. Recent decades have witnessed a proliferation of movements initiated by marginalised and subaltern groups, all united by a shared objective to seek acknowledgment and validation of their respective identities. An examination of the cultural and social forces that shape these movements, as well as their negotiation of power dynamics and pursuit of agency within society, offers insights into this phenomenon.

In postcolonial literatures, for instance, countering dominant discourses that construct ethnic identity assumes paramount importance in the process of indigenous communities locating and reclaiming their cultural and ethnic identities. African postcolonial writers, for example, frequently engage with themes related to the colonial experience and decolonisation, employing fictional narratives to present the authenticity of their culture and identity. This literary strategy serves as a means to subvert prevailing colonial discourses while asserting the agency and authenticity of native perspectives. The desire to reclaim the lost cultural ethos of the Igbo community and the postcolonial quest for acknowledgment of one's forgotten dignity are central themes in Chinua Achebe's seminal work *Things Fall Apart* (1958).

Furthermore, the early twentieth century witnessed the emergence of diasporic literatures, predominantly concerned

with the identity of forced exiles and displaced individuals. Other minority groups, such as the Lesbian, Gay, Bisexual, Transgender, and other marginalised communities, as well as women in patriarchal or male-dominated societies, have more recently embarked upon a political agenda seeking recognition and acknowledgement of their identities, challenging prevailing dominant discourses. Esteemed political thinker like Francis Fukuyama perceives this contemporary yearning for recognition and dignity by marginalised and oppressed classes as a catalyst for the emergence of “identity politics, in which individuals demand[ed] public recognition of their worth” (10). Poststructuralists, in their endeavours, deconstruct the structuralist notion of binary oppositions that underlie the construction of meaning. By conceptualising identity as a linguistic construct and exploring its study as a terrain for power relations, a novel framework emerges for comprehending the multifaceted nature of identity.

Fundamentally, the term ‘identity’ revolves around the binary concept of ‘sameness’ and ‘difference’ (Coulmas 24). Despite its ostensibly straightforward definition, comprehending its essence proves to be an intricate task. The notion of identity is rife with complexities and contradictions, assuming varied meanings across individuals, disciplines, and fields of study. Its inherent mutability allows for diverse explanations and interpretations within different contexts. For some, identity signifies their association with a particular ethnic community, personal values, religious affiliation, or nationality. Primordialists uphold the belief that nations and ethnic identities are fixed, innate, and ancient. In contrast, constructionists recognise the existence of multiple identities, while interactionists argue for the synthesis of both perspectives.

The notion of an enigmatic process underlying the formation and construction of identity holds profound significance in late nineteenth and early twentieth-century social thought. Freudian psychoanalysis, for instance, places emphasis on the veiled and repressed dimensions of the self. However, other strands of social thought perceive this concealed or hidden depth of identity as illusory. In order to explore the emergent issues at hand, it becomes imperative to trace our attention back to a more remote era, understanding how the concepts and discourses surrounding recognition and identity have gradually become familiar, or at the very least, comprehensible to us.

The mid-twentieth century bore witness to the emergence of potent social movements on a global scale, encompassing the civil rights movement in the United States, the feminist movement advocating for gender equality, a parallel sexual movement that challenged conventional notions of sexuality and family structures, an environmental movement that reshaped perspectives on the human-nature relationship, and movements dedicated to the rights of marginalised groups such as the disabled, immigrants, and LGBT+ communities. In the wake of these movements, the conception of identity has undergone a transformation, giving way to the notion of identities, thereby fracturing identity into fragmented aspects rather than perceiving it as a unified whole. The contemporary understanding of identity is now characterised by notions of multiplicity and pluralism.

In the twentieth century, the concept of identity underwent a profound transformation, catalysed by the emergence of postmodernism and poststructuralism within the realm of humanities. The 1960s witnessed the advent of numerous theories

and discourses centered around identity, with influential postmodernist and poststructuralist thinkers such as Jean-Francois Lyotard, Jacques Derrida, Michel Foucault, and others engendering a new understanding of identity. Within the postmodern milieu, Stuart Hall astutely observes that the subject, previously conceived as possessing a cohesive and stable identity, undergoes fragmentation, assuming not a singular but rather multiple, at times contradictory or unresolved, identities that gives rise to the postmodern subject, characterised by the absence of fixed, essential, or permanent identity:

The subject previously experienced as having a unified and stable identity, is becoming fragmented; composed not of a single, but of several sometimes contradictory or unresolved, identities.... This produces the post-modern subject, conceptualized as having no fixed, essential or permanent identity. (276-77)

The tensions and conflicts inherent in the concept of identity render it both crucial and inescapable. Feminism, Marxism, cultural studies, psychoanalysis, gay and lesbian studies, and postcolonial theory are among the theoretical frameworks that have identified structurally analogous challenges pertaining to identity. For example, psychoanalytic theory elucidates the role of the 'mirror stage' in which the subject acquires identity through misrecognition of oneself in an image, while the poststructuralist notion of interpellation proposed by Louis Althusser within Marxist theory posits that one becomes a subject by being hailed and constituted within a given position. Likewise, postcolonial subjectivity manifests in the construction of a fragmented self, arising from clashes between opposing discourses and demands.

Judith Butler's work further illuminates the heterosexual identity as predicated upon the suppression of the potential for homoerotic desire.

These contemporary theories collectively employ a common mechanism to destabilise, deconstruct, and displace dominant and all-encompassing narratives that construct individual subjectivities. According to Woodward, "postmodernism allows the 'others' to speak, by challenging the certainty of grand narratives. . . [and] has presented troubling alternatives," and the "Poststructuralist thinking has demonstrated the limitations of dualisms and sought to indicate the complex interrelationship between some traditional binaries" (164).

Various theories exhibit commonalities in their critique of hegemonic discourses that have become internalised by individuals, influencing their self-conception and comprehension. Psychoanalysis, for instance, perceives the subject as an outcome of intricate interplay among psychological, sexual, and linguistic dynamics, rather than a unified essence. Jacques Lacan's elucidation of the 'mirror stage' underscores the initial phase of identification, wherein a child first identifies with their reflection in the mirror, perceiving themselves as integrated entities and embodying their aspirational self-image:

This act, far from exhausting itself, as in the case of the monkey, once the image has been mastered and found empty, immediately rebounds in the case of the child in a series of gestures in which he experiences in play the relation between the movements assumed in the image and the reflected environment, and between this virtual complex and the reality it reduplicates – the child's own body, and the persons and things around him. (Lacan 1)

Lacanian theory posits that the self is an amalgamation of reflected images, encompassing encounters with mirrors, the mother figure, and interactions with others within the broader social sphere. Identity, according to Lacan, emerges through a series of incomplete identifications.

Within the area of feminist scholarship, established narratives pertaining to the construction of feminine identity have been subject to critical scrutiny and interrogation. Feminist theory contends that the subject's identity is molded by socially enforced gender roles. Likewise, queer theory posits that the repression of the "possibility of homosexuality" serves to establish the hegemonic "heterosexual subject" (Culler 109). Judith Butler's influential works have significantly shaped conceptions of the body and influenced the discourse surrounding the gender/sex binary. According to Butler, sex itself is a culturally constructed phenomenon, just as gender is (2). Consequently, the body lacks an inherent and fixed "sex," with gender identity only emerging through the repetitive enactment of gender performances.

Similarly, postmodernists too demonstrate a profound skepticism towards overarching metanarratives and other forms of authoritarianism, as elucidated by Lyotard's concept of 'grand narratives'. They critique the feasibility of justifying narratives that unify disciplines and social practices, such as the alliance between science and culture, "the narratives we tell to justify a single set of laws and stakes are inherently unjust" (qtd. in Williams 211). Instead, these theories accentuate the fluid nature of identity and reveal the underlying structures and binaries upon which identity constructions are predicated. Woodward, in this vein, contends that postmodernist and poststructuralist thought is characterised

by a celebration of hybridity, fluidity, and contingency, challenging the perceived rigidity and essentialism associated with rootedness (137).

The modernist or liberal-humanist conception of identity asserts the existence of a distinct, immutable, and cohesive core essence that shapes an individual's character and personality. Conversely, poststructuralist theory maintains that individuals are constantly subjected to cultural and discursive practices, inherently entwined within them. In her work titled "Positioning Language and Identity," Judith Baxter explores this notion, arguing that individuals cannot be disentangled from the cultural and discursive contexts that shape their identities:

Conversely [to the modernists], a poststructuralist perspective posits that individuals are never outside cultural forces or discursive practices but always 'subject' to them. Their identities are governed by a range of 'subject positions' ('ways of being'), approved by their community or culture, and made available to them by means of the particular discourses operating within a given social context. If people do not conform to these approved discourses in terms of how they speak, act and behave, they may be stigmatised by others with labels such as 'weird', 'a misfit', 'a freak' or 'an outsider'. (37)

Postmodernists and poststructuralists adopt a critical stance toward identities, perceiving them as fluid and socially constructed rather than fixed and essential. They contend that identities are shaped by the complex interplay of social, cultural, and historical factors, refuting the notion of inherent or natural identities. Moreover, they challenge the existence of a unified and

stable self, viewing individuals as multifaceted and in constant flux. These theorists also critique the concept of essential differences among groups, such as race, gender, and sexuality, arguing that these differences are socially and culturally constructed rather than inherent.

Furthermore, postmodernists and poststructuralists reject the idea of objective truth or absolute reality, asserting the subjectivity of all knowledge. Judith Butler, in her influential work *Gender Trouble* (1990), argues that gender identity is not a fixed or innate quality but rather a performative enactment that is continuously reinforced through societal norms and expectations. She posits:

Gender ought not to be construed as a stable identity or locus of agency from which various acts follow; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts. (179)

This highlights the constructed and contingent nature of gender identity, alongside other identities that are shaped and reinforced through our interactions and behaviours.

Michel Foucault, in his genealogy challenges the notion of a unified self, suggesting that it is a product of the modern era. He posits that the self is composed of practices and discourses, rather than being a singular and coherent entity. Foucault's analysis primarily focuses on the intricate relationship between power and knowledge. He explores how power and knowledge intersect and shape society, investigating the ways in which institutions such as correctional facilities, healthcare establishments, and educational institutions utilise power and knowledge to exert social control and

discipline. Foucault also examines the role of discourse in shaping our understanding of the world and perpetuating existing power structures. His central concern lies “in unpacking the underlying structures of thinking in the various fields of knowledge because, he argued, these structures conditioned and constructed the process of inquiry. . . the very nature of the object. . . and the possibilities of using and distributing this knowledge” (Nayar 34).

Foucault’s conceptualisation of power advances the notion that power is not confined to a singular entity or institution, but rather permeates social relationships and interactions. He posits that power possesses a productive dimension beyond its repressive aspects, as it not only imposes limitations on specific actions, but actively molds the configuration of identities and shapes individuals’ perceptions of themselves and others. By scrutinising discursive practices and institutional mechanisms, Foucault asserts that power operates through the establishment and enforcement of norms and knowledge, which in turn influence the construction of identity. Thus, for Foucault, the exercise of power becomes intricately intertwined with the formation of identity. His understanding of power aligns with the concepts of ‘ideology’ and ‘hegemony’ in the sense that individuals internalise and embrace prevailing power relations and norms within society. Analogous to Louis Althusser’s conception of ideology, power engenders a sense of belonging and purportedly yields positive effects on individuals’ well-being, thus rendering its recognition and resistance arduous. This underscores the nuanced and pervasive nature of power in shaping individuals’ cognitions, desires, and behaviours, and underscores its role in shaping our self-perceptions and comprehension of the world:

If power were never anything but repressive, if it never did anything but to say no, do you really think one

would be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. It needs to be considered as a productive network which runs throughout the whole social body. (Foucault 119)

In the same vein with Foucault, Louis Althusser, a prominent Marxist philosopher, advances a similar proposition wherein individuals internalise and acquiesce to prevailing ideologies and power dynamics, which profoundly influence their self-awareness and perception of others. Within Althusser's theoretical framework, the concept of ideology assumes a paramount position as it explicates how individuals become interpellated into specific social roles and identities through the agency of these dominant ideologies. Althusser defines ideology as "a representation of the imaginary relationship of individuals to their real conditions of existence," illuminating how this cognitive construct aids in comprehending and interpreting the world, while concurrently masking or repressing genuine connections to it (Althusser 109). According to Althusser, ideology functions as an assemblage of beliefs, values, and practices that individuals internalise and come to embrace as axiomatic and veracious. These ideologies, in turn, are perpetuated and reinforced by the apparatuses of the state and its institutions, encompassing familial, educational, and media structures, thereby engendering a sense of 'normality' and 'naturalness' within individuals' consciousness. In contrast, Foucault, while acknowledging the role of institutions in upholding and enforcing ideologies, places greater emphasis on the mechanisms through which power operates by

means of discursive practices and knowledge, which shape the individual's comprehension and sense-making of the world.

In a parallel vein, Antonio Gramsci, another Marxist philosopher, puts forth the notion of hegemony, which bears relevance to the manner in which individuals internalise and adhere to prevailing ideologies and power dynamics, thereby shaping their cognitive perceptions of self and others. Gramsci's concept of hegemony fundamentally pertains to the ascendancy of a particular social group over others, achieved through the consensual embrace of its values, beliefs, and practices as both natural and legitimate. His conceptual framework, in essence, establishes a profound link between the "whole social process" and structures of power and influence, thereby elucidating the intricate interplay of domination, subordination, and opposition (Selden et al., 100). Gramsci posits that the attainment of hegemony occurs not through overt "coercion," but rather through the active participation and "consent" (Nayar 131) of subordinate groups, who, in an act of volition, adopt and internalise the values and beliefs propagated by the dominant group as their own:

The maximum of legislative capacity can be inferred when a perfect formulation of directives is matched by a perfect arrangement of the organisms of execution and verification, and by a perfect preparation of the "spontaneous" consent of the masses who must "live" those directives, modifying their own habits, their own will, their own convictions to conform with those directives and with the objectives which they propose to achieve. (Gramsci, 266)

Gramsci's theory of hegemony thus illuminates the role played by dominant ideologies and power dynamics in shaping individuals'

cognitive and behavioural aspects, thereby influencing the formation of their identities. It posits that individuals actively internalise these prevailing ideologies, transforming into active participants in their own subjugation, rather than remaining as passive recipients. Furthermore, Gramsci's theory explores power relations within society through an examination of how dominant groups employ cultural, educational, and media apparatuses to perpetuate and reinforce their authority. These institutions contribute to the establishment of a cultural hegemony, which serves to legitimise and rationalise the dominion of the ruling groups while engendering a pervasive acceptance, known as 'common sense,' among subordinate groups.

The desire of uncovering foundational structures and overarching discourses that shape the understanding of identity holds great significance in literary studies, particularly during the mid-twentieth century. Hans Bertens asserts that the desire for cultural self-determination, or cultural autonomy, served as a driving force behind the emergence of literature in former colonies during the 1960s and 1970s. Eminent writers such as Wilson Harris (Guyana), Yambo Ouologuem (Mali, a former French colony), Chinua Achebe (Nigeria), Wole Soyinka (Nigeria, Nobel laureate in Literature in 1986), Derek Walcott (Saint Lucia, Nobel laureate in Literature in 1992), and numerous others crafted novels and poems that responded to and mirrored their immediate cultural milieu (Bertens 194).

In the field of postcolonial studies, theorists like Edward Said, Homi Bhabha, Frantz Fanon, and Gayatri Chakravorty Spivak have put forth concepts that bear affinities with Gramsci's hegemony, Foucault's discourse, and Althusser's ideology. For

instance, Said's seminal work, *Orientalism* (1978), introduced the notion of 'cultural imperialism,' positing that the West imposed its own values, beliefs, and practices upon the East through a process of cultural domination. This imposition of a dominant narrative by the West echoes Gramsci's theory of how dominant groups uphold and perpetuate their authority by manipulating culture, education, and the media. Said further argues that the representation of the East played a pivotal role in the conquest of the region, as Europe exerted epistemological dominance over the East through the documentation and archival of knowledge, enabling the acquisition and maintenance of power. In essence, the discourses that constructed the Orient in specific ways facilitated Europe's political and military control over indigenous populations. Said writes:

Much of the information and knowledge about Islam and the Orient that was used by the colonial powers to justify their colonialism derived from Orientalist scholarship: a recent study by many contributors . . . demonstrates with copious documentation how Orientalist knowledge was used in the colonial administration of South Asia. A fairly consistent interchange still continues between area scholars, such as Orientalists, and government departments of foreign affairs. (345)

Fanon's seminal work, *Black Skin, White Masks* (1952), introduces the concept of the 'colonized subject,' which bears resemblance to Althusser's ideology. Fanon contends that the colonised individual internalises and accepts the dominant ideologies propagated by the colonisers, akin to Althusser's notion of interpellation into predetermined social roles and identities. According to Fanon, colonialism exerts a profound psychological

impact on the oppressed native, as they are systematically portrayed as subhuman and alien by the colonial power. This relentless dehumanisation erodes the native's sense of self and identity. Furthermore, Fanon highlights how the colonisers' portrayal of the native as morally deficient and culturally inferior gradually becomes internalised, causing the black individual to perceive themselves solely through the distorted lens of the white coloniser:

The black man has no ontological resistance in the eyes of the white man. Overnight the Negro has been given two frames of reference within which he has had to place himself. His metaphysics, or, less pretentiously, his customs and the sources on which they were based, were wiped out because they were in conflict with a civilization that he did not know and that imposed itself on him. (Fanon 83)

Fanon's rejection of colonial ethno-psychiatric paradigms involved a meticulous deconstruction of their foundational tenets, which relied on essentialist conceptions. He challenged the notion of the 'native' as an unchanging and fixed category, asserting instead that the observed "mental deformations" among patients in "Algerian psychiatric wards" were a direct consequence of the racist policies enforced by the colonial administration (Ashcroft et al. 84).

Homi K. Bhabha, an eminent postcolonial critic from India, also emerges as a prominent voice in the postcolonial discourse on the interpellation of the native subject. Bhabha's scholarly contributions shed light on the limitations of colonial discourse, which aimed to establish a unidirectional power dynamic from the coloniser to the colonised and impose a standardised structure. However, Bhabha contends that such endeavours often proved ineffective in achieving their intended goals (Nayar 168).

In his seminal work, *The Location of Culture* (1994), Bhabha puts forth the argument that colonial power operates not only through explicit forms of coercion but also through subtle mechanisms of manipulation and persuasion that mold the identities of the colonised. He further posits that colonised individuals engage in a process of ‘hybridization,’ wherein they navigate and merge diverse cultural elements. Bhabha emphasises that both colonial and postcolonial subjects inhabit an intermediary space, characterised by cultural ‘in-betweenness,’ which engenders a hybrid identity that transcends singular categorisation. This hybridity stems from the interplay and fusion of different cultural influences. Bhabha’s conceptualisation of hybridity underscores the transformative impact of colonialism and postcolonialism, giving rise to novel cultural expressions and identities that resist reduction to their original cultural contexts:

These spheres of life are linked through an ‘in-between’ temporality that takes the measure of dwelling at home, while producing an image of the world of history. This is the moment of aesthetic distance that provides the narrative with a double edge, which like the coloured South African subject represents a hybridity, a difference ‘within,’ a subject that inhabits the rim of an ‘in-between’ reality. And the inscription of this borderline existence inhabits a stillness of time and a strangeness of framing that creates the discursive ‘image’ at the crossroads of history and literature, bridging the home and the world. (Bhabha 13)

Here, Bhabha’s concept of “aesthetic distance” denotes the spatial and conceptual divergence between a cultural representation (e.g., literature, film, art) and the actuality it depicts. This distance

engenders a twofold effect in narratives, enabling critical reflection on and interrogation of prevailing cultural norms and depictions. Bhabha's theorisation of aesthetic distance and hybridity serves to underscore the profound influence that cultural representations exert on our understanding of reality, as well as on the experiences and identities of colonial and postcolonial subjects. Additionally, his work draws attention to the imperative scrutiny of power dynamics inherent in the production, dissemination, and configuration of cultural representations.

In her influential work "Can the Subaltern Speak?" (1985), Gayatri Chakravorty Spivak, another notable Indian theorist and critic, introduces the concept of 'subalternity,' which resonates with Gramsci's notion of hegemony, as it examines the ways in which marginalised groups are oppressed and dominated by dominant groups, while also considering how they internalise and accept these power relations. Spivak's concept of subalternity specifically pertains to the condition of the marginalised and oppressed, particularly the colonised and subaltern, who are systematically deprived of voice and agency in the realms of politics and society. She argues that these groups are effectively silenced and rendered invisible within the dominant discourse, leading to the erasure of their perspectives and experiences from prevailing narratives. Spivak's pivotal argument underscores that "subjects are constituted through discourse...a regime of representation that is controlled by power" (Nayar 171).

Within her scholarly endeavours, Spivak consistently offers critical examinations of the subaltern's construction as an object or subject within dominant discourses, rather than as an active agent. She contends that prevailing representations of the subaltern often

serve to perpetuate the dominance of the ruling group, rather than amplifying the subaltern's own lived experiences and perspectives.

As a result, the emergence of contemporary theories throughout the twentieth century has exerted significant influence on the discourse pertaining to identity within academic and literary spheres. These theories have effectively challenged conventional conceptions of identity, facilitating a more intricate and fluid comprehension of the multifaceted processes through which identity is forged, shaped by manifold and interwoven determinants.

Due to its capacity to provide abundant source material, literature has emerged as a fertile ground for interrogating the political and sociological dimensions that underpin the construction of identity. Notably, recent scholarship within the realm of literary studies has witnessed a surge in theoretical explorations of gender, race, and sexuality. Literature, in this context, has not only assumed identity as a thematic concern but has also exerted a profound influence on the process of identity formation experienced by readers themselves. This influence extends beyond the realm of fictional narratives, as literature has traditionally been hailed for its ability to engender imaginative engagements, affording readers an experiential immersion in specific circumstances and thereby cultivating dispositional tendencies towards particular modes of thought and affect. By employing narrative perspectives that align with the lived experiences of its characters, literary works engender a sense of identification and thereby contribute to the development of readers' characters.

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Psychosocial Complexities Of Selected Districts In Mizoram

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Abstract : *This study explored the psychosocial complexities and diversity of selected districts in Mizo-ram based on language, ethnicity, religion, gender and major health related categories. In order to explore the psychosocial complexity, secondary data from the districts were collected from various government and non government sources officially available up to the current period. The results are presented in various graphical and pie charts which depicts that in terms of ethnic groups or tribes, religion and denomination, Lawngtlai District was found to be most diverse. Aizawl District was found as the most diverse in terms of health-related groups. Serchhip District was the least diverse district in terms of language and ethnicity. Champhai District had been found to be the least diverse district in terms of religion and religious denomination. Noting the psychosocial complexities of the districts in this way will throw light on the interpretations and readings of researches conducted in such geographical locations in the*

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region, and also render information required for adjustments in such new cultural milieu.

Keywords : Psychosocial complexities, Ethnic groups, Gender, Religion, Religious Denomination

INTRODUCTION

In a large and complex society, people may generally be differentiated or sub-divided, categorized or grouped on the basis of social dimensions, such as gender and sexual orientation, religion, ethnicity, political ideology, recreational preferences, life stages, economic status, and the like (Brewer, 2012). The present day Mizoram, the 23rd State of India located in the North Eastern region of the country, shares its international borders in the East and South with Myanmar and Bangladesh to the West (Lodrick, 2023). Though landlocked, it has its susceptibility to be a diverse and complex society due to the migratory behaviour of people across borders.

Mizoram is the erstwhile Lushai Hills or Mizo Hills District which was formerly under the British rule. Mizo District was inaugurated on 23rd April 1953 and was alleviated to a Union Territory on the 21st January, 1972 (Rosanga, 2007) and then became a full fledged State of the Indian Union on 20th February, 1987. At present, there are 11 districts in Mizoram, namely - Aizawl, Champhai, Kolasib, Lawngtlai, Lunglei, Mamit, Serchhip, Siahla and the newly carved districts of Hnahthial, Khawzawl and Saitual. The psychosocial complexities and diversity of the State is perceived to be increasingly complex as any growing population would be expected.

It is assumed historically that three migratory waves brought the Mizo people into their present habitat. The earliest groups to

migrate to the area now known as Mizoram and its surroundings were known as Old Kukis, including the Hrangkhawl, Darlawng, Bi-ate or Hmar clans (Lalrinmawia, 1995). The second batch of immigrants were called New Kukis which included the Thadou, Jangshen and their off-shoots, who were later on driven out by the Lushai. The last batch were the Lushai tribe of the Sailo clan and other sub-tribes including Hmar, Ralte, Lai (Pawi), Paite, Mara (Lakher) etc (Lalthangliana, 2005; Sangkima, 2000). After settling in the Lushai Hills, the Old Kukis who were the earlier inhabitant tribes towards North of the State were pushed out and the Mizos occupied the present Mizoram area (Sen, 1992). Since then the Mizos/Lushais migrated and scattered to different areas of the Northeastern region and even to the Eastern range of Chittagong (Bangladesh) and to parts of Western Burma (Sen, 1992). Besides the Tibeto-Burman tribes, different tribes and sub-tribes arrived in the State currently known as Mizoram in successive waves and settled down in different parts. Those other ethnic groups who have migrated to Mizoram were the minority Chakma and Riang (Bru) communities and the Gorkhas (Bareh, 2001; DOUNGEL, 2020; Lalrindiki, 2015)

Today Mizoram is a heterogeneous society comprising of nine major and thirteen minor tribes or sub-tribes such as the Lusei, Pawi or Lai, Hmar, Lakher or Mara, Paite, Ralte, Chakma, Riang, Mogh or Mok or Thakma, with these tribes and sub tribes being further divided into a number of clans (Verghese & Thanzawna, 1997) who followed various religious background. Thus, it can be said that Mizoram is a multi cultural, multi-lingual and multi-religious society with almost all tribes either culturally or linguistically linked but distinct and unique in its custom, languages, dances, folklores, rituals etc. The diversity of these ethnic groups reflects the historical settlement patterns mentioned above.

The present study attempts to highlight the psychosocial complexities and diversities based on the different demographic compositions such as language, ethnicity, religion, gender and health related categories in the selected districts of Mizoram for references and situating research results from these areas. It is also hoped that this endeavor would render information on the adjustments that may be required or of interests for new residence or development programs in the districts.

OBJECTIVE:

To highlight the psychosocial complexities and diversities based on the different demographic compositions such as language, ethnicity, religion, gender and health related categories in the selected districts in Mizoram. It was expected that there will be wide variation and psychosocial complexities under different demographic compositions based on language, ethnicity, religion, gender, and health related categories in the selected districts in Mizoram.

METHODOLOGY

Sample

For the present study, the eight districts in Mizoram namely, Aizawl, Champhai, Kolasib, Lawngtlai, Lunglei, Mamit, Serchhip and Siaha were selected to highlight the existing psychosocial complexity within the districts.

Procedure

In order to address the objective, language, ethnicity, gender and religion data were abstracted from the selected eight districts, health related categories and religious denominations data were

abstracted from the District Capitals. Such secondary data were taken from different sources such as;

- 1) *Mother tongue data- Mizoram, Census of India, 2011, Office of the Registrar General & Census Commissioner, India Ministry of Home Affairs, Government of India.*
- 2) *Religion data- Mizoram, Census of India, 2011, Office of the Registrar General & Census Commissioner, India Ministry of Home Affairs, Government of India.*
- 3) *Statistical Handbook Mizoram, 2018.*
- 4) *Statistics Report 2017-2018, Mizoram Presbyterian Church.*
- 5) *51st General Conference Report Book, 2019, United Pentecostal Church North East India.*
- 6) *District wise Time Series Church Statistics 2017-18, Seventh-day Adventists.*
- 7) *Report Book, 28th General Assembly, United Pentecostal Church. 2022.*
- 8) *Statistic Report from different Churches such as Baptist Church of Mizoram, Evangelical Church of Maraland, LIKBK, IKK, Roman Catholic Church, Salvation Army.*
- 9) *Statistic Report from Population Based Cancer Research (PBCR, 2016).*
- 10) *Statistic Report from The Office of the Project Director, State AIDS Control Society, Mizoram: Aizawl. 2018.*

RESULTS AND DISCUSSION

Mizoram is observed to be multi-ethnic and multi-cultural State where people speak over 100 different languages with Lushai/Mizo tawng being the most common language. The different languages also denote the different ethnic groups that exists throughout the State. In Aizawl District, being the largest district in Mizoram, 132 languages were spoken by different ethnic groups. Despite the multitudes of languages and dialects spoken, yet majority of the total population i.e 84.31% speaks Lushai/Mizo language, 4.19% speaks Hmar and 2.49% of the total population speaks Nepali, 2.31% speaks Bengali, 1.69% speaks Paite and 4.99% speaks different other languages (Mother tongue data, Mizoram: Census of India, 2011).

In Champhai District, 69 different languages were spoken with a deep concentration of 88.42% of the total population speaking Lushai/Mizo language, 11% who speaks Paite and .26% who speaks Hmar. Other language speaking persons comprised of .88%. In Kolasib District, 96 languages were spoken by different ethnic groups with 75.25% who speaks Lushai/Mizo language followed by 7.82% who speaks Hmar and 5.46% who speaks Bengali. In Lawngtlai District, the widest distribution of 75 languages spoken by different ethnic groups is observed with majority of the population i.e 29.8% who speaks Chakma, 17.17% speaks Lushai/Mizo language and 15.90% who speaks Pawi, 5.48% speaks Tripuri (Riang), 12.32% speaks Nepali, 12.17% speaks Odia, and 7.13% who speaks different other languages. In Lunglei District, over 96 languages were spoken by different ethnic groups with 72.15% of the total population speaking Lushai/Mizo language, 21.62% speaks Bengali/Chakma and 2.94% speaks Tripuri (Riang), 3.23% speaks

different other languages. In Mamit District, 73 different languages are spoken by different ethnic groups with 62.61% of the total population speaking Lushai/Mizo language, followed by 17.17% of those who spoke Bengali/Chakma and 17.63% speaks Kokbarak/Tripuri, 2.57% speaks different other languages. In Serchhip District, 56 different languages are spoken with almost the entire population i.e 97% who speaks Lushai/Mizo language, followed by a .93% who speaks Hindi and 1.20% who speaks different other languages. Thus, Serchhip District maybe the least diverse district based on ethnicity and languages spoken amongst the eight districts in Mizoram. An observance of 50 different languages and ethnic group is made in Siahla District with 72.14% of the total population speaking Lakher/Mara, followed by 16.77% of those who speak Lushai/Mizo language and 5.35% who speaks Pawi and 5.72% of the population who speaks different other languages (Mother tongue data, Mizoram: Census of India, 2011).

The great variation of languages spoken also exhibit the diverse ethnic groups that persist throughout the different districts.

The following charts depict the major languages spoken in each of the eight districts of Mizoram.

Figure No.1: Groups based on languages spoken across the districts of Mizoram

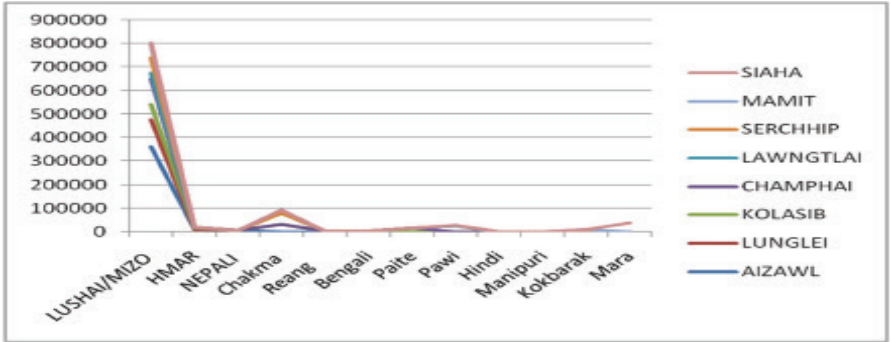


Figure No.1.1 AIZAWL DISTRICT (Languages spoken)

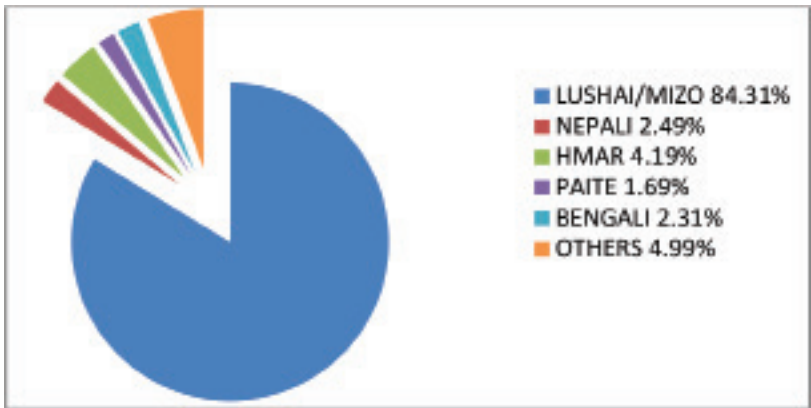


Figure No.1.2 LUNGLEI DISTRICT (Languages spoken)

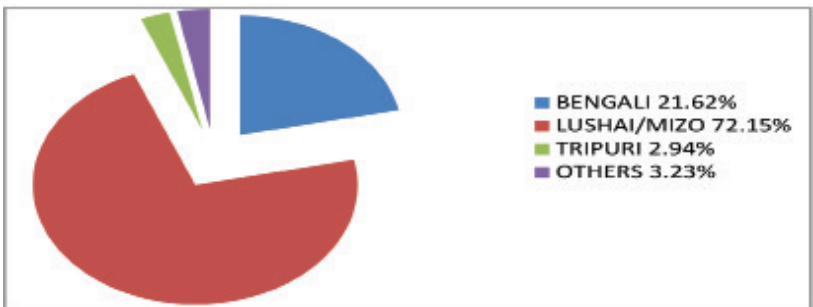


Figure No.1.3 KOLASIB DISTRICT (Languages spoken)

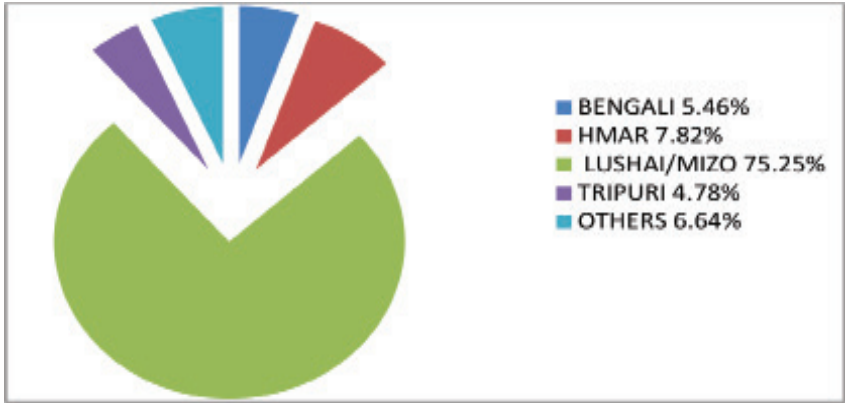


Figure No.1.4 CHAMPHAI DISTRICT (Languages spoken)

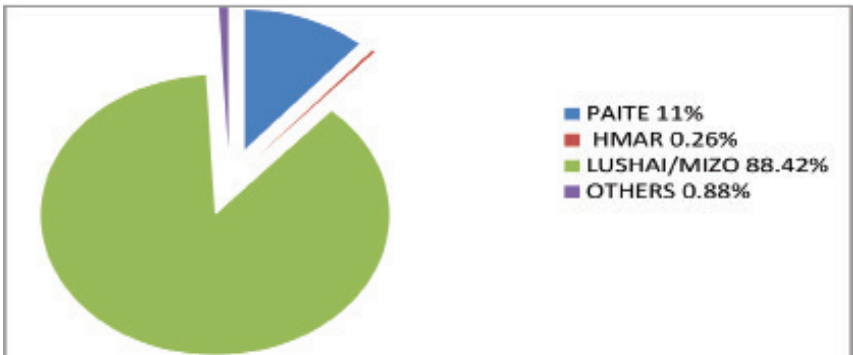


Figure No.1.5 LAWNGTLAI DISTRICT (Languages spoken)

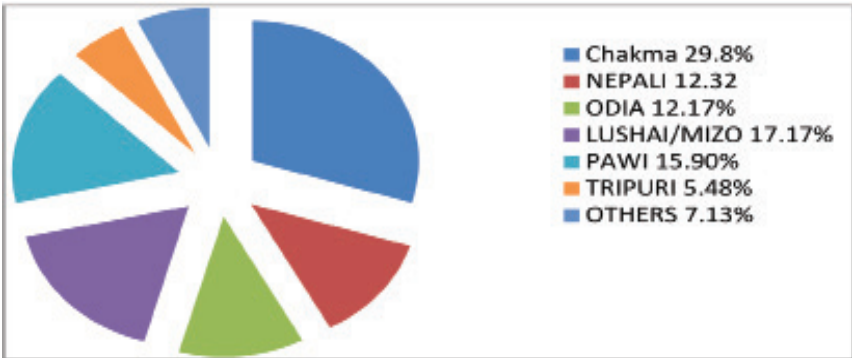


Figure No.1.6 SERCHHIP DISTRICT (Languages spoken)



Figure No.1.7 MAMIT DISTRICT (Languages spoken)

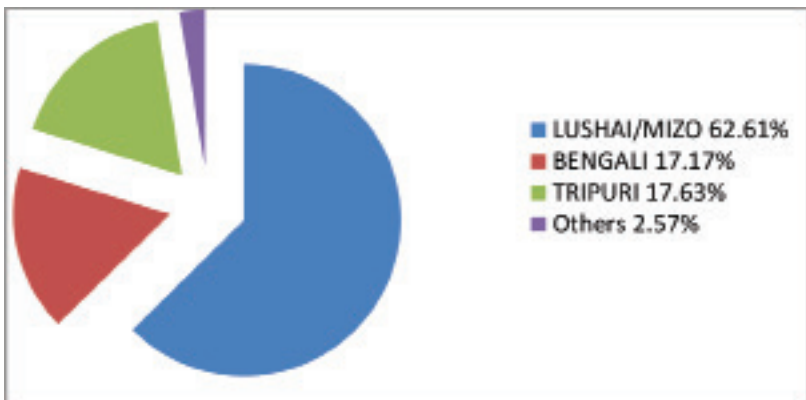
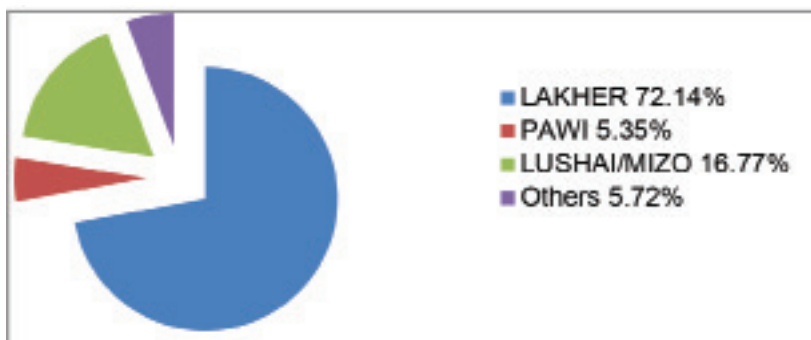


Figure No.1.8 SIAHA DISTRICT (Languages spoken)



Throughout the eight District Capitals in Mizoram, different health related categories may persist. In this section, the most common ones and the ones in which sufficient data/statistics are available will be included for each District Capitals. The health related categories that will be in consideration and discussion here are HIV/AIDS, Injecting Drug User (IDU), Men having sex with Men (MSM), Cancer, and Totalled Disability (Seeing, Hearing, Speech, Movement, Mental Retardation, Mental Illness, Other Multiple Disability). The chart provided revealed that in Aizawl District, majority of the health related category that is observed is HIV+, followed by Disabilities, Injecting Drug User (IDU) and cancer. It is also observed that the highest registered case of Men having sex with men (MSM) is in Aizawl District. In Champhai District, it is observed that majority of the health related case falls on Disability, followed by IDU, cancer and lastly HIV. In Kolasib District, majority of the health related case falls on Disabilities, followed by HIV, IDU and cancer. In Lawngtlai District, it is observed that the highest case falls on Disabilities, followed by cancer, IDU and then HIV. In Lunglei District, there was an observance of the highest case of disabilities among the different health related case,

followed by IDU, cancer, and lastly HIV cases. It is also observed that there is small cases of registered MSM, whereas, there has not been anymore observation of cases of registered MSM in other districts. In Mamit District, Disability accounts the highest percent of health related case followed by IDU, cancer and HIV. In Serchhip District, majority of the health related categories observed is again in the field of Disabilities, followed by cancer, IDU and HIV. In Siahia District, Disabilities is accounted as the highest percent of health related group which is followed by IDU, cancer and HIV (Statistical Handbook Mizoram, 2018; Statistic Report from Population Based Cancer Research (PBCR), 2016; Statistic Report from The Office of the Project Director, State AIDS Control Society, 2018).

The following chart depicts the major health related categories and gender that persist in the eight District Capitals of Mizoram.

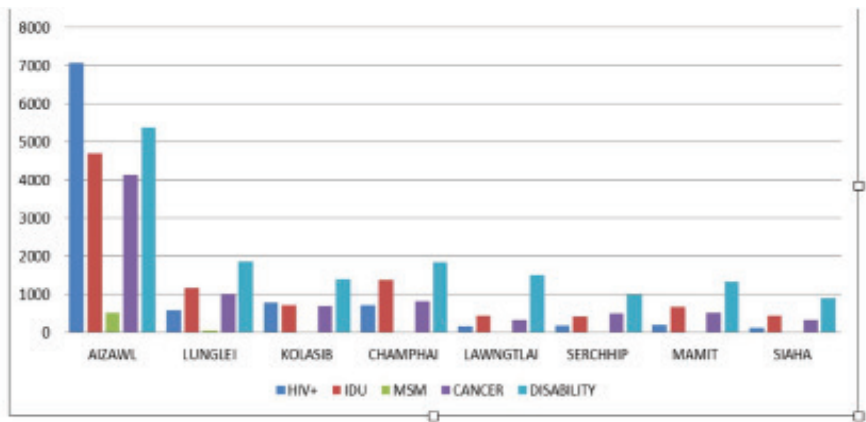


Figure No.2: Health Related Categories across the eight District Capitals of Mizoram.

The different ethnic groups that persist in Mizoram follow different religion, practising their own rituals. However, majority of the Mizos are Christian and the minority population belongs to other religion such as Buddhism, Hinduism and Muslim, Sikh and Jainism. In this section percentage of different religions in the eight districts of Mizoram will be discussed. In Aizawl District, 94.49% of the total population belongs to Christianity while 3.47% belongs to Hindus and 1.35% belongs to Muslims, 0.02% Sikh, 0.40% Buddhist, 0.11% Other religions and persuasions and 0.10% Religion not stated. Almost the whole of Champhai District i.e 98.12% of the population belongs to Christianity, 0.88% Hindus , 0.59% Muslims, 0.006% Sikh, 0.11% Buddhist, 0.14% Jain, 0.14% belongs to Other religions and persuasions and 0.10% Religion not stated. Therefore, Champhai District may be considered as the least diverse district based on religion. In Kolasib District, 89.6% belongs to Christianity, 5.20% belongs to Hindu and 4.77% Muslim, 0.02% belongs to Sikh, 0.13% belongs to Buddhist, 0.002% Sikh, 0.05% belongs to Other religions and persuasions and 0.16% Religion not stated. 80.90% of the people in Lunglei District belong to Christianity while 14.23% of the population are Buddhist and 3.84% are Hindus, 0.86% Muslim, 0.05% Sikh, 0.05% Jainism, 0.003% falls under Other religions and persuasions and 0.044% falls under Religion not stated.

A wide distribution of different religion is observed in Lawngtlai District, Christianity still being the most common religion with 65.35% of the total population, almost half of the total population i.e. 40.20% belongs to Buddhist and only 1.52% of the population belongs to Hindu, 0.51% belongs to Muslim, 0.04% Sikh, 0.09% Jainism, 0.001% falls under Other religions and persuasions and 0.08% falls under Religion not stated. Thus,

Lawngtlai District is considered the most diverse district in terms of religion. In Mamit District, 81.17% of the total population belongs to Christianity, while 13.15% belongs to Buddhist and 3.38% belongs to Hindu, 2.12% Muslim, 0.01% Sikh, 0.02% Jainism, 0.02% belongs to Other religions and persuasions, and 0.11% belongs to the category of Religion not stated. In Serchhip District, 96.80% of the total populations are Christian, 1.88% belongs to Hindu and 1.04% belongs to Muslim, 0.01% Sikh, 0.01% Jain, 0.04% belongs to Other religions and persuasions, and 0.10% falls under Religion not stated. Majority of the population in Siaha District i.e. 96.80% belongs to Christianity, 1.88% belongs to Hindu and 1.04% are Muslims, 0.02% Sikh, 0.007% Jain, 0.004% belongs to Other religions and persuasions, and 0.05% belongs to Religion not stated (Religion data- Mizoram, Census of India, 2011).

The following charts represent the different major religions in the eight districts of Mizoram.

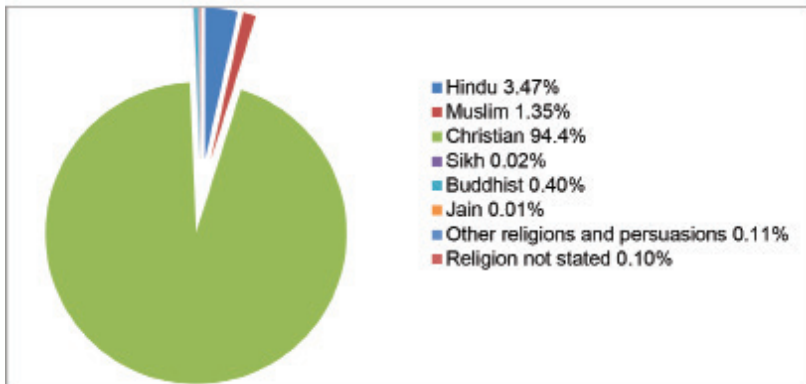


Figure No.3.1 AIZAWL DISTRICT (Religions)

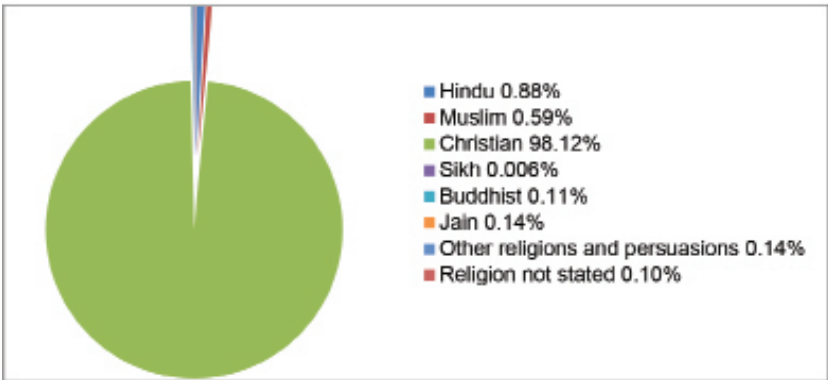


Figure No.3.2 CHAMPHAI DISTRICT (Religions)

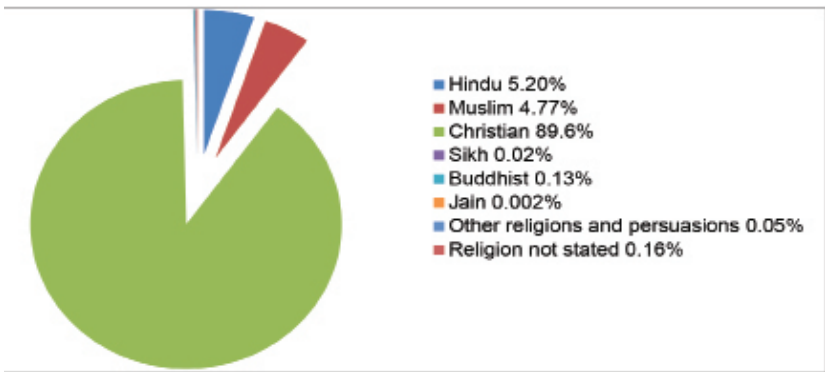


Figure No.3.3 KOLASIB DISTRICT (Religions)

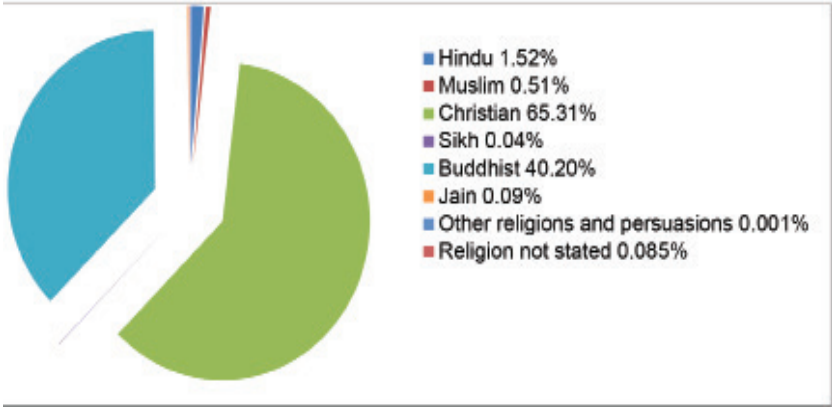


Figure No.3.4 LAWNGTLAI DISTRICT (Religions)

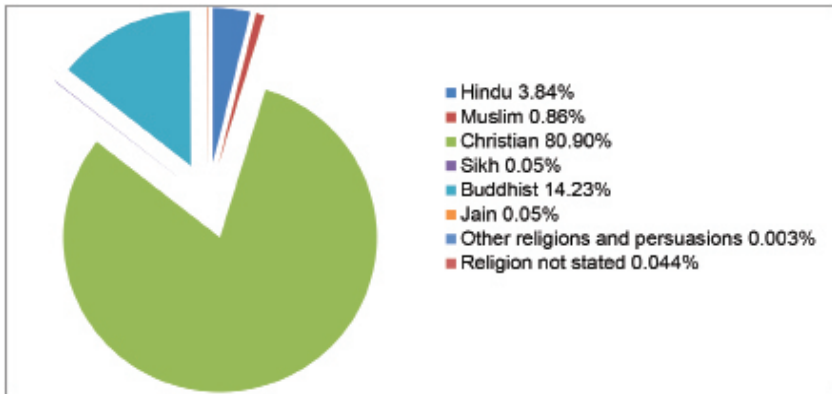


Figure No.3.5 LUNGLEI DISTRICT (Religions)

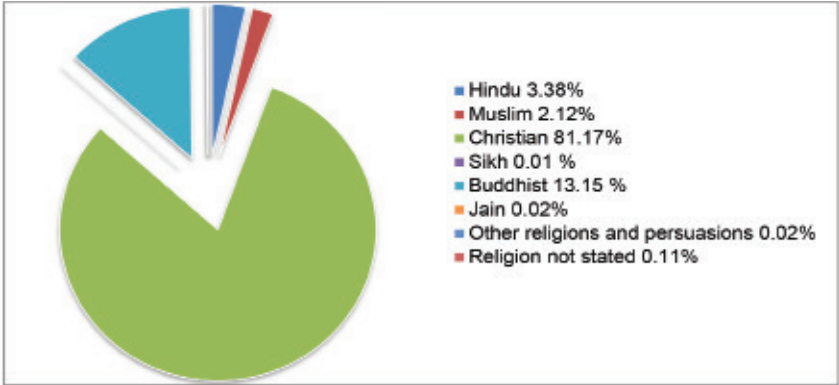


Figure No.3.6 MAMIT DISTRICT (Religions)

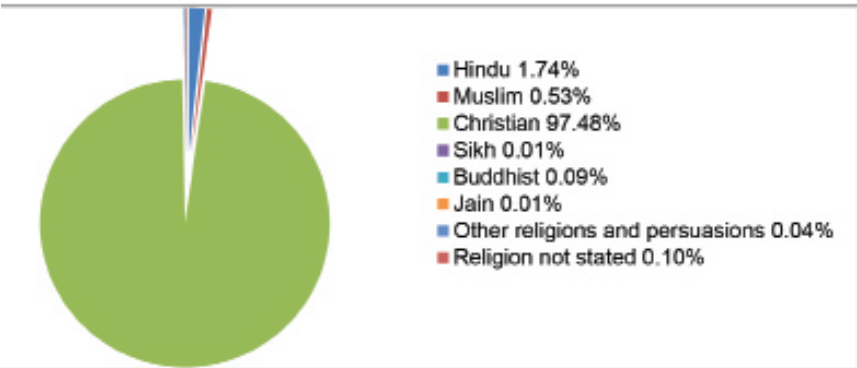


Figure No.3.7 SERCHHIP DISTRICT (Religions)

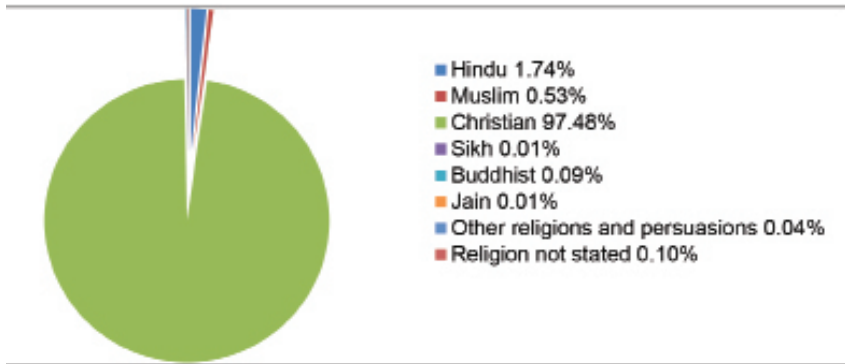


Figure No.3.8 SIAHA DISTRICT (Religions)

As discussed above, majority of the population in Mizoram belongs to Christianity, and people throughout the different district belong to over 70 different religious denominations. For the present study only the major religious denominations from the eight District Capitals are accounted for namely Mizoram Presbyterian Church, Baptist Church of Mizoram (BCM), Unit-ed Pentecostal Church (UPC) North East and Mizoram, The Salvation Army, Roman Catholic, Seventh Day Adventists, Lai ram Isua Krista Baptist Kohhran (LIKBK), Evangelical Church of Maraland (ECM) and Isua Krista Kohhran (IKK). It may also be noted that some of the religious denominations are not classified in district wise, hence, they are placed under the category of “Other denominations” in districts where proper classification is not done. The pie charts below revealed the diverse religious denominations that prevail throughout the eight District Capitals of Mizoram.

In Aizawl District, the people belongs to diverse denomination but there is a huge concentration in one denomination where majority of the population i.e 73.36% belongs to Mizoram Presbyterian Church, 9.56% belongs to Baptist Church

of Mizoram and 2.25% belongs to Roman Catholic, 6.72% belongs to United Pentecostal Church – North East, .60% belongs to IKK, 1.74% belongs to Seventh-day Adventists, 2.68% belongs to UPC-Mizoram, and 2.93% belongs to different other denominations. In Champhai District, 75% of the total population belongs to Mizoram Presbyterian Church, followed by 2% Roman Catholic and 1.61% IKK, 1.38% Seventh day Adventists, 5.41% belongs to UPC-Mizoram, and 14.75% belongs to other denominations. In Kolasib District, it is observed that 65% belongs to Mizoram Presbyterian Church, 7.37% belongs to UPC- Mizoram, 2.39% belongs to Roman Catholic, 2.09% belongs to Seventh-day Adventists and 23.53% belongs to other denominations.

In Lawngtlai District, there is a wide distribution hailing from different denominations with 55.1% belonging to Mizoram Presbyterian Church, 15.34% belonging to Lai ram Isua Krista Baptist Kohhran (LIKBK), and 16.41% belonging to Baptist Church of Mizoram, 2.38% belongs to UPC-NE, 1.18% belongs to UPC-Mizoram, .74% belongs to Seventh-day Adventist, the remaining 8.6% belongs to other denominations. Therefore, Lawngtlai District is the most diverse district in terms of religious denomination. In Lunglei District, there also exist a huge concentration in one denomination wherein 70.44% of the total population belongs to Baptist Church of Mizoram, 14.57% belongs to UPC– North East and 7% belongs to Mizoram Presbyterian Church, 2.04% belongs to Seventh-day Adventist, 2.33% belongs to UPC- Mizoram, .18% belongs to Roman Catholic, .25% belongs to IKK, and 3.54% belongs to other denominations. In Mamit district, 29% belongs to Mizoram Presbyterian Church, followed by 4.12% UPC-Mizoram, 1.44% IKK and .99% Roman Catholic, .43% belongs to Seventh-day Adventists

and 45.40% belongs to other denominations. In Serchhip District, 38.54% belongs to Mizoram Presbyterian Church, followed by 3.76% belonging to UPC-Mizoram, 2% Roman Catholic and 1.3% Seventh-day Adventists, .95% belongs to IKK and 53.42% belongs to other denominations. In Siaha District, there is a wide distribution of different denomination with the majority constituting 34% of the total population who belongs to Evangelical Church of Maraland (ECM), followed by 3.10% Seventh-day Adventists and 5.13% belongs to UPC-NE, 1.29% belongs to LIKKB, .87% belongs to Mizoram Presbyterian Church, .18% belongs to Roman Catholic, .98% belongs to UPC- Mizoram and 54.55% belongs to other denominations (Statistics Report 2017-2018, Mizoram Presbyterian Church; Statistic Report from different Churches such as Baptist Church of Mizoram, Evangelical Church of Maraland, UPC-NE, UPC-Mizoram, LIKKB, IKK, Roman Catholic Church, Salvation Army, 2018-2023).

Different chart depicting the different religious denominations within the eight District Capitals of Mizoram.

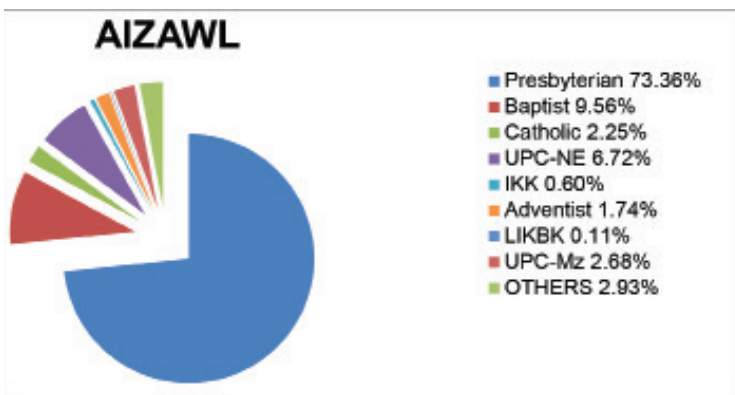


Figure No.4.1 AIZAWL DISTRICT (Religious Denominations)

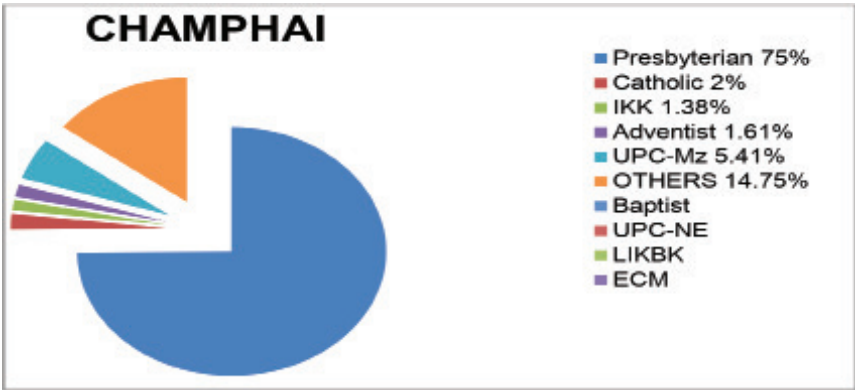


Figure No.4.2 CHAMPHAI DISTRICT (Religious Denominations)

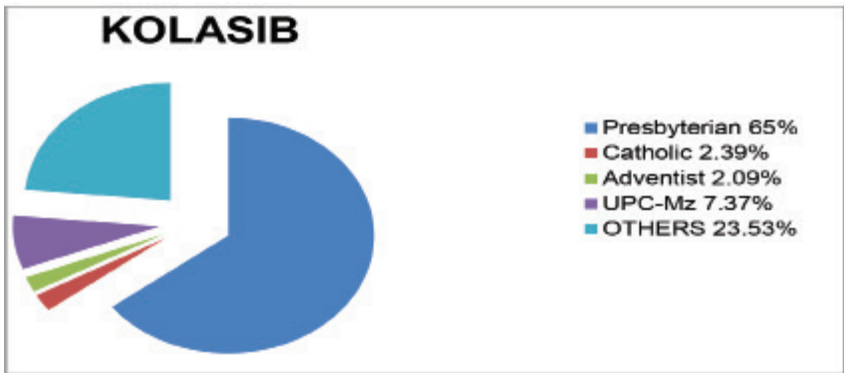


Figure No.4.3 KOLASIB DISTRICT (Religious Denominations)

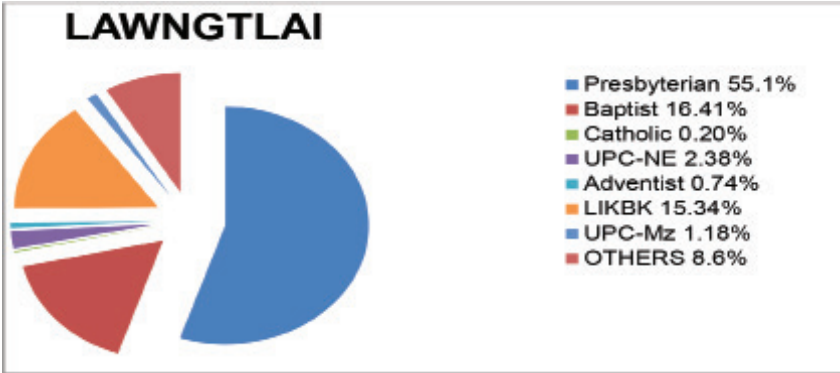


Figure No.4.4 LAWNGTLAI DISTRICT (Religious Denominations)

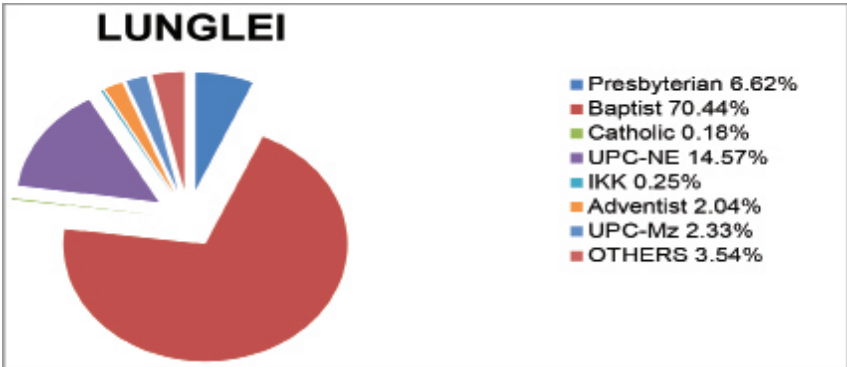


Figure No.4.5 LUNGLEI DISTRICT (Religious Denominations)

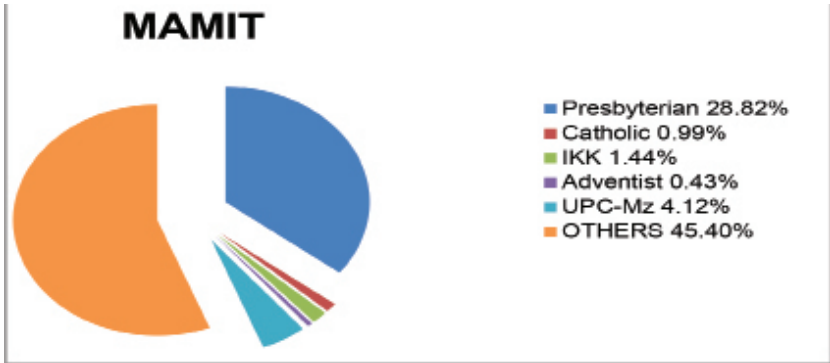


Figure No.4.6 MAMIT DISTRICT (Religious Denominations)

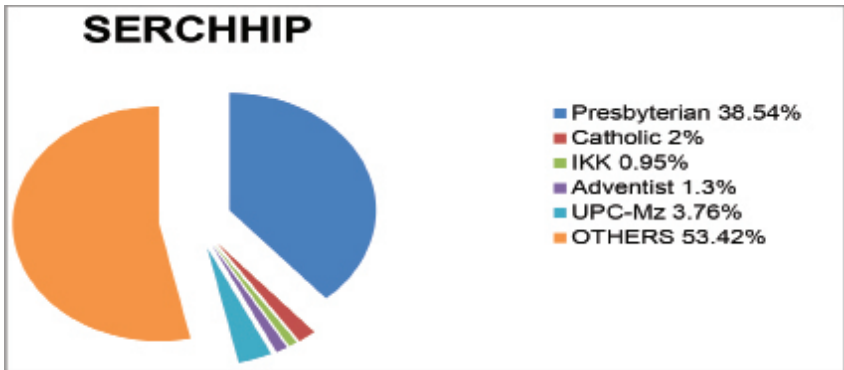


Figure No.4.7 SERCHHIP DISTRICT (Religious Denominations)

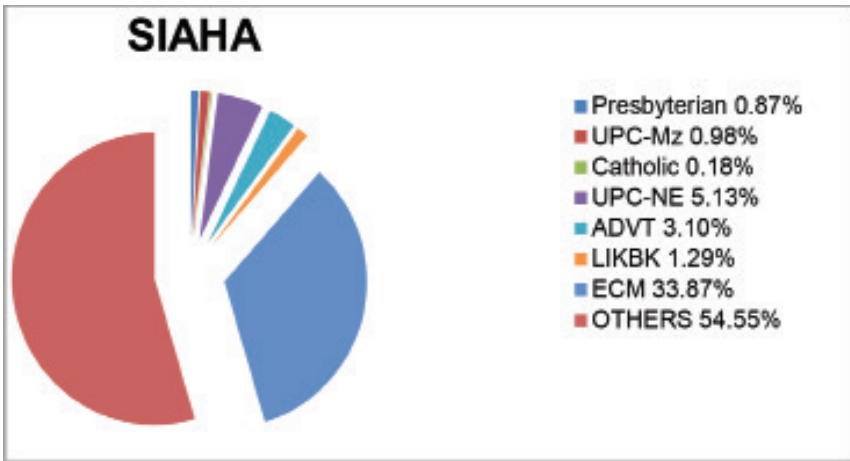


Figure No.4.8 SIAHA DISTRICT (Religious Denominations)

SUMMARY AND CONCLUSION

The present study attempted to highlight the psychosocial complexity and diversity of all the major eight districts of Mizoram. For this, data has been rigorously collected from various Statistical records of non government organizations and Government departments. The above analyses have revealed that there are over a hundred languages spoken and ethnic groups with the most common in all the major districts being Lushai/Mizo. Secondly, many health related categories may persist throughout the District Capitals, out of which five health related categories were chosen based on the availability of existing data in all the eight District Capitals. Out of the five health related groups, HIV accounts the highest percent in Aizawl District whereas all other District Capitals of Mizoram have the highest case of Disabilities. Thirdly, the data also states that Christianity is the leading religion with Buddhism constituting the largest minority religion followed by Hinduism

and Islam. Within the context of Christianity, there are over seventy different religious denominations with Mizoram Presbyterian Church regarded as the largest denomination. The grouping based on religious denomination is of utter importance and relevant in the State because 87% of the total population is Christian and everyone belongs to one or the other denomination.

Finally, this research would be found useful in light of the rapidly changing demographic landscape that characterizes the Mizo society. It is believed that it would serve as a valuable resource for junior researchers as well as policy makers who wish to gain wider understanding of evolution of the complex and diverse nature of the Mizo society. It is also hoped that this endeavor would render information regarding adjustments that may be required or interests for new residents of the districts.

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Various Chai Songs And Their Origins

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In Mizo literature here are various composers of Chai songs, and these distinct songs have been grouped into various categories. In his book, *Mizo Hun Hlui Hlate*, B. Lalthangliana has stated that there are several types of Chai hla and it is impossible to be acquainted with the entirety (30). In the words of R. Lalthanmawia, 'there are more than ten types of Chai hla.' (Mizo 173) In the book of *Mizo Zaita*, H.K.R. Lalbiakliana listed out seven types of Chai hla, which K. Zawla did the same in *Mizo Pi Pute leh An Thlahte Chanchin* (310). However, C. Liantluanga had noted down nine different types of it in *Hmanlai Mizo Nun* (348-53).

From the above statement, it is clear that Mizo has several types of Chai hla and it is credible that the song is invaluable to them.

A brief study on popular chai hla:

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1. Thailungi Zai

Thailungi has an evil step-mother who was gruesome towards her. Once, they had a Pawi guests who were selling an iron ball in their village. The step-mother traded Thailungi with the iron ball. Her mother asked Thailungi to draw water, when doing so, she was captivated by the Pawih tradesmen. After they had left, the step-mother felt inclined to let Thailungi to bring tuibur and em, so she called them from the other side of the river by a song:

Thailungi, Thailungi

I tiangthirte lo nghak la,

I hlantaite lo nghak la (1-3)

Thailungi indifferent to the call, responded with a song:

Chhaktiang khi chen ka thlen chuan,

Tiangthir ha bo ngai lo,

Hlantai a ha bo ngai lo. (4-6)

Thailungi zai was ostensibly the first Chai to ever exist. During the years 1600-1620, K.Zawla reported that this song had taken form. In the words of H.K.R. Lalbiakliana, this song was seemingly composed during the same time 1600-1620 A.D.

However, in the words of B. Lalthangliana, Thailungi zai probably originated after they had crossed over iau river. If this song originated in a song form from Thailungi herself or if it was passed down through generations using a sing song format by the storytellers is unknown, said the author.

2. Mangkhaia Zai:

Mangkhaia was the son of Champhai chief, Mangthawnga. Mangkhaia was captivated by the enemy chief, Dara and was held a prisoner; hopeful to be ransomed by his father was only visited after a long time. Sadly though, on their way back home, he was murdered by Bualte kinfolks, he never lived to see his village again. The second Chai hla was formed by Mangkhaia, about his captive days and verses were added by narrators along the way:

Kanu'n Tuichhin lamzawl a phiat a,

Keiin Dara run ka phiat e (1-2)

Mangkhaia zai apparently came into being on 1670-80, wrote K. Zawla, moving the time frame forward, R. L. Thanmawia wrote that it was around 1650, alledgedly. With these 30 years of difference, it is possible that this Chai hla was circulated during the time Mizo people settled in Lentlang.

3. Lalvunga Zai:

Lalvunga, chief of Hualngo was a brave warrior. When one of his slave accidentally speared one of Palian chief, Lianpuia's mithun, out of spite Lianpuia decided to slaughter what was Lalvunga's; as a result, Lalvunga banished Lianpuia in fury from Farkhua and took over his property. Lianpuia and his siblings' vengeance were insufferable for Lalvunga which led to his murder, Farkhua villagers denied to aid in Lalvunga's fight against the siblings. The story about the murder of Lalvunga was told in a sing song form by Lianpuia and his siblings and there born the third Chai hla:

Lalvunga'n 'ka lian' a ti Farzawl a luah,

A luahsual e, changsial sawmthum an la e (3-4)

K. Zawla ratified in his book *Mizo Pi Pute leh An Thlahte Chanchin* that Lalvunga zai is one of Chai hla and put down Lalvunga zai along with its story:

Lalvunga, chief of Hualngo was a brave warrior. When one of his slave accidentally speared one of Palian chief, Lianpuia's mithun, out of spite Lianpuia decided to slaughter what was Lalvunga's; as a result, Lalvunga banished Lianpuia in fury from Farkhua and took over his property. Lianpuia and his siblings decided to fight against Lalvunga that led to his downfall when a numerous number of the villagers refused to abet him, but supported Chawngthu clan. Before Lianpuia's troop could reach the village, Lalvunga led his family members to flee while he stood by inside his house. Chawngthu clan was prepared to fight alongside Lalvunga and hold their stump of fire woods, stones and their wooden bats but upon seeing the large crowd of their opponents they decided to capitulate and dropped their weapons. The story about how they fought against him, defeated and killed him in 1715 A.D. was narrated in the form of a song and it came to be the 3rd Chai hla.

Hriautheuva in his book *Mizo History* wrote that Lalvunga zai is Chai hla and , 'The murder of Lalvunga took place in the year 1715 A.D. according to K. Zawla and H.K.R. Lalbiakliana: R.L. Biakliana in his book *Mizo Hla Hlui* wrote that it must have been the time while Mizo settled down in Lentiang around 1650'. Although the figures have differences, it is possible that the song originated during the settlements in Lentlang.

Lallula, a Sailo chief was an outstanding and well-known chief who was the first to inhabit the eastern part of the state after Mizo had migrated from the East. He was ason to one of the seven chiefs of Selesih, Rohnaa. He was coddled by his father as one day

during his father's khuangchawi, one of the unpaid workers asked, "Lallul, bring me the water bottle through the window," Lallula throws it out and broke it; his father would not say a word.

When he came of age, he was moved out to Zopui by his father. He had keen interest in music and composed a considerable amount of songs; the three categories of his songs are:

3.1. Zopui Zai :

In the words of H. Lalawmpuia, "Most of the Sailo chiefs took refuge towards the south for fear of the Pawi raid, while Lallula settled and magnified Zopui. In honour of the outstanding 'Zopui', a song was made which is now known as 'Lallula Zopui Zai', in his book *Cherchingkim* (85)

Zopui e, kan khaw dung sei tak a,
 A laiah Liandang a tualleng e'
 A laiah Liandang a tualleng e,
 Chhimtiang, hmartiang sa ang tlan zo ve.
 Zopui e, hnutiang ka dal nang e
 Zopui e, hnutiang ka dal nang e (1-6)

Lallula Zopui Zai was believed to be made before Lallula left Zopui during the time frame of 1755-1756, according to Brig. Ngurliana in the book *Pi pu-te Hla* (44).

3.2. Thlanrawn rawt hla:

During his chieftainship in Zopui, Thlanrawn Chief Thanchhuma frequently collected tax, Lallula was annoyed by it

and send for Thanruma to collect the taxes but instead attacked him. The attack was made into a song, 'Lallula Thlanrawn rawt hla,' also known as, 'Phunthanga zai'

Kan Zo khua hi dem lo u,
Thlanrawn thlunglu kan lakna,
Phanpui zur nguai aw e (10-12)

'Thlanrawn rawt hla' was alleged to originate in 1760 by K. Zawla (211), but R.L. Thanmawia stated in Mizo Hla Hlui to be in 1670 (188)

3.3. Darlung Zai:

After the raid of Thlanrawn village, Lallula moved southwards to Darlung. There, he would make some more verses which is known as, 'LallulaDarlung Zai'.

Darlung zai thum awm khua kan suan hma,
Tlan zai rel lo, keimah Hratdanga,
Tlan zai rel lo, keimah Hratdanga (4-6)

Darlung Zai was believed to be created by Lallula during 1786-90, wrote K. Zawla in the book Mizo Pi Pute leh An Thlahte Chanchin, a slight difference in his opinion R.L. Thanmawia wrote in Mizo Hla Hlui book, it is believed to be composed around the 1800 (190).

4. Lera Zai:

Lera was one of the first to cross over the iau river, he was one of most prominent the leaders of Hmar clan, and the banyan tree he propagated was infamous. He fell in the Vantaikhawr falls

(a waterfall in Tlangbung) and his body was never found. As Mizo customary laws, instead of his body a pile of leaves were carried home, he was mourned by many. To commemorate, a song was made which becomes the 6th Chai hla : “Lera thlafam nau ang kan tap e/ Lentupui maw thleh puan a kan zar”.

In his book *Mizo Zaite*, Lalbiakliana stated, “With respect to other Chai hla, songs which had been given the tune in relation to this song has been called Lera Zai ” (25)

Lera Zai was believed to be originated during 1790-1794, wrote the author K. Zawla in the book *Mizo Pi Pute leh An Thlahte Chanchin*.

5. Neihlaia Zai:

Neihlaia Zai was the latest fashioned in Chai hla. Neihlaia was chief of Zawngte clan. His sister was Zawlmangi. Neihlaia had Zawlaidi that he wanted to check and he left it near the water pond for the young ladies to be knocked over, unfortunately his sister happened to be the one to do so and fell in love with her brother. His sister’s confessions were made into a song that become Neihlaia Zai. Her verse sang, “Ka u Neihlaia chun raw/Phapha lo la,’ ka zawl tawk e’ lo ti la”.

Chai hla has contributed abundantly to the wealth of the cultured and heritage and played a crucial role in the inheritance of the oral literature. It encapsulate the stories of the braves, the worrios in a short yet complete form.

The celebration of Mizo kut can no longer do without Chai and has remained an integral part of festivities.

In conclusion, it is clear that Chai hla carries with it the interesting

stories of the Mizo culture. Mizo ancestors had quite the talent for music in their own artistic way. Chai hla particularly goes hand in hand with Chai dance and will stay an important part of the culture. It has been deeply rooted in the hearts of the people. It is worth mentioning that Chai hla will never cease to exist so long as the people of Mizo do. It has been performed and introduced to other cultures with pride, has its hidden treasures on its own that can be easily followed by the unaccustomed and appreciated.

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