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Editorial



Hnam nuna thu leh hla hlutna

Mihring ngaihtuahna, rilru put hmang, rilrua vei, duhthusam leh mihring ngaihven zawng hi thu leh hla aṅging kan hmu thei. Mihring rilru chauh ni lovin khawtlang nun, inrelbawlana te, hnam, sakhua leh mihringte dinhmun min kawhhu muhtu a ni. Thu leh hla ṭha chuan hnam inremna, dikna thlenna kawngah leh hmasawna pawimawh tak tak thlenna kawngah dinhmun pawimawh tak a chang ṭhin. Hei hi khawvel hnam hrang hrangrawn zik chhuah dan chanchin aṅging kan hmu thei a ni. Greek-ho leh Aigupta-ho khan Isua Krista pian hma hun rei tak chung an lo neih tawh hnam nun ropui tak, finna leh hriatnaa chungnunna an neih theihna chhan chu thu leh hla ṭha an lo neih vang a ni. Khawvel pum pui hun thim takah a pil bo lai khan hetiang hunlai hian civilization sang tak an nei a ni. An finna leh thiamna lama an chungnunna lantirna chu ni leh ruah sur nasa tak tuar chhuak thei tura duan leh tun thlenga la awm reng Pyramids te hi an ni. He Greek-ho chhuanawmna leh khawtlang nun changkang leh duhawm tak an lo neih chhan hi khawvel hriat hlawh thu leh hla phuah thiam, philosopher, lemchan ziaktu leh historian ṭhenkhat Socrates, Plato, Aristotle, Aristophanes, Euripides, Hippocrates leh mi dangte chungah a inngat a ni. Khawtlang nun duhawm leh thiamna sang tak an neih kha thu leh hla ṭha tak tak Greek mi thiam ten an lo zik vang a ni. Greek mi thiam Plato leh Aristotle-a thu zik hi Europe rama zirna in zawng zawng deuhthawhah kum sangkhat leh za nga chung zet chu zir laibu atan hman a ni tawh a.

Chutiang bawkin Sapho pawh kum zabi sawmnaah khan Anglo-Saxon-ho aṅging an ṭawng leh thu leh hla a lo chhuak ṭan a. A hnuah Jeffery Chaucer, Lindale, John Bunyan, leh kum zabi sawm

leh panga chhung khan Elizabethan lehkhabu ziaktu leh ngaihtuahna hmang, thuziak thiam Edmund Spencer, Christopher Marlowe, William Shakespeare, Francis Bacon leh thu leh hla ziaktu thenkhatte hmangin an thu leh hla a lo hausa tan a. Khawvelin English hi hnam anga kan hriat chian chhan leh an hnam nun siamtu chu an tanng leh literature vang a ni. Vawiin tleng hian khawvel hian France hi hnam leh ram ropui a ni tih kan pawm vek awm e. France hnam ropui dinna kawnga dinhmun sang tak luahtu leh hruai luttu chu French tanng leh an thu thu leh hla hi a ni. Montaigne Montesquieu, Rousseau leh mi dangte thuziak chuan harhtharna thar, hnam pum dikna leh thil tha lo dodalna a rawn thlen a. Mipui zalenna leh mipui huap sawrkar a din a. Chu chu khawvel ram dangte tana democracy lo pian chhuahna pawimawh tak a lo ni ta zel.

Tun hnai kum engemaw zat chhunga Bangladesh siamtu chu kum zabi sawmhnih chhunga linguistic reawakening atanga lo chhuak a ni tih kan hmu a. Bangladesh ram chhunga Freedom movement a lo chhuah lai khan, a chhan bul ber nia mi thiamten an sawi thin chu Bengali tanng leh an thu leh hlate kha niin an sawi thin. Assamese tanng leh literature chanchin zir chianna atanga a lan dan chuan Assamese tanng chu tanng angin kum zabi sawmna vel atang khan a lo piang tan a. Hem Sharswati-a kha Assamese ziak literature kalphung bul tantu niin an sawi thin. A hnuah hian mi thiam leh hla phuah thiam thenkhat Madav Kandali, Sri Sankardev, Madav Dev, Bhattadev leh mi thenkhatte chuan tunlai Assamese literature leh culture lo than len zelna tur Assamese tanng leh literature dinna lungphum chu an tichak chho a. Chutiang chuan Assamese tanng leh literature hian tunlai Assamese hnam dinna kawngah hmun pawimawh tak a chang a ni. Assam hi hnam hrang hrang leh rinna hrang hrang awmna ram ni mah se, hnam inzawm khawm anga zawm khawmtu chu Assamese tanng leh literature a ni.

De Quincey-a khan 'Thu leh hla tha hi hriatna leh finna hnar a ni e' tiin a sawi thin. He ngaih dan hi a pawm awmin literature tha kan chhar atangin thil tha tam tak kan chhar thar thin. Thu leh hla

ṭha chhuah tamna ram apiang hi an changkangin, hma an sawn chak niin a lang. Thu leh hla ṭha chuan chhiartute a tifing a, ngaihtuahna thar pein, hma lam min thlir tir a, mihring min dawm kang ṭhin a ni. America ram, hnam leh ram ropui ni thei tura ke a rawn pen chhuah ṭanna pawimawh tak pakhat chu ziaktu ropui Thomas Paine a thuziah Common Sense kha niin an sawi ṭhin.

Thu leh hla, hnam nun leh khawtlang nunphung hi a inzawm tlat a. Mi thiamte chuan kan hnam phak tawk zelin kan thu leh hla pawh a awm ṭhin an lo ti a. Chutichuan, kan nun dan leh chet dan, a chhia leh ṭha nen lam engemaw tizawng talin thu leh hla chuan a tar lang ṭhin. Khawvel ṭhang chho zelah kan nun dan nasa takin a inthlak danglam zel a, thu leh hla pawhin hma a sawn ve zel bawk. Zikpuii pa ‘Nunna Kawngṭhuampaiah’ thawnthua a changtute nun dan zawng zawng chu a hunlai a kan nun phung leh chet dan a ni a, ‘Pasalṭha Khuangchera’ lemchan thawnthua Khuangchera chet dan leh nun dan zawng zawng chu a hunlaia Mizo pasalṭha chet dan a ni zel mai. Dr Faustus lemchan chuan renaissance hlimthla tar langin a hunlai mite, hriatna lama an tuihalzia chiang takin a pho lang bawk. Chuvang chuan, kan nih dan dik tak pehhel hauh lova thu leh hla chuan a phochhuah ṭhin avangin hnam darthlang a ni.

Dr Zoramdinthara
Editor in Chief

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Mizo Hnahthlak Thawnthua Fiamthu Zir Zauna
(A Study of Wit and Humour in Mizo Ethnic Folktales)

Lalzuitluanga*
Dr Ruth Lalremruati**

Abstract

The Mizo Ethnic Tribes encompass a diverse group of people known by various names across different regions: Chin in Myanmar, Kuki in Manipur (India), and Mizo in Mizoram (India). Despite these varying appellations, these groups share a common ancestry, history, culture, and traditions. The Tribes comprise numerous sub-tribes, including Lusei, Ralte, Gangte, Vaiphei, Simte, Zou, Paite, Lai, Hmar, Chothe, Bawm, Thadou etc. all of which have their own dialect, practices, literature etc. However, this study will focus only on four tribes such as Lusei, Paite, Hmar and Thadou on the ground that the research scholar of this study is more familiar with their language, culture, customary practice etc. and has more contact with the people than the other tribes. The Mizo Ethnic Tribes are a community that are fond of jokes and knows how to use it effectively for convincing people of an argument, provoking opponent

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and stereotyping, effective delivery of message and so on. In fact, it is said that the Chhim leh Hmar Indo, a war between the North and the South of Mizoram broke out because of satirical poem. When humour and folktales are mentioned together, anyone from the Mizo ethnic tribes would instantly connect the words with one legendary comical character widely known among the tribes as Chhurbura or Chhura in Lusei, Sura in Hmar, Penglam in Paite and Benglam in Thadou. This man had many tales to his credits where he was sometimes depicted as a wise man, as a fool, as a hero, as a cowardice and many others. This study will attempt to highlight the various elements of humour found in the different version of Chhura's tales.

Mizo hnahtlak kan tih mai, a thenin Chin-Kuki-Mizo tia an sawi bawkte hi chin dan phung, khawsak dan leh tawng hran t heuh nei mah ila thlahtu bul khat kan ni tih hi sawi dan thin a ni a. Khawchhak lam khawi laiah emaw khian eng tik hun lai emaw chuan tawng khat neiin kan lo khawsa ho tawh thin nia rin a ni. Tunah erawh chuan kan awmna ram Chin State te, Sagaing Region te leh Magway Region-te chu Myanmar-ah rin luh a ni a; Manipur, Tripura, Assam leh Nagaland-te chu India-ah behtir niin; Chitagong Hill tract chu Bangladesh-ah dah a ni baw. Hetianga ram pathum hnuaiia then darh kan nih hnu hi chuan kan tawng te, kan khawsak phung te leh kan chin dan phungte a lo danglam hret hret a, pi pute atanga kan rochun kan thawnthute pawh eng emaw chenah a lo danglam ve hret hret nia rin a ni (Lalthangliana 14).

Mizo hnahtlak zingah hian chi peng tam tak tawng hran nei theuh hi kan thahnem ang reng viau mai a, heng zawng zawng thawnthute hi zirchian vek theih a duhawm hle. Amaherawhchu,

heng zawng zawng vaihma vek chu thil hautak tak a nih dawn avangin tun tumah hi chuan Lusei, Hmar, Paite leh Thadou-te thawnthu bikte atang chauh hian fiamthu ziarang kan zir dawn a ni.

Mizo Hnahthlakte leh Fiamthu

Mizo hnahthlakte hi fiamthu duh hnam kan ni a, mi pahnih pathum vel kan awm khawm tawh chuan fiamthu thawha nui ho dar dar thin kan ni. Hlim loh deuh changte pawha fiamthu thawha intihhlim luih hram hram hi tlawmngaihna ze pakhat a ni a; chuvangin, fiamthu hi kan nuna bet tlat a ni. Fiamthu hi kan hmang thiam hle a, a chang chuan thu tak deuha inhauh aiin fiamthu rawng kaia inhauhte kan ching a, hei hian an hauhate rilru-ah a thawk na thin hle. Tumpang ki tha deuh mai an chan laia rawlthar pakhatin sazuk a lo kah avanga Tumpang an hloh tum khan pasalthate chu an thinrim hle a, Vanapa pawh chuan “Nauva sazuk hian a liak lep lep che em ni, i kah tak mai?” a ti a, tleirawl zak lutuk chu a ngawi ta reng mai a ni (Lianhmingthanga 237). Hemi tuma Vanapa'n fiamthu rawngkai deuha a hauhna hi midang hauhna ai chuan tleirawl hian a theihnghilh har ber ngei ang.

Hetianga fiamthu uar kan nih avang hian kan thawnthu lamah pawh fiamthu rawngkai hi hmuh tur a awm nual a, a hranpa tawpin *comical character* kan nei theuh bawk, Lusei chuan Chhurbura an nei a, Hmar-in Sura, Paite-in Penglam chutiang zelin Thadou-in Benglam an nei a ni. He *article* pawh hi heng *comical character*-tea fiamthu (*Wit and Humour*) zirchianna a ni ber dawn a ni. Chi peng hrang hrang *comical character* kan tarlan tak Chhura, Sura, Penglam leh Benglam te hi an chanchin kan zirchian chuan mi hran hran ni lovin mi thuhmun, koh dan hrang mai an ni kan ti thei

ang. A thawnthu neitute hmun hran hrana kan awm darh avangin an thawnthu sawi dante leh a changtu hmingte pawh a lo danglam hret hret ta niin a lang.

Mizo Hnahthlak Thawnthu-a Fiamthu Ziarang

Mizo hnahthlak chi peng hrang hrangin Chhura thawnthu kan sawi dan hi chik taka kan thlir chuan a tinuihzatthlaktu hi elements chi hrang hrang a awm tih a lang thei a, chungte chu – fing taka thu sawi emaw fing taka chet velnain nuihna boruak a siamna witty elements te, inbumna nuihzatthlak tak *tricksters elements* te, atthlak taka chetna nuihzatthlak bawk si *elements of absurdity and stupidity* te, thatchhiatnain a hrin nuihna boruak *elements of laziness* leh a dang eng emaw zat a awm a, hengte hi a mal malin lo sawi zau dawn ila a tha awm e.

Witty Elements

“Wit” tih hi JF Laldailova *English-Lushai Dictionary* chuan “Hriatna, finna, chhia-leh-ṭha hriatna” tiin a hrilhfiyah a (548) *Cambridge Dictionary* chuan “*The ability to use words in an amusing and intelligent way, or a person who has this ability*” (“Wit” *Cambridge Dictionary*) tiin a hrilhfiyah thung a. Heng hrilhfiyahna-te hi kan en chuan “Wit” tih awmzia chu fing tak leh remhre taka a nuihzatthlak zawnga thusawi emaw thil tih emaw a kaw a ni kan ti thei ang. Chhura thawnthu hrang hrang-ah hian *witty elements* ziarang hmuh tur a awm nual a, chungte chu a then a zar tarlang dawn i la a tha awm e: -

Chhura leh Naa Lo Inven Thleng Thu: Chhura leh Naa lo inven thleng thawnthu kha kan en chuan Phungpuinu man tura Chhura ruahmanna siam dan te, ṭawngkam thiam tak hmanga a

vau dan te leh Sekibuhchhuak hmanga a intlanchhuahtir dan zawng zawng kha a fingin rem a hre hle tih a lang a, a chhia-leh-ṭha hriatna leh a chet dante kha *witty element* huanga khung ngei chi a ni kan ti thei ang.

Penglam Teipi Zuak: Penglam-a (Paite) thawnthu pakhatah chuan Penglama'n fei a zuar a, zu bel leh sa hi a ṭhutna bulah a phum a, mi vei vâk ho hnenah chuan “Ka fei hi lei ru, a chhunna apiangah zu leh sa a hmuh theih a nia” tiin a zu bel phumna zawn chu a han chhun a, a chhunna zawn a laih chuan zu bel leh sa chu a lo awm tak tak a, mi chuan mak an ti hle a, to takin a hralh theih phah ta a ni. Penglama nachang hriatna hi a fingin a remhre hle kan ti thei ang.

Benglam Sikhoi: Benglam-a (Thadou) hian ṭum khat chu sumah a lu titângin a lumpui vak mai a, an chhêk in bulah a hnutchhiah a, a tuk zingah a nupuiin sum chu a hmu zo ta lo va, Benglama chuan thiltihtheihna nei ni awm takin a chhamphual vel a a hnuah chuan chhêk in bula en turin a nupui chu a ti ta a, heta ṭ ang hian miin thiltihtheihna neiah Benglama chu an ngai a ni.

Trickster Elements

Chhura thawnthu-ah hian inbumna a tam hle a, heng inbumna leh intihdernate hi a thawnthu tinuihzatthlaktu leh tingaihnaawmtu ber pakhat a ni nghe nghe. Chhura (Lusei) leh Sura (Hmar) thawnthu bikah hian Chhura hi intihderna tuartu a ni deuh zel a, Penglam (Paite) leh Benglam (Thadou) bikah chuan a tuartu ni lovin mi dang bumtu a ni zawk tlangpui baw. Chhura leh Sura thawnthu bikah hian Chhura/Sura chu Nahaiain kawng hrang hrangin a bum ṭhin a, heng inbumna tam ber hi chu Nahaiain a thil neih a awv vang a ni ṭhin. Chung thawnthute chu “Chhura

leh Nahaia Bahra Lai”, “Chhura leh Nahaia In Inthleng”, “Sura Sekibusuok”, “Sura le Nahai Se Inṭawm” leh a danghte kan hmu a ni.

Penglam-a (Paite) leh Benglam-a (Thadou) thawnthu-ahte hi chuan Nahaia a lang ve lo va, Penglam-a/Benglam-a hian chhan hrang hrang vangte-in mi a bum ṭhin. “Penglam Lan Lua” tihah chuan a pi mutpui a duh avangin puithiam lemah a chang a, thu dik lo hrilhin a mutpui. “Penglam-in a Pu Zuak” tihah chuan a hmelmaten li chungah bawmrang-in an khai a, khualpang zin pakhat hi a bum a, a inlakthlâktir bâkah a bawmrang chhungah chuan a khunga a kalsan daih. Benglam-a hian ni khat chu mitthi ruang hi a pu a, ral khata sai lo kal a hmuh chuan mitthi chu kawng laiah a kam ding a, saiin a rawn su thlu ta ngei a sai pute hnenah chuan “In saiin ka pa a su hlum a, chuvangin in sai hi min pek a ngai” a ti ta tlat a, tichuan sai chu a neihsak ta a ni.

Elements of Absurdity and Stupidity

Elements of Absurdity and Stupidity tih hian a kawh ber chu awm ang lo leh atthlâk taka awm emaw thil tih emaw sawina a ni ber. Hetianga awm ang lo taka chêtna hi Chhura thawnthu *version* hrang hrangah hian hmuh tur a awm vek a ni. Hengte hi Chhura thawnthu tinuihzatthlaktu ber zinga mi a ni. Âthlak taka a chêtna thawnthu langsar tak pakhat chu “Chhura ko thlak” tih kha a ni. Kha thawnthuah khan a hnung lam a hawia ko thlak emaw a intih mai piah lamah an inah mikhual anga a va thleng te, a fate pawh midang fa emaw a va tite kha thil ni thei awm pawhin a lang lo va, mahse min nuihtir nasa bertu pakhat a ni. He thawnthu bik hi Mizo hnahtlak hrang hrangte hian an nei deuh vek a ni. Penglam-a(Paite) thawnthu pakhat-ah chuan a nupuiin a feh hlanin mainou lo chhum turin a

chah a, Penglam-a chuan Naanou a ti niin a hria a, an naute chu chawhmeh atan a lo chhum hmiah mai a ni.

Benglam-a (Thadou) thawnthu pakhat-ah chuan a nupuiin an in bula thingkung (Kheng lamthing) chu ni zungin a chhun hunah buh deng turin a hrilh a, Benglama chuan thingkunga den turah ngaiin buh leh a denna tur sumte chu thingkungah a lawnpui a, den a han tum a, mahse a rual rem loh avangin, buh leh sum chu a tla darh ta a, chutia a sum a keh tâkah chuan an thenawmte ta a hawh kual a, a titla zel bawk si a, a tawpah chuan an khuua sum awm zawng zawng chu a ti keh ta vek mai a ni.

Elements of Laziness

Mi taimate kan ngaihsan laiin mi thatchhiate erawh kan ngainep em em a, nupui pasal inzawna chungchangah pawh mi taima kher inzawng thin kan ni. Chhura thawnthu version hrang hrang kan en chuan Lusei leh Hmar thawnthuahte Chhura/Sura hi mi taima tak a ni tih kan hmu thei a, Paite leh Thadou thawnthuahte erawh chuan Penglam-a/Benglam-a hi mi thatchhia leh zelthel angin tarlan a ni thung. A thatchhiatnate erawh chu pawh sawi zawng emaw huatthlala zawng emawa tarlan a ni lem lo va, a hlimawm zawng leh a nuihzatthlak zawngin kan hmu thung a ni.

Penglam-a (Paite) thawnthu pakhatah chuan a nupuiin “Mi pate chu ruah a sura tui a len leh luiah sangha man turin an kal a sangha tam deuh deuh anrawn man thin a ni ngai a, nang ve hi chu eng mah thawk lovin inah i awm tawp ringawt mai,” a ti a, Penglam-a chu a inthlahrung ve hle a niang, ruah a sur veleh sangha man tur chuan a chhuak a; mahse, lui awmna a thlen peih loh vangin an in bula tuihawkah man a tum a. Nilengin uchang pakhat a man hram

a, belpuiah tui khat pumin a chum a, mahse uchang chu a zuang chhuak a, Penglam-a chuan man tumin a bawh a, annu kap kar tak mai chu a va hup a, uchang lah chu thuk bulah a ÷um a, chumi a bawh phei leh chu meiah a kut a rawlh lut palha a sa ti lutuk chu a kut a fawp a fawp mai a ni.

Benglam-a (Thadou) thawnthuah pawh a nupuiin sa kâpa ramchhuak ve turin a ti a, thuawih takin a silai nen a chhuak ve mai a, mahse ram hla a kal peih loh avangin an in bula dai velah chuan a tâp mai mai a, vawk hniak awmna laiah chuan sa a chang ta a ni. An pa ramchhuak ve ta chu a lawm em avangin a nupui chuan, a chawhmeh duhzawng tak mai chhawhchhi a lo siam sak a, a fanu hnena an dahthatna tur a zawt chu Benglama chuan a awmna a angin a lo hre pha a, “A remchanna lai laiah khan lo dahtha mai ru” a rawn ti a, a nupui thinrim lutuk chuan a thukru ta vek mai a ni.

Heng kan han tarlan tâkte hi a ÷hen a zar chauh a ni a, hengte bâkah pawh hian Chhura thawnthu tinuihzatthlaktu elements tam tak a la awm thei ang. Chinchang a hriat loh lutuk avanga a thiltih nuihzatthlak tak te, ama thawnthu aṅanga ṅawngkam lo piangchhuak te, a thiltih dangdai leh mak tak takte hi chhui tham a la awm a, hengte hian Chhurbura thawnthu hausakzia a tarlang kan ti thei ang.

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Lalngaihawmi Lemchana Dues Ex Machina Hman Dan

Gabriel Lalmuankima*
Dr H. Laldinmawia**

Greek Theatre

Dionysus theatre tia an sawi thin *Greek theatre* kha “Acropolis chhim-chhak mual awih tlan laia din a ni a,” (Halleran 200). Mual pang awih mila thutna tur an dawh avangin chantual chu a hnuai lamah a awm a. A thutna hi chantual aia sang zawkah an siam a, a entute chuan lemchan chu an chhuk thlir tihna a nih chu. Lemchan entu hi an thahnem thei hle a, “A tlangpuiin mi 15,000 atanga 20,000 vel an leng thin,” (Halleran 200). Eric Csapo ve thung chuan, “*Theatron*-ah hian mi sang sarih vel an thu leng a chu’ng aia tam zawk mah chu kopang velah an la leng awm e,” (83) tiin a sawi ve thung. A entute thutna hi *theatron* tiin an sawi.

Greek theatre hi AAWB-a ‘D’ pian hman anga sak a ni a. Chuvangin, a entute thutna hi a kum kual a. Thutna a inchhawrdawh

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diat diat a. ṭhutna hnuaihngung ber chuan chhuat a zawl a; chumi chhuat zawl chu lemchanna hmun pakhat a ni a, *orchestra* tiin an sawi. “He tualzawlah hian *chorus* an chetla ber a, a changin lemchangtute pawh an chetla ve ṭhin bawk,” (Murnaghan 237). A tualzawl zau zawng hi “*feet* sawmsarih hlawlhtlang vel a ni” (Halleran 201).

Orchestra leh *Theatron* insikna hrulah hian lemchangtute kalna tur kawng an zuah a, hei hi “*eisodoi* tiin an sawi a; *parodai* tia sawi a ni bawk,” (Halleran 201). Heta ṭang hian lemchangtute’n awmze nei takin chantualah an lutin an chhuak vel ṭhin. Tin, *eisodoi* bakah skene aṭang hian lemchangtute’n chantual an lutin an chuahsan ṭhin bawk.

Entu mipui ṭhutna ep lam, *orchestra* piahah in sang taka sak a ni a. Chu chu *skene* an vuah. He lai hmun hi lemchangtute chet tlatna hmun ber a ni. “*Skene* chu *orchestra* hrulah a awm a, *feet* 12-a sang *feet* 35-a zau,” (Halleran 201) velin an sa a. A tirah chuan lung hmanga sak a ni nghal ngawt bik lo a. Hun lo kal zelah an *theatre* hi an thawn ṭha hret hret niin an sawi.

Skene hi lemchangtute chettlatna hmun ber a nih avangin “Lemchangtute chettlatna khawvel ber,” (Halleran 201) anga hman a ni ṭhin. A thawnthu azirin lal in anga an cheibawl chang a awm a, Sophocles-a *Philoctetes*-ah chuan puk anga cheibawl a ni a, Euripides-a *Trojan Women*-ah chuan puan-in angin *skene* hi cheibawl a ni a, *Electra* lemchanah ve thung chuan buk (*hut*) anga cheibawl a ni thung. Tin, “A changtute thawnhnaw thlak vel nan” (Halleran 201) hman a ni ṭhin bawk.

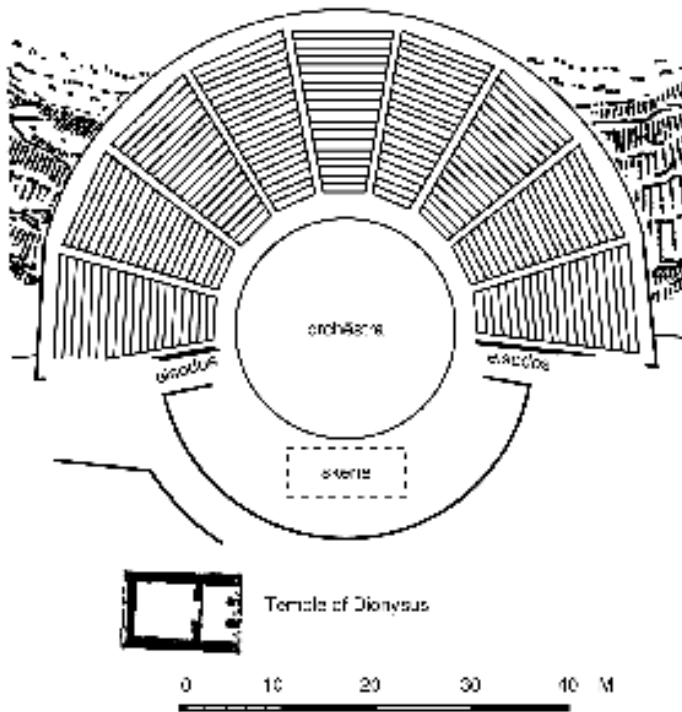


Fig. 1. John Travlos. "Theatre of Dionysus in Athens." 1971

Greek Tragedy-ah Aeschylus

Greek tragedy kungpui Aeschylus-a hun hma lamah khan lemchangtu hi pakhat chauh hman a ni thin a. *Chorus* leh lemchangtu chu an inbe mai a, a changin *monologue* hmangin a tawng chhuak mai thin bawk. Aeschylus khan "lemchangtu chu pahnihah a rawn tipung a. *Chorus* chanpual a titem hret thung a, lemchangtu tak takte chuan a thawnthua inbiakna tawngkam tam zawng chu an chhak chhuak ve ta bawk a," (Aristotle 8). Tin, Aeschylus hi *theatre*-a lemchanna hmarua (*stage device*) "*ekkyklema* leh *mechane* hmang hmasa bertu," (McIlvain) a ni bawk.

Ekkyklema hi chantuala hmanrua (*stage device*) an hman ṭhin a ni mai a, *motor* angin ke a nei a, “ruang nawr chhuahna atan an hmang ber,” (Halleran 203). *Mechane* pawh hi chantual hmarua bawka ni a, hei ve thung erawh hi chu “bungraw khai kualna (*crane*) ang mai a ni a; chumi hmang chuan a changtute chu an khai kual ṭhin,” (Halleran 203). Lemchangtu nazawng an khai kual ngai lo a, eng *scene* emawah a changtute chu pathian anga lantir an ngaih chang a awm a, chuṅ pathiante chu van aṅanga rawn thlawk thla anga lantirna atan *mechane* hi an hmang ṭhin a ni. Chutiang chu *deus ex machina* tiin an sawi ṭhin.

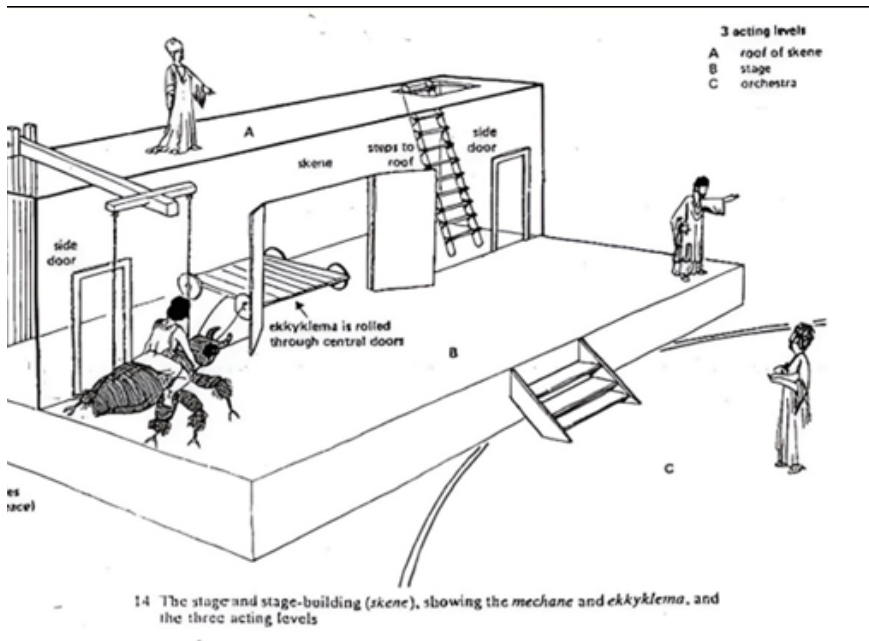


Fig. 2. “Stage Technologies.”

Dues-Ex-Machina Awmzia

Latin ṭawngkauchheh *dues ex machina* hi Sap ṭawnga a tlukpui chu *god from the machine* (Abrams 87) tih a ni a; Mizo ṭawng chuan ‘khawl hmanga pathian din’ tiin a sawi theih awm e. “*Deus ex machina* chu *plot device* a ni a, thawnthua buaina namen lo leh ṭhelh mih harsatthlak tak tura lang chu beisei loh leh awihawm loh taka chin fel thut a ni ṭhin. A *plot*-a thil thleng chin fel te, a thlirtu barakhaih te, hlimawm taka thawnthu pumpui emaw a chan mal pakhat emaw tih tawpte chu *dues ex machina*-in a tum ber a ni” (“Deus Ex Machina”) tiin a awmzia hi sawi fiah a ni. Mi eng emaw zatin a sawi fiahna an siam nual a, an sawi fiah dan erawh a inang deuh vek hlawm.

Thawnthuah harsatna namen lo tak a thleng a. Chu harsatna chu a changtupa chuan amah maiin a ching fel thei dawn lo tih a lang reng a. A thlirtute chu rilru hah takin an awm mek a, chutia rilru hah taka an awm mek lai chuan khawi emaw aṭangin, lemchan thawnthu kaltluang pangngaia *character* la lang ngai miah lo *character* thar a rawn lang hlawl a, chu *character* chuan a changtute chu a rawn chhanchhuak phut mai ṭhin a. Hetiang *character* hi *deus ex machina* tia an sawi chu a ni.

Hellenistic drama tam takah khan *deus ex machina* hi hman a ni a. A ching chhuaktu Aeschylus ai mahin Euripides khan a hmang nasa zawk. A lemchan zahve chuangah khan *deus ex machina* hi a hmang. A tlangpui thuin lemchan tawp lamah *deus ex machina* hi an hmang ṭhin a, mahse Euripides khan a lemchan pakhat, *The Women of Troy* tihah khan, lemchan *prologue*-ah *dues-ex-machina* hi a hmang ṭan der mai. Euripides lemchan tho, *Orestes* tihah pawh

Apollo chu *deus ex machina* hmanga lan tir a ni a. *Iphigenia in Tauris* tihah pawh thiam takin a hmang leh bawk. Poseidon chuan pasalṭha rual, lawnga chuangte chu harsatna namen lo tak a siamsak a. Tuipui pathian Poseidon chuan chu'ng pasalṭhate lawng chu a hrensak tlat dawn nia a lan tawh hnuah Athena chu a rawn lang hlawl mai a, buaina chu a rawn sut kiansak ta a.

Deus ex machina hi a tirah tak chuan *character* thar pho lan nan an hmang ṭhin a. Amaherawhchu, hun lo kal zelah *character* thar pho lan nan chauh hmang tawh loin, *character* lo awm tawh sa pawh ni se, an nih dan phung hmasa anga lantir loin, hmel thar emaw mize thar emaw chin dan thar emaw hmangin *character* lo awm tawh sa chu thuam thar an ni a, tun hmaa an tih duh ngai loh emaw, an tih ngam ngai loh emaw tiin, a changtute harsatna chu an sut kiansak ṭhin. Abrams pawhin, “He thil hi tunah chuan eng tiang zawng pawhin an hmang ta a – pianphung lailanna lam hawiin emaw, beisei loh lam deuhah thil rochun emaw, thurochhiah an tih bo tak hmuhchhuah angtein emaw – an lantir ṭhin,” (87) tiin *deus ex machina* chungchang a lo sawi. *Character* mai pawh ni loin eng thil emaw, a tira thil ṭangkai tak ni anga lang lem lo pawh, eng emaw hnu fea thil ṭangkai tak lo ni leh si angte pawh hi *deus ex machina* chuan a huam ta vek mai a ni.

Deus ex machina hi Aristotle te, Horace te, Neil Gaiman te, Stephen King te, M.H. Abrams leh *critic* dang eng emaw zatin sawisel ṭhin mah se he *plot device* hian a huang a zauh zel a. Lemchan piah lamah novel te, *short story* leh *screenplay* lamah pawh tun thlengin an hmang zawm ta zel a ni. Shakespeare pawh khan *As You Like It*-ah te, *Cymbeline*-ah te he *plot device* hi a hmang a. JRR Tolkien pawhin

The Lord of the Rings-ah a hmang a, William Golding pawhin *The Lord of the Flies*-ah a hmang bawk.

Vawra leh Puii Inkara Buaina

Lalngaihawmi lemchan hi Sanga leh Lalngaihawmi inakara inhmangaihna lo piang chhuak chungchang tar lanna thawnthu a ni a. A *main plot* hrulah Vawra leh Puiite thawnthu hi a lo tlazep ve zawk a ni. Chu an inhmangaihna thawnthu chu Chan II-na zawngah tar lan a ni.

Vawra hi lekhathiam tak a ni a, Aizawla *college* pakhtah, *History Department*-a zirtirtu a ni. Chu vangin khawtlangah pawh mi vantlang chung lama leng a ni. Nu leh pa tam tak pawhin makpa atana an awt ve em em niin a lang a. A nu leh pa hriatah ngei pawh “mi nu leh pate hian an fanute hi an ... sawi[pui] fo,” (Thanmawia 2.1.37). Tlangval to tak, a duh zawng apiang thing thei ni chung siin hmeichhe lepchiah tak zunah a uai tlat thung.

Vawra nu leh pate hian, an fapa “chhuan em em” (2.1.31) chuan “nula lerh satliah pawh ni lo, a hmeichhe zahawmna bosal a a taksa mawina pawh sum siamna khawl atana hmang thin nula pakhat,” (2.1.31) a kawp tih an hriatin hrehawm an tiin an zak hle a. Chutiang nula lepchiah a kawp ai chuan “nula pangngai lakah sawn thlak zawk se ... [an] zahna ... chu a nep zawk ngei,” (2.1.31) an ring hial a ni. Nu leh pa thu awih thei tak, fapa fel tak nei nia inhria, Vawra nu leh pa chuan, an chhuan em em an fapain mualphona tawp a thlen thei tih an hriatin an nunphung zawng zawng chawp leh chilhin a inthlak thleng nghal vut mai a. Khuali (Vawra nu) phei chuan beidawng takin, “tunlaia nu leh pa tam tak rumna leh tahna thlentu, hming chhiatna te, mualphona te, zahnate hi mi chhungkaw

hri vei turah kan dah a. Chung natna chuan kan chhhungkua min man ve thei turah kan ngai ngai lo va,” (2.1.32) tiin a pasal bulah a rilru tawt tak chu a bun chhuak charh charh a; Vawra *office* bang lo haw hnenah pawh a “hlimna rukbosaktu,” (2.1.33) a nih thu a lo hrilh zui bawk. Chutianga a nu thinur a hmuhin Vawra chuan thil awm dan a hrethiam nghal thuai a. “Ka nu i thu sawi awmzia chu ka hre Chiang khawp mai. Nula lepchiah ka hmangaih a, chu chuan in beng a thleng a, ka nu leh pate hi in rilru a na vawng vawng a ni tih ka hrethiam nghal vek. In mi ngaihdamna leh in mi hriatthiamna ka dil ngam rih lo. Ka dinhmun erawh ka sawi ang a, min lo ngaihlhaksak thei ang em?” (2.1.34) tiin tha takin a nu leh pa chu a han dawr a.

Vawra chuan Puii a hmangaihzia leh a duhzia chu tlang takin a han sawi a, a pa chuan a fapa hmangaihna chu ropui tihsak viau mah se la, chutiang nula lepchiah tak mai an chhungkuaa han seng luh erawh a rem tihpui theih loh thu hetiang hian a hrilh thung a:

NGURA. Mama, mi hmuhsit leh endawng i hmangaih theih avangin ka lawm e. Kan hmangaih ang a, kan tanpui tur a ni. Chu chu a ropui thlawt a ni. Mahse kan chhungkuaa seng luh emaw kan chhungkaw zahawmna tichhe khawp emaw chuan kan hmangaih tur em ni ang? Chung thleng thlenga hmangaih chu hamngaihna â, hmangaihna hming mawi tak kawra hmanga inbumna lek a nia sin. (2.1.35)

Vawra nu pawhin, “Mama, i pa nena kan rilru nat dan leh kan lungngaih thaw ri hi hre thiam teh la aw...” (2.1.35) a lo ti vawng vawng a. Amaherawhchu, Vawra hian Puii hi a hmangaih em em a, a nu leh pa thu pawh a zah zo ngang lo a ni. Puii a hmangaih tlat avang hian, nakin lawka khawtlangin an la sel dan tur zawng zawng pawh

a lo ngaihtuah lawk fo tawh thin a. A nu leh pain an pawmpui theiin a ring chiah lo bawk a, chu vangin “[amah] leh [amah] chu vawi tam tak [a] inhnok a. [A] inten a, [a] inhua a, [amah] leh [amah] hi [a] inhau, [a] inhnial chamchi a,” (2.1.35). Puii nen an “intawn atang hian nasa takin [a] lawmna pung [bawk mah se] a aia nasa zawkin [a] manganna leh lungngaihna hi a inlar bawk a,” (2.1.35). A hmaa harsatna awm chu han sut kian mai ngaihna lah a hre der bawk si lo. Sut kian dan awlsam ber nia lang chu Puii kalsan mai chu a ni a. Amaherawhchu, “uiin a mei a tiansan thei lo ang hian [chu] nula bawlhhlawh [chu] a tiansan thei,” (2.1.35) tawh ngawt bik bawk si lo. Chu chuan rilru hahna namen lo tak a thlen tih a hmuh theih. A pa kiana a inbun ruah danah chuan, a ngaihzwawng chungchang hi a “t hian thate pawh [a] hrilh ngam lo va, [amah] hmangaihtu apiang [a] tih a,” (2.1.36) mahse chuti chung chuan hlim tak anga a lan ve tho a ngai bawk si a. Chu chuan a ti hah hluah hluah a ni.

Tlai khat chu thim thet thet-ah, Vawra kawngkal lai hi zu rui hian an lo au nawmna a. Rova zawk chuan Vawra tihel tak maiin, “Thil inhmeh lova ka hriat chu zirtirtu nih leh nawhchizuar kawp,” (2.2.41) tiin a chhu zui talh a. Chu chuan Vawra thin a khei zar mai a. Mi zahawm tak leh dinhmun sang taka ding thin Vawra chu, a ngaihzwawng avangin zurui mai mai pawhin an zah tawh lo a. Ama soal vang pawh ni hauh loin chung lam leh pawn lamah endawngna leh cheksawlhna a tuar tluk tluk mai a ni.

Chutia khawlaia an inchapchar lai tak chuan mangang leh rilru baihvai takin Puii a lo lang a. Puii chu Vawra nu leh pain Vawra “lak ata inthiam fihlim vat turin,” (2.2.45) tute emaw kal tlangin an lo kamkhat hi a lo ni a. Chutiang thu a hriat avang chuan Puii chu

rilru na leh baihvai takin Vawra zawngin nilengin a vak kual vel a. A nu leh pain chutianga Puii an lo kamkhat tih a hriatin thinur taka lo awm mek Vawra chu namen loin a thin a ur belh sauh a. Puii chu an in ngeia hruai a tum a. Mahse Puii'n a lo duh der bik si lo. Chutianga an han inpawt lai chu police-in an rawn nangching a. Vawra chu *police station* lamah an hruai a.

Ngenngawl taka a ngen hnuah pawh amah avanga *police-in* Vawra an man mai chuan Puii mang chu a ti-ang zual hle a. *Telephone* hmangin Vawra *police-in* an man thu chu Vawra chungte a hrihl thuai a; Vawra thinate (Dina leh Sanga) pawh chu a hrihl ve leh bawk a. Vawra pa chuan a rang thei ang berin *police station* lam a pan thuai a. Vanneihthlak deuhin, *police officer* chu Vawra hmelhriat a lo nih hlauh a; tan pawh tang loin a chhuak leh thei mai a. Buaina pakhat chu chin felin a awm mai a. Mahse, Puii avanga *police* man a tawh tak hial avang chuan Vawra nu leh pa rilru a buai zual hle a. Pu Ngura chuan, “Ka hlauhthawn thil chu a thleng dik tan ta,” (2.2.50) a ti ngui lap a. Pi Khuali pawhin, “Mama he hmeichhia hian a hmangaih tak tak lo che,” (2.2.51) tiin a fapa chu a hrihl fak fak bawk a. Vawra erawh chuan lungawi lo takin in a chhuahsan ta daih mai.

An buaina hi a thuk viau mai a. A chhan chu Puii hi nula lehchiah tak, khawtlang sawi hat kai niin a lang. Tum khat pawh zurui pakhat hian Vawra hnenah, “I bialnu Pui-hmelthai hi i la bel Chiang lo mai thei a, mahse nang aia bel Chiang tawh zawk hi tlangval kan awm nual a nia,” (2.2.43) tiin a tawng el a. Amah Puii lah hi zu in thin tanin a thang bawk. Amah ngeiin Vawra bulah, “tih thamin ka in ngai lo hrim hrim,” (2.2.44) tiin a sawi a. Hetianga a rawn t awng chhuah chhan chu, Vawra'n Puii hnenah, “Zu lam te i insum

zel em?" (2.2.44) tia a zawh vang a ni. Heta țang hian nula fel tak a ni lo tih chu a hriat theih. Chutiang nula duk dak lo tak chu, mahni fate nupui atan pu Ngura leh pi Khuali hian an pawm thei ngang lo niin a lang. Chu an buaina chin fel mai chu thil khirhkan tak niin a lang.

Vawra leh Puii Buainaa Deus ex Machina

Police station ațanga an haw hnua Vawra'n a nu leh pate a chhuahsan hnu deuh lawkah Dina leh Sanga chu Vawra chanchin ngaihtuahin an in lamah an rawn lang zui thuai a. Chutia Vawra chungchang an sawinaah chuan Dina hian pu Ngurate nupa hnenah Ngaihawmite chhungkaw chanchin a hrilh a. An titi dan chu hetiang hi a ni:

DINA. A nu leh pate hi an ințhen a, kawppui dang an nei ve ve a. A tirah a pa bulah a awm a, mahse a nuhrawnin a tirethei lutuk a, a nu hnen lamah a awm ta a. A tleirawl chhuah tirh hian a pahrawn chuan a sual a, a thianghlimna chu a tihchhiatsak ta a. A nu hnena a sawi lahin a nu chuan a chhan ngam bawk si lo va. Tichuan awmna bul bal nei lovin a pi hmeithai a bel a. Lehkha pawh a zir zawm thei lo va, pawl sawm a zir thleng chauha a chawlhsan ta a. A pi nen rethei takin an khawsa ta a. A hmel a țha si a, rimtu leh heltu a ngah a; chung mipa koham tak tak chuan hmingchhiatna nasa zawkah an hnuk lut ta a ni.

NGURA. Ti chuan, mipa kawplawrin a inzuar ta i tihna em ni?

DINA. Inzuar han tih em tur chu a ni lo ve. Mahse an retheih em avang chuan sum nei deuchte chuan an sum leh pai chu tawktarha hmangin a hmelțhatna leh a duhawmna chu an lei

thei te pawh a ni ta ve ang.

KHUALI. A nih kan fapa nen hian engtin nge an lo inkhawp tak a? Tin, lo inkawp ta pawh ni se an inkawp hnuah mipa dang a la kawp thin tho em?

DINA. Vawra sawi dan chuan tlangval pahnihin pawngsual an tum a, an rin angin Puii hi a lo awlsam awzawng lo va. An inchaina lamah a thawmhnaw pawh an pawt thler phung mai a. Chutih lai chuan Vawra hian a nang hlauh va, a chhan chhuak a; Puii chu a pi hnenah a hruai haw ta a. Sum leh pai pawhin a tanpui tih a sawi nghe nghe a...

NGURA. Chuta tan chuan a vil ta chawt tihna a ni maw?

DINA. Ni mai e ... Kan len zana a hlimzia chu sawi hian a siak lo a ni ber. Vawra hi an nun tihlimtu a ni satliah lo va, an thlamuanna leh an kulhpui a ni tak meuhin ka hria. (2.4.53-54)

Tawp Kharna

Dina sawi dan hmangin Vawra hian a thiante hi Ngawihawmite inah chuan a lo hruai tawh ngei tih a hmuh theih. Tin, Dina hian hetiangna Ngaihawmi chanchin a hre thuk a nih chuan Vawra pawh hian Dina hriat ang zah hi chu hre ve awm tak a ni naa a hre lo a ni ang em tih a rin theih. Tin, a naupan laia a baihvaihzia hi Dina tih loh chuan, *character* dang zawng zawng zingah pawh tu mah sawi chhuak an awm lo a. Chu vangin *character* dangte hian Ngaihawmi chanchin hi an hre miah lo niin a ngaih theih.

Vawra hian Ngaihawmi chungchang hi hria ni se la chuan a chhungte bulah a sawi ngeiin a rinawm a. A nu leh pa'n nawhchizuar leh mi lepler lutuk a ni an tih laite khan, pawngsual tumtu nazawngin an pawngsual thei lo a ni tihte han sawi ta se la, a naupan laia

pawngsual a tawh dan zawng zawngte hi han sawi ta se la chuan, a nu leh pa ngaihdan hi eng emaw chen chu a thlaksak thei ngeiin a rinawm hle. Dina'n an kianga a sawi zawh hian pu Ngura chuan, "Dina, i thu sawi chuan min tilawm hle mai, tunah chuan ka chiang ta. Puii hi rala khatah ka hua a, ka ten a; mahse nawhchizuar emaw ka tih hi nula thianghlim a lo nih reng chu! Ka ngaidam e, ka ngaidam chiang khawp mai," (2.4.54) tiin a rawn ṭawng chhuak hlawl mai a. Pi Khuali pawhin, "A va khawngaihthlain a va lainatawm ve le. Keini lehzelin kan lo diriam a, ar hnawh takin kan lo hnawt a. Puii, min ngaidam ang che," (2.4.54) tiin Puii a ngaidam thu a rawn puang chhual ve zat bawk.

Dina lo lan hma zawng hi chuan Vawra leh Puii inkara inhmangaihna awm hi a par vul thei ngai dawnin a lang lo a. Mahse Dina a rawn lang a. Puii chungchang tar lan la ni ngai miah lo chu sawi chhuah a ni a. Chu chuan buaina zawng zawng a rawn ṭelh mit ta duak mai a ni. Dina hian Vawra nu leh pa rilru chu ṭawngkam hnih khat lek hmangin a rawn hnehsak der mai ti pawhin a sawi theih bawk awm e. Chu chu Aeschylus-te'n *deus ex machina* tia an lo sawi ṭhin nih phung chu a ni. Abrams-a'n, "He thil hi tunah chuan eng tiang zawng pawhin an hmang ta a – pianphung lailanna lam hawiin emaw, beisei loh lam deuhah thil rochun emaw, thurochhiah an tih bo tak hmuhchhuah angtein emaw – an lantir ṭhin," (Abrams 87) tia a lo sawi bawk si avang leh ziaktu tam takin an lo hman bawk si avangin Lalngaihawmi lemchana Chan II-na, Lan 4-naa thil thleng leh Dina *character* hi *deus ex machina* rawng kai niin he zirchianna hian a ngai a ni.

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Awithangpa Hla

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Abstract : *Awithangpa is one of the prominent Mizo poets, renowned for his diverse exploration of subjects and themes in his poetry. Often, he composed verses spontaneously, without prolonged deliberation, earning him the distinction of being regarded as a natural-born poet. His unique approach to poetry reflects a blend of individuality and relatability, as he occasionally embodies the perspective of an ordinary man. His works frequently delve into themes such as nature, life, death, and melancholia, offering profound insights into existentialist concerns. Awithangpa's life was marked by intriguing experiences, and poetry became his medium to communicate with the world, allowing him to express his deepest emotions and escape the solitude of his inner world.*

Keywords: Life, nature, death, ordinary man, existentialist.

Hla phuahtu danglam Awithangpa

Hla phuah thiamte hla phuah dan kalhmang leh an phuah dawna hun an hman rei dan hi a inang lo thei khawp mai a, mi thenkhat chuan an han ziak chhuak a, an ennawn leh a, an siam tha a, hun rei tak hmang te an awm a, mi thenkhat erawh chuan chawp

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leh chilhin hla an phuah chhuak a, siam tha tawh chuang lovin an ring nghal a, hla tha tak tak an phuah thei tho bawk. Khawvela poetry tha zinga an chhiar tel fo T.S. Eliot-a phuah “The Wasteland” kha a phuahtu hian kum nga ve lai a phuahna atan a hmanga sawi a ni a (Matthew Hollis). John Milton-a pawh khan “Paradise Lost” a phuah tan atanga a bua tihchhuah a nih thleng khan kum sawm lai hun a hmang a ni (Kerrigan, Rumrich, and Fallon 20-21). Amaherawhchu, John Keats-a kha kum naupang te si, beih chiam ngai lova hla phuah thiam bawk si a nih avangin pianpui thiamna (natural talent) a nei tha hle niin Harold Bloom chuan a ngai (32). Hetiang deuh tho hian Ben Jonson chuan William Shakespeare-a kha pianpui thiamna chungchuan nei (natural genius) tiin a “To the Memory of My Beloved Master William Shakespeare” tih poetry-ah a fak bawk (1623). A hnukung zawka kan sawi tak mi pahnihte ang chi hi Awithangpa thiamna hi a ni a, ni khat chu sawi loh, minute rei lote chhungin hla a chham chhuak thei mai zel a, a hla thu lah a tha em em tho si a, hei hi Awithangpa danglamna leh ropuina a ni.

Mi naran Awithangpa

Awithangpa hi a thlanlungah chuan, “Mizorama hla phuahtu hmingthang ber a ni,” (qtd.in Awithangpa) tih a inziak a, Mizo zingah hla phuah thiam eng emaw zat an awm a, hetiang an thlanlunga ziak ve dang an awm ang em tih chu ngaihtuah tham a tling. Chutiang khawpa lar leh hmingthang chu ni mah se amah hi mi chapo chi a ni lovin a hriat. J. Malsawma'n Awithangpa a hmuh dan heti hian a ziak nghe nghe:

...zing atangin tlai thlengin kan inkawm a, a kawm nawmzia, a tawngkam chheh mawizia leh a hawihhawmzia chu sawiin a siak lo, sawi thiam a har hle ang...a hla atangte chuan mi huat zawng aiin mi lawm zawng sawi mi, mi demna ai chuan mi fakna lam hla phuah mi, nula lakah pawh uang mai mai lo mi a ni tih chu a hriat theih nghal a. (275)

An inkawm hunlai hian Awithangpa chu kum upa tawh lam a ni a, a lar dan tur angin a lar tawh a, a hunlai na na na chuan mi zawng zawngin an hre hial awm e. Mahse, he mi tum pawh hian zing atanga tlai thlengin J. Malsawma nen hian an inkawm a, amah kawm duha va pantu a hnar loh dan tar langtu a ni a, a lo induh lem lo va, a aia naupang daih zawk pawh nilengin a kawm a, a hun zawng zawng a pe mai a ni.

Awithangpa hi a nu hova hmeithai, chhungkaw nuamsa atanga chawr chhuak a ni lo va, a naupan lai atang tawha Mizo chhungkuain harsatna an paltlang thin hrang hrangte pawh paltlang ve vek a ni a, Maubuang lal avanga dinhmun thaa ding, a hla phuah thiam avanga chu dinhmun pawh chu luah ve a ni chauh a, mihring mihrinna lamah chuan Awithangpa hi mi dang aia a chungnunna emaw, a ropui bik viauna emaw sawi tur a awm pawhin a lang lo. A chanchin ziaktu R. Vanlawma chuan, “Awithangpa hi Mizo naran ber hi a ni a, a ngo vak lo va, hang teh chiam pawh a ni lo va, hmelt haa sawi tur a ni lo va, hmelmche em em tih tur pawh a ni lo,” (29) tiin min hrilh a, amah hi mi naran pakhat a ni ve mai a, mahse chu mi naran a nihna tak chu a ropuina a tih theih thung a ni. A tul chuan puak pawh phur ve mai, sawrkar thu pawh tha taka zawm mai duh, amah ngaisangtu leh ngainatute tana a hun ui ngai miah lo, mite ngaihsan a hlawh avanga indah chungnun duh chuang lo, mi naran niha lungawi mai mi a ni.

Thihna (Lusun zai) leh Awithangpa

Kum 1900 hnu lawkah a hlate hi a lo lar tan a, kum 1907 emaw kum 1908 vel atangin hla hi a phuah tana hriat a ni (Hmanlai leh Tunlai Mizo Hlate 136). Lalruanga chuan heti hian a sawi:

Kum 1904-ah kum 18 a nihin Bawlte nula chhuanvawr Laltuahpuui, Chalbawh hnam nupuiah a nei a. Kum 1905 khan fapa an nei ta a. A lo hual lawk sa angin Lalawithanga a sa ta a. Mahse Lalawithanga chu kum khat mi lekin a thi ta

hlauh a. A tuar na em em a, lusun zai a phuah ta teuh a ni. (29)

Awithangpa hla phuahte hi chi hrang hrang pangaah a then theih a, chungte chu lunglen zai (Lengzem zai), khawvel thil a phuahna, lusun zai, mihring a phuahna leh inphuah elna te an ni (31). Awithangpa hian a fapa sunna chauh a phuah lem lo va, mi dang boral a sunna pawh hmuh tur a awm a, lusun zai a phuah zawng zawng hi a vaiin 19 a ni.

Awithangpa hian lusun zai hi a nu tana a phuah te, a fapa tana a phuah te, Suakhnuna fapa Lalhuliana tana a phuah te, Lalrinthanga sunna atana a phuah te leh phuah chhan bik nei lova a phuah a awm bawk a ni. Awithangpa hlate hi Mizo traditional verse form an tih mai triplet a tam zawk a, quartet a awm bawk. Awithangpa hi transition period-a awm a ni a, Kristianna te rawn lutin Mizo hla hlui kalhmang pawh a danglam chho a, chu mi hun inthlak thleng hun laia mi chu amah hi a ni. A hlaa triplet leh quartet a awm hian chu chu a nemngat a tih theih ang. Amah hi a vanduai hle a, a fate pali lai - Awithanga, Nikhûmchhinga, Zaithantluangi leh Hmingthanauva te a sùn a, thihna hian amah hi an tlawh zing hle. A nu a sunna hlaah chuan a fa boral tawh Awithanga nen khan thih hnu piah lamah chuan an zu inhmu ang em aw tiin a chham chhuak a, chhungte pakhat aia tam boral tawh, mitthi khua emaw, thih hnu khawvel emawa intawng leh tura suangtuahna hi Mizo folk poetry-ah chuan hmuh tur a awm meuh lo va, religious poetry-ah erawh chuan vanrama intawng leh tura suangtuahna leh beiseina kan hmu tam thung. Awithangpa erawh hi chuan vanram tiin a sawi chiah lo va, thih hnu piaha van khua chu thlengin a nu leh a fapa boral ta Awithanga chu inhmuin an khawsa dun ang em le tiin a chham chhuak a, Kristian thurin hlimthla a hmuh theih rualin Mizo folk poetry-a an ngaih dan leh an suangtuahna pawh kha a la awm ve niin a rin theih. A hla chu hetiang hian a ni:

Zu in tawng maw, vankhua zu hmu ang maw e,

Leng za ang maw, chun riangi leh

Awithang ka hrinhnianga e. (Awithangpa lusun zai)

He hlaah hian Mizo pi pute rin dan mitthi khua hrim hrim awm tura an ngaihna kha a lang tel a tih theih a, chutih rualin a nu leh a fapa boral tawhte inhmuhna tur khua sawina atan hian vankhua tih a hman avangin sakhaw thara vanram a sawina a ni thei bawk a, rin dan hlui leh rin dan thar kha hla pakhatatah a chuktuah khawm a tih theih awm e.

C. Chhuanvawra chuan, “Tunlai hla ni lo, hmanlai Mizo hla ang chi-ah kha chuan Awithangpa tluka hla phuah tam hi an awm awm lo ve...a vai chuan 300 chu a tlin ngei a rinawm viau a ni,” (138) a ti. Lalruanga chuan, “A hlate chu a thuk em em a. Hla thu mawl te te chuktuah a thiam a, thu naran hriat sa emaw tihte pawh kha rem taka chuktuahin awmze thar neiin mawi takin a hmanang thiam a ni,” (30) a ti bawk. Hla a phuah tamzia ngaihtuah chuan lusunna lam hla a phuah tam lo viau thung. Lusunna hla a phuahte erawh hi chu a thinlung chhungril tak tak aṅanga a phuah a ni ang tih a hriat theih. J. Malsawma chuan heti hian a sawi a:

...Awithangpa chuan vanduinanate a lo tawh nasa ta em em a, a fa duh tak te, a nupui ngei te a lo chan tak avangin kan inkawm ni-a a titi reng rengte chu mitthi ngaia lungleng em em, lungchhe tak, inti-pachang lo pheise chu mualpho mai thei reng hian a awm a. A hlate chu a hrila hril mai pawh duh tawh lovin a sakina a sa deuh zel a... (277)

Pegg Patricia chuan, “Thihna chungchanga thuruk, mak tihna leh lungkhamna hi mihringin thihna hi a tan thil tak tak a ni tih a hriat hmasak ber aṅangin a awm tawh a ni” (qtd.in Theme of Death 35) a lo tih angin Awithangpa pawh hian thihna hi a nunah a tawng tam a, nu bakah a nupui fanaute a sun a, a tan chuan thihna hi a nunrawng bik emaw tih mai tur a ni. A fapa, Lalawithanga chu kum khat mi lek a nihina a chan a, a lusun chu a tuar na em em a, lusun hla tam tak a

phuah phah ta a ni (Mizo hla leh a phuah tute chanchin 35). A fapa Lalawithanga a sunnaah chuan heti hian a chham chhuak a:

Ka sa maw nuar ka chuni nu,

A i emaw kan soal le?

Ka tuai duhlai banah a kai;

Awmlai a nunrawng mang e. (Lalawithanga sunna)

A fapa thihna avanga Awithanga rilru natna hi a thuk hle tih a hriat theih a, an sakhaw biak Pathian lung a ti awi ta lo nge ni tiin chutia a fapa a boral chu an biak Pathian hnenah zawhna a zawt hial a ni. A Pathian a chhàl bakah, thihna chu nunrawng a tihzia a sawi bawk a, mihring hi thihna tawk tur theuh ni mah ila a fapa a han boral meuh chuan mawhpah tur a zawng a, a tuar thiam lo hle tih a lang a ni. Mahni siamtu Pathian meuh chhuahchhal a, zawhna zawh hi Mizo poetry danga thihna chungchang lo langah hmuh tur a vang khawp mai. Pathian chhuahchhal tih hi a na lutuk deuhin kan hria em? Mahse, eng nge kan tih soal a, eng thilah nge kan sakhaw biak lung kan tih awi loh, ka fapa hial min laksak tih hi indirect taka a siamtu pathian hnena zawhna a zawh a ni tih loh a har. He hla a phuah hun hi a pianthar a, Kristian-a a inpek hma thil a nih avangin he ta zawhna a zawh hi chu Kristian-te Pathian chu niin a lang lo thung.

Awithangpa hian a fapa chu mitthi khuaa a kal angin a han suangtuah a, lo kir leh se a duh em em mai a, mitthi khuaa a fapa kal ta chu mitthi khua chu zuk thleng mahsela awm hlen tak tak tum lovin a zu lang ve zawkah inngai se, thihna chu bumin mihring khawvelah lo haw leh se tiin a han chham chhuak leh a:

Puini chu lem ang zu der teh la,

Nang chu Awithang, ka tuai lungrun;

Hring lamah lo kir leh la. (Lalawithanga sunna)

Awithangpain a fapa a sunnaah hian Mizo folk poetry-a kan hmuh thin tho, mitthi khua chu tlang chhip sang atanga thlira khawi emaw laia hmuh mai theih tura an rinna ang chi kha a lo lang bawk.

“Awithang thlafam rihli-an / Kan va tawng dah law maw e” (lines 3-4) tiin a fapa boral tawh chu Rihdil-ah va hmuh mai theih inrinna a nei a, a suangtuahnain a fapa boral chu hmu leh mai tura inbeiseina amahah hian a awm tih a lang a ni. Sawi tawh angin heng hla a phuah hun hi Kristian-a a inpek hma a ni a, kum 1918-ah Kristian-ah a inpe chauh a ni (Mizo hla hlui 370). Sakhaw hlui rinna kha a la vuan a, kristian-te vanram a la mitthla lo tih Chiang takin a hriat theih.

Mizote folk poetry-ah chuan thihna hi mi zawng zawng chung a thleng tur a nihna chauh inhnemna an nei thin a, chu chu Awithangpa lusun zaiah pawh hian hmuh tur a awm bawk.

Ṭap ṭap lo la, nu chûn lali,
 Nang chang a rûn bil lo che;
 Fam lo tur chhung an awm lo ve
 (Awithangpa lusun zai)

tiin thihna chu thunei tak, a duh duh bei thin, tute mah zuah bik chuang lo a nihzia a tar lang a, ṭah chiam pawh a sawt chuang lo va, thihna hi mi zawng zawng tawrh a ni a, ṭah vak vak pawh a sawt chuang lo tiin a hnem a ni. *Existentialist*-te chuan beidawnna piahah nunna hi a inṭan dawn chauh a ni tih thu hi an thupui pakhat a ni a, chung harsatna leh beidawnna chu kan hmachhawn a, mawhphurhna kan lak ngam chinah zel nunna chu a inṭan dawn a ni an ti a, chutiang hawi deuh chuan Awithangpa pawh hian thihna pawh hi hmachhawn mai a ngai a ni tih a hmu a, a fapa a sunna hlaah chuan hrethiam lo viauin lang mah se a hnuah erawh chuan chu thihna chu hmachhawn mai a ngai a ni tih chu a inhnemna a ni. Mahse, thil danglam pakhat lo lang chu, Pathian a hriat hnuah erawh chuan a rilru a thlak ta a tih theih ang, “Pathiana’n ka innghat ta a, chu ti ni suh se khawvel hi tawrh mi pawh a ni ta lo,” (Zikpuii Pa Hnuhma 27) tiin Pathianah a innghat ta a, a hla pakhat a chuan, “Lei do a reh hunin pialralah / Kan chàwl ang, van in chhāwng hmun sângah,” (Salvation hla) a ti thei ta a ni. Thihna pawh hi Pathian nen chuan a tuar thiam ta zawk a, inhnemna tur a hmu ta a ni a tih ngam

awm e.

Awithangpa lusun zai hrang hrangte hi Mizo taka puah, Mizo *poetical word* hmanga chei an ni a, a theme hian Mizo sakhaw rin dan hlui a pel tam lo nain an sakhaw biak chung a zawhna hial zawtin a fapa chungchangah tihsual an nei bik em ni tiin a au chhuak a, hei hi a danglamna a ni.

Awithangpa hla puah thiam dan

Awithangpa nu hi hla puah thiam ve tho niin sawi a ni a, mahse Awithangpa anga hla puah tam leh lar chu niin a lang lo. Awithangpa erawh hla 300 chuang puah thei, a hrana hla puah tura mahni pindana inkalh khum ngai lo, pianpui thiamna nei, Mizo ṭawng hmang daihzai thiam tak a ni. T.S. Eliot chuan hetiang lam hi a pawm lutuk lo em ni aw tih theihin mahni thiamna ngawr ngawr lam ai chuan inchher hriam a, literature awm tawhte aṭanga inzir te hi a pawimawh a ti a, a ngaih dan heti hian a sawi nghe nghe:

Mihring chu poet a ni emaw, eng art pawha artist emaw pawh ni se amah mai chuan awmze famkim a nei lo. A pawimawhna leh a hlutna chu poet leh artist thi tawhte nena an inlaichinna kan ngaihhlutnaah a awm. Amah mai chuan ngaihhlut emaw ngaihsan a theih loh a, boral tawhte nena tehkhin leh khaikhinin a awm tur a ni. (Eliot 56)

Awithangpa erawh han inzirna tur thuziak emaw, hla puah dan inkaihhruaina emaw pawh entawn tur nei lo, amah pawh lehkhathiam a ni lo va, T.S. Eliot-a te sawi dan kalhin hla a puah a, mahse a hlute hi a chhia tih tur a awm chuang si lo lai tak hi chhinchhiah atan a pawimawh. A hla puah thiam dan hi critic thenkhat thu vuak thlak dan nen a inang lo va, chu tak chu a tir lama kan sawi tawh, pianpui thiamna, “natural genius” a kawh chu a ni. Chawp leh chilha hla ṭ ha tak puah thiam a nih dan chungchang heti hian R. Lallianzuala chuan a sawi:

William Wordsworth chuan, “Hla hi mihring

thinlungin a vei lo pût chhuak (spontaneous overflow of powerful feelings) a ni” a ti a. “Thinlunga kan vei, dam diaia kan fawm khâwm leh hi a chhuahna a ni” (emotions recollected in tranquility) tiin a belh a. Mahse, he hrilhfi ahna hi a dik ber fo lo. Awithangpa chuan a rilru-a a vei sa ni hauh lo, a mitin a hmuh veleh emaw, a suangtuahnaa lo lang ang ang chawp leh chilhin, dam diaia fawm khâwm leh tawh chuang lovin hla tha tak tak engemaw zât a chham chhuak thei a. A hla phuah zawng zawng hi chutianga a phuah deuh vek chu an ni hial maithei nghe nghe. Ni khat chu kawng laia chhimitir lo vâk a’n hmu phut chu, lainat (âwm) takin :

I nu khaw nge i pa khaw nge maw an awm le?

Lalawithangpa rairah riang keimah ianga,

Lam laiah âr ang i lo vaih chu

a ti nghal thuai thei a. (5)

Siamkima Khawlhiring hian engtin nge a sawi ve tih hi tar lan a tul awm e, a chhan chu mi dang hmuh dan leh a hmuh dan hi a inang chiah lo a ni. Hebrai Bible thultihtheihzia a sawinaah khan, “Awithangpa, a hun laia hla phuah thiama sawi pawh a tlawm nghal a, tunah phei chuan hla nei lo ang der mai a lo ni ta; a mit la men lai ngeiin a zaite chu rah beh leh vui liam a lo ni a,” (27) tiin a sawi a ni. A sawi hi thlirna kawng khat aţanga thlir chuan a dik theihna lai pawh a awm thei ang a, mahse Awithangpa hlate hi Rihdil leh Jordan lui ang deuh khan a ngai niin a lang a, Awithangpa hian a hlate han en hian inngahna a nei a, chu chu Mizote khawvel a ni, chu Mizote khawvel hi Kristianna avangin a hawiher a lo danglam nasa ta em em a, chu chuan a chhilh ta niin a lang thei ang. A hlate hi ngun takin han chhiar ila, Awithangpa hla aia hla thu aţanga teha Mizo hi a awm thei kher lovin a rinawm. Mizo hla thu hman thiam kawngah kher hi chuan ani han el pha tur hi Mizo hla phuah tute zingah hian wawiin thleng pawh hian an awm dawn em ni tih ka zawt a ni. A

inngahna inpui Mizo Institution chu Christian Institution-in a thlak lai a ni a, chu sakhaw thar chu a duh fir em em bawk si a, chu tih hun laia hla phuah thiam em em chu, chu sakhaw thar avanga tuartu hmasate zinga mi a lo ni ta zawk a ni.

Awithangpa mawina

Awithangpa chu mihring pakhat, mi naran pakhat mai a ni tih kan sawi tawh a, pa fiamthu thiam, thian kawm nuam ti, fiamthu pawh duh ve tak a ni tih a chanchin han chhiar hian a hmuh theih. Amahah hrim hrim hi chuan mite lungawina thlen zo khawp mawina a awm bik kher lo maithei, mahse chuti chung chuan a mawina lai han sawi a tul a ni. Diriallova nena an inphuah elna hla hrang hrangte hi ngun takin han chhiar ila, a thu thiamzia te chu sawi ngai lovin a hriat mai. Han sawi lan tul lai erawh chu a tawpa thupha chawitu zawk a nihna hi a ni. Diriallova ai chuan hla phuah thiam kawngah pawh a chungnung zawka ngaih theih, mite pawhin chutianga an ngaih chu a ni a tih ngam ang. Mahse, hun eng emaw chen hlaa an intuk hnuah Awithangpa hian a zai hi a kokir ta a, a kokkir hnu hian an la intuk zui zel thoa sawi a ni na a, hetia mi zawng zawng ngaih pawha hla phuah thiam zawka ngaih, chu mi avanga a hming pawh thang em em zawkin inphah hniam zawk nih hreh lova a zai a han kokir hian Awithangpa rilru puitlinzia a tar lang a, chu lai tak chu a mawina kan han tih chu a ni.

Mi chi hrang hrang tan hla a phuah a, a bikin nula leh hmeichhe dang tana a phuah a tam hle. Chung mite chu a tha thei ang ber zelin a phuah ti ila kan sawi sual awm lo ve. Mite tan malsawmna nih a tum viau vanga a tih chu a ni vek kher lo maithei, mahse mite mawina lai a hmu thiam em emte hi amah pawh a mawina a ni. Chu mai a ni lo va, mi lunglen thei mi a ni a, thil tam tak a ngaihtuahin a rilru a vak kual nasa hle thin ang tih a hriat theih a, mihring nun pawh hi a hmu fiah hle tih a rinhlelhawm loh a ni. A hla eng emaw zatah hian 'riang' hi a inti fo va, kha ti taka lar leh hmingthang si khan khawharna te pawh a nei tih hai rual a ni bik lo, chu chuan mi dangte dinhmun a thlir thiam tir a, mi dangte tan hla a phuah a, mi

dangte tan a hun a ui lo va, a hun hnuhnung lama Damdawi Ina a awm lai te pawhin, “Amah la hmu ngai lote chu ni tinin Damdawi Inah chuan an leng zut zut thin. An thu zawh duhte chu a ha hawlh zawng tak a nih avangin a chin chhuakin a lo chhang peih zel a, kawm manhla an ti em em thin a ni,” (Awithangpa chanchin leh a hla thlir zauna 9). Mi dangte hmangaihna ngah a nihzia lanna, t̄ hiak khuaa a zinnaa hmeichhe naupang khawngaihthlak tak, kum li mi vel lek ni chung a nu leh pain lo-a ni tin an feh san, a ril a tam changa a hmuh hmuh lo ei mai mai thin a hmu chu a lainat em em mai a, a nuleh pa feh lo haw a nghak a, fa atan a dil ta tawp mai a ni. Chu naupang cher chhe em em mai chu bawngnhute leh buhhawpin a chawm chho a, a kalna apiangah a hruai zel peih a ni (7). Chu chu a ni Awithangpa mawina chu.

Mihring nun te hi a hmu thiam em em tih a hla aṅangte hian a hriat theih, a hla lar tak an sawi fo hi lo en ila,

Kan lenlai nghilnghiala di kan chhai,
 Hai ang tar leh sakhmel chul tur Awithangpa'n,
 Ka dawn khawl lung reng a awi thei lo ve
 (Awithangpa zai)

Han chhiar Chiang ila, mihring nun hi a hmu Chiang hle a ni tih hai rual a ni lo. Mihring dam chhung kum rei lohzia te a hmu fiah em em a, thihna ni se a tan a mikhual lo va, mihring nun rei lohzia min hrilhtu atan hei aia hla thu mawi zawk hi a tam vak bik lo maithei asin. Amah ngei ngei pawh chu thihna chuan a la ngam vein a lei kumte pawh a la chhiar zo ve dawn a ni tih a hmu Chiang em em a:

Kan vul lai leh kan vanglai a chuai zo ta,
 Chhimhleithuahriat piallei karah Awithangpa,
 Kan la thamral tur a paw ber mai. (Awithangpa zai)

Nun hi a ngaihlu a, mihring nih hi nuam a ti a, khawharna thuk tak neiin lang fo mahse a hun leh nite chu ngaih tham khawpa thain a hmang a, a hunlaia hla phuahtu hmingthang bera sawi a ni thei a,

harsatna tam tak paltlang ve lo ang maiin a khawvel chu nuam awm takin a tar lang a, mihring nih hi nuam a ti a, chu chu a mawina a ni. Zikpuii Pain chu Awithangpa mawina chu a lo hmu daih tawh a, heti hian thiam takin min hrilh a ni:

...Awithangpa hian nun hi a ning lo va, chhang leh vang awm hlek lo mah se “NUN” hi a ngaina a, a lawm a ni. A hlate hian tumah a zirtir lo va, a fuih lo va, finna leh nunsang zawk a kawhhmuh hek lo. Kaikuang tuihna fim tlan ang maiin, mihring nun par leh a nawmna hi a zahin a zap hliau hliau mai a ni. Chu lai tak chu kei chuan mawi ka ti tlat a, mi lungawite thawm hi ngaihnaawm ka ti a ni.
(29)

Awithangpa chuan hringnun hi ngaihnaawm a ti a, khawvel hi lunglenthlak a ti a ni. Thomas Carlyle chuan William Shakespeare-a kha England ram pumpui aiawh zo, huap zo “a truly gifted voice for all England” tiin a ko a, England hma lam hun lo kal zel turah pawh an hnam pumpui tana kawng sialtu niin a ngai a, chutiang deuh hlek chuan Awithangpa pawh hi Mizo zawng zawng aiawh zo khawpa Mizo hla tithang mawitu, Mizo hla thu mawina leh thukna aiawh zo, hun lo la awm zel turah pawh Mizo hla huang chhunga hming dai tawh ngai lo tur a ni.

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SECTION

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Analysis of Love by Using Triangular Theory of Love in *Zawlpala
Thlan Tlang* Novel by Khawlkungi

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Abstract: *This analysis explores the concept of love in Khawlkungi's novel 'Zawlpala Thlan Tlang' through the lens of Robert Sternberg's Triangular Theory of Love. The novel portrays the relationship between Remi and Malsawma, demonstrating the three components of love: intimacy, passion, and commitment. Their bond, guided by God's love, withstands challenges and ultimately leads to a happy ending. This study examines how Remi and Malsawma's relationship exemplifies the enduring nature of true love, highlighting the significance of love in human experience.*

Keywords: *Triangular Theory of Love, Intimacy, Passion, Commitment, God's love, Christian values, Relationship analysis*

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Introduction

When defining love, several key aspects must be considered. The Bible emphasizes the supreme importance of love, stating, “If I speak in the tongues of men or of angels, but do not have love, I am only a resounding gong or a clanging cymbal,” (1 Corinthians 13:1). This underscores that love holds the highest value. Lalhmingliana Saiawi also highlights the enduring nature of true love, suggesting that if love lasts a lifetime, it can be deemed genuine and meaningful (Thukawchang 99).

Throughout history, love has been perceived as one of the most significant and essential emotions for humans. American psychologist Abraham Maslow includes love among the three most fundamental human needs. He writes, “Even if it is true that a man’s only longing in life is to fill his stomach, what will happen to his humanity and his deeper longings once his hunger is satisfied? He will still yearn for more...” (Sternberg 191). In a broader perspective, aside from the most basic needs such as air, food, water, shelter, sex, and sleep, love is integral to the fulfillment of the human condition. While it may not always manifest positively, it remains a deeply cherished and necessary human need.

In literature, love is portrayed in various ways, often touching the heart profoundly. Given its significance, love warrants careful analysis. The differences in how love is experienced by individuals, and the varying impacts it has on them, make it a compelling subject for study.

The curiosity to study love arises from a fundamental human need to understand its significance. This analysis examines the various circumstances in which love can grow rapidly and challenges the idea that love can be expressed or experienced in only one way. It suggests that love has the capacity to deeply affect a person's heart and alter their perspective. While often considered a pure emotion, love also involves elements of desire, which can draw attention to

others.

In Khawlkungi's novel 'Zawlpala Thlan Tlang' (which literally means 'The Hilly Place of Zawlpala's Grave'), various forms of love are depicted, illustrating how love has the power to heal those who have been hurt.

Triangular Theory of Love

The 'Triangular Theory of Love' was first introduced by psychologist Robert Sternberg in 1986. According to this theory, love is not a singular, stable entity but rather consists of three components: intimacy, passion, and commitment. These three elements form a triangular structure that represents different aspects of love. Using this framework, Khawlkungi's novel *Zawlpala Thlan Tlang* can be analyzed to explore the various dimensions of love presented in the story.

1. Intimacy

According to the Oxford English Dictionary, the term 'intimacy' is defined as "close familiarity or friendship" (532), which can imply a deep connection to the soul. Building and maintaining a strong bond in a relationship requires mutual respect, open-mindedness, effective communication, responsibility, and a desire that may include lust. These elements are essential for fostering a deep and close relationship. Intimacy can also be understood as the ability to understand, love, and look out for one another. In one study, self-disclosure is identified as a key factor in the development of intimacy (Odyssey, 201). Sternberg and Grajek further divide intimacy into different components, such as:

- 1.1. Desire for the development and well-being of their loved ones.
- 1.2. Wishing happiness for their partner.
- 1.3. Holding high hopes for their loved ones.
- 1.4. Wanting their loved ones by their side in times of need.
- 1.5. Mutual understanding between each other.

- 1.6. Self-sacrifice and sharing for one another.
- 1.7. Receiving support from their loved ones.
- 1.8. Cherishing and valuing love.
- 1.9. Communicating with self-esteem in the relationship.
- 1.10. Expressing appreciation for each other. (15)

These points can be used to analyze the characters of Remi and Malsawma in the novel *Zawlpala Thlan Tlang*';

...I hope these things will be good for both of us. Even if we break up and the whole world stands between us, I will forever remain your faithful lover. (Khawlkungi 128)

From this quotation in the letter sent by Malsawma to Remi, we can understand how eager Malsawma is to stay by Remi's side. Regardless of what may happen, the most important thing for him is the love he has for Remi.

Remi and Malsawma's relationship exemplifies what a respectful and profound connection between a lady and a gentleman entails. Their love is marked not only by physical attraction but also by a deep mental and soulful bond. When Malsawma was wrongly convicted and subsequently fired or suspended from his job, he went to Shillong to pursue a career as an Army officer. This situation reveals the depth of their connection. Malsawma's respect for Remi is evident; he did not want to marry her—despite her good behavior, beauty, and faithfulness to God—without being in a stable job. He sought to improve his life in order to marry the woman he loved, demonstrating his maturity and understanding of responsibility. His actions and his letter reflect the true meaning of intimacy and responsibility in their relationship.

Due to my current situation, marrying a wife without having a stable job is not feasible for me. I understand that this might be difficult and disappointing for you, which is why we cannot get married right now (127)

From this sentence, we understand that rather than causing difficulty for her, he chose to delay the marriage to Remi.

During the time of British administration, when transportation and communication were challenging and letters were often delayed, Malsawma informed Remi through a letter that they could not marry as planned. He needed time to stabilize his life before their marriage. This demonstrates Malsawma's respect for Remi and his understanding of their situation. His decision to communicate respectfully through a letter and postpone their marriage reflects the depth of their connection and the sincerity of their love.

Initially, Remi did not fully understand Malsawma's situation, but once she grasped the difficulties he was facing, she empathized, saying, "It must be hard for him! I understand it very much" (129). This response highlights her deep understanding of Malsawma's circumstances and demonstrates the mutual respect they have for each other, even through the challenges of sending and receiving letters.

2. Passion

Passion is a powerful emotion, often associated with excitement and intense sexual love. Harvey and Weber describe it as "...erotic interest in another," (250). This definition implies a physical and sexual connection between two people. In this context, Malsawma's character can be understood as embodying such passionate emotions, as reflected in the text. Malsawma takes out a diamond ring from his shirt pocket and says, "I intended to give this ring to my true wife. Now, I am giving it to you. Always remember that you are the only one I truly love. Do you love me too? I want to hear it from your own words," (68).

From this statement, we understand that Malsawma intended to marry Remi and propose to her without any formal acknowledgment from others. This kind of commitment, where a person wishes to fully dedicate themselves to another, is described by Yudisia

as “...another form of love, involving a physical commitment” (34). Sternberg adds that “...to keep love fresh and strong, there must be incidents that reinforce it” (34). These statements suggest that Malsawma, concerned about potential external troubles affecting their relationship, wanted to solidify their bond physically, demonstrating his deep desire to make her his wife. By choosing to express their love openly and create a different environment for their relationship, rather than keeping it secret or shy, Malsawma and Remi show the strength of their love. It is clear that Remi recognizes Malsawma’s deep affection for her, and Malsawma’s actions reflect his profound love. Their physical union signifies the culmination of their emotional connection.

Malsawma feared that Lalkhawthangi’s accusation of him being the father of her child might jeopardize his marriage to Remi. In response to this fear, he went to the farm where Remi was staying to harvest, under the cover of night. There, they discussed their plan to get married;

I would prefer to get married in Aizawl rather than Reiek, but given our current situation, I am willing to marry in Reiek. It is often said that the strength of a marriage depends more on the individuals involved than on the place or time of the wedding... (102)

This shows Malsawma’s deep love for Remi and his reluctance to lose her. We also see his excitement when Lalngura, Lalkhawthangi’s brother, falsely accuses him of being responsible for her pregnancy. Malsawma appears particularly engaged when faced with relationship challenges. Mafaa Hauhnar metaphorically describes true love as “...like a quality cloth; the water of trouble and misfortune cannot wash its quality away; instead, it makes it more fresh” (Chawlhna 47). This illustrates how their problems have strengthened their love. Remi, though trusting Malsawma, experiences jealousy, which is evident from her reactions (101). Furthermore, Lalkhawthangi’s feelings for Malsawma are awakened by the news of his marriage to Remi, causing her significant distress and even leading her to wish

for death (176). The novelist uses jealousy to evoke strong emotions in both Lalkhawthangi and Remi regarding Malsawma. As PC Lalro-
puia states, “Love and jealousy are intimately connected; jealousy helps prevent love from losing its way” (I Nun 105). This perspective rings true in their situation.

Hence, their love, which endures with physical attachment has come to the exposer when Malsawma pitied Remi. When he saw Remi for the first time, her father was death, he felt pity of her. Later on, he saw her again at ms. Zaii’s huse when the same emotion came back, which made him think of her whole night, while he was asleep, he also saw her in his dream. This shows how Malsawma longing for Remi.

3. Commitment

Sin Yudisia defines commitment as “...to stay in a relationship and remain dedicated even when faced with problems and self-sacrifice” (104). A healthy relationship requires maintaining a clear mind to make decisions that help keep the relationship on track. Sternberg also suggests that “...in the short term, commitment may appear as a decision to love someone, whereas in the broader sense, it involves safeguarding the relationship” (315). Mafaa Hauhnar adds, “From love, all good things pour out” (45), highlighting the positive aspects that love brings. In short, commitment can be aptly described as “taking responsibility.”

When Remi and Malsawma married, they demonstrated their commitment to preserving their relationship. Remi showed her loyalty by agreeing to live with her husband’s family, reflecting her dedication as a wife. According to Mizo customary law, a wife is expected to reside with her husband and his family (The Mizo 8). Despite Malsawma’s need to travel abroad for work, he suggested that Remi stay with Ms. Zaii or at her uncle’s place. However, Remi preferred to stay with her husband’s family, as she expressed, “...I will think of myself as being by your side when I am with your parents”

(190). She chose to live modestly and did not see it as a problem to stay with her in-laws, wanting to remain close to her husband even while they were apart. This decision underscores Remi's sense of responsibility as a wife and her deep love for Malsawma, maintaining their relationship despite the physical distance.

Malsawma demonstrated his commitment to his role as a husband by taking responsibility for creating a monumental marker (headstone) in memory of Remi's father at Phulpui village. Despite his loyalty, Remi ensured that she never acted in a way that would displease him, carefully avoiding any behavior that might upset him. This mutual consideration and respect exemplify the depth of their love and devotion to each other.

Conclusion

It cannot be pointed out entirely. In the novel 'Zawlpala Thlan Tlang', among all the lives entwined by love, Remi and Malsawma's love relationship can be assumed as the strongest. At the beginning of the story, their bond of love started with comfort and an immense connection, creating a longing for physical connection and a desire to live as one.

From the three points taken out to study, the most important thing and best way to sum up is 'God's love', which led to understanding of each other. From the beginning, even if they had forcefully safeguarded their relationship without understanding each other or became narcissistic, they wouldn't have been able to complete living as a Christian family. In the Bible, it is written, "The person who does not love does not know God, because God is love," (I John 4:8). We know that love is worship, and for a long time, Remi and Malsawma both loved God, so they held on to this until they got married.

Hence, the novelist, Khawlkungi, effectively exposed that Remi and Malsawma were truly guided by the love of God. The first time Malsawma saw Remi was the day he followed the pastor's ser-

vice, and similarly, the first time Remi saw Malsawma was through the missionary, Ms. Zaii. Due to this, it can be inferred that in the relationship of Remi and Malsawma, God was the superior guide. In times when they faced troubles and problems, they served and acted faithfully, ultimately leading to a happy ending. As the Bible says, “... Love never ends,” (I Corinthians 13:8), and this was evident in Remi and Malsawma’s relationship, which was built on God’s love.

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A Study of Interaction between Mizo and Other Tribes in Mizo Folk Narratives

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Abstract

Mizo folk narratives, like those of many cultures, bind together a complex web of myths, legends, and stories that provide light on the social, cultural, and historical context of the Mizos. These stories not only stimulate thought but also reflect the interactions and ties between the Mizo tribe alongside other tribes. The purpose of this study is to investigate the nature of these interactions as depicted in Mizo folk narratives, with a focus on themes of conflict, cooperation, assimilation, and distinctiveness. It is an invaluable resource for understanding the historical and social relationships between the Mizos and their neighboring tribes.

Keywords: *Mizo, Vai, Reng, Bru, folk narratives, cultural exchange, interlingual.*

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Introduction

Many historians have claimed that the Mizos who lived in what is now Mizoram and moved there from China. This discourse was also adopted by the Mizos themselves. They left China, travelled west, passed through Myanmar, and made a lengthy settlement. The precise year when the Mizos first entered Mizoram is still up for debate and is a point of contention among historians. Since they only possessed written language starting in 1894, there isn't any solid information on their written past. They preserved their history through oral tradition, using a variety of folklore forms including folk songs, folktales, proverbs, riddles, and charms.

Elderly folks passed on their knowledge to their descendants and grandchildren, who in turn shared it with yet more descendants. They managed to maintain their history and culture in this way. This tradition is called oral tradition. It is sometimes referred to as folklore in academic terminology.

It can be said that folklore is the foundation of all learning areas including oral tradition, folk narratives, riddles, folk songs, proverbs, etc. Folklore is the phrase used to describe the traditional beliefs, rituals, and stories that a group passes down from generation to generation orally.

Interpretation of Folklore by various Authors

According to Dr Nityanand Patnaik in his book *Folklore or Tribal Communities*, "The folklore of the tribals is the storehouse of oral literature which covers folk tales, myths, legends, folk song, riddles, proverbs, folk speeches, and stories. It also includes folk art of both graphic and plastic arts and folk dance (5)".

According to M. H. Abrahams and Geoffrey Galt Harpham in their book titled *A Glossary of Literary Terms*, “Folklore includes legends, superstitions, songs, tales, proverbs, riddles, spells, and nursery rhymes; pseudoscientific lore about the weather, plants, and animals; customary activities at birth, marriages, and death and traditional dance (138)”.

Numerous writers and scholars have defined folklore, and there are differences in how it is interpreted. Lalruanga talks about folklore in his book *Mizo Thawnthu Zirzauna*, defining it as, “All kinds of folk tales, proverbs, folk songs, spells, magic spells, religion, superstition, and other things which are taken and modified from the ancestor (3)”. An American folklorist Alan Dundes explains folklore in his book *The Study of Folklore* thus:

Folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue-twisters, and greeting and leave-taking formulas (e.g...See you later, alligator). It also includes folk costume, folk dance, folk drama (and mime), folk art, folk belief (or superstition), folk medicine, folk instrumental music (e.g., fiddle tunes), folksongs (e.g., lullabies, ballads), folk speech (e.g., slang), folk similes (e.g., as blind as a bat), folk metaphors (e.g., to paint the town red), and names (e.g., nicknames and place names). Folk poetry ranges from oral epics to autograph-book verse, epitaphs, latrinalia (writings on the walls of public bathrooms), limericks, ballbouncing rhymes, jump-rope rhymes, finger and toe rhymes, dandling rhymes (to bounce children on the knee),

counting-out rhymes (to determine who will be “it” in games), and nursery rhymes. The list of folklore forms also contains games; gestures; symbols; prayers (e.g., graces); practical jokes; folk etymologies; food recipes; quilt and embroidery designs; house, barn, and fence types; street vendor’s cries; and even the traditional conventional sounds used to summon animals or to give them commands (3).

In the area of folklore, there is a sub-genre called folk narrative. In folk narratives, all kinds of tales and stories of legends are included. Dr. Lalruanga in his book *Mizo Thawnthu Zirzauna* includes myths, legends, folktales, riddles and proverbs in the folk narrative genre (5).

Representing Other Tribes in Mizo folk narratives

Mizo folk narratives are a good way to trace the culture and history of the Mizos. From the narratives, it can also be known about their social life and their motive, and also the way how they migrated. One strange thing which was mentioned in Mizo folk narratives is other tribes who had interacted with the Mizos like Vai, Reng and Tuikuk (Bru). Another marvelous thing about this is that the Mizos had a good relationship with other tribes in folk narratives.

Many scholars and anthropologists made the definition of the term ‘tribe’. N.K Panda wrote a definition in his book, *Policies Programme and Strategies for Tribal Development*, “Anthropologists define tribe as a collection of groups of people who share patterns of speech, basic cultural characteristics, and in the traditional sense, a common territory” (34).

The precise year the Mizos started composing their folk

narratives is unknown. However, it is known that they got along well with other tribes since they mention one another in their myths, legends, and folktales. Thus, it's probably safe to conclude that there was contact between the Mizos and other tribes a very long time ago.

Reng, Vai and Tuikuk (Bru) in Mizo narratives

The word 'Reng' is also quite popular in Mizo language; it is known that they use it to refer to a famous ruler, and many villages have the name Reng. The word Reng is also used as part of some village names like Rengdil, Vairengte, and Rengtekawn. However, it appears that no one has explained the identity of the Reng. There is a large pond in the Hachhek Constituency, about three kilometers away from Rengdil in western Mizoram. Darsata, the first chief of Rengdil, gave the village its name, which is derived from the name of the pond. However, there is still debate concerning the term Reng.

The Mizos refer to all forms of folk storytelling, including mythology, folklore, and folktales, as stories. In some stories like *Mauruangi*, *Rairahtea*, *Tualvungi* and *Zawlpala*, *Rimenhawihi*, *Chepahakhata*, *Chhurbura*, and *Thlanrawkpa*, other tribes such as *Vai*, *Reng*, and *Tuikuk* are mentioned.

From their folk narratives, it is believed that Mizos and other tribes had no bad or hostile interaction. The only known character who had bad intentions is *Phunṭiha* who married Tualvungi the wife of Zawlpala. So, it is believed that the Mizos and other tribes who are mentioned in folk narratives shared a normal life and they lived together peacefully. Generally, the other tribes which are mentioned in folk narratives are greater than the Mizos.

The interactions between the *Vai*, *Reng*, and *Tuikuk*

recounted in folk narratives are hard to predict or pinpoint. It has been confirmed by several Mizo historians that the Mizo people initially came to Mizoram when they migrated westward from China through Myanmar. Furthermore, three bunches of Mizo migration are mentioned. The exact year when the first group landed in Mizoram doesn't seem to have been thoroughly documented.

One tribe Vai already appears in one of the oldest and popular Mizo mythology *Thlanrawkpa Khuangchawi*. Among the Mizos, Chhurbura is also one of the famous legends and in this story Chhurbura search Vaipachawnmanga thi (necklace), which can be clearly said that there was a relationship between *Mizos* and *Vai* is in the olden days.

According to the Mizo legend *Rimenhawihi*, she was captured by *Vai Lal's* (*Vai* monarch) steward, and his spouse once again came to her rescue. Because he had more stewards than the Mizo chiefs, the *Vai* *lal* who appears in this narrative looks to be greater than the Mizos. The fact that *Rimenhawihi's* home was clad in iron or copper, which set it apart from other traditional Mizo homes, is yet another amazing aspect of this tale. She is quite difficult for *Vai lal's* steward to capture.

Rairahtea is sold by his stepmother to *kawr-pawlho*, also referred to as *Vai* (guys who wear blue clothes). *Vai* makes another appearance in the *Rairahtea* tale. In this story, a ship appears as another unusual element. The Mizo tribe's forefathers are recognized as having established themselves in the rough mountainous regions. According to Mizo folktales, this may be the only story where ship appears.

According to this story, a large snake abducted a mystical substance known as *Bahhnukte* from *Kawr-pawlho*, causing all of the ships in the region to become stuck. Because of this, they purchased *Rairahtea* as a sacrifice during the ceremony. Oddly, this story mentions a ship and a sea. *Kawr-pawlho*, who is described in the story, could be located far from modern-day Mizoram, as this is said to be a region with a large sea where ships can travel. Therefore, it is thought that the Mizos had migrated too far.

It may be difficult to clarify what the word *Reng* means, it may be for the title of a great king, or there is the *Reng* tribe. But it is hard to find a written record or a discourse about the *Reng*, whether they are a tribe or not, it is believed that the word *Reng* may be the title of a great king of another tribe coined by the Mizo which are greater than them. One *Reng lal* (*Reng* chief) appears in the tale of *Rairahtea*, this *Reng lal* also looks greater than Mizo chiefs.

It is mentioned in the tale of *Rairahtea* that *Rairahtea* twice wed the daughter of a famous *Reng* monarch who was quite wealthy, a great king, and had a magnificent large house. So, it may be safe to say that *Reng* king appears in the tale of *Rairahtea* and may not be among the Mizos.

In the tale of *Chepahakhata*, there is another *Vai* and *Vai* monarch. What's peculiar about this story is that the *Vai* and the *Vai* monarch don't fit *Chepahakhata*'s understanding. *Chepahakhata* receives a challenge from the *Vai* king to compete, but he prevails because of *Belte-phai-phai-thei-lo*, a mystical substance. As a result, the *Vai* monarch confines *Chepahakhata* to a tree limb. When he was on the tree, *Vaiva* and *Vakul* appear and argue over who is more

intelligent—the *Mizos* or the *Vai*. Keeping the argument in mind, Chepahakhata employed it throughout the Mizo-Vai competition.

This may be the hint or evidence that the *Mizos* and *Vai* lived together peacefully in the same village somewhere a long time ago.

Mauruangi the one who married *Vai* monarch is also a very marvelous thing in Mizo folk narratives. Another tribe that appears in Mizo folk narratives is what the Mizos call Tuikuk, they call themselves *Bru* or *Reang*. It is also believed that they had an interaction a very long time ago with the Mizos because they are already mentioned in *Thlanrawkpa Khuangchawi*, one of the oldest Mizo myths.

Relationship of Folk narratives between Mizo and other Tribes by various authors

It is still controversial how the Mizos derived the word ‘Vai’. Laltluangliana Kiangte in his book *Mizos of North East India (An Introduction to Mizo Culture, Folklore, Languages & Literature)* claims that it may be the misuse of Hindi words. He claims:

One possibility, that suggests itself, according to one scholar, is that when the Mizo and other tribes folk akin to them first made contact with civilization, that process must have begun when they used it into distinguish themselves from the more civilized communities in the plains of Burma, and later of India, which meant the unsophisticated state of their life, their distinct, peculiar cultural traits and characteristics. The more civilized communities that they found in the plains were referred to as ‘Vai’; and those in Burma plains were ‘Kawl Vai’ which means Burma Vai; and those in the Indian plains

were 'Kawr Vai'.

In this sense, the word 'Vai' may mean people who are more civilized and who know how to make better things than the hillmen. Some people suggest that the term may well be a corruption of the Hindi word 'Bhai', which means brother. (124)

In this book, he mentioned other tribes and non-Mizo kings in the Mizo folk narrative. He said that in Mizo women-folk, female protagonists were innocent, diligent and extremely beautiful, and said:

Unsuccessful in all other areas, they then landed in Mizoram. Unexpectedly they met Mauruangi in the paddy fields. Mauruangi was innocent and kind to them by providing water to drink and food to eat. As she was also really beautiful, they straight away sought for the hand of Mauruangi and succeeded in their attempt. So, because of her peerless beauty, she became Vai-lalpa's Wife. (76&77)

It is impossible to determine when or in what year the Mizos first used the word 'Vai'. That being said, it is reasonable to assume that they had already used this word a very long time before. The term *Vai* was also included in the first Mizo monthly magazine. According to B. Lalthangliana in *History of Mizo Literature*, "The first monthly magazine was *Mizo leh Vai Chanchinbu*, it was published from the office of Bawrhsap Tarmita (J. Shakespeare) in the year 1902," (111).

Lt. Colonel J. Shakespear wrote in his book *The Lushei Kuki*

Clans, “A short distance of the east of Aijal there is a village site called Vai-tui-chhun -i.e, the watering place of the Vai-which is said to commemorate a former settlement of the Vaiphei,” (147).

R. Vanlawma said in his book *Awithangpa* about *vai*, “All the non Mizos are called *Vai* by the Mizos long time ago, it can include the whites, *Awithangpa* also called the whites ‘*Vai*’ in his song” (92). One tribe *Tuikuk* also known as *Bru* appears in Mizo folk narratives. They may have a relationship with the Mizos somewhere in China or on the way of their migration. According to T. Vanlalhlani in her book *A Study of Religious Identity Among the Bru of Mizoram*, “What we know is the movement and migration of Mongolian races from the East, particularly from the southern part of China in south-westward directions...Hwangho rivers in Sze-Chwan province of China are supposedly the homeland of Bru” (51&52).

There is still a debate about how the Mizos migrated westward and the exact year is not known when they reached nowadays Tripura. It is believed that the first batch who reached Tripura had already settled in the 12th century. Lallawmkimi Ralte in her MPhil dissertation ‘Mizoram-Tripura Boundary Since Pre-Colonial Period’ wrote about the Mizos in Tripura:

It is evident from historical accounts of Tripura that the Mizos, under the name Kuki, had already arrived in Tripura by the late twelfth century A.D. This event was recorded in a plate inscription, which indicated that Kuki land was situated east of Langkaih (Longoi) river in 1195 A.D. (20)

The Tripura monarch Raj Kumar reportedly fell in love with a *Kuki* woman, according to Lallawmkimi Ralte’s account. However,

Kuki's statement in Rajmala is difficult to accept, B. Lalthangliana noted in his *book on Mizo Chanchin*.

Kuki is mentioned in the book of the history of Tripura's king, Sri Rajmala translated by Dr. N.C. Nath published by Tripura Research & Cultural Institute, "King Daksina made Kehalangma his headquarters, while the Hedamba King had his capital on the river Kapila, where such tribes as the *Langrongs*, *Kukis* etc. dwelt. At last (Daksina) accepted that area as the extreme boundary of the *Hedamba* kingdom," (40). This is about the war and the game of the throne among the royal family of the Tripura kingdom. One *Kuki* girl was mentioned in this book:

Lord Mahadeva had kept a *Kuki* woman there, whom Parvati found out later on, and catching her by the hair trampled her throat underfoot. As a result of this, the *Kuki* woman had her throat split in two. Since then the *kuki* women have a low voice. This story is widely circulated in Tripura. There was another curious story current in the city of Chambula to the effect that S'iva had assumed the *Linga* form by himself in that place. By night S'iva had amorous sports with the *Kuki* women. (44)

It was before 1400 AD, the king of Tripura did not yet attain their sure name *Manikya* in those days.

From the folk narrative it is known that *Mauruangi* was the one who married the king of another tribe, there is a chance that the king of the other tribe who married *Mauruangi* was *Raj Kumar* whose name was mentioned in the book *Rajmala*.

Vumson wrote in his book *Zo History*, "The *Zo* clans in

Bangladesh are *Bawmzo*, *Asho* (Khyanf), *Khami*, *Lusei*, *Masho* (mru), and *Pankhu*...The *Masho* were the first to come to this area. They settle in the north Arakan-southern Zo country during the 11th century,” (314).

Thomas Herbert Lewin wrote in his book *A Fly on The Wheel*, “These *Lushais* were the standing problem which embarrassed all local administration; they continually raided the Hill Tracts, attacking and plundering the inhabitants burning the villages, slaying the men, and carrying off the women and children in slavery,” (189&190). Thus, it is safe to argue that the plain people and the (*Lusei*) *Lushais*, who are contemporary Mizos, might have known one another for a very long time.

Liangkhaia, who was the first to publish a Mizo history book among the Mizos wrote in his book *Mizo Chanchin* that the year AD 1700- 1800 was the time when the *Lusei* chiefs landed in modern-day Mizoram, “*Palian* chiefs: They may be the first to migrate,” (83)said in his book. Tripura was home to one of the vicious and dreadful *Palian* chiefs, according to several accounts. According to Lallawmkimi Ralte’s MPhil study, Sibuta lived in Tripura, Sakhan, around AD 1720. Thus, the *Vai lal* who is mentioned in the Mizo folk narrative may be the Tripura Kings.

In his book *The North-East Frontier of India*, Alexander Mackenzie, a British political officer who was one of the first writers who wrote the history of Mizo mentioned Sibuta, one of the famous and brutal chiefs of Mizo, saying, “*Sheeb Boot*, a chief subordinate to Tipperah, declared himself independent and took away 25,000 householders” (290). He misspelled the name Sibuta and wrote it as ‘*Sheeb Boot*’.

Sibuta can be a very great and famous chief in the kingdom of Tripura; so, it is safe to say that they should have a good relationship with the other tribe called Vai and the king of Tripura. It can also be traced that the tribes that appear in Mizo folk narratives were from the time of Sibuta in Tripura.

It is also mentioned in Mizo folk narratives about Reng king, they are always addressed as a very great king. It is not known the identity of Reng king and the location of his kingdom. But they are not familiar with Mizo folk narratives. Thangzawna who was a Synod missionary in Tripura for a decade wrote in his book *Bru Hnam Zinga Rawngbawlina* about Reng:

The royal dynasty of Riang ruled over us, the Mizos, who named them RIANg-RAM (RENG RAM). They were referred to by our forefathers as 'RENGPUI' kings, not Riangpui...The term 'Reng' that we use to refer to them is meaningless; it is simply the name that the Mizos gave themselves. We mispronounce the word 'Riang' and refer to them as Reng; we say 'Reng king' when referring to the monarch. (1&4)

Thangzawna wrote as *Riang*, and some others wrote *Reang*, but it can be similar. In the book *A Brief Account of Ranglong* published by the Tribal Research Institute, Directorate of Art & Culture Aizawl the name of tribe is mentioned as *Reng*, "Rengdil and Hriphaw are also coined by Ranglong people in their own dialect... The name of a village situated near a lake, Rengdil also came from Ranglong word. 'Reng' means 'chief' and 'Dil' means 'Lake' " (5).

K. Zawla said that *Reng* kings were not only non-Mizo kings,

they were also *Reng* kings in Mizo. In his famous book, *Mizo Pipute leh An Thlahte Chanchin* he wrote, “When they were in Aizawl, one Pawi stranger killed a big snake, which was fed by one chief (*Reng*) who offered her daughter to the snake. They said that this *Reng* is Kawilam chief,” (180).

C. Chawngkunga, who had brief and detailed research about the lake and cave near Rengdil village wrote about his findings in the book *Mizorama Tuikuk (Reang/Bru) Chanchin*, “Near the village Rengdil, there is a cave which was made by the advanced group who migrated to this place, they called it Reng Puk” (2).

What the Mizos called *Reng* remains a controversial term to this day. But it will be safe to say that what the Mizos called *Reng* are the very powerful kings of the non-Mizo tribe. They call the king of Tripura ‘Tripura Reng’, the Manipur king ‘Manipur Reng’, and they call the Cachar king ‘Cachar Reng’. Because of this, it can be said that what the Mizos call *Reng* will be a very great and powerful king, who is greater than the Mizos.

The Mizos also called Manipur and Cachar kings *Reng*, but what they refer to when they say ‘*Reng la’* they pointed to the kings of Tripura. What they call ‘*Reng ram*’ is also Tripura region. Tripura is well known as the Manikya dynasty they have a great history. Because of this, there is a big chance that the Mizos mentioned ‘*Reng la’* can be the kings of Tripura. It is also safe to say that the Mizos and the Tripuris had an interaction a very long time ago.

It is not known whether there was proper research on this topic or not. So, this paper holds the potential to furnish valuable evidence for future discourse and argumentation.

Conclusion

The exploration of Mizo folk narratives offers valuable insights into the historical and cultural relationships between the Mizo and neighboring tribes. Through these narratives, we uncover a tapestry of intertribal interactions that encompass conflict, cooperation, and mutual influence.

Firstly, the recurring themes of alliances and rivalries highlight the complex dynamics that characterized Mizo interactions with other tribes. Stories of warfare and competition reflect historical conflicts, yet they also emphasize the resilience and strategic prowess of the Mizo people. Simultaneously, tales of alliances and shared victories illustrate moments of unity and collaboration, suggesting a nuanced relationship that transcends mere hostility.

Secondly, the narratives reveal a rich exchange of cultural practices and beliefs. The borrowing and adaptation of myths, rituals, and traditions underscore the fluidity and interconnectedness of tribal identities. This cultural interplay not only enriched the Mizo cultural landscape but also fostered a sense of shared heritage and understanding among different tribes.

Moreover, the portrayal of intertribal relationships in Mizo folk narratives often carries moral and ethical lessons, reflecting the values and social norms of the time. These stories serve as vehicles for transmitting wisdom and guidance, promoting ideals such as bravery, loyalty, and the importance of harmonious coexistence.

In conclusion, Mizo folk narratives provide a multifaceted view of the relationships between the Mizo and other tribes. They encapsulate the historical complexities, cultural exchanges, and

moral dimensions of intertribal interactions. By studying these narratives, we gain a deeper appreciation of the Mizo's history and the intricate web of connections that have shaped their cultural identity. Future research could further explore specific narratives and their historical contexts, offering even richer insights into the vibrant tapestry of Mizo tribal relations.

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Ethnic Diversity and Intergroup Contact: A Study in Mizoram

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Abstract

Intergroup relations are complex and pervasive, touching virtually every aspect of social life. The dynamics between different ethnic, cultural, religious, or social groups shape our interactions in communities, workplaces, schools, and even within broader societal structures. This study examines the intergroup contact experiences of participants in low to high ethnically diverse locations in Mizoram – Kolasib, Lawngtlai, Aizawl and Serchhip. The participants comprised of 680 young adults aged between 18 to 40 years, grouped according to ethnic diversity of their locations as high (Kolasib and Lawngtlai), medium (Aizawl), and low (Serchhip) levels of diversity (170 x 4 =680) in equal proportion of male and female samples. A measure of General Intergroup Contact Quantity and Contact Quality (Islam & Hewstone,1993) was used and individually administered to the

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participants using online convenience sampling. Results revealed significant gender effect of contact quality in high level of ethnic diversity where female participants scored higher than male. A moderately strong positive association was found between contact quantity and contact quality among participants living in high and medium levels of ethnic diversity, and a moderate positive significant relationship between contact quantity and contact quality among those living in low level of ethnic diversity. Participants living in high and medium ethnic diversity were found to have significantly greater contact and higher contact quality than those living in low level of ethnic diversity.

Keywords: Ethnic diversity, Contact Quantity, Contact Quality.

The study of intergroup relations consists of a large range of social groups such as age, gender, language, or sexual-orientation based groups, among these, the most widely studied is ethnicity-based relations between ethnic minority and majority members (Van Assche, 2019). Inter-ethnic contact has widely been regarded as a critical factor in reducing prejudice, easing tensions between different groups, and promoting social cohesion (Laurence & Bentley, 2017). The tension between individual-level positive intergroup contact and the societal-level challenges posed by diversity is a significant issue in social psychology (Hewstone et.al, 2015). On one hand, researchers like Hewstone (2015) and Verkuyten (2005) argue that positive, meaningful contact between individuals from different ethnic or religious backgrounds can reduce prejudice and improve relations. This approach is grounded in Allport's (1954) Contact Hypothesis, which suggests that under the right conditions, intergroup interactions can foster understanding, empathy, and trust. However, scholars like Blalock (1967) and Putnam (2007) highlight the potential negative consequences of diversity at the societal level, arguing that increased ethnic or cultural diversity can lead to lower levels of

social trust and greater division, particularly in environments where individuals do not have frequent or positive contact with outgroups.

A critical but often overlooked factor in this debate is how societal diversity influences the quantity and quality of intergroup contact. Simply being exposed to a diverse environment does not automatically lead to positive interactions; rather, it is the nature of the contact that determines whether it fosters understanding or breeds' tension. For example, Putnam (2007) found that diversity in neighborhoods or communities could reduce social trust when there was a lack of meaningful interaction between groups, while Hewstone et al. (2015) emphasized that sustained, positive intergroup contact, particularly when individuals from different groups collaborate or share goals, can enhance social cohesion.

Intergroup contact is described as individual differences in the quality and quantity of intergroup interactions based on past experiences (Blascovich, Mendes, Hunter, Lickel, & Kowai-Bell, 2001; Shelton, Richeson, & Salvatore, 2005; Shelton, West, & Trail, 2010). Contact quantity refers to the frequency or amount of interactions between individuals or groups whereas contact quality reflects the nature and characteristics of the interactions between individuals or groups from different social, cultural, ethnic, or demographic backgrounds (Lolliot et. al, 2015). The ecological-contact hypothesis posits that increased out-group size or diversity should foster positive intergroup attitudes due to increased opportunities for contact between groups (Laurence et al. 2017). However, empirical evidence supporting this prediction is sparse, with many studies either finding no effect (Stein et al. 2000; Laurence 2014) or a negative relationship between exposure to diversity and intergroup attitudes (Ayers et al. 2009; Schlueter and Scheepers 2010). Some studies (Laurence and Bentley 2016) even show longitudinal negative effects of ethnic diversity on attitudes, a pattern explained by the threat hypothesis (Blalock, 1967), which suggests that growing minority populations can provoke hostility in the majority group due to perceived or actual competition for resources.

This contradictory pattern in the literature, positive indirect effects of exposure on attitudes via contact, but also negative direct effects has led to more nuanced models (Laurence et al. 2017). Recent research suggests that both contact and threat mechanisms coexist, exerting competing effects on intergroup relations. Specifically, while exposure to diversity can enhance attitudes through positive intergroup contact, it may also increase perceived threat, which in turn negatively affects attitudes towards outgroups (Schlueter & Scheepers, 2010; Pettigrew, 2013; Laurence, 2014).

A key limitation in prior research on the ecological-contact hypothesis is the tendency to overlook the quality of intergroup contact when applying the individual-level contact hypothesis to the contextual level (Laurence et al. 2017). The core assumption of the ecological-contact hypothesis, that greater exposure to outgroups leads to better intergroup relations fails to account for contact quality. Not all intergroup interactions are equally positive or constructive. In fact, negative or superficial contact such as interactions marked by hostility, tension, or competition can reinforce stereotypes, increase mistrust, and even exacerbate prejudice (Laurence et al. 2017). This issue becomes especially important in diverse or multi-ethnic contexts where inter-group interactions may be shaped by structural inequalities, perceived competition, or historical tensions between groups. Negative contact, such as experiences of discrimination or conflict, can contribute to increased prejudice, leading to backlash or resentment, rather than fostering understanding and cooperation (Lundasen, 2023).

Recent research has begun to integrate the idea of contact quality into the ecological-contextual model, acknowledging that the outcomes of inter-group exposure are contingent not only on the amount of contact but also on the nature of that contact (Pettigrew 2008; Koopmans and Veit 2014). When contact is positive marked by cooperation, mutual respect, or shared goals it tends to reduce prejudice. However, when contact is negative, characterized by conflict, discrimination, or segregation, it can increase prejudice

and inter-group hostility (Paolini et al. 2010; Barlow et al. 2012). This makes the prediction of the ecological-contact hypothesis more complex. For instance, increased diversity might lead to more frequent contact between groups, but if that contact is marked by negative experiences or a lack of positive interaction, the outcome could be detrimental to intergroup attitudes, as the threat hypothesis would suggest.

To address this gap, this study aims to explore the intergroup experiences (contact quantity and quality) characterized by differing levels of diversity (viz. high, medium and low ethnic diversity) in a low to high ethnic diverse cultural settings in Mizoram. It is believed that increase in ethnic diversity will foster greater contact with ethnic outgroup members which in turn, will lead to higher contact quality whereas, decrease in ethnic diversity will reduce the amount of contact, resulting in lower contact quality.

Objectives of the Study:

1. To determine the levels of Contact Quantity and Contact Quality in high, medium and low ethnically diverse locations in Mizoram.

2. To determine the effects of gender on Contact Quantity and Contact Quality in high, medium and low ethnically diverse locations in Mizoram.

3. To determine the relationship between Contact Quantity and Contact Quality in high, medium and low ethnically diverse locations in Mizoram.

Hypotheses:

1. Individuals living in high and medium level of ethnic diversity will have greater contact quantity and better contact quality than those living in low ethnically diverse locations in Mizoram.

2. Females are expected to score higher than males on Contact Quantity and Contact Quality in high, medium and low ethnically diverse locations in Mizoram.

3. There will be positive relationship between Contact Quantity and Contact Quality in high, medium and low ethnically diverse

locations in Mizoram.

Methods and Procedure

Sample:

The sample comprised of 680 young adults (between 20 to 40 years) randomly selected from the four districts of Mizoram, selected from locations in order of ethnic diversity which were already determined in previous research (Khangte & Fente, 2023): Kolasib District (Male = 85; Female = 85), Lawngtlai District (Male = 85; Female = 85), Aizawl District (Male = 85; Female = 85), Serchhip District (Male = 85; Female = 85). Demographic information such as educational qualification, occupation, permanent residence area, ethnicity, and religion were recorded.

Procedure:

The study was conducted in online mode using google forms. Participants were approached through phone and after informed consent and careful explanations of instructions for completing the questionnaires was done, participants were sent the google form containing the questionnaires, demographic form and informed consent form to fill out the google forms with assured confidentiality.

The General Intergroup Contact Quantity and Contact Quality (CQCQ) (Islam & Hewstone, 1993) was used to study the contact frequency and the quality of such contacts. CQCQ (Islam & Hewstone, 1993) is a 10-item scale, using five items each for quantity and quality of intergroup contacts. While the five quantity items ask respondents how much contact they have had with the chosen outgroup (ethnic group member other than your own) in a variety of settings, the five contact quality items assess the overall positive or negative valence of the contact experience. Higher scores on the contact quantity measure indicate having had more contact experiences with the chosen outgroup. Higher scores on the contact quality scale having had more pleasant contact with the chosen outgroup. Contact quantity formed an internally consistent measure for both

of Islam and Hewstone's (1993) sample groups ($\alpha=.90$ and $.82$ for Hindus and Muslims, respectively; Islam, 1992).

Results and Discussions

Psychometric adequacy and diagnostic tests of assumptions that underlie the application of parametric tests were first ascertained. Cronbach's Alpha for both the sub-scales of CQCQ were above $.80$. Descriptive statistics depicted in Table 1 also proved to be satisfactory for application of parametric test.

Table 1: Mean, Standard deviation, Cronbach's Alpha, Correlations, t-test and Levene's test for Contact Quantity and Contact Quality in high, medium and low ethnic diversity.

Note: M and SD are used to represent mean and standard deviation, respectively.

**Correlation is significant at the 0.01 level .

Figure 1: Mean plot depicting the mean score of Contact Quantity and Contact Quality in Kolasib District

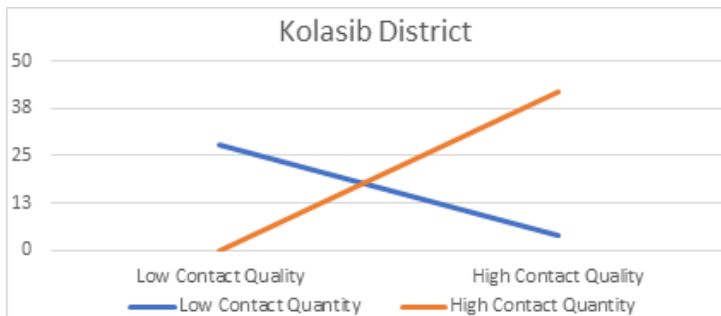


Figure 2: Mean plot depicting the mean score of Contact Quantity and Contact Quality in Lawngtlai District

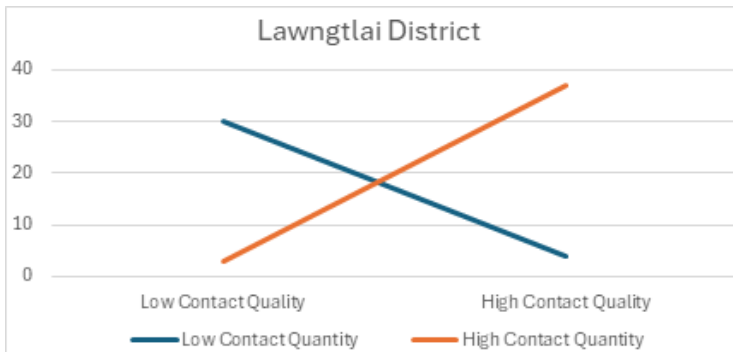


Figure 3: Mean plot depicting the mean score of Contact Quantity and Contact Quality in Aizawl District

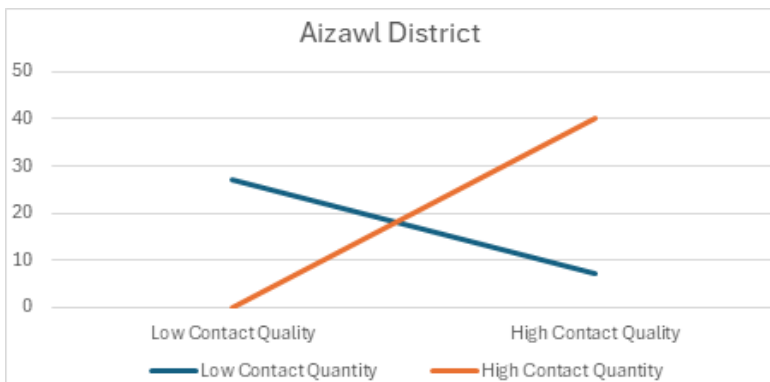
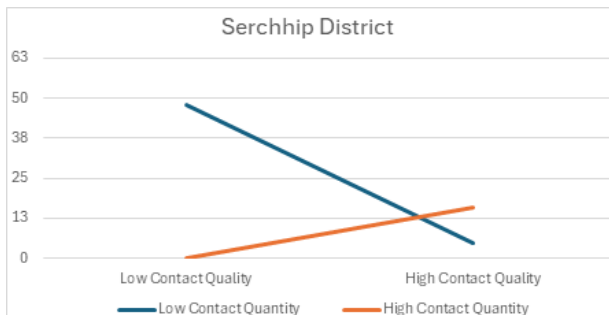


Figure 4: Mean plot depicting the mean score of Contact Quantity and Contact Quality in Serchhip District



As given in Table 1, results of t-test showed a significant gender effect only on Contact Quality among participants living in high ethnic diversity (Kolasib district), where females scored higher ($M = 23.61$) on contact quality than males ($M = 20.91$). This indicates that among participants living in high ethnic diversity, females have higher contact quality with ethnic outgroup members than males. Gender has long been an important factor in social dynamics, yet research on contact theory may have ignored the role of gender and age in the context of intergroup relations (Earle, 2021). Few studies like Bettencourt et al. (2006) found that women tend to report more positive attitudes toward outgroup members, and they may be more inclined to engage in cross-group friendships. These friendships can, in turn, reduce prejudice and improve intergroup relations. Islam & Hewstone (1993) found that contact quality predicted lower intergroup anxiety ($\beta = -.52$) and more positive explicit outgroup attitudes ($\beta = .48$). Hence, this result may also pertain that females living in high ethnic diversity have lower anxiety and more positive attitude towards ethnic outgroup members. However, previous research by Ma, Dang & Zhang (2021) in their laboratory experiment on Chinese female college students have showed that female participants in a meta stereotype activation group showed more intergroup anxiety and less cooperative behaviour than participants in a control group. Ekehammar, Akrami & Araya (2003) in their study found that women showed higher implicit prejudice than men and men had higher explicit prejudice than women.

Pearson correlation coefficient was computed to assess the relationship between contact quantity and quality which showed

that there was a moderately strong positive correlation i.e above $r = .65$ in all the three levels of ethnic diversity. This finding is also in line with numerous studies which have reported a significant positive correlation between contact quantity and contact quality ranging from $r = .36$ (Tausch, Hewstone et al. 2007; Voci & Hewstone, 2003) to $r = .49$ (Tausch, Tam et al. 2007). Mean values of Contact Quantity of participants living in low ethnic diversity (Serchhip district) was found to be relatively lower ($M = 14.47-14.83$) than participants living in medium (Aizawl district) and high (Lawngtlai and Kolasib district) ethnic diversity ($M = 17.52- 19.24$). Mean values of Contact Quality of participants living in low ethnic diversity (Serchhip district) was also found to be lower ($M = 18.32 - 19.08$) than participants living in medium and high (Lawngtlai and Kolasib district) ethnic diversity ($M = 20.91- 23.61$). Mean trends of contact quantity and contact quality reflects that participants living in low ethnic diversity have greater contact and higher contact quality than participants living in medium and high ethnic diversity. This finding is supported by several research findings which have indicated that diversity offers opportunities for intergroup contact, specifically, individuals living in more diverse contexts have greater contact with individuals of other groups (Pettigrew, Wagner, & Christ, 2010; Schlüter & Wagner, 2008; Schmid, Ramiah & Hewstone, 2014). Similarly, greater perceived diversity predicts greater contact, both among majority populations (Wagner, Hewstone, & Machleit, 1989) and ethnic minority populations (Vervoort, Flap, & Dagevos, 2010).

Across 60 studies, Pettigrew and Tropp (2008) found the mean

correlation between amount of contact and intergroup anxiety to be -0.29 . These studies typically established the idea that high levels of intergroup contact reduce intergroup anxiety and low intergroup contact leads to high levels of intergroup anxiety (Stephan, 2014). Studies by Brown et al. (2001) also confirmed that improved contact quantity and quality is related to less intergroup anxiety towards the French.

Summary and Conclusion

The present study attempted to explain the intergroup contact experiences of participants in low to high ethnically diverse locations in Mizoram. Result shows significant gender effect only on Contact Quality where females scored relatively higher than males among participants living in high ethnic diversity (Kolasib district). Among highly diverse ethnic background, this study proved that as contact quantity increases contact quality increases, which in turn is expected to improve the overall intergroup relation. Decrease contact quantity also resulted in lower contact quality, hence, proving the ecological-contact hypothesis.

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Situating Culture in Select Mizo Folktales

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Abstract : *This article analyses select Mizo folktales as retold by Nuchhungi. The primary focus is to highlight the nuances and dynamics of Mizo culture as seen in these tales. By incorporating historical narratives, the study makes a comparative analysis of the historical and cultural aspects that are present in both the folktales and early historical records in an attempt to draw parallels or inconsistencies. The study shows how these folktales help in bridging the past and present, and present an understanding of the culture that would otherwise have been lost or distorted.*

Keywords: folktales, culture, history

Culture encompasses the ideas, customs, and social behaviour of a particular group of people or society. It is “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Blumenthal 572). In short, it can be understood as a set of common beliefs that hold people together. Before the Christian missionaries arrived in the Lushai Hills, as it was known back then, formal education had not been introduced among the Mizo nor did

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the language have a script. The coming of the missionaries brought about gradual changes in the society, schools were opened, and the Roman script was introduced for Mizo language. However, despite the lack of a script or formal education, long before the Europeans came, the Mizo devised their own technique of imparting indigenous knowledge and values through unwritten texts including myths, legends, folktales, folk songs, dances, etc., collectively known as folklore.

According to American folklorist Alan Dundes (1934-2005) folklore is “autobiographical ethnography” which means “a people’s own description of themselves” (Bronner 55). In his essay “Folklore as a Mirror of Culture”, he asserts that the study of folklore is “a way of seeing another culture from the inside out instead of from the outside in” (55). Thus, the present study analyses select Mizo folktales, a significant component of folklore, documented by people from which the tales originate, in order to present an understanding of the nuances and dynamics of their culture.

With the influence of Christianity, the values and beliefs of the Mizo, who came in contact with the colonisers and were exposed to their culture, were gradually influenced by Christian ideologies which resulted in the loss of many of the cultural beliefs and values of the past. The extent of the impact of Christianity or Western culture may never wholly be uncovered as the earliest writings about the Mizo were done by people from the outside. Folktales are important documents for the understanding and preservation of culture as they embody the popular attitudes, beliefs, customs, traditions, and values of the society where the stories originated, thus, enriching consciousness and appreciation of one’s culture. These tales provide insights to the life of the ancestors. McCall asserts its significance by saying, “...the genius of our ancestors may never fade and that all our goodness shall be interred less often with our passing bones” (McCall 75).

Folktales are a rich and dynamic reflection of a culture,

servicing as both a mirror and a repository of a society's values, beliefs norms, history, and collective identity. They encapsulate the essence of a culture in ways that are accessible, memorable and meaningful to its people. Before the publication of Nuchhungi's collection of Mizo folktales, there were a few books authored by non-Mizo historians and writers that include a few Mizo tales. Nuchhungi Renthlei (1914-2007) is believed to be the first Mizo to document Mizo folktales. In his foreword to *Serkawn Graded Readers: MIZO THAWNTHU*, titled "Mizo Nu Ropui – Nuchhungi" R.L. Thanmawia denotes that prior to Nuchhungi's work, accounts of the Mizo were written by foreigners from an outsider's perspective. As such, they fail to reflect Mizo sentiments and the accuracy of their accounts is thus questionable. So for the Mizo, they are not as useful as they should be as they do not portray the characteristics of a true Mizo story. (Nuchhungi, vii) The folktales collected and retold by Nuchhungi in *Mizo Thawnthu* are short, raw, and simple and are written in Mizo. Technological developments have greatly impacted our story-telling traditions and there are many versions of the selected tales both in Mizo and English, and some recent publications include elaborate illustrations both in terms of graphic and language. However, the present study relies on Nuchhungi's collection as they are regarded to be the source of many of the retellings that came later.

We can admit that most of the well-known Mizo folktales are included in *Serkawn Graded Readers*. Stories that reflect Mizo mythology, Mizo philosophy, rites and rituals, social norms, customs and traditions, our ideals and dislikes, are found in this book. It acts as a bridge that connects the ancient and modern, bringing about integration of all "Mizo hnaathlak", which makes it more valuable. (Nuchhungi vii)

Folktales were, and still continue to be used to educate and to frighten children, as well as adults, into compliance, graphically warning of the consequences of misbehaviour and wrong actions. They mirror the societal emphasis on community wisdom and the

survival strategies of marginalized groups and how to attain agency amidst these challenges. For instance, Hmuichukchuriduninu, a man-eating ogress in “Nuchhimi Thu”, meets a tragic downfall because of her evil deeds. According to this tale, the ogress lures Nuchhimi and her younger sibling and deceives them by acting like their aunt. Taking advantage of their naivety, she eats Nuchhimi’s brother and plans to eat Nuchhimi the following day. The latter manages to escape the ogress’ trap with the help of a mouse and flees home. Upon hearing her account, her relatives devise a plan to avenge Nuchhimi’s brother. The tale ends with the brutal death of Hmuichukchuriduninu which is the ultimate price she has to pay for her immoral actions.

It is significant to note that most of the Mizo folktales that have survived today are didactic in nature. It is generally believed that in the age predating these written documentations, folktales were told by adults to children, for generations, to teach them the history of their people and to inculcate values. It is crucial for children to learn these values because, “developing positive attitudes toward our own culture...is necessary for both social and personal development” (Norton 3). They reveal the ideals and values that were intrinsic to their cultural beliefs such as altruism, bravery, valiance, diligence and other ideals. Folktales help children develop emotional intelligence as they have the power to promote emotional and moral development. Hard-work and perseverance are values that are respected and idealised by the Mizo as seen in the folktales. In most of the tales, the major characters are often diligently engaged in some kind of work. Samdala and Bingtaii are exceptions and are seen as objects of scorn even when their tales are being retold. Contrary to his counterparts, Samdala is a lazy fellow who refuses to even chew a fruit that has fallen in to his mouth (22). He is a comic character who is ridiculed by all the creatures of the forest. Bingtaii, portrayed as the antagonist in “Mauruangi thu”, is another character who embodies the same characteristic. Her laziness and wickedness

ultimately prove to be the cause of her downfall. This aims to show that laziness is considered a vice whereas earnestness, a virtue.

The ancestral Mizo society was a patriarchal society wherein the head of the family is the eldest male member of the family. Authority, both within the household as well as the society at large, was accorded to men. The representations of family dynamics in the folktales suggest that there was a distinctive division of labour in ancient Mizo society which was predominantly agrarian. Jhum-cultivation was the primary occupation of the Mizo. Men built houses and cut jhums (Shakespeare 17). Hunting and fishing were activities that only men took part in.

A reading of Mizo folktales suggests that men did not interfere in household concerns unless their involvement is inevitable. This is explained by their absence in the domestic sphere. Men are the bread-winners of the family and women seldom socialize as they were always busy attending to household needs. They were mostly confined within the domestic domain and engaged in domestic chores from dawn to dusk and even continue to work at night. The only rest that they get is when they have their meal and when they go to sleep (Biaksanga 252). Their tasks include weaving, gathering wood and water. Apart from these, they cook the food and do majority of the task of weeding and harvesting. The tale of “Lalruanga” reveals that women had little time to take care of themselves because his mother Zawltleipui goes to the fields even while she is heavily pregnant with child. As there were no other means of subsistence, it can be assumed that all the adult members of the family were busy in working in the fields and concern for women was not very evident. Another indication of this division of labour, and adherence to predefined gender roles is seen in many tales. For instance, Thailungi’s stepmother, and Tuanpui and Tumchhingi are weaving when they were first introduced in the story. Duhmanga, Chhawrtuineihlala and Khualtungamtawna are portrayed as good hunters and went hunting on several occasions in the tales.

Domestication of animals for their meat and also for sacrificial purposes has long been practised by the Mizo. “The domesticated animals of the hill people are the ‘guyal’ (the cow), buffalo, dog, cat, pig and the common fowl” (Lewin 15). In Rahtea’s tale, these animals were sacrificed to cure Rahtea’s stepmother from her (fake) illness. On the other hand, in “Nuchhimi thu”, Nuchhimi’s mother sent her and her younger sibling to their aunt’s house deliver some pork stew that she has prepared.

Folktales encode societal expectations including norms pertaining to gender, family as well as social hierarchy. They either reinforce or subtly challenge them through subversive means. One of the most popular Mizo folktales is the tale of Mauruangi whose character embodies the “ideal Mizo woman”. She is a beautiful, submissive damsel who is a victim of domestic abuse in the hands of her wicked stepmother. She is portrayed as a virtuous, hardworking girl and in the end her virtue is rewarded when she marries a Vailal and leads a happy life. The tale reflects the societal norms and expectations and the significance of marriage as both a means and an end within the society in question. With regards to marriage, Shakespear writes,

The Lushais have wide views as to matrimony. A young man is not hampered in his choice by any table of prohibited degrees, nor is his choice confined to any particular family or clan; in fact, he can practically marry any woman he chooses except his sister or his mother. (Shakespear 50)

Thus we find characters like Rairahtea and Chhawrtuineihlala who enter into wedlock with women beyond their social status. When a man considers marrying a woman, which usually happens after several days of courting, he has to acquire the approval of the maiden’s parents. This idea is seen in tales such as “Raldawna leh Tumchhingi thu”, “Duhmanga leh Dardini thu”, “Chhawrtuineihlala leh Tuanpuii thu”, “Mauruangi”, “Rairahtea”, “Keimingi leh Khualtungamtawna thu” and so on, in which the plot revolves around

the central theme of marriage. In these tales, the male protagonists court beautiful women for some time after which the groom-to-be gets the consent of the parents of his lover for their marriage. But in the case of Rairahtea, his adoptive father acts as an emissary to the betrothed's father. And in "Mauruangi thu", the Vai-lal sent emissaries to Mauruangi's parents. Either way, it is evident that parents had the utmost authority in the marriage of their sons and daughters. In her article titled "Mizo Hmeichhiate Khawvel" (The World of Mizo Women), Nuchhungi writes, "In the olden times, Mizo women did not have the right to choose husbands. Her parents had the sole authority to decide who she would marry." (Biaksanga 256)

Although there is no evidence of the payment of "bride price" in the selected tales, the tale of Kungawrhi hints that allotment of the bride-price was already practised. In this tale, Kungawrhi's father "offers the hand of her daughter to anyone who could cure her of her sickness, without having to pay for her bride-price" (Nuchhungi 18). In the tale of "Duhmanga leh Dardini", Duhmanga has a wife named Dardini who is disliked by her in-laws, particularly her mother-in-law. One day while Duhmanga goes to the forest to hunt, his family sent her away (Nuchhungi 45). What can be inferred about marriage and divorce from this is that it was acceptable for parents to "divorce" a son's wife on his behalf. This is in contrast to the customs which later prevailed. Another tale in which this occurs is in "Chhawrtuineihlala leh Tuanpuui thu". In this tale, Chhawrtuineihlala's mother overtly expresses her hatred for Tuanpuui. During the absence of her husband, Tuanpuui is sent away by the mother-in-law. Chhawrtuineihlala persuades his wife to return and she obliges. As the story progresses, the relationship between the mother and daughter-in-law does not seem to improve and she is "sent home" for the second time while her husband goes hunting. After reaching her parents' house, Chhawrtuineihlala comes to fetch her. However, she refuses to follow him because she has "already entered her maiden home and

it is not customary to return to her husband's home immediately" without her parents' consent (Nuchhungi 60). She lays a condition that she may return to him if he comes to fetch her once the "kehme" blooms, which means that they will have to live separately for some time until they can remarry. The aforementioned tales are reflective of the customs concerning marriage and divorce in ancient Mizo society.

Apparently, remarriage was not uncommon and according to Shakespear, "there is no objection to a widow remarrying" (52). Most of the popular tales depict the lives of orphans with their stepmothers and are generally mistreated by the latter highlighting both conceptions that remarriage is not unheard of, and at the same time, orphans and stepchildren are generally regarded to be victims of abuse. Mauruangi's father remarries his neighbour, a widow who has a daughter the same age as Mauruangi. Rahtea and Rairahtea are also orphans mistreated by their stepmothers, and so is Thailungi. Tuanpuui and Dardini are two characters who remarry after being "turned out" by their mothers-in-law. These tales are exemplary of the observations made and documented by the early colonisers pertaining to the social practices and behaviours of the Mizo.

A feature that is common in quite a number of Mizo folktales is the incorporation of supernatural elements in their stories. Non-human entities like Keimi ("Kungawrhi thu", "Keimingi leh Khualtungamtawna"), Khuavang ("Kungawrhi thu"), Van-nula ("Sichangneii thu"), Phungpuinu ("Raldawna leh Tumchhingi thu"), find symbolic expression in Mizo folktales. While it may be difficult to understand how and why these creatures were originally conceived when the tales originate, what is evident however is that the ancestral Mizo were quite imaginative in terms of story-weaving, and the interaction between man and supernatural entities may also suggest the nature of their religious or spiritual beliefs.

John Shakespear writes in *The Lushei Kuki Clans*, "The Lushais do not worship the sun or moon or any forces of nature." For

instance, the Khuavang were not worshipped by men. They were seen as their equal, or perhaps, even inferior to mankind. In “Kungawrhi thu”, we find that the warriors Phawthira and Hrangchala destroy parts of the land of the Khuavang in order to reclaim Kungawrhi. However, we can deduce that our ancestors “believed naturally in the existence of one supreme God,” (McCall 68) whom they referred to as “Pathian” or “Pu Vana. In “Chepahakhata thu” there is an instance when his wife and daughter leaves him and goes to Pu Vana, or God. It can also be ascertained that our ancestors believed in the existence of spirits. The Mizo believed “the hills, streams, and trees are inhabited by various demons...These spirits are uniformly bad, and all the troubles and ills of life are attributed to them” (Shakespeare 66). In “Ngaiteii thu”, the spirit of the deceased father of Ngaiteii manifests himself in the form of a flood, ultimately claiming the life of Ngaiteii.

Although folktales have often been criticized for their violent and immoral content, they convey moral, social or political lessons through skillful narrative and interesting characters. They portray human nature, basic human instincts and their struggles for survival. Besides, they originate in the era preceding written history and hence they are the only source through which we can study and understand the cultures of our ancestors. Here, a significant observation that ought to be highlighted is that a study of the folktales affirms that the Mizo were not savages who made illogical decisions, observed insane rites and rituals and execute immoral tasks. Rather they were “cultured” in their keen observation and utilisation of their natural surroundings and resources.

...the Lushai would claim to be a highly cultured man rather than a savage... The actions or reactions of a Lushai to any given situation or phenomena would be influenced by a basic conception of its spiritual importance. The Lushai would react consistently and not savagely or haphazardly. It was this in the Lushai that showed him

cultured in the midst of a desert of superficialities, cultured because his social values depended upon a consistency of clear-cut behavior and decor. (McCall 68)

Folktales are important representations of culture, serving as a medium to preserve and disseminate cultural traditions which frequently gets lost or distorted. By passing down these stories, it is possible to maintain cultural identity and thus folktales serve as vital cultural artifacts that reflect historical contexts, values, and experiences.

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