

mizostudies@gmail.com

ISSN : 2319-6041

www.mizostudiesmzu.com

MIZO STUDIES

Volume XIV | No. 2 | April - June 2025

A Quarterly Refereed
Journal



Department of Mizo
Mizoram University
Aizawl : Mizoram

Since 2012

Guidelines for Contributors

- Articles published in Mizo Studies shall mainly constitute of research articles topic related to Mizo and Mizoram. Research Article in literature, language and culture studies other than Mizo may also be published depending on expert evaluation in the concern disciplines.
- Articles submitted for the Journal should be original contribution and should not be under consideration for any other publication at the same time. A declaration is to be made by the author in the cover in, letter that the paper is original and has not been published or submitted for publication elsewhere.
- All articles accepted for publication shall be subjected to digital plagiarism checking through URKUND software.
- The main text should be in MLA style format and not contain footnotes. References should be given at the end of the manuscript and should contain only those cited in the text of the manuscript. The full reference should be listed at the end.
- All the manuscripts should be typed in font Times New Roman (12pt) for English and VNT Times (12pt) for Mizo language should be sent in soft copy to the email : mizostudies@gmail.com
- Manuscript for publication should be within 6000 words.
- Articles having obvious or implied prejudice of race or religion or color will be rejected.
- Mizo Studies, being bilingual journal, articles may be submitted either in English or Mizo.
- Article approved by referee will be published on payment of publication fee of ₹ 1,000/-.

Volume XIV No. 2

April - June 2025

MIZO STUDIES

(A QUARTERLY REFEREED JOURNAL)

Chief Editor

Prof. Ruth Lalremruati

Editor

Dr R. Zothanliana

Dr Lalzarzova

Joint Editor

Prof. Laltluangliana Khiangte

Mr. Lalsangzuala



PUBLISHED BY

DEPARTMENT OF MIZO, MIZORAM UNIVERSITY

AIZAWL

MIZO STUDIES

VOL. XIV No. 2

(A QUARTERLY REFEREED JOURNAL)

© Department of Mizo, Mizoram University

No part of any article published in this journal may be reproduced in print or electronic form without the permission of the publisher.

ISSN : 2319-6041

The views and opinions expressed by contributors are solely theirs, and not of the publisher.

© Artwork, Cover By Tlangrokhuma

Published by Prof. Ruth Lalremruati, on behalf of the
Department of Mizo, Mizoram University, Aizawl

CONTENTS

| | | |
|-----------|---|----|
| EDITORIAL | - | vi |
|-----------|---|----|

MIZO SECTION

| | | |
|---|---|-----|
| 1. B. Lalruatpuia | - | 195 |
| <i>A Study of Mizo Folklorismus: An Overview</i> | | |
| 2. R.D. Lalsanglura | - | 201 |
| Dr Laltluangliana Khiangte | | |
| <i>Mizo Thawnthua Van-Khawvel : Mizote</i> | | |
| <i>Suangtuahna Hlimthla (The Sky-World in Mizo</i> | | |
| <i>Folk Narratives: A Reflection of Mizo Imagination)</i> | | |
| 3. Dr Zoramdinthara | - | 213 |
| <i>Ram Mawi leh Nuam hla Aṭanga</i> | | |
| <i>Rokunga Ram leh Hnam Hmagaihna</i> | | |
| 4. Gabriel Lalmuankima | | |
| Dr H. Laldinmawia | - | 221 |
| <i>Mizo Khawtlang Nunin A Hmaih Palh:</i> | | |
| <i>Rev. Thansiamia Nun Aṭangin</i> | | |
| 5. C. Lallianzuala | | |
| Dr Ruth Lalremruati | - | 233 |
| <i>Patea Thlakhleh, a Duhthusam Ram</i> | | |
| 6. R. Ramdinmawii | | |
| Dr Lalnunpuia Renthlei | - | 252 |
| <i>Postmodernism</i> | | |
| 7. Lalrinsanga | - | 264 |
| <i>The Transformation of Alcohol's Image in</i> | | |
| <i>Mizo Poetry: From Acceptance to Condemnation</i> | | |

8. Lalchhuansangi - 279
C. Vanlaldingpuui
Mizo Literary Criticism leh Zikpuui Pa

9. H. Lalawmpuia - 290
K. Lalnunzama
*Kristianna leh Mizona: Darchhawna
Tarmit Aṭanga Thlirna*

ENGLISH SECTION

1. C. Lalthlengliana - 305
Dr K. Robin
*Expeditions, Roads, and Empire: British Strategies
for Territorial Control in Mizoram (1870-1890)*

2. Joel Laltlanchhuaha - 318
Dr Irene Lalruatkimi
*Algorithmic Dreams: Mizo Musicians
in the Age of YouTube and Digital Platforms*

3. Mercy Lalneikim - 339
Dr Henry Zodinliana Pachuau
*Social Support and Wellbeing of Persons with
Locomotor Disability among the Zo Tribes
in Churachandpur District, Manipur : A Qualitative Study*

Editorial



Tuna Mizo ṭawng kan hman dang ang hian eng anga rei nge, kum engzat nge kan lo hman tawh ang tih chu hriat theih a ni rih lo ang a. Ziaka awm hmasa erawh chu 1874 velah a ni tih a hriat theih. Ziaka kan dah loh avangin, min awptute leh Missionary-te'n ziaka dah dang kawng min zawnsak a, chumi atan chuan anmahni pawhin an hriat sa zia kana hawrawp (Roman script) an hmang a, tih dan hmang an zui chu *Hunterian system* emaw, *Hunterian transliteration* emaw an ti awm e.

Kum 130 vel ziaka Mizo ṭawng kan hman theih hnu hian, zia leh chhiah hma kan sawn nasa hle tih loh theih a ni lo. Tin, kan vanneih a siamin, *Roman script* hmanga kan ṭawng chu ziaka dah a nih avangin, khawvel hmasawnnain a ken tel, khawl hmanga thawh ngai leh zia ngai pawh buaina awm mang loin kan ṭawng chu kan zia ve thei nghal zel ta mai a, *phone/laptop/tablet/adt* hi Mizo ṭawng ziahna atan ṭangkai takin kan hmang thei zel chu a nih hi.

Ṭawng zir mi an chhuak thar zel a, ṭawng zirna huang pawh a zau zel a, tunlai hi Mizo ṭawng kan ngaihven nasat lai leh a veitu kan ṭathnem lai tih pawh a sual lo ang. Hmasawn duhna te, ṭhang zel tura duhna te, darh zau tura duhna te, khawvel hmun danga mite'n zir ve se, hre ve se tih duhna te a piang zel a. Tin, Mizo ṭawng hmangtute kan inzâr pharh zel angin, kan ṭawng pawh a darh ve zel a, a danglam ve zel a, a ṭhang ve zel tih a chiang a ni.

Ṭawng hi a hlu tak zet a, hnam emaw, chi peng pakhatin emaw, inbiakna atana an hman theih ni tura ṭawng rawn dingchhuak

(evolve) tur hian hun rei tak a ngai a ni. Ṭawng avanga inhmael huat te, inngeih loh te, inen hran te hi hmanlai huna thleng emaw kan ti a, tunlai hunah pawh a la thleng reng mai. Eng ṭawng pawh hi a hlu a, a ṭha a, a mawi tih hi kan zir a va'n ngai tak em. A hmantute'n an khawsak dan leh awmna hmun mila an hman, an mamawh inhrilh tawnna tura an hman theih tura a zikchhuahna (evolve) thui zia leh ropui zia ngaihtuah hi chuan, ṭawng hi ngaihhlut tur a ni tih kan hre thei ang. Kan ṭawng, Mizo ṭawng tia kan sawi hi a ṭhain a mawi ngei mai. A sir vela ṭawng dang lo awm vel, a zul deuha hman ve te pawh hi a va'n mawi hlawn em. Chutiang bawh chuan, khawvel hmun hrang hranga ṭawng inang lo tak tak ṭhahnem tak awm hi an va han ṭha hlawn em. Ṭawng pawimawhna leh hlutna hriat kawngah hian i harh deuh deuh zel ang u.



Dr R. Zothanliana

Editor

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

A Study of Mizo Folklorismus: An Overview

B. Lalruatpuia*

Abstract:

Folklore is something that is not alien in the study of Mizo literature, however, while literature is expanding rapidly, it will not be wrong to assert that folklore has not been growing as much as literature is. Due to this, there are many aspects of folklore studies that remain alien to the Mizo. One such aspect is Folklorismus, which, although immensely significant, is not sufficiently known yet. In present day, the way things of the past are handled and maintained are often debated about, which makes the topic of 'Folklorismus' a significant study to create awareness within Mizo studies. Therefore, it is imperative to delve into Folklorismus in relation to Mizo cultural studies.

* Research Scholar, Dept. of Mizo, Mizoram University

Tunlai khawvel inlumletna nasa tak karah zirna kawng hrang hrangin Mizote zingah pawh bu a khuar zau chho ta zel a. Tun hma lama zirna mualah pawha kan la hmelhriat lutuk ngai si loh, khawvel pum huapa an lo kalpui fe tawh thil tam tak chu zirna muala kan seng luh leh kan chai chhoh tak tam tak a awm ta. Tunlai Mizo khawtlang tualzâl nunah a taka kan hman leh nunpui chhoh nasat em em ni si, mahse, Mizo *folklore* zirna huangah kan la sawi tam em em loh nia lang pakhat chu 'Folklorismus' tih thumal hi niin a lang a, a hming hrim hrim pawh hi mi tam tak zingah a la mikhual hle ti ila kan sawi sual lutuk awm lo ve.

Folklorismus thumal hi mi thenkhat chuan 'folklorism' tia sawi an awm baw. *Folklorismus* tih thumal hman hmasa bertu chu German mi, Hans Moser niin kum 1962 khan 'Folklorismus in Our Time' tih thupui hmangin hemi chungchang hi a lo sawi a. A ni hrilhfhah dan chuan:

Hmanlai thil, mit leh beng titlai thei, mawi leh nalh danglam tak maia heng: silhfen te, kut ni a hlim leh lamna lam thil te, rimawi leh kutthemthiamna lam thil te leh ei leh in te, a awmzia, nihna leh a hmanna dik tak piaha lama lo tihdanglam leh lo her rema, mi tamzawng te ngainat leh duhzawng ni tura phochhuahna lam thil a ni. (My trans.; Khasi Folklorismus, 2)

tiin a hrilhfhah a. Khasi bik hian *folklore* zirna hi mumal takin an lo neiin an lo kalpui hma hle mai a. *Folklorismus* bika Doctorate degree hial lo nei tawh Khasi Folklorist G. Badaiasuklang L. Nonglait chuan: Folklorismus chu hmanlai thil heng: rimawi te, zai te, lam te, ennawm chhuah te, serh leh sang thil te, tawngkaa inhlan thil te leh silhfen etc. boral mai thei dinhmuna awm tawh, tunlai thil thar hmanga chin thar lehna a ni a. Hetiang lama tui leh thiam tak tak leh mi challang tak tak ten hmanlai thil te chu tunlai mite mil leh lawmzawng tura cheiin an sawngbawl thin a, heng te hian thuk takin

sumdawnna leh mipui vantlang inrelbawlina lam thil nen inzawmna an nei a ni. (My trans.; 2) tiin a sawi bawk.

Moser-a vek hian a sawi zel dan chuan, “Folklorismus hi mi vantlang chunglam te chinchhuah niin: zirna huangah te, ram rorelna thilah te, incheina atan te leh hmangaihna lama inlemna thil atan te an hmang thin.” (My trans.; 3) tiin a sawi bawk.

G.B.L. Nonglait vek hian a sawifiah dan chuan, “Folklorismus nihna tak tak chu mi tam tak thlir dan lo ang taka tunlai thiamna hrang htang hmanga an hlutna leh an nihna tibo chuang si lova tunlai mil thei tura hmanlai thil her rem leh phochhuah hi a ni.” (My trans.; 246) tiin a sawi bawk.

Tichuan, folklorismus chu hmanlai thil engpawh, a nihna leh a awmzia, a thu laimu ken tibo chuang si lova tunlai thiamna kawng hrang hrang hmanga vawnthat te, mi te duhzawng leh ngainat, an lawmzawng ni tura chei mawi te, her rem te, tihhmasawnna leh lo sawngbawlina lam thil te a kawk a ni ti ila kan sawi sual lutuk awm love.

Heng hrilhfhiahna hrang hrangte atanga chiang taka lo lang ta chu, Mizote zingah pawh kan hriat loh laia kawng hrang hranga a taka kan lo hman chhoh mawp mawp thin ni si te kawng hrang hrangin a awm thei awm e, chung zinga langsar zual deuh deuh nia lang te, a tlangpui zawr zawrin i lo tarlang ila, chung te chu:

1. Silhfen (Costume: Tunlai khawvelah hmanlai Mizo thuam, hmanlaia a nihna tak tak leh ha thei bik ten an sin thin Thangchhuah puan chu tunlaiah mipa kawr atana siam danglama hak theih turin kan ching nasa ta hle mai. Thangchhuah nu leh pa chauhina an sin leh an bah thin ni mahse, kan rilruah chuan kan Thangchhuah dan a dang ta a lawm tia kan hlawhtlinna kawng eng emaw hre reng chuanga hak pawh a awm thei awm e. Tawlh loh puan pawh indo leh inrun hunlaia an inpek thin thil ni mahse eng emaw thila tawlh kir tawh lova huaisen taka bei tura kan duhna lantir nan leh eng

emaw taka awmze neia kan inbahtir tak nawk nawk chang a tam ta. Hmeichhe puan bik pawh a bih dan dik nia kan hriat thin ni si lova mawi thei tura sumdawnna lam rawngkaia mi te duh tura chei danglam tak a awm ta teh mai. Chutiang zelin sawi tur tam tak a awm thei awm e.

2. Lam (Dance): Hmalai lam kan tih mai thin, a nihna tak thenkhat zu hmun sa hmuna hman chi te, kut ni vangthla leh thihna kaihhnawih thil te, se chhun khuangchawi kaihhnawih thila kan lam tam tak te hmanlai huna a nihna ang diak diakin lam tawh lo mah ila tunlaiah hunpui eng emawah kan la vawrh lar tak tam tak ziang a langsar ber zinga pakhat chu khual lam hi niin, eng emawa khual lian leh khual tha te lo lawm leh lo dawnsawnna atan kan hmang zui ta fo mai. A dang tam tak a awm thei awm e.

3. Hla hlui (Folk songs) leh Rimawi (Music): Hmanlai hla hlui te kha tawngkaa inhlanchhawn vek an ni a, ziaka vawnthat a nih piahlamah tunlai thiamna hmangin tunlai rimawi te nena sak lar leh tam tak an awm a, thangtharten sak nuam an tih leh lar zui ta tam tak a awm thei awm e. Chutiang bawkin rimawi pawh mumal taka kalpui chhoh a ni ta.

Khing kan tarlan bakah khian kan sawi tam lutuk lem loh nia lang, a zirna muala mumal taka an lo thliar fel langsar deuh tak te chu ziaka vawn that mai piah lamah tunlai thiamna kawng hrang hrang heng: Document file, documentary leh film hmang te leh a dang dang hmang a an lo dahthat te pawh hi a huam a. Hemi kawngah hian Indian folklorist lar tak Jawaharlal Handoo chuan a article pakhat "Folklorismus: Indian Folklore and Mass Culture" tihah chuan India rama cinema lama an chhuah thin te chu tiang hian a thlair a:

- i) Full Myth Films: Hmasang thawnthu kan neih te a eng emaw ber a plot kalhmang engkim thlak danglam lova film lama tarlanna.
- ii) Half Myth Films: Hmasang thawnthu leh tunlai thil inpawlh

hmanga film siam.

iii) Mythic Theme Films: Hmanlai thawnthu eng emaw ber thu laimu ken behchhana film siam.

iv) Fairy Tale Patterns Films: Hemi bikah hian a changtu te buaina leh harsatna tawh hrang hrang heng: changtupain a changtunu rilru a hnehna tura kawng hrang hranga hma a lak dan te, misual a hneh dan te chu hmanlai thawnthua a changtute chet dan nen a inzul thin hle a. Hetiang film-ah hian a thu laimuah chuan buaina leh harsarna chinfel a nih chhoh dan tarlan thin a ni a, a tawpah hlum takin an awm ta thin a ni. (My trans.; 19,20)

Tichuan, folklorismus huam chin thenkhat chauh a tlangpuiin kan lo tarlang ta a, kan tlangmi pui Khasi te zinga an Folklorist pakhatin a thu tlangkawmna an hnam folklorismus nihna hlawm lian pui pui pathuma a then hi i han tarlang leh ila, heng a tarlan tak te leh Mizo Folklorismus pawh hi a danglam bik lem lo ni pawhin a lang, G.B.L. Nonglait chuan:

i) A hmasa berah chuan thil hlui te chu lakkhawm niin an remkhawm a, ziakin an chhinchhiah ta a ni.

ii) A dawt lehah chuan ziaka awm tawhsa te chu tithar lehin tunlai thiamna hrang hrang hmanga thlalak leh film leh documen hmang te en leh ngaihthlak theih tura mi te tana chhhawp chhuah.

iii) A tawp bernaah chuan chung hmanlai thil an tuaithar leh tak te chu thangthar te tan an thu lakna hnar a lo nil eh ta a ni. (My trans.; 252)

Heng kan sawi takte hi a tlangpui thu thuak thuak chauh a ni a, mi hnam chuan Doctorate degree neihna hiala an lo hman niin, a nihna tak tak pawh chhuak tura thuk zawk leh zau zawka zir chian lehzual a la ngai nasa hle mai a. Hei mai bakah hian pawh hian folklore zirna muala an thu hman thin hmanga awmze nei zawka zir chhuah tur tam tak a la awm a ni. Tichuan, mi tam takin tunlaia kan hnam thuam kan sawngbawl chhoh danah ngaih dan hrang

hrang kan neihna khawvelah a zirna mualah hial mumal taka an lo kalpui avang hian hnampui kan tih zawk te pawhin an hmanlai thil sawngbawl kualna lamah sulhnu an nei tih a chiang reng mai a. He kan thu ziah hian mi tam tak khawthlir a tihdanglam ngei ka beisei. Chutihrual chuan, *folklorismus* huam chin ni si lo, a hrulah mithiam ten Fake lore a awm tih pawh hre tel ila a ðha bawk awm e.

Work Cited

Nonglait, G. Badaiasuklang L. *Khasi Folklorismus A Study of Khasi Phawar, Media and Films*. Rajkumar for Academic Excellence, 2012.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Mizo Thawnthua Van-Khawvel : Mizote Suangtuahna Hlimthla
(The Sky-World in Mizo Folk Narratives: A Reflection of
Mizo Imagination)

R.D. Lalsanglura*
** Dr Laltluangliana Khiangte

Abstract: Folk narratives serve as cultural reflections of a community's past, capturing their worldviews, aspirations, moral values, and social structures. In Mizo folk literature, such narratives offer significant insight into the ways in which the Mizo people understood and imagined their world. Notably, the idea of the sky world appears infrequently and is portrayed with distinctive features that set it apart from similar concepts in other cultural traditions.

Firstly, the sky world in Mizo folklore is depicted as an accessible realm, one that human beings can visit without undergoing any transformation in identity or physical capability. This is clearly illustrated in tales such as "Sichangneii", "Thangsira te Unau", and

* Research Scholar, Dept. of Mizo, Mizoram University

** Senior Professor, Dept. of Mizo, Mizoram University

“Vanchungnula”, where characters from earth journey to the sky world in their natural human form. Secondly, the lifestyle within the sky world closely mirrors that of the earth, as demonstrated in the narratives of “Sichangneii” and “Vanchungnula”, where social life, domestic arrangements, and interpersonal relationships resemble those found in earthly settings. Thirdly, the sky world, as portrayed in Mizo folk narratives, is not associated with the afterlife or spiritual realms as conceived in traditional Mizo religion. It exists independently of eschatological beliefs, thus emphasizing its role as a mythic and imaginative space rather than a religious one. Finally, the sky world and the earthly realm are often conceptualized as parallel worlds—distinct yet interconnected—allowing for interaction between the two.

1. Thuhmahruai:

Mizo thawnthu hi kawng hrang hrangin zir chian tham a ni a, nun dan t̃ha a zirtirna lam hawi piah lamah pawh zir chian tur tam tak a awm niin a lang. Rochun thawnthute hi thawnthu an ni satliah ringawt lo va, hnam chanchin hriat nan a t̃angkai em em reng a ni. American folklorist Benjamin A. Botkin chuan folklore chu a hun laia mite nunna darthlalang ang mai a nihzia a lehkhabuah a lo tarlang tawh a (Botkin xxi). Indian folklorist lar P.C.K. Prem pawhin, “hnam zia hrethiam tak tak tur chuan an hnam thawnthute thuk taka zir a ngai a ni” (Prem) tiin a lo sawi ve baw. The Power of Myth tih lehkhabuah pawh Joseph Campbell chuan hnam thawnthute hi thawnthu a ni ni ringawt lo va, hnam nunphung ziaakna a nih thu te, an ngaih hlut zawng te, an hlauh zawng te leh an beiseina te vawnhimna a nih thu a sawi (Campbell). Chuvangin, hnam thawnthu khawi lai mai pawh hi han chik chian chuan a hun laia mite nihna hi eng emaw chen a pho lang t̃hin niin a lang. Chutiang chuan Mizo pi pute hriat dan te, an khawsak phung te, an rin dan te, an suangtuah dante hi an thawnthuah tam tak a lang t̃hin. Mizo pi pute kha mawl hle anga

sawi a awm leh thin pawh hi an thawnthute hian a dik tawh lohzia leh a dikzia kawng thenkhatah chuan a rawn nem nghet ve thin niin a lang. Chu'ng zinga pakhat chu thawnthua van an tarlan dan hi a ni.

Thawnthu a awm chuan thawnthu inngahna hmun a awm a ngai a, thawnthu inngahna hmun azirin thawnthu phuah chhuaktu emaw, a ziaktu emaw ngaihtuahna a lang thei thin. Miin thawnthu zia se, a thawnthu inngahna hmunah an khua pel miah lo ta se, thawnthu ngaihnawm tak a nih ve theih tho rualin a ziaktu chim chin eng emaw chenah a hriat ve theih niin a lang. Chutiang zawnga ngaihtuah phei chuan Mizo thawnthua van lo lang hian engtiang chiahin nge Mizo pi pute suangtuahna leh an hriatna a tarlan tih hi thil hriat chakawm tak a ni. Mizo thawnthu hrang hrang hengah te hian van tarlan a ni a – “Sichangneii”, “Vanchung Nula”, “Lasiri te leh Thangsira te Unau”, “Chhawnlaihawih” leh “Laizawn Paruk”.

2. Khawiah nge Mizo Thawnthua Van hi a awm?:

Van chu chung lam ni mai awma a lan laiin, Mizo thawnthua van hi chung lamah a awm ve kher em? Nge, khawi emaw, hmun biru deuha awm, ke pawha kal thlen mai theih tih hi Mizo thawnthua van awmna chungchanga zawhna awm thei chu a ni.

2.1. Van chu chung lama awm a ni:

Mizo thawnthuin van awmna hmun a tarlan dan langsar zawk leh a tarlan tam zawk chu – van chu lei chung lama awm, a chhoha chhoh ngai a ni. “Sichangneii” thawnthuah chuan Sichangneii chu van aṅanga a lo thlawh thlak thu chiang takin a lang. Parawl tui tinu thinu chu pitar pakhatin a lo hmu a, heti hian a sawi a, “Sichangneii te unau an ni a, van aṅangin zing tianah an rawn thlawk thla a, an rawn inbual thin a, tui hi an rawn tinu thin a ni” (Mizo Thurochun 278). Heta pawimawh lai chu van aṅanga an rawn thlawh thlak thu hi a ni. Parawl chuan Sichangneii te unau chu a chāng ta a, ani

pawhin van aṭanga an rawn thlawk thla lai chu chiang takin a hmu ta a ni. Heta ṭanga chiang deuha lang chu Sichangneii awmna, Mizo thawnthua van chu chung lama awm, mihring pangngai tana han kal pawh mai harsa takin a lang. A thawnthuah vek hian van lama a haw leh dawnin Sichangneii chuan a thla a vuah a, a thlawh chhohsan leh tih pawh tarlan a ni. A thawnthu kal zelah pawh Sichangneii awmna van hi chung lama awm a nihzia chiang takin a lang zel a ni.

“Lasiri te Unau leh Thangsira te Unau” thawnthuah pawh van a lang. Sichangneii te thawnthu ang bawkin he thawnthua van hi chung lama awm a ni ngei tih a chiang hle. Thangsira leh Thangzaia te unau chu Lasiri te unau rim turin vanah an chho ṭhin a. Lasiri te unau chuan an awmna van aṭangin hrui an thlak thla a, chu chu Thangsira te unauin an lo man a, an pawt chho ṭhin a ni. Chutih rualin, van hi engtiang vela sang nge tih erawh chu hriatthiam a har hle thung.

Chhawnlaihawihl thawnthuah chuan Chhawnlaihawihl chuan a nuṭ ate hnenah kumchiri par a ngen a, chu chu vana awm a ni. A nuṭate chuan laksak an tum a, vana lawn an tum a. Sum an suih ṭeuh a, an sum suih chu an tiang zel a, chutiang chuan vana han lawn an tum a ni. He thawnthu pawh hian van chu chung lama awm a ni tih chiang takin a tarlang bawk.

Laizawn paruk thawnthuah chuan vanchung tlangval an lo lang ve a, anni hi vana awm an ni a, an thlaa thlawkin lei leh van an kar tawn niin a lang. Anni awmna hmun van pawh hi chung lama awm a ni tih chiang takin a thawnthuah hian a lang a, Mizo Hnahtlak Thawnthu Vol. 1-ah chuan, “Vana an unaute chuan an lo haw har tak em avang chuan an ngaihtuah ta hle a, lam tura kal an tum ta a. An thla chuan an thlawk thla ta delh delh a” (Thanmawia 106) tiin “thlawk thla” tih ṭawngkam hi a lo hmang a ni. Hei hian

chiang taka a tarlan chu Vanchung tlangvalte awmna van hi chung lama awm a nihzia a ni.

2.2. Van chu chung lama awm a ni lo:

Thawnthu tam zawkah van chu chung lama awm a nih thu a lan zel laiin Vanchungnula thawnthuah erawh chuan chung lamah a awm thu tarlan a ni ve lo. Vanchungnula awmna chu van a nih thu chiang taka tarlan a ni a; mahse, he van hi Sichangneii te, Chhawnlaihawihhi te, Lasiri te unaute awmna hmun van nen khan a awmna hmun hi a danglam deuh em ni aw tih theih a ni. Laltluangliana Khiangte chuan heti hian Tlumtea te unauin van lam an pan dan a ziaak a:

Hmanlai hian unau sal rual tak mai hi an awm a, an unau chu an inkawmngeihin an inthurual hle hlawm a, Hetih hun lai hian nula hmelṭha, hmingthang e mem mai Vanchungnula hi a awm a, vana awm a nih avangin leia mite chuan neih duh hle mah se la, an nei thei lo va... Tlumtea te unauza pawh chuan wawi khat tlangval ve manah Vanchungnula chu rim ve ngei an tum a. A nalh thei ang berin an inchei ṭheuh va, an kal ta a... Tlumtea uteho chu an kal ta zel a. Vanchungnula awmna hmun chu an va thleng a. (Khiangte 291)

R.L. Thanmawia pawhin, “An thuam ṭha ber nen, a nalh thei ang ber ṭheuhvin an inchei a, Vanchungnula te awmna van lamah chuan rim turin an thawk chhuak ta thliai thliai a... An pang ber Tlumtea’n hma a hruai a, an kal tlar diah diah hlawm a” (Thanmawia 63) tiin a sawi ve bawk.

He thawnthuah hian Tlumtea unauho hi Vanchungnula awmna hmun van thleng turin an thlawh thu emaw, hruia an uai chhoh thu emaw, chung lama chhohna tur eng hmanrua emaw

engmah an hman thu tarlan a ni lo va, an kal thu chiah tarlan a ni. RL Thanmawia phei chuan, “an kal tlar diah diah hlawn a” (63) tiin a ziak kher a ni. Kal tih hian ke a kaw mai a, thla an hman chuan an thlawk a, hrui an hman chuan an uai emaw, an pawt chho emaw a ni leh mai baw. Chuvangin, van hi chung lama awm ni lovin, an awmna atanga hla tak, rei tak kea kal vang vanga thlen theih ni ang maiin tarlan a ni.

3. Lei mite tan tlawh pawh theih a ni:

Mizo thawnthuah hian vana cheng, van lam mite hian lei hi awlsam takin an rawn tlawh pawh zung zung thei. Sichangneii hian thla a neih avangin awlsam takin lei leh van a kar tawn zung zung thei a, Lasiri te unau hian thla an neih leh neih loh a thawnthuah a lang lo va; mahse, an tan lei leh vana chhuk chhoh hi thil harsa niin a lang lo. Vanchungnula hian thla a neih leh neih loh a lang lo va; mahse, ani tan pawh lei lama kal chu thil harsa a ni lo tih a hriat theih. Vanchung tlangvalte pawh hian lei lamah nula an rim a, an thlaa thlawkin awlsam takin lei leh vanah an kal tawn vel thei niin a lang.

Van lama awmte hi lei lama awmte ai chuan eng emaw kawng zawng taka mihring pangngaite aia chungnun zawkna nei an ni zel a. Sichangneii chu a hmeltat em avang leh thla an neih avangin leia awm mihringte aiin a chungnung a, Vanchungnula pawh a hmeltatna chuan lei mihringte a khum hle tih a thawnthuah a lang baw. Chuvangin, anni tan lei leh van kar tawn hi thil awm tak niin a lang.

Mihring pangngai, leia awmte pawh vana an kal zung zung thei lai tak hi Mizo thawnthua van danglamna pakhat chu a ni. Thangsira te unau chu lei lam mi an ni a, Lasiri te unauin van atangin hrui an rawn thlak thla a, an uai chho mai thin; thil harsa a ni lo.

Sichangneii thawnthuah pawh a fate chu a hrui thlak thlak hmangin vanah an uai chho a. Vanchungnula thawnthuah pawh Tlumtea te unau chu hun eng emaw chen an kal hnuah Vanchungnula awmna hmun van an thleng tih a lang bawk. Chuvangin, Mizo thawnthua van hi leia awmte tan tlawh pawh theih loh a ni lo ringawt lo va, tlawh pawh harsa lutuk lo ni hialin a lang.

4. Vana an nunphung:

Mi tam tak chuan vanah chuan lei aia nunphung awlsam zawk emaw, nunphung changkang zawk emaw awmin an ring thin. A bik takin Kristian zirtirnaah phei chuan vanramah chuan leia hrehawm reng reng hi a awm ve tawh dawn lo niin an ring (Mizo OV, Thup. 21). Japanese mythology-ah chuan Takamagahara an tih chu an pathiante leh an thlahtute awmna hmun a ni a, chu hmun chu khawvel aia nuam zawk niin an ngai (Ashkenazi 264, 265). Mizo sakhuaah pawh thih hnu khawvel chu dam lai khawvel aia nuam zawka rinna a awm ve bawk (Dokhuma 55). Chutih laini, Mizo thawnthua van erawh hi chu mihring khawvel nen nunphung chungchangah danglam a awm vak lo em ni aw tih theih a ni.

Sichangneii thawnthuah chuan vanah chuan leia an tih thin ang bawkin buh an deng a, lo te pawh an vat a, lo an hal bawk. Nunphung leh khawsakphung nuamsa zawk a awm chuang lo tih theih a ni. Vanchungnula thawnthuah pawh vanah chuan chaw an fun thinzia te, tuikhurah tui an la chawi ve tho zia te pawh tarlan a ni a, chu chu khawvela nunphung pangngai ang reng tho a ni. Heng, thawnthua vana an nunphung lo lang chin atang hian lei leh van hi a hming leh a awmna hmun chauh a danglam ni maiin a lang a, nun dan danglam bik emaw, nuam zawk emaw, hrehawm zawk emaw pawh awmin a lang chuang lo.

5. Mizo sakhuaa pialral nen inzawmna a nei em?

Mizo te, a bik takin Luseiho rin danah chuan mi an thihin an thlarau chu mitthi khuaah emaw pialralah emaw kal tura ngaih a ni. Pialral chu ram lama thangchhuah, in lama thangchhuah leh ral thatte kalna tur a ni a (Chhuanvawra 30), mitthi khua erawh chu chutiang ti ve lo, mi naranho kalna tur a ni. Mitthi khua leh pialral hi inhnaih tea awm niin an ngai. Mitthi khuaah chuan thil reng reng mihring khawvela mi aiin a chhe zawk vek a, pialralah erawh chuan hnathawh a ngai tawh lo va, fai sa ringin, ni tin zu leh sa an chen der der tawhin an ring (28).

Mizo pi pute khan mitthi khua chu vana awm angin an sawi ngai lo va, a nihna takah chuan mitthi thlarau zin kawng an sawi dan aṭang hian Rihdil chhak lam khawi emaw lai khi an tin zawn em ni aw tih theih a ni. Chutih rualin, mitthi khua awmna tak chu an ring thiam bik lo va, a awmna hmun tur nia ngaihbel tur an hre lo niin C. Chhuanvawra chuan a sawi (14). Hnam hrang hrangte hian an thawnthuah an thih hnua an kalna tur an sawi lawk fur a. Kristian zirtirnaah pawh mi an thih hnua kalna tur pahnih an nei. Isuan heti hian a sawi a, “Tin, chung chu kumkhaw hremnaah an kal ang a, mi felte erawh chu kumkhaw nunnaah an kal ang” (Mat. 25:46). Kumkhaw hremna hi mi sualte awmna tur meidil emaw, hremhmun emaw a ni a; mi felte awmna tur hi vanram a ni thung.

Mahse, Mizote rin danah mitthite chu an thih hnua an pathiante awmnaah emaw, van lam mite awmnaa han awm ve tur anga ngaihna leh rinna a awm lo niin a lang. Van chu pathian leh van lam mi, mi dangte chenna a ni a; mihring thlaraute chen vena tur anga ngaihna hi sawi lan a awm ngai lo niin a lang. Hei hi vanram chungchanga Kristiante zirtirna nen chuan a inang lo hle. Chu mai bakah mitthi thlarau kalna tura an ngaih pahnih mitthi khua leh pialrala an nunphung tur hi thawnthua van nunphung nena inang a awm lo hrim hrim bawk.

Rev. Zairema chuan, “Mizoin vana cheng an sawi ṭhinte chu Pathian, Puvana, Vanhrika, Vanchungnulatechhungghianni” (Zairema 65) tiin a lo ziaik. Heng mite hi Mizoten pathian nihna neia an sawi ṭhin ni mah se, heng an pathiante leh thih hnua an awm dan hian inzawmna leh inlaichinna a nei lo niin a lang. Van chu pathiante awmna hmun ni mah se, mitthi thlaraute kalna tur leh awmna tur a ni ve lo va, pathiante leh pathian nihna neite bakah, mihring dam lai ngeite awmna hmun a ni.

6. Khawvel Pahnih (Parallel world):

Khawvel pahnih (parallel world) hi hnam hrang hrang thawnthuah hmuh tur a awm ve nual a. Ṭhenkhat chu thlarau khawvel tia sawi theih tur a ni a, ṭhenkhat chu hmun biru taka awm a ni a, ṭhenkhat chu kal pawh nana thiltitheihna eng emaw tak ngai a ni baw ṭhin. Celtic-ho thawnthua Annwn an tih hmun thleng tur chuan magic emaw, thihna emaw, mi thiltithe tak tu emaw an ngai ṭhin. Thihna awm tawh lohna, hmelṭha leh mawi taka awm reng tawhna hmun a ni (Leach 63). Norse-ho thawnthuah chuan khawvel pathum – Asgard – pathiante chenna, Midgard – mihringte chenna leh Helheim – mitthite chenna a awm a. Heng hmun thleng tur hian mihring tan thih kher a ngai lo (Leach 80, 722).

Hetiang deuh hian Mizo nun hluih khan an sakhua leh an thawnthu en tel vekin khawvel paruk lai a awm niin a lang. Chu’ngte chu – van, lei, lei hnua, tui hnua, pialral leh mitthi khuate hi a ni. Pialral leh mitthi khuah hi mitthi thlarau awmna hmun a ni a, lei hi mihring dam laite awmna hmun a ni baw. Lei hnua khawvel hi Kungawrhi thawnthuah chuan khuavangho awmna a ni a, tui hnua khawvel hi Ngaitei thawnthuah a lang a, Ngaitei pa awmna hmun a ni. Chhuithanga thawnthuah pawh tui hnua khawvel a lang a, tuihuaite awmna hmun a ni. Tui hnua khawvel chu huaite awmna

hmun ni berin a lang. Tichuan, tuna kan sawi mek vana awmte chu mi inang lo tak tak an ni a. A hmasa berah chuan pathian nihna neite awmna leh chenna hmun a ni. A dawt lehah chuan “Sichangneii” thawnthuah hringei a lo lang ve tlat mai a. Thawnthu dangah a lang chhonzawm lo va, eng vanga hringei hi lo lang ve ngawt nge hriatthiam a harsa angreng viau mai. Chu bakah he van hi mihring damlaiten an kal pawh ve zung zung theih a ni tho bawk.

Parallel world-ah chuan khawvel pakhat aṭanga khawvel danga kal tur chuan a luhna (portal) mi nazawng leh a duh leh châk apiang an luh ve theih ngawt lohna turin eng emaw a ngai ṭhin. Mizo thawnthua lei leh van inkal pawhna tur hian kawng thum tarlan a ni. Pakhatnaah chuan hrui. Lasiri te unauin van aṭangin an thlak thla a, Thangsira te unau an uai chho ṭhin. Sichangneii’n van aṭang vekin a thlak thla a, a fate an uai chho vek bawk. Pahnihnaah chuan thla a ni. Sichangneii chu a thlain a thlawk a, lei leh van a thleng zung zung ṭhin a. Vanchung tlangvalte pawhin thla an nei a, chu mi hmanng chuan lei leh van an kar tawn ṭhin. Tlumtea te unau ve thung chuan hmanraw danglam bik an hman a lang lo va, thui tak an kal hnuah van an thleng thei a ni. Lei khawvel aṭanga van khawvel thleng tura an hmanrua emaw, an thlen dan emaw chu eng pawh ni se, leia awm mi narante tan Mizo thawnthua van kal hi ṭhenawma kal ang leka awlsam chu a ni bik lo. A awlsam hmel bera lang kea kal pawh hi rei tak kal ngai a ni tho tho.

Hetiang hi Mizo thawnthua van kalna (portal) chu a ni a, Mizo pi leh pute khan van kal pawh theih dan tura an rin hi nghet tak an lo nei lem lo niin a lang.

7. Tlangkawmna:

Thuhmahruai lama tar lan tawh angin hnam thawnthute hian a hun laia mite hriatna, suangtuahna leh ngaihtuahna a tarlang

tel lo thei lo va. Chu mi aṭanga chhut chuan Mizote pi pute kha an ngaihtuahna leh an suangtuahna chu zau angreng viau mah se, an mitin a khawih theih leh an kutin a khawih theih mai piah lam thil, awm ngei sia an rin han hlawm fel nalh harsa an ti tih thawnthu aṭ angin a lang tiin a sawi theih awm e. An hmuh phak chinah chung lam van a lo awl duai a, chutah chuan khawvel dang, pathiante leh mi dang tute emaw chenna awmin an ring a. Chu mi rinna chu thawnthuah pawh a lo lang ta chiah reng a ni. Mahse, vanah chuan engtin nge an khawsak ang a, vanah chuan eng nge an tih ang tih erawh hriatthiam harsa an ti a, anmahni nunphung awm sa bak chu an suangtuahnain a pel lo tih a lang thei. Pialral an rin dan ai pawhin an pathiante chenna, van khawvel an rin dan hi a hniam zawk mah em ni aw tih tur a ni. Eng pawh ni se, Mizo thawnthua van hian hmanlai Mizote suangtuahnain an hmuh theih mai piah lam pawh a lo thlen phakzia te, an hriatna lo zau ve zia te chiang takin a tar lang.

Works Cited:

- Ashkenazi, Michael. *Handbook of Japanese Mythology*. ABC-CLIO, 2003.
- Botkin, Benjamin A. *A Treasury of American Folklore: Stories, Ballads, and Traditions of the People*. Crown Publishers, 1944.
- Campbell, Joseph. *The Power of Myth*. Edited by Betty Sue Flowers, Doubleday, 1988.
- Chhuanvawra, C. *Aw Pialral*. C. Chhuanvawra, 2015.
- Dokhuma, James. *Hmanlai Mizo Kalphung*. 5th Reprint, R. Lalrawna, 2015.
- Khiangte, Laltluangliana, Dr. *Mizo Thurochun*. LTL Publications, 2020.
- Leach, Maria. Ed. *Standard Dictionary of Folklore Mythology and Legend*. Funk and Wagnalls, 1972.
- Mizo (Lushai) OV Re-Edited '17. *Pathian Lehkhabu Thianghlim*. The Bible Society of India, 2017.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, Mizoram University

ISSN : 2319-6041

Ram Mawi leh Nuam hla Aṭanga Rokunga
Ram leh Hnam Hmagaihna

Dr Zoramdinthara*

Abstract:

In this paper entitled 'Ram Mawi leh Nuam hla Aṭanga Rokunga ram leh hnam hmagaihna' an attempt will be made on how Mizo poet Rokunga has expressed his desire and love for his land Mizoram. This expression and stresses is one of the profound theme in his poem. Rokunga, widely regarded as one of the remarkable Mizo poets and songwriters and he infused deep patriotic emotion in his compositions, reflecting his love for Mizoram and the Mizo people. The present study is an explanation of how his songs express his love of the land Mizoram.

Thu leh hla huangah hla hi mihring nun hlimthla phochhuahna tha tak pakhat a ni a. Hla phuahtute chuan mihringnun hlimthla hi kawng hrang hrangin an puangchhuak a. Rokunga pawh hian hla tha tak tak 128 chuang phuahin, chuang hman chuan kawng hrang hrangin a ngaihtuahna leh a rilru kap tlattu thil chu a tar lang thin. Chung a hla zinga pakhat zoram khawvela mit ngai tawh lo tur leh zoram chawina hla tha tak chu "Ram mawi leh nuam" hi a ni. He hla hmanga kawng hrang hranga Rokunga'n Mizoram a hmangaihna a

* Asso. Professor, Dept. of Mizo, Mizoram University

pho chhuah chu hetiang hian sawi ila.

Hla phuahtu thenkhat chuan hla an phuahin pawn lam atanga thlirtu mai nih hi an duh ngai lo. A chhunga luhchilha mahni ngei tel ve a, ngaihdan leh thlir dan au chhuahpui ve ngei an duh thin. Chung zingah chuan Rokunga pawh hi tel vein, a hlate hi a rilru chhungril puanchhuahna leh amah ngei a tel-vena hla (subjective poetry) a ni hlawm a. Hla phuahtu thenkhat chuan a chhunga luh chilh kher lova pawn lam a thlir (objective poetry) mai an duh bawh thin. Rokunga erawh hi chuan a chhunga luhchilha a rilrua a vei, a ngaihtuahna kap tlattu chu puanchhuah ngei a duh thin a ni. *English literature* kan thlir chuan hunpui then hrang hranga hla phuahtute kha an rilru kap tlattu thil a awm theuh tih kan hmu a. Entir na'n Mathew Arnold-a hla zawng zawng kha Victorian hun laia *Industrial revolution* nghawng vanga lo piang a ni a tih theih. Hmasawwna thar lo thleng chuan nasa takin mipui nun a thlak danglam a. Sum leh pai tam tak a lo luang lut thut a, chu chuan mi tin mai chu sum leh pai umna khawvelah a hruai lut ta a. Amah Rokunga dan takin 'dikna a fam ta, felna a tlawm ta. Nun suar ang a chim' a ni ber mai. Arnold-a chuan a hla pakhat *Memorial Verse*-ah chuan England ram nun chhe ta chu *nature* hmanga rawn tuam dam leh turin boral tawh Wordsworth-a chu a au ta ngawt mai a nih kha. Rokunga pawh hian he a hla "Ram mawi leh nuam" phuah tur hian amah turtu chak tak chu a nei ngei niin a lang. Rokunga hla phuah hun chungchang B. Lalthangliana chuan ti hian asawi a, "Tuna kan hriat theih chinah chuan Rokunga hla hmasa ber chu, "Van hnuai khawvel sakhming chhiarin" tih hla kum 1939-a a phuah hi a ni a. A hla hnuhnung ber chu, "Sualin bo mah ila," tih hla, 7 May 1969-a a phuah hi a ni thung," tiin a sawi a (<http://www.mizoliteraryjournal.com>). Lalthangliana sawi dan hi chuan Rokunga hla phuah hun chhung hi kum 30 zet a ni a. He mi hun chhung hian hun pawimawh tak tak Indopui II-na, India *Independence* leh MNF *Movement* te an awm a. Indopui avangin zoram khawhawi a lo zau sawt a. Thalai tam tak sipaiah an liam zut zut a, chung chuan thalaite ngaihdan thar a neihtir bawh a. Kum 1946 April ni 9-ah Mizorama *Political Party* hmasa ber "Mizo Union" tih chu a lo piang a. Heng hunlai

hian duh duh thlang theia inngaihna mi thenkhat ten an nei a. *Mizo Union* hotute erawh chuan, kawng dang kawng dang thlang thei kan ni lo vang, India sawrkar hian engti kawng mahin a remti lo vang. Engpawh ni se, tun aia dinhmun sang inrelbawlina tha leh fel zawk kan neih erawh a tul a, chuti lam kan ngaihtuah thiam chu a pawimawh ber a ni an ti a. A kum leh 1947 July thlaah United Mizo Freedom Organization (UMFO) Zalen pawl ti a sawi mai thin chu a rawn piang ve leh a. Mizoram zalenna zau zawk an rawn au pui a. An *policy* lian ber chu “Burma zawm” a ni. UMFO hi chu *Party* ding hnuhnung zawk a nih bakah, pawl te zawk a ni a. Zoram kalphung a her danglam phak lo. Chu tih lai chuan ‘crown colony’ leh India a beh zui thu pawh mipui titi tui a tling bawk. Hei hian Rokunga rilrua ram leh hnam hmangaihna lo awm chu a rawn chhem alh ta ni berin a lang. Mak angreng deuh chu chung boruak inlumlet but but karah pawh Rokunga ngaihtuahna a nghing ve ngai lo niin a lang. Rokunga tan chuan Zoram hi a mawi a, hei aia ram nuam hi khawvelah awmin a ring lo a ni. A ngaihtuahnaah crown colony emaw, Burma zawm emaw lam chu Mizote din chhuahna tur niin a ngai lo. Chuvang chuan he hla “Ram mawi leh nuam” ah chuan ti hian a rawn au chhuak ta, “A lo mawi chuang mang e – van hnuaiah” (Rokunga Memorial Committee 6) tiin.

Hla phuah thiamte hian a chang chuan he khawvelah hian khawhar leh mal ngawih ngawiha inhriat chang an nei fo thin a. Khawvel hi lungngaihna leh tahna ram, itsikna leh duhamnaa khat khawvel ni tein an hre bawk. Chung khawvel phurrit leh an rilrua riak reng thin thil avang chuan hringnun khawvel hi thlawh bo san duhna (escapism) an nei fo thin. *Romantic poet* zinga a meizang hlaptu zinga mi John Keats-a pawh khan hringnun khawvel hi nin chang a ngah thin ni ngei tur a ni, khawvel phurrit leh taksa lungkhamna zawng zawngte kha thlawh bo sana *Nightingale* sava hram mawi tak ngaihtla theia awm reng mai kha a duh a. Chu sava chuan khawvel taksa lungkhamna chu theihngihlir tir theiin a ring hial a ni. Keats-a sangawi zawnpui William Wordsworth-a pawh khan khawvela khawpui nuam leh mawi bera an sawi thin London

khawpui kha a ning ngawih ngawih a, chu khawpui, miten nuam an tih em em mai chu chhuahsana *nature* zinga awm kha a thlahleh ngawih ngawih a nih kha. A chang chuan hring nun khawvelah hian kan hlim emaw kan tih laiin lungngaihna chhum a lo zâm leh a, hlim ni kawl a eng thei tawh lo anga ti a kan indawm kun reng laiin buaina a lo kiang leh fo bawk thin. Chung phurrit chuan Rokunga pawh hi a zuah bik hauh lo mai. A rilru leh ngaihtuahna zawng zawng luahtu pakhat chu Mizoram hi a ni. Chutih rual chuan *Romantic poet*-ho ang lo takin, a duhthusam ang chu zoram hian tawng rih lo mah se a beidawng mai lo. Inthiar fihlim san emaw thlawh bo san emaw tum mai lovin duhthawh takin,

Nun dan mawi lo chu hnutiang chhawnin,
 Nun dan mawi chu puan ang sin turin aw,
 Hma i sawn zel ang u- khuavelah. (ibid)

tiin Mizo thalaite chu a sawm a. Mi dang ti turin a tir ngawt lo va, a thlanchhe lo va, Mosia angin amah ngei chu hruaitu a ni zel thin.

Ram leh hnam hmangaihna rilru, Rokunga thinlunga a inphum dan hi a danglam hle. Mizoram hi a hmangaihin he ramah hian a lungawi hliah hliah a ni tih a chiang hle. Chutih rual chuan ram hmangaih vanga ram zauh tumtu (imperialist) erawh a ni leh hauh thing si lo. Tin, Mizoram a chawimawi thiamzia mawlh hi he hla tihlu zualtu a tling awm e. He hla chang khatnaah chuan Mizoram mawizia thiam takin a sawi a. A tan chuan khawvela tlang hmingthang tak tak Mount Everest, Mount Huang, Aoraki Mount Cook leh Alp tlang te ai pawhin Mizoram tlangte chu a mawi zawk a. Boruak bawhlhlawh (Air Pollution) pawhin a tih bawhlhlawh loh siktui thiange luang te chu *industry* leh *factory* lian pui pui leh khu luih luih rama cheng thin tan chuan a thianghlamin, dang ro tak tih hnawn nan duh tawka dawt khalh khalh a chakawm bik hliah hliah a. Mihringte siam chawp mawi ni lo, khuarel mawina Mizoram thing leh mau, pangparte chu khawvelah a mawi ber a ni tiin a sawi bawk. Tin, chang hnihnaah chuan Mizoram mawizia chu kan hmuh kân ang tih hlau niawm takin Mizoram chu thlir ve turin min sawm ta. Rokunga khan a damlaiin Mizoram bak ram dang tlawh lo mahse,

a sungtuahna tukverh aṭangin khawvel chu a han thlir a, Mizoram aia thlan tur chuang a nei lo va, khawthlang ram te a ngai chuang lo a, he ram hi a thlang ber a ni. Chu mai chu duhtawkw lovin Mizoram chu ‘Suihlungrual kan lenna Zoram nuam’ Sappui nun reng kan ngai chuang lo’ tiin he rama a lungawizia leh nuam a tih thu a sawi chhunzawm mawlh mawlh bawkw.

He hla aṭanga Rokunga ram hmangaihna chim san lai ber chu chang thum leh chang linaah kan hmu a. Mihringte hian nuam leh ropui kan tehna hi pawn lam lan dan hi a ni fo ṭhin a, chu tih rual chuan chung ropuina nei tur chuan chhungril ṭhatna hi a lungphum a ni tih hi a hre chiang hle bawkw. He hla phuah hun lai boruak kan thlir chuan India rama beh chhunzawm, *crown colony* leh *independent* kha mipui titi tui ber a ni. *Crown colony* sawi mawitute chuan sap awpna hnuaia awm a, Mizoram chu zuang dawrh turin an ring a. A ṭhenin India rama behzui zel chu kan ṭhatna ber zawk turah an ngai bawkw. Mipui ngaihdan pawh a hrang nuaih mai. Chutiang ngaihtuahna chuan zoram chu min tuam vel mup mup mai a. Khawi lam kawng nge zawh tur ber pawh hre lovin ṭha tur zawk an inrinsiak a. Rokunga chuan chung thil chu sawisel chuang hauh si lovin Mizo hnam dinchhuahna tur atana ṭha ber nia a hriat chu tihian a han chham chhuak ta a, “Sappui nun reng kan ngai chuang lo” (ibid) tiin sap nun kan tem avanga kan changkan a, chu chu kan ṭhatna tur a nih bik ngawt loh dan a han sawi phawt a. He ti hian a han sawi leh a,

Sakruang tuamna puan mawi ber aiin,

A mawi zawk e – suihlung kan rualna hi;

a han ti leh ta a. Hei zet hi chu *nature* mawina hlut thiam ve pha lo tan pawh Rokunga sawi tum chu hai chi rual a ni ta lo. Chu tah tlemin a han duhthawh leh a

Lanu leng leh val rual zawng hian,

Nun dan mawi lo chu hnutiang chhawnin,

Nun dan mawi chu puan ang sin turin aw,

Hma i sawn zel ang u- khuavelah (ibid)

tiin. He thu hian Mizote dinchhuah leh ropuina tur zawk chu

pawn lam siam chawp ropuina ni lovin, chhungril lam thatna- nun dan mawi zawk chu he hla laimu hi a ni tih Rokunga hian a pho lang a. Henry David Thoreau pawh khan, “Nula tlangval hmangaihna, sum leh hmingthanna aiin dikna chu min pe zawk ta che,” a lo a ti a (Walden 213). Dikna hi a tawpa ding chang zawk a ni thin tih chu Thoreau pawh khan a lo aupui daih tawh nghe nghe. Chu chu Rokunga rilru luahtu leh a duhthusam chu niin a lang.

Hla phuahtu thenkhat chuan chhiartute rilru hip beh an tumna lamah a thupui leh a chhung thu in persan tak tak, tawngkam mawi leh nalh, chhiartute mit leh rilru la thei tur thupui an thlang fo thin. Rokunga hi chuan chhiartute rilru hip beh tum vanga hla thupui, a hla nena inpersan daih vuah hi a duh lem lo a; hla thupui awlsam te a vuah dan a nei a. A hla tlar hmasa ber chu hla thupuih a rem danin a hmang nghal mai thin a. A hla tam zawkah pawh hian a hla tlar hmasa ber chu hla thupuih a hmang mai thin. He hla “Ram mawi leh nuam” tih pawh hi tlar hmasa ber chu hla thupuih a hmang mai a. Tin, hla phuahtu dangte ang lo takin Mizo hla thu (poetical word) a hmang rim lo hle. Tin, hla thu chher thar lamah pawh hnuhma nei tam lem lo mah se a hla thute erawh a luang a tha hle. Mizote rilru leh ngaihtuahna mil zawnga hman a thiam em em mai a. Hla thu mawl tak, tawng tualleng mai ni a langte kha a hunah chuan a ti hla thu thiam em em lawi si. Entir na’n, ‘A thing zar mawi’, ‘Thlir ve teh u’, ‘A mawi zawk e’, ‘Nun dan mawi’, etc. hi thiam tak maiin a hlaah a zep a. Chutih rual chuan heng thumal dawt chiaha thu a dahte hian an ti hla thu chawp ta ti pawhin kan sawi thei ang chu. Chuvang chuan he hla hi kan chhiar leh sak apiangin kan rilru leh ngaihtuahna chu Zoram Khawvelah a cheng reng thin a, a hla thute hi Mizo takin a siam thiam bik emaw chu aw tih mai tur a ni. A ni tak a, khawvel hla phuahtu ropui chawimawina dawngtu Tagore-a pawh khan hnam hla a phuah reng reng khan hla thu tha kha a ngaihtuah hman meuh lo a ni mai thei, vantlang pawhin an chhiara a awmzia an hriat theih nghal mai tur a hmang mai a. Mahse, hla phuahtuin a hman thiam phawt chuan hla thu tha hmang lem lo pawh hian hla ropui tak a phuah theih tho mai tih chu a hlate khan an lan tir awm e. Chu chu Rokunga hla “Ram mawi leh nuam” pawh hian a tilang Chiang hle.

Neo-classics-ho ngaihndan chuan hla reng reng chuan chhiartute a zirtirin hlimna a pe tur a ni tih a ni a. He ngaihndan hi Wordsworth-a kha chuan a ṭawm lem lo. A ngaihndan chuan hla chu a chhiartuten an hlimpui tur a ni a. Tum nei sa runa hla phuah kha chu Wordsworth-a kha chuan a duh hauh lo. Rokunga hian Wordsworth-a hi a pawl zawk mah emaw chu tih tur a ni a. Mizo tawh phawt chuan kan tuipui theih turin he hla “Ram mawi leh nuam” tih chu boruak zangkhai takin bul a han ṭan phawt a. A hla phuah hunlai boruakin a zir reng vang pawh a ni ang e, chhiartute rilru a hip ta maw tihah a thuchah chu chhiartute min fah ta mawlh mawlh mai a ni. He hla aṭanga chiang taka lang chu Rokunga ngaihtuahna hi eng lai pawhin Mizoramah hian a cheng reng a. He ram aia nuam zawk chu ram dang a awm ring tho mahse, Zoram a hmangaihna a rilruah a lian ber ṭhin. Tin, sap awpbehna rilru (colonialism) hlimthla pawhin he a hla pawh hi a rawn chhun zauh zauh a, a pumpelh thei ngang lo ti pawhin kan sawi thei awm e. Mizoram nawmzia sawina’n tehkhinna a hman chu sap ram a ni. Chutih rual chuan sap ram nawmzia leh ropuizia, mi sawi vanga an hnuaia awm kher chu hnam dinchhuahna tur a ni kher lo tih erawh a hmuh hmaih hauh lo. Hetih hunlai hian zofate hian Rokunga ṭhahnemngai râwl hriat tur nei lo ila Zoram hian eng tak tawng ang maw. He hla avang ngawt pawh hian Rokunga hi Mizo hnam hla phuahtu, Zofate rohlu a ni reng tawh dawn a ni.

Works Cited:

Joshi, Dr KN. *Preface to the Lyrical Ballads*. Bareilly: 4th Ed. 1997.

Mukherjee, SK. *The Prelude Book I & II*. N Delhi: Rama Brothers. 18th Ed.

Mukherjee, SK. *William Wordsworth- Selected poems*. N Delhi: Rama Brothers. 12th Ed. 1997.

Rokunga Memorial Committee. Rokunga Hlate. Aizawl: Rokunga Memorial Committee. 1999.

Sastri P.S. *Walden and Civil Disobedience*. Agra: Lakshmi Narrain Agarwal. 2nd Ed. 1997.

Sen Gupta, SP. *Mathew Arnold- Selected Poems*. N Delhi: Rama Brothers. 10th Ed. 1996.

<http://www.mizoliteraryjournal.com>

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Mizo Khawtlang Nunin A Hmaih Palh:
Rev. Thansiamana Nun Aṭangin

Gabriel Lalmuankima*
Dr H. Laldinmawia**

Abstract:

The Mizo have gradually given up their earlier philosophies with the advent of Christian philosophy in 1894. Rather than taking care of their family, family parents mostly concentrate on their church and community service. Contributing to the community is one of their primary motifs since they felt that the new philosophy greatly emphasised the value of helping others.

Many Mizo youngsters who succumbed to drug and alcohol addiction in the late 20th century bemoaned, agonised, and blamed their parents, declaring that they were absent from their lives when they most needed them. Despite being one of the most contented and admirable communities, Mizo society has a significant error to make.

Keywords: Khawtlang nun, kohhran, khawtlang, tlakchham.

* Research Scholar, Dept. of Mizo, Mizoram University

** Asst. Professor, Dept. of Mizo, Pachhunga University College

Thuhma

Mizo khawtlang nun hi a nuam a, a zalen viau baw k a. Chhiatni chungchanga Mizote inchhawmdawl dan aṭanga teh phei chuan khawvel hnam zingah Mizote hi an inhmangaih tawn ber awm e tih hial tur a ni. Hnam ṭhenkhatte angin Mizote zingah chi inthliarna a nasa lem lo a. Zalen takin nula leh tlangval an inkawm tawn thei baw k. An khawtlang inrelbawl na leh Kohhran thil avangin mi rethei ber pawh mi hausa ber chungah a awm chang a la awm thei cheu baw k. Chuti khawpa nuam anga lang Mizote khawtlang nun hi duh tuina tarmit aṭang thlir erawh chuan, nuamin thlakhlelhawm viau angin lang mah se duhthusam taw k lohna lai erawh a awm nual mai awm e. Chu erawh duh tuina vang liau liau a ni thung. Chu'ng duh khawp lohnate chu Rev. Thansiam a nunah meuh pawh hmuh tur a awm tho mai.

Tu Nge Rev. Thansiam a Chu

Rev. Thansiam a hi kum 1930 April 14 khan Thekte khuaah a piang a, unau pariat zinga a parukna a ni. Kum 1930 May 15-ah Pastor Banliana'n baptisma a chantir a. A nausen laiin Farkawn khuaah an pem a. Naupang bawrhsawm angreng tak a ni a, ruhseh te a vei a, in chhungah pawh pawm sawn leh kaih te a ngai fo ṭhin. A nu phei chuan taksa lamah pawh mi pangngai pha zan lo turah a ruat ṭhin a ni awm e. Ram ṭang rual a nih hnu pawhin an lo a thleng ṭha thei mang lo fo a, hna pawh thaw k thei mang lovin a awm fo ṭ hin. Chutiang chuan ṭanpui ngai reng rengin a hun a hmang ṭhin. Naupang te a nih lai aṭangin pastor nih hi a chak em em ṭhin a. A chanchin a ziak dan chuan:

Ka naupan lai aṭangin Pathian ṭihnain min hruai ṭhin. Lehkha zir leh pastor nih hi ka chak ber ṭhin a ni a. Kawng a thim viau lai pawhin ka chak lohnate chuan Pathian min ngaihtir a, ka ngheet tlat zel a. Dam lova ka mut reng changte pawhin Bible lam leh lehkhabu dang dangte pawh ka hmuh theih ka chhiar vak vak a, ka ziaawm deuh changin tonic solfa-te ka ziaak deuh reng bawk...Chutiang reng reng chuan ka khat a ni mai! Pathian thu leh hlate hi ka tleipui ber a ni (Ka Lenna Ram 12).

tiin a ziaak. Naupang te a nih lai aṭangin a rin Pathianah a chiang a, thlarau thianghlim chuan a awmpui tlat reng mai a nih hi maw le tih tur ang chi a ni e tiin a sawi theih awm e.

Harsatna tam tak a pal tlang hnuah pastor atan lak a ni ta a. Pastor a nih achinah hian amaha Rev. Thansiama; mi dik, chu a inlar ta deuh deuh a. Bible-a Isua mizia tar lan dan hi a nunah lantir ve a tum em ni ang le tih theih hial turin a nun a dikin a tlang a ni. Isua'n he khawvel mite mit hmuha mawi tur ringawt ngaituah loa Pathian thu anga a che chhuak ṭhin ang khan; Bible duh dan zawm zawngin a khawsa ta fo mai. Mathaia ziaakah chuan heti hian tar lan a ni:

Tin, Isua chu Pathian biak inah chuan a va lut a, Biak Ina eng lo zuartute leh leitute zawng zawng chu a hnawt chhuak a, tangka thlengtuho dawhkante leh ṭhuro zuarho ṭhutphahte pawh chu a nam thluksak a; an hnenah, 'Ka in chu ṭawngṭaina in an ti ang,' tih ziaak a ni; nangni erawh chuan suamhmangte pukah in siam zawk ṭhin a ni, a ti a (Matt 21:12-13).

Hemi ṭuma Isua chet dan hi a nunrawnthlak hlein a lang. Mi eizawnna, an chhungkaw chawm vena liau liau, an ei bel bera an lo hman ve (niin a lang a) a ni ang tih pawh ngaihtuah lovin Pathian Biak In, a nihna tur anga hmang lotute kha zahna leh dimna nei lek lovin a bei a, an sumdawnna a tihchhiatsak a, a nam thluksak ta rum rum mai a. “Isu, zaidam leh nun nem / Naupangte min enkawl a,” (Jones 588) tih hlaa Isua mizia, dam thluam mai tura Mizo Kristianten an ngaih ṭhina kha he thilah hi chuan a lang der lo.

Amaherawhchu, thil dik lo leh ṭha lo miin an tih pawh a, mi pawi sawi hlah avanga dikna ṭan ngam loh te, a ṭha lo lai hre reng chungaw ngawih maite chu Isua ngaih thiam loh zawng tak niin a lang zawk. Mizo Kristiante ngaihtuah danah erawh chuan eng thil emaw a lo thlenin dawhthei taka ngawih hi mi nun nem zia a ni a, mi fel nihna a ni a, mi dawhthei tak nihna a nih laiin Isua erawh chuan thil dang zawng aiin Pathian duh zawng a dah pawimawh hmasa ber tih a lang a ni.

Bible chhiar reng mai ṭhin Rev. Thansiamas khan Isua mizia hi a phawk hlah mai a ni awm a. Ama chanchin a ziahnaah chuan, “An mi sawi fona chu, ‘Mi hau hmang’ tih a ni,” (Ka Lenna Ram 46) tiin miin an hmuh dan nia a hriat chu tlang takin a sawi. Zawnna awm thei a awm a, eng vangin nge Rev. Thansiamas hi mite’n mi hau hmang an lo tih ngawt ang tih a ni. Mathaia bung 21: 12-13 thua Isua’n temple-a thil zuartute (thil sual titute) dim lo baksaka a hau ang hian, Pathian rawngbawltu hian a beramte chu an nungchang a mawi lo deuh nia a hriat tawh phawt chuan, eng hun pawh ni se, eng hmun pawh ni se, a kamkhat mai ṭhin a ni tiin a chanchin hre chiang

deuhte chuan an sawi thin.

Ama chanchin a ziahna buah mi a hauh mai dan chu hetiang hian a ziaak a:

Mi pakhat chuan nula pakhat hlimrui rawih tel tumin mi dang thu hrilna hun chan chu a lo dil a. Thusawi hunah chuan Pulpitah a lo ding a, Bible te a han chhiar hnuah chuan chu nula chu ṭawngṭai turin a han sawm a, a lo kal mai bawk a. Ṭawngṭai thei ta lo chuan, “dei dei dei” ti vel mai mai chuan rei fe chu a buk buai vel a. Nakin deuhah kei lah chuan mipui tihhrilhai rei chu a ṭha ti lovin, “I ti thei rih lo a nih kha lo ṭhu rih la, Pathian thu i ngaithla ang u” ka ti a, ani pawh chu a kal ta a (Ka Lenna Ram 27).

Chumi an inkawm banah chuan Vawkzawn Kohhran Upahovin nula thlavang chu an hauhsak a. Pastor berin kohhran mite a pawng a puia a hauh mai zel chuan an kohhran kal dan a tihkhaw loh vek an hlauh thu an hrilh a. Rev. Thansiam a erawh chuan, “Heti mai maia tih in lo chin vang nia, Kohhran ti khaw lovin in tihlum ṭep hi. Ching tawh reng reng suh u,” (Ka Lenna Ram 27) tiin chawp leh chilhin a kamkhat nghal mai a ni.

Chhinga Venga a awm hnu khan ṭum khat chu zan inkhawmah, tlangval pakhatin Pathian fak nan “Tu Mah Dang Kan Ngai Lo” tih hla a sa a. Rev. Thansiam a chuan khatiang hla duk dak lo Biak Ina han sak chuh a ti a, a sawisel ta phiar phiar mai a. Tlangval chu a zak em em a. Veng dangah an pem ta daih niin an sawi. Ama insawi dan takin, ‘a Synod-e’ an tih zinga mi kha a ni a. Chu vangin Kohhran tana ṭha tur nia a hriat chu a ti mai a, ṭha lo tura a hriat

pawh a sawisel mai zel a ni. Amah ngeiin, “Kei chu a tawp thlengin Bible thu hi dik ber zela pawm mi ka ni a,” (Ka Lenna Ram 60) tia a lo inchhal te hi a inchhal satliah mai mai lo tih chu a lang reng mai. A rin Pathian thu kha a awih bur mai a ni.

Pathian leh Kohhran Tana A Inpek Dan:

Kum 1960-1970 vel thleng pawh khan, Mizoramah tun angin Kohhran hi a la hlun lo niin an sawi thin. Kohhran ding thar te te, tih dan hman leh kal phung pangngai pawh la nei mumal lo an ni hlawm a. Mipui huapa rawngbawl na reng reng chu ngil leh lai leh mumal a pawimawh tih ngaih dan vuan tlattu tan chuan Mizo Kohhran kalphungah siam that tur a tam viauin a rinawm.

Kum 1969 tawp lama Dawrpui bial atanga Dawrpui Vengthar bial a indan laia Rev. Thansiaman Pathian biak dan kal hman mumal lo lutuk a siam that dan leh Kohhran a tihchangtlun dan chu hetiang hi a ni.

Synod thu – Mission Veng leh Dawrpui pastor quarters siamna tur atana an lo ruahman tawh sa, (amaherawhchu hmalak zuina a awm lo pawh a ni mai thei) bawh zuiin cheng Rs 5,000/- chu a hai chhuak a. Dawrpui vengah Vai in an lei a. Zawi zawiin an chei t ha phawt a. Chumi hnuah a bul atangin Synod sum leh Kohhran ho inpekna azarah pastor quarters tha tak an buatsaih thei a ni.

Dawrpui Vengthar atangin Mission Vengah bial vawng turin sawn a ni leh ta a. Chutih hun lai chuan Mission Vengah pawh pastor quarters a lo la awm lo niin a chanchin a ziaaknaah hmuh theihin a awm. A insawn kum hi 1980 niin a ziaak baw. Ti chuan theihtawp chhuahin Mission Veng pastor quarters tur chu kum hnih chhungin

a din leh nghal mai a ni.

Chuti taka pastor quarters buaipui nasa a nih vang chuan amah pawh hian:

Pastor quarters neih thua hian sulsu leh hmahruaitu tak ka ni a. Kei pawhin Synod-ah leh Bialah leh a hmunah pawh mahni ta tur ai mahin tan ka la a, ka chhungte pawhin an hah phah a, tuizem lian nen phuisui deuhin kan siam ta a ni. Hetih hun lai hian Upate leh Pastor thenkhat pheih chuan 'duham' tiin min sel ve fo va; kei chuan, "Mamawh a ni a, Bial leh Pastorte tan pawh entawn leh hmahruaiah a tha ang" ka ti thin a, mi rilru a kaitho zel a. Rei lo teah chuan ram pum huapin tih tur bul pakhat kan nei ta (Ka Lenna Ram 44)

tiin a thawhrimzia a sawi lang ve hial a ni. Amah avanga Mizoram pum huapa pastor quarters neih an lo chin chhunzawm tak zel dan leh pastor tang leh zel turte tan pawh awlsam leh zangkhai zawka an awm zel theihna atana kawng hawngtu pawimawh tak a ni ta nghe nghe a ni. Tin, Kohhran inkhawm dan te, mitthi vui leh mo lawm nikhuua inkaihhruaina mumal lo lutuk pawh a theih ang tawka tan lain a siam that kawngah nasa takin tan a lak dan te hi a fakawmin a entawntlak em em a ni.

Zirna leh Thiamna Chauh Ngaihtuah

Rev. Thansiam hi mi taima tak niin a lang. Mi tam takin thil ninawm bera an chhal lehkha zir hi a ning ve chhin ngai lo a. Nuam a ti em em reng mai. Nuam a ti satliah lo a, lehkha zir hi a kham ngai lo a ni mah mah zawk. Amah ngeiin lehkha zir nuam a tihzia leh a

kham ngai lohzia hi a chanchin a ziahnaah tum hnih ngawt a sawi nghe nghe. “Zirnnaah hian ka vannei a, ka lawm viau a ni. Ka zir ve chin chinah nin ka neih pawh ka hre lo. Tun thlengin ka la zir zel a ni ber mai,” (Ka Lenna Ram 21) tih te, “Zirna reng reng hi ka ning ve ngai lo. Ka zir tam ve lo bawk a, kham lo deuh zelin ka chhuahtsan t hin. Tunlai ang hian Kohhran kha inhawng se chuan, zir thui deuh pawhin ka inring,” (Ka Lenna Ram 21) tiin lehkha zir nuam a tihzia a sawi a ni.

Pastor zir tura laka nih lai khan tunlai hun anga inkaihhruaina dan felfai tak hi a la awm chiah lo niin a lang. Pastor zirna hmuna an nitin mamawh zawng zawng chu, a ziraite chuan anmahniin an indap chawp mai thin a ni awm e. Mahse, hun khirh leh harsa tak hnuaiah pawh chuan nuam ti takin lehkha a zir thei zel a ni.

Synod-in stipend min pe tlem a, thing leh tui leh engkim inlak chawpin kan khawsa thin. Sikul chawlhte hian a changin thingtlangah buhfai kan phur a, a changin awm hmunah kan inhlawh a. Kei chu in lam pawisa dil miah lovin ka khawchhuak a, kum thum lai hetia kan zirnaah hian, dam chuan hrehawm tih ka nei ngai lo, ka lawm takzet a ni (Ka Lenna Ram 20).

Pastor a nih tawh hnuaah pawh hun awl a neih chang apiangin lehkha a chhiarin thu a ziaak deuh reng mai thin a. Thenrual han kawm lumlam leh inleng lo chawn tur pawhin a nupui a ring mai a. Ani chuan a hun awl a neih apiang chu inzir nan a hmang ngar ngar mai a ni.

Mizo Khawtlang Nunin A Tlakchham

Rev. Thansiamah hian Kohhran a hmangaih em em a, Kohhran

tana ṭha tur a nih dawn chuan mi pawh a hau mai zel a. Miin an haw dawn a nih pawhin a tuang a tichhah mai zel niin a lang. Dawrpui Vengthar pastor quarters tur a buaipui laia amah leh amah a insawi dan, “Kei pawhin Synod-ah leh Bialah leh a hmunah pawh mahni ta tur ai mahin ṭan ka la a, ka chhungte pawhin an hah phah a,” a tihte hian Kohhran a dah pawimawhzia chu a tilang awm e. Pathian biak dan chungchang pawh a duhtui em em a. Mi hlim te, ṭawng hriat lohte a ngaisang tehchiam lo a. Kohhran inkhawm tikhaihlak zawnga an awm chuan a hau mai a. Mi hlimte hnenah chuan “Pathian faka zai laiin an lo vei chhen ngai lo” a ti mai ṭhin a ni. Chu chu lam a sawiseln a ni a, mi hlim an lam hian, ‘vei chhen’ tih chu a sawina a ni a, Pathian faka mar zata dina Pathian chawimawi chu a duh dan a ni ber mai. A ngaih dan chuan Pathian biak chu a mumal tur a ni tih kha a ni tawp a. Chutiang tur chuan theihtawp a chhuah ṭhin a ni.

Kohhranin tisa lamah hma a han sawn bek bek a. Biak In te an nei ropui tial tial a. Chuti lam zawng chuan Kohhran mite’n an thlir nasa deuh nia a hmuhin, “Boruakah thlarau kan zawng a, thiltih (material)-in hmasawwna kan teh a, nungchang leh zia (quality) lam chu kan ngaihsak lo. Ka a mam a, nun a pawr si. Thiltih kan ngah a, nun a tam lo. Pathian thu en ṭhat a pawimawh,” (Ka Lenna Ram 60) ti tein a sawi hmiah zel mai.

Chuti khawpa mi duh tui leh mi dik, dikna ngaisang mi, Mizo khawtlang nun kal sual tur vei em em mai, Kohhran tana mi ṭangkai leh tawhhlawk tak Rev. Thansiam meuh pawh chu chhungkaw enkawl na lamah a hlawhchham ve tho mai!

Kristian inzirtina aṭanga chhutin, chhungkaw hotu ber

chu Pathian ṭih mi tak a nih a, chhungkaw lu chu Krista a nih tlat chuan, chhungkaw inrelbawl dan chu a dik thluam ang a. A chengate pawhin Isua hung zuiin Kristian ṭha tak an ni ngei tura ngaih a ni.

Zikpui Pa'n 'thil nawi kan hmaih ṭhelh' tia a sawi. Han ngaihtuah maia thil holam tak anga lang si, amaherawhchu han tuai liam mai theih ni si lo, Mizote'n tih ṭhana an lo neih ngai miah loh point hrang hrang a rawn thur chuak ang deuh khan, he Mizo khawtlang nun hian chhungkaw enkawl kawngah hmaih ṭhelh leh tlakchham lian tak a lo nei reng niin a zuk hmuh theih ta a ni.

Kum 2004 chho vela RD & The Three Rappers-ho hla pakhat "Chun leh Zua vrs Hraite" tihah khan Mizo chhungkaw inenkawl dan dik lo chu chiang taka tar lan a ni a. Nu leh pate'n an fate aia ngaih pawimawh an neih ṭhin demna hla ṭha tak a ni.

Ka chun leh zuate u in hraite hi min thlir teh u
 Ram thim ka vei khawtlang ṭhat nan ka thawk in ti
 Mahse in hrainen ngawl kan vei si
 Ram thim in hai a ni
 Ka chun leh zuate u in dawn chiang lo a ni zawk e
 Ram thim vein khawtlang ṭhat nan thawk mah u la
 Eng mah a sawt chuanghleilei lo'ng e
 Ram thim in hai a ni (Laljo 0:21-0:42)

tia chhantu ngai au rawl kha tun thleng pawhin a ri a la reh hlei thei lo a. He Mizo khawtlang nun, nuam tak, zalen tak leh thlakhlelhawm tak hi eng emaw laiah khan kawng dik lo a zawh palh niin a lang a. Chu kawng ata chu pen a harsa viau niin a lang, Rev. Thansiamate hun lai ata tawh tun thlengin chu thil chuan Mizote rilruah bu a

khuar ta reng a ni.

Rev. Thansiamate nupa hi thlahtute atanga Pathian ngaihsak mi, Pathiana inngnat tlat mi an ni a. Pathian leh A Kohhran tana tha tur an vei em em a. Kohhran tan theihtawp an chhuah a, a kul a taiin Kohhranah an inhmang a. Mizo thalai tam tak nun kawng dik zawhtir an tum niin a lang. Chuti khawpa khawtlang tana mi inpe rev. Thansiamate chuan a chhungkaw enkawl chungchangah tihsual nei niin a inngai a. A lehkhawpa chuan, “Mahse chuti chungka kan fa thenkhatte’n min zui lo viau mai leh Kohhran pawh an ngaihsak lo lutuk hi erawh chu...a zahthlak a, ka thiam loh vang tak pawh a ni ang,” (61) tiin a zia lang nghe nghe a ni. A fanuin sawn a pai a, amah ngeiin Biak Inah a phuar a, a phuar zawh hnua chuan ‘ani hi kan fanu a nia’ tiin a tlip hmiah a ni. Sawn pai hi Rev. Thasiamate chhungkaw chung chauha thil thleng a ni lo a. Mizo chhungkaw tam zawk chungka thleng tawh leh la thleng mek a ni.

Kohhran bel tlat, kawng engkima Pathian duh dan zawng nia lang zawm tumtu Mizote nunah hian dik famkim lo a awm niin a lang a. Kristian ngaih danah chuan Pathian chu famkim a ni a, chu Pathian famkim nun dan entawn tlat Mizote erawh chu, sakhaw dang betute nun dan ang lekin an nung ve tlat baw si a. Chu thil dik lo tak chu eng emaw vanga lo thleng ni ngeiin a lang a. Chu chu he paper-in a buaipui chu a ni.

Tlipna

Khawtlang vei hi a tha a. Ram vei hi a tha a. Kohhrana inhma pawh hi thil tha tak a ni. Amaherawhchu, chhungkaw enkawl kawngah hian chu’ng zawng zawng thlahthlam chuang

si lovin hmaih tel theih miah loh thil a awm a; chu chu thil dang zawng zawng aia mahni chhungkaw dah hmasak a ni. Chu chu Mizo society-in a tlakchham lian tak pakhat chu niin a lang. Chu thil an hmaih thelh fo avangin Kohhran mi tha tam takte chu an fate'n mangang leh baihvai takin:

Ka chun leh zuate u in dawn Chiang lo a ni,
In hraileng chawite hremhmun lamtluangah
Muang ten kan liam e.

Chatuan ram thlenga

In ro chhawm theih chhun;

In hraileng chawite in hai ta em ni? (Laljo 0:59-1:27)

tiin zawhna an zawt ta thin a ni.

Works Cited:

Jones D.E. "Isu Zaidam leh nunnem." *Kristian Hla Bu: Tonic Solfa*. Synod Literature and Publication Board, 18th (Revised) Edition, 2005.

Laljo. "Chun leh Zua vrs Hraite." *Youtube*, 20 Jan 2009, <https://youtu.be/WGtKF2hlv00?si=WPDalUKr3bx2Zg7a>

Thansiamia. *Ka Lenna Ram*. F. Vanlalrochana Editors et al. Revised and enlarged edition, Fraser Media and Publication, 2023.

The Bible Society of India. *Pathian Leikhabu Thianghlum*. The Bible Society of India, 2013.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Patea Thlakhlelh, a Duhthusam Ram

C. Lallianzuala*
Dr Ruth Lalremruati**

Abstract :

The poetic image of the ideal place as envisioned by poet Patea is explored in this analytical work. Using rich poetic imagery, Patea's poetry eloquently depicts a sublime paradise after death. Some descriptions of this realm include a place devoid of sorrow, a city of righteousness, a place where sorrowful songs are no longer necessary, and a place where lovely flowers bloom. These locations, which are viewed as representations of the perfect location, are frequently coveted and thought about. Through a variety of interpretive approaches, this study investigates the ways in which these symbolic locations are shown, how people interact with them, and what meanings they have.

Patea hian hla 55 lai phuahin, chung a hla phuahho han thlira thil lang Chiang em em leh minung khawvel chhuahsan a chakna chhan ber nia lang chu duhthusam ram a neih vang a ni. He

* Research Scholar, Dept. of Mizo, Mizoram University

** Professor, Dept. of Mizo, Mizoram University

a duhthusam ram hi a hla hmasa ber ‘Ka ropuina tur leh ka himna hmun’ tihah chuan kan hmu nghal phat a, chuta țang chuan a hla phuah apiang deuh thawah a lang chho ta char char a, a hla 36 laiah a chham chhuak a ni. A hla dangah pawh hian chu a duhthusam ram hlimthla chu chiang lo riaii a lang deuh vek baw. He a duhthusam ram zun a phurhna hi hla phuahtirtu ber a ni tiin sawi i la a sual tam kher lo vang.

He a duhthusam ram hi țawngkam hrang hrang hmangin a sawi chhuak a; amaherawhchu, thil thuhmun vek an ni tih erawh a sawi chhuahna țawngkam ațangtein a hriat theih baw. Chu hmun chuan nasa takin a hip a, a mihring nihna engkim kalsana chu hmun thlen hlan mawlh chu a nghakhlel hle tih a hla hrang hrang ațangin a lang a, a suangtuahna lungkuai tak hmangin chu ram chu a thlir a, a chang chuan hringnun thlawh chhuahsanin chu ram chu suangtuahna hmang vekin a chuan baw țhin a ni.

Patea hian țawngkam bungrua a ngah hle a, a duhthusam ram pawh hi hming hrang hrang puttirin, a hla thu hawi zawng azirin hming hran hran a vuah mai niin a lang. A duhthusam ram hming chi hrang hrang a vuate chu: Arsi piah ram nuam, Homalen ram nuam, Jaion ram, Salem khawpui, Kanaan, Jerusalem thar, Mi thianghlim ram, Salem thar, Khaw thianghlim, Luipui luang ri rehna, Chatuan ram, Rauthla vangkhua, Lawng chawlhna tlang thianghlim, Chatuan thlifim lenna, Lungmawi tual, Lung tileng tlang, Ral hlauhawm leh țitna awm lohna, Israel tlang thianghlim, Khawpui mawi, Van khua, Jaion tlang, Buaina chhum piah lam, Angel lungruala an lenna, T̄hen lohna ram, Rangkachak khawpui,

Hmangaih ram, Arsi piah van salem thar, Khawpui thar, Pialral, Nunna thing daihlim hnuai, Ram ropui, Lalna ram ni tla ngai lo, Hlimna khawpui, Lawmna ram thianghlim, Thangvan sang khua nuam, Lei leh van thar, Tlante lenna, Chatuan pialral ram, Eden thar nuam, Immanuela ram ropui, Kumkhaw ram hlun tur, Lungngaite chawlh hmun tlang thawveng, Lal lenna, Angel var khawpui mawi, Sarawn par leh Lili par vulna, Ram thianghlim, Chhum chung khua nuam, Vanram, Lui ral khaw mawi, Beramno lal lenna, Nun hlun ram, Khua nuam, Engthawlra ram, Lungduhte lenna ram, Jerusalem khawpui mawi tihte an ni.

Patea duhthusam ram hmelhmang hrang hrang :

A chung a kan tar lan tak ang khan Patea hian a duhthusam ram chu hming hran hran a puttir tak na a, hmun pakhat a sawina vek an ni hlawm. Patea hian a duhsam ram hi hmelhmang hrang hrang pu angin a sawi a, a nihna takah chuan a hla phuah lai dinhmun azir emaw, a rilru tihrehawm thintu emaw, a thil chak leh nuam tihzawng emaw, a thil ngaih hlut zawng azir emawin a duhthusam ram hi a her danglamin, kil hrang hrang atangin a thlir thin ni berin a lang. Entir nan, lungngaihna a tihrehawm chang chuan a duhsam ram chu lungngaih awm tawh lohna tih te, hlimna khawpui titein a sawi a, thihna rapthlak takin thenrual tha leh lungduhte a then hrang thin tih a ngaihtuah changin then lohna ram tiin a sawi leh a, mihringte min tina a, min hliam thei thil hrang hrang a ngaihtuah changin ral hlauhawm leh tina awm lohna hmun niin a sawi leh baw a ni. Hetiang hian a dinhmun azirin a duhthusam ram chu a her remin, a thlir mai thin niin a lang. B. Lalthangliana chuan, “Patea hi hnuai

lam emaw, lei lam emaw en ngai lo va, chung lam hlir thlir thin mi a ni bawk" ("Patea" 73) tiin Patea duhthusam ram awmna lam min kawhhmuh a, chu a duhthusam ram chu engtiang takin nge a hlaah hian tar lan a nih a, engtiang taka thlakhlelhawm leh ngaihawm nge a nih tih kan luh chilh dawn a ni.

Patea'n duhthusam ram a tar lan dan hrang hrangte hi hlawm lian deuh deuh paliah then i la, chu'ngte chu a mal malin han chhui chiang i la a tha awm e.

1. Lungngaih awm lohna hmun :

Hmasang Greek mifing hmasa Plato'n a ideal state atanga tangkaina leh chhawrnahawmna nei lo nia a hriat poet-ho a paih ang deuh khan, Patea pawh hian a duhthusam ram a dinah hian lungngaihna chu a paih bo hmak a, a hla hrang hrang atanga a lan danin lungngaihna hian chu a duhsam ramah chuan hmun an chang ve dawn tawh lo niin a lang. Lungngaihna han tih hian chhan hrang hrang vangin Patea hian hrehawm a tuar thin a, chu chhan hrang hrang vanga a hrehawm tawrh thin chu khaikhawm nan Lungngaihna tiin a sawi mai thin a tih theih awm e. A duhthusam ram a thlirna atanga a lan dan chuan, a hriat phak chin leh a tawrh thin harsatna zawng zawng te, buaina leh hrehawmna hrang hrangte chu a duhthusam atang hian a hnawl fai vek a tih theih awm e. 'Lal lungawi kum hun lawmawm' tih hlaah chuan, 'Lungngaih lohna Arsi piah ram nuamah/Tual kan leng za tawh ang' tiin a duhthusam rama lungngaihna a awm dawn loh thu a chham chhuak a, heta lungngaihna a sawi hi a huam zautir viauin a lang. Lungngaihna a tih hian chhan hrang hrang vanga lungngaihna awm thei zawng

zawng a kawhtirin a lang. 'Aw ka chhandamtu Lalpa' tih hlaah pawh

Jaion, i tlang chungah chuan

Lungngaiten chawlhna an hmu

Kei pawh i tlang hlimna ramah

Nuamin ka leng ve ang

tiin a lungngaih thinna zawng zawngte hlip a, nuam taka a khawsak ve tawh tur thu a chham chhuak bawh. Patea nunah hian buaina khirh tak tak hi a inlar fo thin tih a chiang em em a, he hla chang khatna hian "Buainaten ni tin min vel" tih a awm a, hei hian a nun hman dan khirhzia chu a hril chiang viauin a lang. Hetiang teh nuai a nih avang hian chawlh hahdam a thlahlel a, thil dang zawng aiin lungngaihna lak ata chawlh hi a duhthusam lian ber pakhat niin a lang. Chuvang chuan a duhthusam ram a sawinaah pawh Lungngaih awm lohna tiin a vuah nghe nghe a ni. 'Ka dam lai thlipui a ral hunin' tih hla chang thumnaah chuan,

I kal zel ang aw, Jaion fate,

Kan zalenna ram ropui a hnai ta e;

Tuna lungngaih tah leh buaina hi,

Ka lawmna pangparah an la vul ngei ang.

tiin zalenna a thlakhlelhzia a tar lang a, chu a zalenna sawi chu eng nge kan tih chuan, lungngaih, tah leh buaina lak ata zalenna bawh a ni. Heti taka buaina chhum zingin a tihlungngaih thin mihring a nih vang hian chumi lak atanga relh bo a, chu nun chu a duhthusam ram suangtuahna hmanga a dinah chuan thlawh bosan a chak em em thin a ni.

‘Ka awmhar lung a len ni hian aw ka Lalpa’ tih hla chang thumnaah pawh hetiang hian lungngaihna awm lohna hmun chu kan hmu leh bawk a.

Lungngaite lawma an lenna tur ni ropui,

Eng tikah nge ka hmuh ang che?

Angel lungruala an lenna,

Aw ka thlir bang thei dawn nem maw.

Patea hmelma lian ber leh a mihring mihrinna leh chaknain a hneh theih ngai loh thil chu Lungngaihna hi a ni tiin kan sawi thei bawk ang. Chuti taka hmelma kawlhrawng leh a nun khua tichau a, tirethei thintu lungngaihna pumpelh dan awm chhun chu a awm ve lohna rama thlawh bosan chauh a ni. Hemi kawng khat chauh awm hi a ni Patea chuan a hriat chian em em a, a thlir fo thin a duhthusam ram chu! Mahse a lei mihrinna chu chuti maia kalsan theih a ni si lo, a tih theih awm chhun chu suangtuahna thla zar a, suangtuahna hmang veka chu hmun nghakhlal taka thlir dauh dauh chu a ni ber awm e. Chumi a nih vang chuan, “Aw ka thlir bang thei dawn nem maw” tiin a suangtuahna hmanga a thlir fo thin thu a sawi a ni.

“Kumte chu an lo thar leh ta” tih hla chang hnihnaah chuan hetiang hian a chhan leh vang hriat theih turin a tar lang ve thung a

Hunte an kal liam tawh ngai lo,

Rangkachak khawpui tual nuamah

Lungngaih bilh-puan khuma lengte,

An awm lawng chatuan ram a ni.

tiin lungngai taka rum thintu an awm tawh dawn lo niin a tar lang

a, a awmze thuk zawk nia lang chu, Patea duhthusam ramah hian leia lungngaia rum thinte chu an awm ve dawn lo tihna lam ni lovin, lungngaia rum thinte pawh duhsam ram an thlen hun chuan an lungngaihna hlihsak an ni tawh ang a, hlim takin an khawsa ve tawh dawn tihna a nih hmel. Hetah hian thihna vanga lungngaia rumte chungchang a sawi ve thung a. Thihna ber a awm tawh dawn loh miao avangin lungngaihna chhan tur a awm tawh dawn lo niin a tar lang a ni.

Ka mi duh takte chuan min liansan ta,

Lungngaiin tah lai ka bang thei lo;

Mahse Lalpa i ram tual nuamah chuan,

Lungngaihnate a awm tawh lo vang a.

tiin 'Lalpa buatsaih Salem thar nuam tak chu' tih hlaah pawh thihna avanga lungngaihna a awm dawn tawh loh thu a tar lang bawk a ni.

'Pialral ka ngai ka lal lenna' tih hla chang khatnaah chuan hetiang hian bul tanin a thlakhlelh ram chu a tar lang leh a.

Pialral ka ngai ka Lal lenna,

Lungngaih awm lohna rammawi chu;

Eng tikah thleng i maw, ka lungngaihna mittui hi.

Eng tikah hul ang maw, tia ka ngaihtuahin,

Ka ngaih Lalpa, min lo hruai rawh.

He hlaah pawh hian a hmasa lama kan tar lan tawh ang bawk khan a thlakhlelh ram chu a la ngai reng a, a thlakhlelh chhan pawh thil dang ni lovin lungngaihna pumpelh a chak vang bawk a ni tih Chiang takin kan hmu leh bawk.

‘Dam lai thil zawng ka ngaihtuahin’ tih hla chang khatnaah pawh hetiang hian a duhthusam ram chu min thlirpui leh a.

Dam lai thil zawng ka ngaihtuahin,

Lungngaih buainaten min nang;

Mahse Jaion ka ngaihtuahnain,

Lawmna lal hmaah ka ding thin

A chang linaah chuan hetiang hian a tar lan chhonzawm leh baw a

Sir an sawn e, aw Jaion faten,

Lungngaih buaina an hneh ta;

Chatuan ram ni tla lovah khian,

Beramno fakin an leng.

He hla aṭanga chiang taka lang pakhat awm chu, suangtuahna hmang maia a din a duhthusam ram hi nghakhlel takin a thlir satliah mai a ni lo va, chawlh hahdam nan tak pawh a hmang thin niin a lang. “Jaion ka ngaihtuahnain, Lawmna lal hmaah ka ding thin” tih kan hmu a, suangtuahna hmang hian hringnun thlawh chhuahsanin, a duhthusam ram lungngaih awm lohnaah chuan lawm takin a leng thin tih a hriat theih a ni. Amaherawhchu, suangtuahna khawvela han cham hlen theih ni hek lo le! A mihring mihrinna chuan a suangtuahna khawvel aṭangin a kai harh leh thin a, lungngaihnaah baw a let leh thuai thin. Chu a duhsam khawvela cheng tawh te, mihring mihrinna hlipa leng tawhte thung chuan a hneh ve theih reng reng loh Lungngaihna chu an hneh tawh thu a tar lang baw a ni. ‘Lungngaite chawlh hmun tlang thawveng chu/I thlir zel ang aw hmun ropui chu’ tiin ‘Ka au zel ang che ka chhandamtu’ tih hla chang

thumnaah chuan a tar lang baw a. 'Lungngaih ni a awm tawh lo' tih hlaah hian uar takin a thlakhlelh rama lungngaihna hmun an chan ve dawn tawh loh thu a sawi nawn awn awn a, Chang khatnaah chuan, 'Lungngaih ni a awm tawh lo/Lalpa siam Salem tharah khian' tiin bul a han tan nghal pang mai a, a thunawnah hetiang hian a rawn chhu zui lehngal zat a.

Eng tikah nge ka thlen ve ang,

Sarawn par leh Lili par vulna?

Chutah chuan sawmna dar an vua,

Lungngai fate'n lawmna an nei.

Hei mai hi la duh tawh lovin chang hnihnaah a aia uar mahin a rawn thual nawn leh salh baw a.

Tapte chu bang rawh se, an hril Salem thar chu,

Rethei fate'n kan thleng ngei ang;

Lungngaih chhumte a zing tawh lawng,

Patea hian a duhthusam ramah hian lungngaihna a awm tawh dawn loh thu hi a sawi nawn bang lo va, a hlaachte hian a tar lang hnem viau a ni. A duhthusam ram hi a suangtuah thiam phak tawh leh a nawm theih dan ber tur nia a hriat danin a din tih chu phat rual lohvin a chiang reng mai. Mahse a duhthusam ram mawizia leh nawmzia sep rawtui chiam chiam lam ai maha chu hmuna thil duhawm lo thleng tawh lo tur lam a buaipui zawk fona chhan ber nia lang chu! Patea te hun lai boruak leh an khawvel thlir hian a hriat thiam theih ruak awm e.

A tlangpuin mi nawlpuite khaw hawi a zim a, an khawvel

lah a zim em em bawk a, thil mawi leh hmun mawi te, hmun nuam tak, kumkhaw chenna atana itawm veng veng leh lungkuai raih te, mi tin han hip a, an lung han tileng thei mai tur awm ram mawi lemthla han hisap chhuah thiam kha a har viau ta ve ang. A chhan chu mihringte hian kan hmuh leh hriat chin bak hi kan suangtuah thiam mawh khawp si a. Chutah tak chuan Patea hian fing takin a mawina leh ngaihawmna lam ai chuan, mihringte nunphung tibuai a, tu tan pawha tawrhhlhawm em em mai Lungngaihna chu tawktarahh hmangin, a duhthusam ramah chuan chu lungngaihna chu a awm ve dawn loh thu uar takin a sawi ta mai niin a ngaih theih awm e.

Khawvel mihringte tana thil hrehawm leh tawrhhlhawm ber mai lungngaihna chu a duhsam ram ata a chhawk takah chuan, a nawmzia leh a thlakhlelhawmzia sawi vul hran a ngai tawh lo va, fing takin thil hrehawm hmanruaa hmangin a thlakhlelh ram nawmzia chu fiah takin a sawi daih a ni. Heti a nih takah chuan tu tan pawh chu hmun chu hmun thlakhlelhawm tak a ni thei hlah zawk ang. A chhan chu Lungngaihna tuar thang leh a sawp natzia hretute vek kan ni si a.

Patea hian ‘Lungngaihna’ emaw ‘Lungngai’ tih thumal hi a hlaah hian a hmang hnem thawkhat viau mai a, vawi sawmthum leh pali zet a hmang a ni. Patea nun khua hi lungngaihna hian a kiansan ngai reng reng lo va, chutih a hnehin a naupan tet atangin lungngaihna hi a tuar chho mawlh mawlh zawk niin a lang. William Shakespeare-a’n, “When sorrows come, they come not single spies. But in battalion”(The complete 396) tia Hamlet-a thawnthu hmanga

a lo chham chhuah, vanduaina te hi a mal mala lo thleng lo va, a huhoa an lo thlen thin thu a sawi ang deuh khan, Patea nun kawng pawh hi a bumboh em em a, vanduaina hi a hlawm hlawma a pal nawk nawk chang lah a tam. A nunah hian lungngaihna chhan tur thil hi a inkahpukchaw chho zut niin a lang. Chu a vanduaina leh a lungngaih thinna chuan nasa takin a duhthusam ram lungngaihna awm tawh lohna tur chu a ngaih zualtir a, thlen hlan mawlh a nghakhlel tih a hla tam tak atang hian a hmuh theih awm e.

2. Rangkachak khawpui :

Patea'n a duhaisam ram a tar lan dan dang leh chu rangkachak khawpui tih emaw, a tlukpui tho lunglhu kawngkhar mawi tih emaw hi a ni. He duhthusam rangkachak khawpui hi Mizo ringthar hla phuahtu hmasa zingah pawh a lar hle a, an duhthusam ram hmelhmang an sawina lar tak pakhat chu a ni awm e. Patea pawh hian a duhthusam ram chu rangkachak hmangin a chei a, a kawt lai pawh rangkachak tual vek niin a tar lang hial a ni. A hla phuahah hian a tar lang tam tehchiam lo nachungin, a duhthusam ram hmelhmang a tar lanna lang Chiang tak a nih vangin zeh tel ngei a tul a ni.

'Dam lai luipui dung leh vang fang mah ila' tih hla chang linaah chuan hetiang hian a duhthusam ram hmelhmang chu a tar lang a.

An hril lung mawi tual laia ka len hun chuan,
Hnutiang mual liam tur hi ka ngai tawh lawng;
Chung lung mawi Lalpa ram timawitute chu,

Tlai tla lovin chatuanin an eng reng ang.

tiin Chiang takin a sawi a, heta lungmawi a tihte hi rangkachak a nih loh vek pawhin a tlukpui deuh tho lunghlu a sawina a ni thei awm e. Mahse a hla dangah rangkachak tih hi a hmang nasain a uar zawk a, hei vang hian a suangtuahna hruai nasa bertu pawh a nih a rinawm. Chuvangin heta lungmawi a tih hian rangkachak kawhtir i la a sualna a awm chuangin a rinawm loh.

Patea mitah hian rangkachak lung tle set set te hi an mawiin, an ropui leh zual hle a, a duhthusam ram, a thlakhlelh em em thin, suangtuahna hmanga a fan fo hmun chu rangkachak hmanga chei vul a ni a, chu'ng lungmawi tle set set te chuan a ngaih em em ram chu mawi takin an chei a, eng tik lai pawhin chu ram chu an chhun eng dawn niin a tar lang bawk. A duhthusam ram chu rangkachak hmun ni berin a lang. Thil mawi dang zawng aiin a dah chungnung a tih theih bawk awm e, "Chung lungmawi Lalpa ram timawitute chu" ti hialin a tar lang a, hei hian Chiang taka a lantir chu, a ram ngaih mawina sang ber inngahna chu rangkachak a ni tih hian a fiah mai awm e. 'Hunte an kal liam tawh ngai lo/Rangkachak khawpui tual nuamah' tiin 'Kumte chu an lo thar leh ta' tih hla chang hnihnaah chuan kan hmu leh bawk a. 'Aw Lalpa, Davida leh a thlah arsi' tih hla chang thumnaah pawh hetiang hian Chiang takin a sawi leh bawk.

Lalpa, khawiah nge ni hmun min buatsaihna?

Daniela angin tukverhah ka thlir ang;

Rangkachak thianghlim leh a hmun ropui chu,

Hrehawmah pawh thingthi talin ka thlir ang.

tiin chu rangkachak hmun a ngaihzia chu a chham mawlh mawlh

mai a ni. Kan tar lan chin aṭang ringawt pawha thil chiang tak chu, Patea'n suangtuahna hmanga duhthusam ram a din hi he khawvel nihphung aia ropui leh manto zawk, rangkachak tual lai leh khawpui ropui tak a ni tih hi a ni.

3. Fakna hla dai ngai lona hmun:

Patea'n a duhthusam rama thleng tura a tar lan tam em em pakhat chu fakna hla sak hi a ni awm e. Tuna a hla phuahho kan thlir mekte hi kum 1919 harhnain a hrin chhuah hlate an ni a, a hla phuah hun lai boruak thlir hian a duhthusam ram a suangtuahnaa Pathian faka bang lova zai a tar lang tam pawh hi a awm veng vawng viau a ni. Kum 1919 harhna thlipuiin Zoram dung leh vang a tuam hlup hlup lai khan an thupui ber chu Pathian faka zai kha a ni reng a, fakna hla pawh a chhuak hnem ngiang reng a. He zai leh lam boruak hian Patea suangtuahna pawh a hruai thui viau niin a lang. A duhthusam ram pawh bang lova Pathian faka zaina hmun niiin a sawi reng a ni. A hla tam takah a chham chhuak mawlh mawlh a, a vaia tar lan dawn chuan a tam tham deuh avangin a then a zar chauh han chhui zui i la a tha awm e. 'Chung lam Jerusalem thar khi' tih hla thu nawnah chuan hetiang hian a tar lang a.

Lei hmuna ai zawngin a nuam zawk chatuan ram chu,

Ni tin mi an thleng, thla tin an tam, kum tin an pung zel,

Jaion tlang chung a Beramno awm chu zaiin an fak.

tiin chu hmun thleng hmasa apiang chuan chu hmuna Lalber (Beramno) awm chu zaiin an fak thu a tar lang a. Chang hnihnaah chuan hetiang hian a chhunzawm zat bawk.

Imanuel, I thisen chu,

Kan chatuan hla tur a lo ni;

Mi thianghlim ram ka thlen hun chuan ka zai ang a,

Chatuan thing ka Lal nunnem par ka tlan ang.

A hmasa lama kan sawi tawh ang khan Patea hian a duhthusam ram hi hming hrang hrang a puttir a, heta 'Mi thianghlim ram' a tih pawh hi chu a duhthusam ram a sawina ṭawngkam pakhat chu a ni. Chu hmun chu chatuana fakna hla sakna hmun tur niin a tar lang a, Patea hi zai ngaina em em mai, a phuaha phuah mai duh tawh lo va, a satute zing ngeia tel ve kher duh chi niin a lang a. Chu a zai ngainat em emna chuan a suangtuahna ram thlengin a thunun a, chatuana hun hman dan tur duhawm ber nia a hriat pawh zai reng mai hi niin a lang. 'Buaina lo kiang la, ka ram ka chuan ang' tih hlaah pawh,

Aw thawhlehna ni ropui, thihna hnehtu,

Khaw thianghlimah chuan min thlen la,

Lui kam mawi zawkah chuan;

Buai leh thihna hnehin ka zai ang e

tiin a tar lang a, a hla phuah hmasak ber 'Ka ropuina tur leh ka himna hmun' tih chang thumna pawh hetiang hian kan hmun bawh.

Tin, nakinah chuan a fa hmangaihte,

Chatuan Varparh Arsi eng mawi chu;

Ka ta an lo ni, awm tawhte nen chuan,

Chatuan lawm hla chu kan sa rual ang.

tiin a duhthusam ram a thlen hunah chuan, chu hmuna lo awm tawhte nena chatuana lawmna hla an sak ho tur a sawi bawh a ni. Patea hian zai hi lawmthu sawina hmanrua atan te, fakna hmanrua

atan te, hnehna lawm nante hian a thlang ber niin a lang. Thu maia lawmthu han sawi te, fakna thu han sawite ai chuan thluk nei ngei hmanga puan chhuah hi a rilrem zawng tak a ni ngeiin a rin theih bawk. 'Lalpa leia i hmangaihte hian' tih hlaah pawh a suangtuahna khawvel chu hetiang hian chiang takin a tar lang bawk. Chang hnihnaah chuan,

Ka hnaih tawh em Lalpa, i ram chu?

Ka va nghakhlel em! Lal Isu;

Hnehna tumkau nen faka zaite,

Pawl hun tur chu Lalpa ka nghakhlel.

tiin a sawi hmasa te te a, chang linaah hetiang hian a chhunzawm leh a.

Lo kal mai rawh, hnam tin Lal ropui

I lawman sem tur rawn keng la;

Tin, boruakah kan lo hmuak ang che,

Jerusalem zaiin ka pan ang.

Heta lang chiang tak chu Patea duhthusam ramah hian zai hi a chawl ngai dawn lo tih hi a ni awm e. Chu a nghahhlel ramah chuan a thlen ve hma hauh pawhin an lo zai dual dual tawh zawk a, chu'ng zaiho zai han zawm ve hlan mawlh chu a nghakhlel a, chu'ng zaihote awmna hmun, a duhthusam ram a pan ve hunah pawh hla sa chung ngeia pan a tum tih a tar lang bawk. Hemi a nih vang hian Patea duhthusam rama an thupui ber tur chu zai hi a ni deuh tawpin a lang. Hemi hrul chiah hla pakhat han tar lang leh i la.

Ka damlai ni hi a ral hunin,

Hlimna khawpui tual laiah ka leng ang;

Kalvari thihna zaia faktute,

Lawmna chuai thei tawh lovin ka pawl ang.

tiin ‘Thlarau lo kal la, Eden thil hlui’ tih hla chang linaah chuan a chham chhuak leh baw a, hetah pawh hian a duhthusam ram chu zaia lo luah hmasate an awm thu a lang a, chu’ng mite hnen a thlen ve hun chuan ani pawhin hlim taka an zinga tel ve a tum a ni. A dang tam tak pawh tar lan tur a la awm nual nachungin, hemi chinah pawh hian a fiah tawh thoa a lan avangin duh tawh mai i la a tha awm e.

4. Par mawi vulna ram :

Patea duhthusam ram hmelhmang dang leh chu pangpar chi hrang hrang vulna hmun hi a ni. Mizo zinga kan historian neih t hat ber tia chhal phu B. Lalthangliana chuan patea hla a thlirnaah hetiang hian a sawi a:

Patea hla nga uai lova pangparte an vul rengna leh, eng mawi chi hrang hrang leh arsi tamna hi tu hlaah mah, eng hlaah mah kan hmu lo vang. A hlaah hian a hmuh anga chianga hmu ve thei tak tak lo te rilru leh nun pawh a tihlimin a tinung a, a hla boruak rimtui kan han hip tan phat hian ram zau tak leh mawi takah kan leng ve nghal thei a, mihring nun hi kan theihngihlh nghal thei a ni. (“Patea” 73)

Patea hlaah hian pangpar leh thil par chi hrang hrang kan hmu hnem hle, Siamkima Khawlhling pawhin, “Patea hian lungngaihna leh thihna ramah hian a hlimawm thei ang ber zawngin thil a thlir

reng thei chauh a ni lovin, thil reng reng hi a hmu par vek emaw tih tur a ni” (87) tiin a lo sawi a, a duhthusam ram pawh heng thil mawi chi hrang hrang parte hian a bawm chiaia a tih theih awm e.

Ka pan zel dawn chatuan thlifim lenna chu,

Uai lovin pangparte an vul reng e;

Beramno leh van pangpar vul rengte chu,

Thisen vangin aw ka la thleng ngei ang a.

tiin a duhthusam ram awm dan chu ‘Dam lai luipui dung leh vang fang mah ila’ tih hla chang thumnaah chuan chiang takin a tar lang a, chu hmunah chuan pangparte an vul reng dawn a, he khawvel pangparte ang lo takin an chuai ve thei dawn lo tih min hrilh bawk. ‘Lungngaih ni a awm tawh lo’ tih hla thunawnah pawh hetiang hian kan hmu a. ‘Eng tikah nge ka thlen ve ang/Sarawn par leh Lili par vulna?’. A chung a kan tar lan pahnih bik khi chu he lei mihringte tan pawha mitthla theih leh kan hmuh leh khawih phaka par vul ve thinte an ni a, he’ng baka par vul tur dang nia Patea’n a sawite hi chu he leia la awm ngai lo thiau an ni ti i la a sual tam lo vang. ‘Hmanah Mosian Kanaan a thlir a’ tih hlaah chuan pangpar chi dang kan hmu ta a, hei hi chu mitthla pawha hmuhpui thiam a harsa ta viau mai.

Lung tileng tlang ka ngai em a ni,

Lal nan a mawi reng e chatuan ram chu;

Tahchuan Hnehtu Beram No Lal a thu

A sirah lalna parin a bawm.

tiin ‘Lalna par’ hi Patea chuan chiang takin a hmu a, a duhthusam rama roreltu tur Lal ber thutna hual vel pawh pangpar mawiin a

bawm niin a tar lang a. Mahse a bawmtu tur pangpar erawh he leia kan hmuh leh hriat phak china awm a nih hmel loh thung. He 'Lalna par' a tih hi a hla dang 'Rumin ka nghak ram ropui chu' tih leh 'Hmanah nun hlui a chul tawh hnu' tih hlaahte a tar lang bawk. 'Ka dam lai thlipui a ral hunin' tih hlaah pawh hetiang hian a tar lang bawk.

Ka dam lai thlipui a ral hunin

Ka Lal Chhandamtu hmel chu ka hmu ang a;

Chutah ka lawmna a chul lo vang,

A hmelah van pangpar a vul reng ang a.

tiin chang khatnaah chuan he lei mihringte hmelhriat ngai loh 'Van pangpar' a tar lang a. Chang linaah pawh par chi dang kan hmu leh bawk. 'Tunah lungngaih, tah leh buaina hi/Ka lawmna pangparah an la vul ngei ang' tiin 'Lawmna pangpar' kan hmu leh a ni. Heta 'lawmna par' a sawi hi a hla dang 'Dam lai thil zawng ka ngaihtuahin' tih hlaah pawh a tar lang leh bawk. 'Kumte chu an lo thar leh ta' tih hlaah chuan par chi dang, khawvela par ngai lo kan hmu leh bawk. Hetiangin. 'Lo kal ula, nunna par mawi/Rimtui i thliak za zel ang u' tiin 'Nunna par mawi' kan hmu leh a, hei hi Patea duhthusam ram chauhvah vul, chu hmuna thlengte tan chauha hmuh leh khawih theih niin a lang. Par dang a tar lan leh awm chu 'Kalvari par' hi a ni. Hei erawh Patea hian symbol-ah a hmang thung. Isua Krista sawi nan Kalvari par tih hi a hmang a ni.

Patea duhthusam ramah hian Van pangpar te, Lalna par te, Lawmna par te, Nunna par te leh Kalvari parte hi an vul za dawn

niin a tar lang a, hengho hi khawvel mihringten an la hmuh leh hriat ngai loh pangparte an ni hlawm a. He khawvel pangpar zinga chi hnih, Saron par leh Lili parte chu he a duhthusam ramah hian kan hmu ve bawk a ni. Tichuan heng zawng zawng hi Patea duhthusam ramah hian an vul za dawn a ni a. Patea hi pangpar leh thil mawi ngaina tak a ni tih heng a duhthusam ram a suangtuah dan aṅangte hian a chiang reng awm e.

A tawp berah chuan Patea hian a suangtuahna hmangin a duhthusam ram chu ropui takin a din a, chu duhthusam ram chu suangtuahna hmangin a chuan fo a, kumkhuaa khawvel hnuchhawna chawlh hlen a chak em em a, khawvel buaina, ṭahna leh lungngaihna tia a sawi ṭhin hi hnuchhawnin, chu a khawvel din chu suangtuahna thla zarin a thlirsan ṭhin a ni.

Works Cited:

Khawlhiring, Siamkima. *Zalenna Ram*. 3rd ed., M.C. Lalrinthanga, 2002.

Lalthangliana, B. “Patea leh a hlate.” *Mizo Hla leh A Phuahtute*. 1st ed., edited by B. Lalthangliana et al., Hrangbana College, 1999, p. 73.

---. *Patea leh Damhauhva Hnuhma*. M.C. Lalrinthanga, 2005.

Shakespeare, William. *The Complete Works of William Shakespeare*. Geddes & Grosset, 2001.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Postmodernism

Dr Lalnunpuia Renthlei*
R. Ramdinmawii**

Abstract :

Postmodernism is a broad and complex movement that emerged in the mid-to-late 20th century, encompassing philosophy, art, architecture, and cultural theory. It is often understood as a reaction against the ideas and values of modernism, which dominated the early and middle decades of the 20th century. While modernism emphasized reason, objectivity, and the belief in universal truths and progress, postmodernism is characterized by skepticism, irony, and a suspicion of these grand narratives. Postmodernism has huge impact on literature. Postmodern literature embraces fragmentation, chaos, and a sense of meaninglessness. It is defined by its experimental techniques and a deep-seated skepticism towards traditional narrative structures, objective truth, and grand, overarching narratives (metanarratives). The paper discusses the main characteristics of postmodernism in general and postmodern literature in particular.

* Asst. Professor, Dept of Mizo, Pachhunga University College

** Research Scholar, Dept. of Mizo, Mizoram University

Key words: Skepticism, subjectivity, interpretation, complexity, ambiguity, self-reflexivity, metafiction, magic realism, deconstruction, temporal distortion, fragmentation, pastiche, Intertextuality, unreliable narrator, irony, humour, parody.

1. Eng tika rawn inñan nge?

Postmodernism hi modernism thlipui tleh hnu, kum za bi sawm hnihna chawhnu lama lo chhuak niin an sawi a. Chu chu a kum ang zawnga sawi fak a har hle a, òhenkhat sawi dan chuan, literary criticism leh architectural theory huangah kum 1950 leh 1960 chho velah khan “postmodernism” tih thu mal hi hman òan niin an sawi a. Kum 1949-ah khan modern architecture chungchang sawi nan hman tlanglawn òan a ni awm e. Kum 1870-ah daih tawh khan “postmodern” tih òawngkam hi “-ism” tel lovin artist pakhat, John Watkins Chapman-a khan painting chungchangah a lo hmang daih tawh nghe nghe bawk.

Literary studies huang bikah chuan Ihab Hassan-a khan a lehkhabu lar tak, kum 1971-a a tih chhuah, *The Dismemberment of Orpheus: Toward a Postmodern Literature* hmang khan “postmodernism” tih òawngkam hi a rawn vawrh lar niin an sawi bawk. He thu mal hmang hmasatu chungchangah hian sawi dan hrang neuh neuh pawh a awm nual mai a, kan sawi chin hi duh tawh phawt ila.

2. Postmodernism ziarang hrang hrangte

Postmodernism hian thu leh hla mai bakah thil chi hrang hrangah pawh nghawng tam tak a nei tih hria ila. Chung thil hrang hranga postmodernism nih phung leh ziarang lo lan chhuah dante chu:

(a) Grand narratives a ring ngam lo. Modernism-in inngahna pakhat a hman, grand narratives tia an sawi, thu dik kumhlun hmanga history leh khawtlang hma sawnna chungchang sawi fiahna famkim chu postmodernism chuan a ring hlel a, a pawm ve lo. Universal truth, thu dik kumhlun tia khawvelin a sawi òhin hi a pawm ve ngawt lo. Mihring thil hriat (knowledge) reng reng hi

a awm sa varpawh (discover) vanga lo awm ni lovin, mihringina a siam chawp (make or invent) a ni zawk a, mihringte hian chung knowledge-te chu kan varpawh a ni lo va, kan 'ring' chawp mai mai a ni zawk. Tin, mihring thlir dan, ngaih dan, leh rin dan tel lo thil nih phung awm sa ve reng, objective reality an tih te hi a pawm ve ngawt lo bawk. Thil reng reng hi a hrilh fiahna leh sawi fiahna kawng khat chauh awmin a ring lo a, a thlirtu azira awmzia, nih phung, leh hrilh fiahna hrang hrang awm thei a ni tih hi a pawm dan chu a ni.

(b) Subjectivity leh interpretation a thlir lian. Thil nihna dik tak nia kan hriat dan hi kan mi mal tawn hriat te, kan sei lenna khawtlang nun te, kan ṭawng hman te azira lo awm niin a ngai. Chuvangin, thutak nih phung chu a thlirtu azir (personal) niin a ngai.

(c) Deconstruction hmanrua a hmang. Postmodernism chuan ngaih dan awm tawh sa te, sawi fiahna awm tawh sa te chu a khel a khel a, a chhungril hmuh fiah tumin a kheh melh melh a, a hrual mum a hrual mum ṭhin. Mite lo rin dan, pawm dan, leh hriat dan chu an pawm ngawt lo va; a chhiartu leh thlirtuten zalen takin eng nge a nih tih chu sawiin, anmahni irawmin ngaih dan an siam ve tur a ni, tih chu an thlir dan a ni.

(d) Complexity leh ambiguity. Tawi fel, fiah leh Chiang si-a thil sawi fiah emaw, siam emaw kha postmodernism chuan a tum ve lo va; nih phung leh awmze tam tak nei, inhnial theih, Chiang lo ruai kha a tuipei zawk ṭhin.

(e) Mahni nih phung intar lanna (self-reflexivity). Postmodern kut chhuak thil tam tak chuan engtia amah chu lo awma lo piang chhuak nge a nih tih a insawi fiahin a intar lang ṭhin a, a siamtu (artist) emaw, a ziaktu (author) emaw thil tih dan chu a thlirtu leh chhiartute a hrilh ṭhin.

(f) Humour, Irony leh Parody. Postmodernism chuan fiamthu leh thu hlimawm te, a pehhel deuh zawnga deu (irony) leh uangthuang taka mi tih dan zir (parody) hi thil awm tawh sa sawiselna hmanrua atan a hmang ṭangkai thiam hle a.

(g) Ram ri ṭhiattu. Postmodernism hian art huanga high art an tih

leh popular culture an tih te, thil dang danga thlur leh peng (genre) hrang hrang te, a lem leh a tak thleng hian thliar hran chi leh thliar hran theih niin a hre ve lo. Chuvangin, a duh duh chu a pawlh tawp tawp mai thin a ni.

(h) Thlir dan hrang hrang hmanga thil thlir. Postmodernism chuan thil reng reng hi thlir dan pakhat chauhin a thlir lo va, a chhanna pakhat chauh awmin a hre lo va, kil hrang hrang aţangin thlir chu a duh dan leh pawm dan a ni.

(i) Ngaihtuahna fim leh thianga (reason) tih hi a pawm ve lo. Postmodernism chuan mi tam takina ngaihtuahna fim leh thianga (reason) an lo tih fo leh, chu chu kan thil hriat (knowledge) siamtu a ni tia an lo sawi thin chu a pawm ve lo va; ngaihtuahna fim leh thianga kan tih pawh hi a fimin a thianga tawh lo va, thil hrang hrang vangin a dik hlel thin tih hi a rin dan a ni.

(j)  awng leh thu ziaak a dah sang. Postmodernism chuan  awng (language) leh thu ziaak (text) te hi thil tak tak ziarang ril tak niin an ngai a, thlei bik nei lo hmanrua angah ngaiin, kan khawvel hriat dan hriltu niin an ngai a ni.

3. Modernism eptu thlipui

Postmodernism thlipui hi modernism ep tur leh do tura lo tleh a ni. Modernism kha kum za bi 19-na tawp lam leh 20-na tir lam deuha a thli rawn tleh  an niin, cultural leh artistic movement a ni ber a, kal phung hlui thlak duhna thinlung leh kal phung thar hman duhna thinlung inkawp a anga lo piang chhuak a ni ber. Modernism chuan hma sawnna te, rilru thianga taka thil thlir te, thu dik kumhlum (universal truth) te hi thupui ah a nei a; art huangah thianghlimna leh fiah leh chianga a zawng thin. Modernism hian tunlaina leh changkanna chu a thupui tawh sa reng nain, ze bil hrang hrang erawh a nei ve a. Chung a ziarang neihte chu a hnua lo chhuak postmodernism chuan a rawn ep ve leh a, ze thar a rawn keng a ni.

Modernism leh postmodernism te hian ze inang an neih nual laiin, ze inang lo an nei nual a, kal phung hrang an nei nual a, chungte chu lo tar lang dawn ila.

(a) Modernism chu Industrial Revolution leh khawvel indopui pakhatna leh pahnihnate hun laia lo chhuak a ni a; postmodernism erawh khawvel indopui hnu lama rawn vung chho niin, hma sawnna leh changkanna hrang hrangte hian hemi thli tlehah hian nghawng a ngah hle.

(b) Modernism chuan mihringtena thu dik kumhlum (universal & objective truth) kan tih ang chi hi zawn chhuah a tum thin a. Postmodernism erawh chuan chutiang thu dik kumhlun chu a awm thei chiah ang emaw chu tiin a zawt a, a ring hlel thin.

(c) Modernism chuan grand narratives an tih, thu dik kumhlun hmanga history leh khawtlang hma sawnna sawi fiahna famkim an tih chu a pawm laiin, postmodernism erawh chuan grand narratives chu ring hlelin, a aiah thlirna hrang hrang a pawm zawk a ni.

(d) Modernism leh postmodernism te hian kal phung hlui hnawlin kal phung thar an zawng ve ve a. Chumi atan chuan experimentation an tih chu zuiin, kawng thar an rek a, kal phung thar an en chhin kual a. Chutih rual chuan, modernism chuan thil thar en chhin a uar laiin, postmodernism erawh chuan kal phung awm mek leh awm tawh sa sawi thiah leh rin hlelh lam a uar deuh thung niin a lang.

(e) Modernism chuan art chu a chhungril lam thil a thlir a, a artist a thlir lian hle bawk. Postmodernism erawh chuan art chu a pawn lam lan dan a thlir lian zawk a, a artist lam aiin a chhiartute a thlir lian zawk bawk.

4. Postmodern literature

Thu leh hla huangah pawh postmodernism hi Indopui Pahnihna hnu lamah, kum 1950 bawr velah khan a rawn vung chho tan niin an sawi. Modernism thli tleh eptu postmodernism khan thu leh hlaah pawh nghawng leh hnuhma tam tak a nei tel ve a, kal phung thar a rawn zui ve kan ti thei ang. Postmodern literature hian kal phung leh ziarang hrang hrang a nei a, chungte chu:

(1) Metafiction: Hei hi postmodern literature ziarang zingah chuan a langsar berte zinga mi a ni awm e. A tawi zawnga sawi chuan, thawnthuin ama (thawnthu) chanchin a sawi hi a ni. Kawng danga

an sawi fiah dan chu ‘writing about writing’ tih a ni a, ‘ziah dan chanchin tar lanna’ tiin a sawi theih ang. Miin thawnthu a lo ziaak a, a thawnthu chhungah chuan chumi thawnthu a ziaktuin a ziah dan chu lo zep tel se, chutiang chu a ni bawk. A ziaktu (author) emaw, a changtu (character)-te emaw, a thawnthu sawitu (narrator) emawin an tel mekna thawnthu chu a tak tak a ni lo va, phuah chawp mai mai a nih zia an sawi lanna hi metafiction chu a ni. Metafiction kal phung tlanglawn tak pakhat lo sawi ta ila. Mizo novelist James Dokhuma khan, entir nan, metafiction lo ziaak ta se, a bu hming ah Zan Hnuhnung tih lo vuah ta bawk se. A thawnthu khawvel chhungah chuan a changtu pakhat, thawnthu ziaak thin mi (novelist) a awm a. Chu novelist chuan thawnthu chhungah chuan thawnthu a lo ziaak ve leh chhawng a, chu a thawnthu ziaha a changtu ber (protagonist) hming chu James Dokhuma tih a ni a, a thawnthu hming pawh Zan Hnuhnung tih a ni. A chang chuan a ziaktu’n emaw, a thawnthua a changtuten emaw a chhiartute chu bula awm ve ang mai hian a(an)rawn be bawrh bawrh bawk. Thawnthu thenkhat chuan a changtute’n anmahni chu mihring tak tak an ni lo tih an inhria a, phuah chawp mai mai an nih zia an inhria a ni. Fiamthu pakhat an sawi, mi pakhat hi a mumangah sakeiin a lo um a, kham kotlang hi a va thleng a, tlan chhiatna tur dang a awm tawh si lo va, “Mumang mai mai!” tiin khamah chuan a zuang thla e, an ti a, chutiang deuh chu a ni awm e. Hetiang hian metafiction chuan a chhiartute chu thawnthu phuah chawp mai mai an chhiar a ni tih chiang takin a hrilh thin.

Metafiction entirna thenkhat dang lo tar lang ta ila. Kum 1979-a tih chhuah, Italo Calvino-a novel, *If on a Winter’s Night a Traveler* tihah chuan a changtu pakhat, lehkha chhiar mi chuan thawnthu pakhat chhiar a tum a, chu thawnthu chu *If on a Winter’s Night a Traveler* tih tho hi a ni. Hetiang deuh hian Kurt Vonnegut-a paw’n kum 1969-ah khan novel pakhat, *Slaughterhouse-Five* tih chu ziaakin, chumi thawnthu bung khatnaah chuan a ziaktu’n chu thawnthu a ziah dan a tar lan bakah, a thawnthu tluanin a ziaktu a tel ve bawk. Tin, a thawnthu chhung hmun tam zawkah Dresden khawpui bomb hmanga suasam a nih laia a ziaktu Vonnegut-a

tawn hriat hrang hrang behchhan chanchin kan hmuh laiin, kawng lehlamah, a thawnthu laimu tia sawi theih tur, alien leh time travel chanchin a zeh telte erawh a tak tak a nih loh thu a sawi chhen thung.

(2) Unreliable Narration: Postmodern novel thenkhatah chuan thawnthu/chanchin sawitu rin tlak loh, a sap tawnga unreliable narrator an tih chu awmin, chu mi, thawnthu chhunga chanchin sawitu ber chuan dik tawh lovin emaw, hleih neiin emaw, rinhlehlawmin emaw chanchin a sawi thin a, a chhiartute tan rin ngam leh awih ngam a ni lo. Hetianga thawnthu sawitu rin tlak loh hman a nih chhan hi kawng hrang hrang a awm thei a. Pakhatnaah chuan, a chhiartuten a thawnthu tawp lama thil thleng tur an lo zeldin theih mai loh nan tum luih reng vangin a chhiartute bum nan chanchin dik lo a sawi thei a. Pahnihnaah chuan, chanchin sawitu chu a hriatna a zim emaw, a hre sual hrim hrim emaw, huat zawng leh ngei zawng a nei emaw, hleih a nei emaw a nihin chanchin dik lo a sawi thei bawh. Pathumnaah chuan, chanchin sawitu chu a rilru din hmun a fel tawh zan lo a ni thei a, rilru chiangnial lo, fim lo, dam lo, leh belebut deuh a nihin dawt emaw, chanchin rin tlak lo emaw a sawi thei. Hetianga a thawnthu sawitu berin chanchin rin tlak lo a sawi hian a chhiartuteah chona a thlen thin.

(3) Intertextuality: He term hi Julia Kristeva-i chher chhuah niin, thu leh hla mal din lo, mahniah famkim lo, thu leh hla dang nena inphiar zawma, inkungkaih tawna, intar lang tawna, inrawn tawna, inkhar chhawng tawn hi intertextuality an tih chu a ni. Ngun taka chhui chuan, eng thu leh hla pawh hi, langsar takin emaw, hriat mai harsa deuhin emaw, a lo inthlun zawm vek a, thu leh hla awm tawh sa eng emaw tak nen inkungkaihna a lo nei deuh zel. Julia Kristeva-i chuan hei hi a hre Chiang Hle a, thu leh hla zawng zawng deuhthaw hi a hmaa thu leh hla dang lo awm tawh sa rawn leh entawna ziaak a ni tih hi a pawm dan a ni. Intertextuality hi kawng hrang hrangin a awm thei a, mi thu leh hla a ngai ngaia sawi chhawn (quotation) te, a pawimawh lai te chauh khar chhawn (allusion) te, hnam dang tawngkam hman chhawn (calque) te, mi thu leh hla a ziaaktu leh phuahtu tar lang lova mahni irawm ang maia lo hman chhawn

(plagiarism) te, lehlín (translation) te, thil hrang leh ze inang lote chawh pawlh khawm (pastiche) te, a fiamthu deuh zawnga mi tih dan zir leh mi thu leh hla entawn (parody) te hi a lo awm chhan tlangpui chu a ni.

Intertextuality entirna thenkhat lo tar lang ila: John Milton-an a epic, *Paradise Lost*-ah khan Bible thu eng emaw zat a khar chhawng a. Homer-a *Odyssey* behchhanin James Joyce-an *Ulysses* a ziaak baw a. J.K. Rowling-i *Harry Potter* khan thawnthu hmasa, T.H. White-a *The Sword in the Stone* te, C. S. Lewis-a *The Chronicles of Narnia* te, J.R.R. Tolkien-a *The Lord of the Rings* te a entawn viau baw a. Jane Smiley-i novel, *A Thousand Acres* tih chu Shakespeare-a *King Lear* entawna ziaak a lo ni leh baw. Mizo thawnthu lamah pawh hetiang hi hmuh tur a awm nual tawh a. Entirna pakhat chu, R. Zuala thawnthu tawi, “*Rauthla Leng*” tih kha a ni. Kha thawnthuah khan hmanlai pi leh pute thawnthua character hriat hlawh tak tak t henkhat chu a va hmuin a va kawm a, an chanchin, thawnthu anga kan lo hriatte chu a va sawipui a ni.

(4) Pastiche: “Pastiche” tih hi chawh pawlh tihna a ni a, thil hrang hrang, ze inang lote chawh pawlh sawina a ni. Postmodern era hma lamah te kha chuan, a tlangpuiin, thu leh hla mal tawh phawt chu kal phung pakhat, tih dan thuhmuna zem chhuah niin, ziah dan (style) hrang hrang an chawm pawlh ngai lem lo. Entir nan, novel an ziah chuan, lemchan thawnthu kal phung an hmang tel lem lo va, novel ziah dan kal phung awm sa kha an zawm mai thin. Postmodern thu leh hlaah erawh chuan thu leh hla mal (single work) pakhat chhungah pawh ziah dan (style) hrang hrang an chawm pawlh fo a, a chi (genre) pawh an zeh pawlh mai thin. Entir nan, William S. Burroughs-a chuan a thawnthu pakhat chhungah science fiction te, detective fiction te, westerns (cowboy) thawnthu te a zeh pawlh a; Margaret Atwood-i paw’n science fiction leh fairy tales inpawlh in thawnthu a ziaak baw a; Umberto Eco-a paw’n detective fiction te, fairy tales te, science fiction te chu thawnthu pakhat a chhung khawm vek a ni. Genre hrang hrang chawh pawlh bakah hian thil intu vak lo dangte pawh an chawh pawlh fo baw. Entir nan, Robert

Coover-a novel, *The Public Burning* (1977)-ah khan, US President lo ni tawh, Richard Nixon-a chanchinah thu dik leh phuah chawp thil a kai kawp a, mihring awm tak takte chu mihring siam chawp, entir nan, Uncle Sam-a leh Betty Crocker-i te nen thawnthu pakhatath tual a len hotir a ni. Kal phung dang leh deuh chu, kum 1969-a tih chhuah, *The Unfortunates* thawnthu, B. S. Johnson-a ziah chu “book in a box” tiin an sawi a; a chhan chu, en chhinna (experimental) ang deuhin lehkhaw dang kal hmang ang lo deuhin, hlawm khata chilh khawm (bound) a ni lo va, lehkhaw khawng bawm (box) chhungah hian a bung hlawm (section) hrang hrang 27-te chu an dah khawm tawp a. A hlawm hmasa ber leh a hnunung ber chu a awmna tur takah, a bul leh a tawpah an dah a; a bak zawng hlawm 25-te erawh chu duh lai lai chhiar hmasak theih turin a tlahlangin, a indawt dan bik pawh awm chuang lovin an dah tawp mai a ni.

(5) Hun kal phung sâwi danglamna: Hei hi a sap tawng chuan “temporal distortion” an ti mai a. Postmodern literature-ah chuan a hun indawt dan (chronological order) thlip thlepa thil thlengte chu rem chho mai lovin, a chang leh hun kal tawhah min kirpui (flashback) a, a chang leh hma lam huna thil lo thleng tur min hrilh thawi (flashforward) a, a chang leh hun lo la awm turah min zinpu (time travel) lawp lawp baw a, a chang leh hun chu a lêt zawngin an kaltir a, a chang leh hun inang vawi hnih arawn her chhuak baw. Chutiang chuan hun chu an duh dan danin an sawngbawl kual a, an pawt fan kual a, an sâwi danglam chiam thin.

(6) Fragmentation: Postmodern thu leh hla thenkhat chu a hlawm khat lo va, a tla darh niaih a, inkungkaihna nei lo thil hrang hrangte chawm pawlh a ni fo. Fragmentation hi kawng hrang hrangin a awm thei. Thawnthu thenkhat chu a hun indawt danin a kal chho mai lo va, hun kal tawh te, tun hun te, hma lam hun te chu a inkal thelh nuai a, chungah thil thlengte chu a insaikalh nuai thin a. Thawnthu dang lehah chuan, a changtu mi mal tu emaw chuan nihna hrang hrang, inkawlkah tak tak a nei a, ngaihtuahna inang lo tak tak a pu baw a. Thawnthu dang lehah chuan, thu chhumbung tak tak, thu awmze nei tluantling lo, sentence kim lo te an hmang baw. Fragmentation

awmna thawnthu pakhat chu Kurt Vonnegut-a Slaughterhouse-Five (1969) tih hi a ni. He thawnthuah hian a ziaktu'n time travel leh non-linear storytelling kal phung a zui a, chumi hmang chuan a changtupa rilru din hmun hrang hrang a tar lang a ni.

(7) Irony, Playfulness, and Black Humor: Postmodern literature-ah hian hmanraw zei hrang hrang, irony te, satire te, dark humor an tih ang chi te hi hmuh tur a awm nual a. A chhan ni bera lang chu, thupui un leh khun lutuk an ngaih theih loh vang leh an ep duh vang a ni kawng khat awm e. Kal phung awm sa, thu leh hla boruak zahawm khep khup chu rawn chawh zangkhai an duh niin a lang.

(8) Daidanna bang thiattu: Postmodern thu leh hlaah hian thil hrang hrang, ze bil nei, a mala awm leh kal hrang thinte chu chawh pawlh a ni fo a, chungho indaidanna bang chu a rawn thiat a ni. Entir nan, tun hma chuan science fiction leh detective fiction te chu genre hrang, inpawlh ngai lem lo an ni a, postmodern thu leh hla huangah erawh an pawlh fo. Chutiang zelin, genre hrang hrangte chu zalen takin work khatah an khung khawm hmiah zel a; thawnthu leh lemchan te pawh an ziah pawlh a, a tak (realistic) leh phuah chawp (fiction) te pawh an chawh pawlh nawk nawk tawh mai a ni.

(9) Deconstruction: Post-structuralist-te hmanraw pakhat, deconstruction an tih, Jacques Derrida-a rawn vawrh lar hi postmodern literature huangah pawh hian hmanraw leklam tak pakhat a ni ve a. Thil nih phung leh awmzia te, ngaih dan leh rin dan tla nghet tawhte chu pawm ve ngawt lovin, a finfiahna an zawng a, a nih theih dan leh nih theih loh dan te dapin, awmze dang a neih theih dan te an zawng thin. Deconstructionist-te chuan thil nih phung leh awmzia reng reng hi Persia leh Media dan anga nghet a ni lo va, nghet tlur tur pawh a ni hek lo; a thlirtu leh chhiartu azira awmzia leh nih phung kan belte mai a ni zawk a, a tawng leh hrilh fiahna azirin a awmzia leh nih phung chu a danglam thei. Chutiang rinna leh ngaih dan nen chuan thu leh hla pawh hi an chhiarin an thlir a, thu leh hla awmzia leh nih phung chu a chhiartu azira hrilh fiahna hrang awm thei a ni a, a chhiartute azir zelin a awmzia leh hrilh fiahna pawh a awm a ni tih hi an pawm dan chu a ni.

(10) Magic Realism: Postmodern literature huangah hian magic realism an tih, magical realism tia an sawi bawh hi hmuh tur a awm fo. Latin-American-ho thawnthuah hetiang lam chi hi hmuh tur a awm nual a, anni hi a ching uar hmasa an ni awm e. Hetiang thawnthu hi a tak rama kan hmuh leh hriat ngai lem loh, thil mak te, thiltihtheihna te, thil nung leh thil siam maksak pui pui te chu a tak rama kan hmuh thin khawi lai hmunhma leh ramah emaw a awmin a thleng reng reng a, a hmutu leh chen chilhtu mipuite chuan mak an ti lem lo mai pawh ni lovin, a dan tur ve rengah an ngai zawk a ni. Entir nan, thawnthu chu Aizawlah hian inngat se, chutah chuan lasi te, khuavang te, dawitiam te, thiltihtheihna mak pui pui te, pa lian eltiang Mualzavata te kha awm ta ang se, mipuite chuan ngaiah neihin mak ti lem lo se, chutiang chu magic realism kal phung chu a ni. *One Hundred Years of Solitude* thawnthu, Gabriel García Márquez-a ziah kha a entirna pakhat chu a ni.

Works Cited:

- Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed. Cengage Learning India Private Limited, 2016.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 4th ed. Oxford UP, 2015.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Viva Books Private Limited, 2017.
- Buchanan, Ian. *A Dictionary of Critical Theory*. 2nd ed. Oxford UP, 2018.
- Butler, Christopher. *Postmodernism: A Very Short Introduction: Keys to Good Communication*. Oxford UP, 2008.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Revised by C. E. Preston. Penguin Books India (P) Ltd, 1999.
- Eagleton, Terry. *The Illusions of Postmodernism*. Wiley-Blackwell, 1996.
- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke Univ Pr (Txt), 1992.
- Linda, Hutcheon. *A Poetics of Postmodernism*. Taylor & Francis e-Library, 2004.
- Macey, David. *The Penguin Dictionary of Critical Theory*. Penguin Books India Pvt Ltd, 2001.
- Nayar, Pramod K. *Literary Theory Today*. Prestige Books, 2011.
- Waugh, Patricia, editor. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2006.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

The Transformation of Alcohol's Image in Mizo Poetry: From Acceptance to Condemnation

Lalrinsanga*

Abstract :

This paper investigates the shift in Mizo poetry's portrayal of alcohol from a previously accepted aspect of society to a condemned social menace following the advent of Christianity. Through analyzing various poems, the study explores how alcohol is depicted negatively in contemporary Mizo literature and how this reflects changing societal attitudes.

The research examines the evolution of alcohol's representation in Mizo poetry, highlighting the impact of cultural and religious changes on its perception and portrayal.

Thuhmahruai

Mizote nunah hian hmanlai ata tawh langsar tak mai chu Zu a ni a, Zu hian Mizote thu leh hla huangah hian hmun a luah ve reng a, hmanlai leh tunlai hlaa zu a lan dan hian Mizote nun dan tam tak

* MA Mizo, Dept. of Mizo, Mizoram University

a tar lang a, tun hma leh tun hnua a lan dan pawh a dang tawh hle. WH Hudson-a chuan, “Thu leh hla leh mihring nun hi a inzawm tlat a, thu leh hla hian mihring nun hi a tlansan tak tak thei lo a, Literature leh nunphung hi a inphan chiat reng a ni,” (Introduction 34) tiin a lo sawi hial a ni. Mizo hla huanga Zu lo lang hi a danglam chhoh dan, eng angin nge mihring leh khawtlang nunah thil sual tak anga kan hmuh dan Mizo Hla hrang hrang aʔangin kan chhui dawn a, he thu hi chai fe tham a nih avangin sawi tur a tam thei hle a, tuna kan tar lan tur erawh hi chu a sawi hmawrhmuahna ang chauha ngaih tham lek a ni.

Sakhaw Hlui Vawn Lai

Kanchhehvel thil hian kan thuleh hlaah nasatakin nghawngane i thin a, Mizo nunhlui kan en chuan an sakhaw hmanna-ah te, an kut hmannaah leh kawng engkimah Zu kan hmu deuh zel a, an hlim ni ber leh an lungngaih ni berah pawh Zu hi kawng engkima an leklam a ni a tih theih ang. Nopui dawm thei te phei kha chu an ngaihlu a, khawtlangah pawh zah an kai thin. Lalrinawma chuan ti hian a sawi a :

Nopui an dawmna hmun chu tuin emaw, Chawn leh lam, a buatsaih dawnin nula leh tlangval, hnathawk hahte pual, a bik taka buatsaih zu a awm a, chu chu Sumdeng zu an ti. Chu mi in hun chu a lo thleng a, tah chuan Val-upain a han sawngbawl a, chutah kha khuua tlawmngai ber kha in hmasa ber tura thlangin a ko ta a. Chu a mi thlan chhuah chuan a in hmasak zet loh chuan tu mahin sumdeng zu chu an in ngai lo. Nopui dawm tura an lam kha lo awm ve lo pawh ni se, a lenna lam thlengin an zawng a, an hmuah an rawn hruai hunah Val-upain sumdeng zu chu a pe ang a, chu mi hnua mi dang chuan an in ve thei chauh ang (Fungki Bu Thar 114).

Hetianga Nopui dawm theite chu mi tlawmngai chhinchhihna a ni a, mi chhuanawm tak a ni a, khang hunah khan mi tlawmngai

ber a ni tih a entir a, khawtlang zah a kai a, ngaihhlut a hlawh em em a ni.

Mizo pi pute chu indo a, inrun reng reng an nih avang khan khawtlangin pasaltha te, thingserh sat ngamte kha a thlamuanpui a, a ngaihlu hle thin. Rawralin emaw, inrun emaw, inralpui beih emawa an hlawhtlin chuan ral lu an ai thin a, hei hi ral lu aihna hmanga khawtlang inrelbawlina chi khat bawk a ni. Ral lu an aih ni chuan mual laiah thingserh an phun a, a bulah chuan chempui an chhawp a, zu thlum tak an chhawp bawk a, chu chu lal upa pakhat emaw pahnihin an thutpui a, 'kei ka ni' inti, khua leh tui chhana mahni nun pawh chan ngam inti chu a va kal nal nal a, chem chuan a va kik keuh a, a bula upa thute chuan a seki nopui-in zupui chu an lo tulh thin. A duhthawh deuh phei chuan thingserh chu an sat fik hmawk thin. Khawtlang huapa an thil tihna reng rengah Zu chu a serh zinga a mei ang tih theih a ni. Chutiang khawp chuan Zu chu kan pi pute nunah khan a pawimawh a, an thu leh hlaah pawh, "Tu lal lai zu mah a thlum chuang lo,/Hmawng ang ka pem lo na'ng e, Lalawithangpa/Belh lai Laldanga ka then thei lo,"(lines 1-3) tih kan hmu.

Kan pi pute hunlaia an inchhuanna pakhat chu zu neih thlum leh thlum lohah khan a ni ve bawk thin a, tin, engtik lai pawha Zu sa reng mai kha an ni a, an nunah khan a pawimawh a, tunlaia suala kan ngaih ang hian an ngai lo hle tih hi hla hluiah kan hmu a, chhawh thawh hlado hi han en leh ila,

Chhawh hnawm e, tho thei ning law,

Ha tha, nghovari zalna e,

Rawng lawi aw, kan runah e,

Zu leh aisa a tam ai e (lines 1-4).

Pasalthain sa a kah chuan hlado nen tlang a rawn tlir a, ropui takin khua a lut thin. Tin, a sa kah channa atana an hnahchhawh phahte chu an hai let leh vek thin a, an in chhunga sa dang lo lut zut zut tura malsawmna dilna hlado a ni a, Chiang taka kan hmuh chu

an in chhungah chuan Zu a tam thu a ni a, Zu chuan an nunah hmun pawimawh a chang a, sual a nih lohzia kan hmu.

Zu chu an awm hmunah pawh zalen takin an in a, an dawn thin tih chu Lianchhiari zaiah pawh khan kan hmu a, Lianchhiari leh Pawngsena chu an inneih zan chuan a lawmna zu an in dawn a, Lianchhiari chuan hetiang hian a han chham chhuak a:

A lian a chhung inah,
Bel lianah zu kan dawn,
Kha ang nghilh ni awm lo,
Hmingtha Chawnglunga e (lines 1-4).

Tin, Chawngfianga chu Lianchhiarite awmnaa a va zin chuan Lianchhiarin zu a lo inpui thu kan hmu leh a, tunlaia inlengte duhsak taka thingpui leh a hmeh tui tawh tak nen kan lo hlui thin ang chiah hian Zu chu an hmanh tih kan hmu a :

Kan intawh nan emaw,
Khawnthiangah zu kan dawn,
Kan inthen nan emaw
Chhiarthlang ar za a khuan.

Lianchhiari leh Chawngfianga nupui pasal hran ve ve neia an intawn lehna hla a ni. A hla thu awmzia tlangpui chu, 'kan intawn leh nan reng em maw ni khawnthiangah zu kan khawn dun a, kan inthen leh nan em ni kan ar chhiara arte an khuan leh tak mai,' tihna a ni mai awm e. Lianchhiari leh Chawngfianga te inhmu lehin zu an khawn dun hi Lalbiakliana chuan heti hian a sawi a :

Tunhmain zu khawnna hi pahni han siam ngailoa, Lianchhiarite pahni tih dan hi thikin zu khawnna chu an ti pahni ta sup sup a, chuta tlang chuan khawnthiang tih tawngkam mawi tak pawh hi a lo chhuak a ni. Lianchhiari pasal Pawngsena lahin a chhungpui chu a him lo mai palh ang tih hlauin Chawngfianga cham chung zawng chuan chang dang kan thei bik hek suh, an thawm hriatna

ngei turah a tawi kual ve reng mai bawk a, zanah lah puanhnuaiah a ngharmut a, a tlaivar ve thak mai a, heta tang bawk hian a ni 'pawngsen tlaivar' tih pawh hi a lo chhuah tak ni (Mizo Zaite 155).

Kan tang upa te, kan pi pute hun laia mikhual an lo inlawm dan te, zu pawimawhna te Lianchhiari Zaiah hian kan hmu. Kan sawi tak ang khan kawng engkima an leklam tak mai chu Zu a ni a, Matthew Arnold-an, "Hla hi mihring nun hlimthla mawi taka pho chhuahna a ni," (Functions 40) tia a lo sawi ang khan pi pute nuna bet tlat kha chu Zu a ni miau a, hlaah hian hmuh tur a tam hle.

Sakhaw Tharah

Sakhaw thar vawn tak hnuah chuan a hawi zawng a dang ta daih mai. Pi pute chanchin kan chhiar chuan, zu kha a chhe zawnga hmang kha an awm lo tihtur khawpin a chhe zawnga sawina hi a vang hle a. Chuti khawpa zu hmang thiam thin hnam ni si kha eng vangin nge sakhaw thar vawn tak hnuah heti tak maia a chhiatpui tih hi inhnial theihna tak a ni. Kristian nih hmain zu an hmang thiam a, Kristian hnua an hmang thiam ta tlat lo lai hi chu a mipuite dik loh vang nge history dik loh vang tih hi ngaihtuah zui tur tam tak a awm thei ang. Kum zabi 20-na tan tir lamah chuan nasa taka sakhaw thar rawn vung chho, vuan ve duh lo pawlin anmahni nuihzat nan leh tihel nan an hla thute chu an kailek a :

Kulhpui bulah ka awm reng a,

Ni eng lo chhuah nghakin

ti h chu,

Belpui bulah ka awm reng a,

Haileng no khat nghakin

(qtd.in History of Mizo Literature 61).

Heti ang hian kum zabi 20-na tir lam, sakhaw thar vawn tak hnu atang khan zu hian dodalna a tawh tam ta tial tial a, Zu chu sual chhe lailet derah ruat a ni ta deuh ber a ni ti ila kan sawi sual lo ang.

Thlahtute nun aṭangin zuin an thisenah zun a zam tawh a, zu in thiam leh hman thiam, kawng engkima langsar taka lek chhuak ṭhin hnam khan tunah chuan thuhruk zai a rel a, mahni hnam thil paih tumna a nih avangin a hlawhchham fo em tih pawh hi ngaihtuah ngun a ngai hle. Zu tel loa awm tumna avang hian chu hnam chu a bo telh telh zawk ang em tih pawh hi culture tarmit aṭ anga thlir chuan a ngaihtuah tham viau a ni.

Sakhaw thar thurawn thlentu Zosap missionary-te khan Mizo sakhaw vawn lai an thlaksak bakah an hla pawh nasa takin a thlak danglam a, tun hmaa Zu dawn ṭhin hnam kha Lunglohtui thiangan dawntir ta a, Zu in chu sualna lian takah an ngaihtir ta hmiah mai a, tun thleng pawh hian a nghawng chu kan la hmu zel a ni. Zu in leh ruih chu sualna nasa taka an ngaih tak avangin zu fak mawina lam chi phei chu sawi ngam a lawi pawh an awm lo a, sakhaw thar chuan thirkawl a buntir a, Kristian nih tirh phei kha chuan zu inte kha Kohhran chuan a phuar hial ṭhin.

Hun a kal leh deuh a, zawi zawiin a hma ai ngawt chuan a zalen ve leh ta hret hret a, Mizote zinga hla chuai tawh ngai lo tur, kum 1983-a 3rd Best Pop Song of The Year-a an lo thlan hial, 'Runmawi' tih hla, Valzotea phuahah chuan hetiang hian Zu kan hmu a:

Eng dang dawn lo reng hian leh

Chawl tui ningzu rui a

Ka belh chang nite hianin

Anka nem te'n min chhâwn (lines 11-14).

Valzotea Runmawi hi in ropui leh mawi tak a ni lo a, bang ung ve ṭhit ṭhet, a chhunga rosum tam hmel vak bik loh a ni. Chu in chu an ṭhianho len khawmna ber a ni a, chu in neitute chuan an zu rui pawh hau loin, aw dam diaiin an chhawn ṭhin a ni tih a hlaah hian a lang a, zu chuan a par a rawn chhuang ve leh ngam ta tih a hmuh theih a ni.

Chhungkuua Buaina Thlentu Zu

Chhungkuaah Zuin bu a khwar tawh chuan chhungkua an buai nak mai a, chhungkuua pa ber emaw, tlangval emaw, nu emaw, nula emaw Zu bawiha a tan tawh chuan buaina leh zahna nasa tak a thlen thin a, Zu chuan nun a tihlim lo hle a, chu chu Roliana Ralte chuan, 'Aw Vala Vala' tih hla hmangin a rawn tar lang a.

He hlain a changtu atana a rawn hman, a phuahtuin a rawn biak ber hi chang khatnaah chuan Vala tia a sawi avangin tlangval, sual ve tak, zu ruih hmang em em mai, chhungkaw tana mi hnawksak tak niin a lang a. Chang hnihnaah hian nula, tleirawl pharvar ve tak, khawtlangin an sawi sep kai, sawi sep kai a ni tih pawh venthawn nachang hre lem lo chanchin a rawn sawi ve thung a. Chang thumnaah hian a tuah pawh ngaihbel theih turin a awm naa "Hraileng leh thainu, Chan reng dawn lovin," (lines 11-12) a tih chhoh atang hian chhungkaw pa ber chungchang niin a lang.

Zu chuan tangka sum a tihek hle a ni tih pawh he hlaah hian kan hmu a, "Tangka rosum hawk tui ang i luntir zel maw?" (lines 4) tiin kan hmu a, tin, chang thumnaah, "Hraileng leh thainu chan dawn lo rengin," (lines 11) tih kan hmu a, chhungkuua pa berin a hum luah tur chu nupui fanau uap lum a ni a, chu chu zu avangin a luah thei lo fo a, nghakhlel taka lo nghaktu a nupui fanaute a tih lungngaih thinzia kan hmu a, chhungkuua zuin nghawng tha lo tak a neih chu hla thu mawi tak hmangin a rawn tar lang a ni.

Chhuani leh Lalbiakzaua phuah, 'Zuapa a rui e' tih hlaah pawh pa ber chung a Zu hnathawh chu hetiang hian kan hmu a, "Zuapa suihlung lai a lo mawltir e," (lines 4) tiin, a thunawnah chuan pa ber chuan zu a ruih thin avangin a nupui fanaute chu mi hmaah pawh hawi tha ngam loin, rilru na takin nu ber chu a tha thin thu kan hmu a, hetiang hian :

Zuapa'n chawlhtui ningzu a rui thin e,

Thai leh hrai duh leng zawngte,

Chhingmit an meng ngam lo lenrual hmaah;

Thinlai nain, chunnu luaithli a nul leh thin (lines 5-8).

Mizo nupa kara langsar em em mai chu invuak hi a ni a, pain a nupui a vuak hi chuan pa ber a ruih vang hi a ni duh viau a, 'I batnate'n zu man min thing' tih hla, C. Lalthumhima phuahah chuan hetiang hian kan hmu a :

Tunah ngei hian zuapa han dawn chiang la,

Ka man hlana tualmei kan khuk lai khan maw;

Cher khuang ianga i vuak, i ben tur chuanin,

I tiam lo a, i thaileng hian tuar har ka ti (lines 13-16).

Chhungkuua pa berin zu a ruih avanga a nupui fanaute tana hrehawmna leh tawrhna nasa tak a thlen theih chu he hla chang tinah hian chiang deuhin kan hmu a ni.

Lalmangaiha (MALTA) phuah, 'Ka Pi Um Khat Chu' tihah pawh Pa ber chu Zu bawiha a tan thu kan hmu leh a, zu a in tluk tluk chuan a chan tur chu, "Babu damdawi i zuar em?" (lines 27) tih zawng a ni a, Zu chuan rilru piah lamah taksa thlenga a tihchhiat thu kan hmu bawh a, hetiang hian :

A hmai a misa hlir,

A dul a thang tual tual,

A sam sakawr sam iang a ngil sung mai;

Vai vawh vulh sual iang hian,

Hmuihmul khat phuarin,

A zal zuh tut mai laikhumah (Ka Pi Um Khat lines 14-19).

Prof. Garner Murphy chuan "Khawvêl hi engtianga awm tur nge a nih? Tunah leh nakina a awm dân tur enna khawh tha ber chu chhungkua hi a ni," (qtd. in Centenary) tiin chhungkaw pawimawhzia a sawi a. Heng hla a tanga a lan dan chuan Mizo chhungkaw invawn dan mumal tak thin kha Zu avangin a lo thuanawp zo a, nakina

ram hmel tur enna darthlalang atana kan hman chuan a hlimthla a duhawm lo hle a ni a tih theih.

Nula leh Tlangval Inkarah

Nula leh tlangval inngaizawng leh inthen karah hian zu hi a lang fo a, lunglenna hnem nana zu hman tum an awm thin a, mahse chu chuan hlimna tluantling a pe tak tak ngai chuang lo a ni. Christopher-a (Mafela) phuah, ‘Mual Hla Kar Danah’ pawh khan a lunglenna hnem turin zu a in a, mahse a hnem zawh tak tak loh thu kan hmu a, hetiang hian :

Chawlhtui ningzu ka han dawn thin a,
Kara ngaih tihreh nan tiin;
Mahse, reh lo, a lo zual zel si,
Chhun nilen mahte’n hman changin
(Mual Hla Kar lines 13-16).

Lalmangaiha (MALTA) hla, ‘Di Tawng Lo Val’-ah pawh khan, “Awmhar lunglen dam nan/Di tawng lo val kan rui” (Di Tawng Lo Val lines 13-14) tih kan hmu a, chang tawp berah chuan an lunglenna chu a kiam tak tak loh thu kan hmu leh a, hetiang hian :

Lung zawng a dam ngei e,
Perhkhuang tingtang nen a,
Chawlhtui ningzu dawn chu;
Mahse hai ang thangin,
Ka dawn thin kan nunte,
Tahlai kan bang chuang lo (lines 15-20).

Inngaizawng inkara buaina chinfel nan hian zu hi inhnem nana hmanna hi a awm nual a, a hnem chuang si lo a ni tih kan hmu a. A tirah zu chu an in a, a hnu lamah chuan zu zawk chuan a in let ta thung a, mi tam tak tlukchhiatna pawh a ni reng a ni. Lalkima Zote hla, ‘Ka loh ruih em vang a lo ni’ tihah pawh khan chiang takin

kan hmu a, Lalkima Zote hlaah vek hian zu in avanga inchhirna chu, 'Rui Thei Em Mai Min Ti' tih aṭang pawh khan kan hmu bawk a ni. Kum 1996 Total Prohibition laia play an khap hial, Lalrintluanga Varte hla, 'Ka Nghei Dawn Chuang Lo' tih erawh hi chu a pa ṭhuai ṭhuai hle. Tupawhin makpa emaw, pasal zu ngawlvei neih chu kan duh lo ṭhum ang. He hlaah pawh hian kan hmu a, hetiang hian :

I chun leh zua lunglian thinlai hrang chuan e,

Anka thiam tin nen an daw i vel che maw?

"Zu pawh in reng mai," tiin min sel a;

Saw i saw i mah sela ka nghei dawn chuang lo!"

(Ka Nghei lines 4-7).

Hetianga Zu thu hla bika inelhsenna ang chi hi a tam lo pawl tak chu a ni a, tunlai hlaah erawh chuan a awm ta zeuh zeuh thung a ni.

ṭhangtharte Hun Kal Mek (Generation Alpha)

ṭhangtharte hunah chuan Social media, Electronics gadgets leh thil dang tam takin min chiah hneh tawh hle a, chu chu hla thuah pawh kan hmu a ni. Sapṭawng tam tak hla thuah kan hmu a, tin, hma kan sawn ang zelin kan thu leh hla sukthlek pawh a dang chho zel a ni. Andrew Laltlankima hla, 'Zu Rui ṭawngṭaina' kan en chuan sapṭawng kan hmu deuh nual a, ṭhangthar tana fiah em em kha rual u zawk tan chuan a fiah lo leh viau thei thung, han en ila :

Spot rem nuam takah min hruai thleng leh a

"Eng zu ber nge i duh?" tiin min lo offer a,

"Black dog, Vodka, Whiskey chi dangte pawh,"

Tia chhanna han dawn chuan,

Ka tlukna ngaiah bawk khan

Nawm chenna rei lo te kha (Zu Rui lines 7-12).

ṭhangtharte huna Pathian fakna hla huanga Zu lo langho hi

chu a tlangpui thuin sual kawng zawh lo tura infuihna te, nawm chenna rei lo te a nihzia te, sual thlemnate dopui tura Pathian auhna lam a ni deuh zel a ni. Andrew-a hla pawh hi chutiang lam hawi chu a ni a, chang hnihnaah chuan a sual chung chung pawha Pathianin a ensan lohzia kan hmu a, hetiang hian :

Zantiang chhawrthlapui eng mawi tak hnuaiah chuan,
An lam e laichhuat mawiin, chawlhtui ningzu dawm chungin;
Rilru chhung a fim, taksa thunun a har
An sawi thin zu rui ngei kha
Tiin mite'n min hmu mah se,
Ka Lalpa'n min la ensan bik lo (lines 21-26).

K. Hminga Hla, 'SDO Dance'-ah pawh, zu rui chapo hla kan ti dawn nge, zu ruite awm dan leh nunphung kan hmuh bakah tunlai thangthar nun sukthlek dan kan hmu thei a, zu inho sualna nia an ngaih leh a in ve lote sualna chu huai takin an tar lang ta piap piap tawh a ni. Grace-i hla, 'No khat' tihah pawh chiang deuhin kan hmu a, hetiang hian :

Chawlhtui ning zu dawnin ni tin tlai ni zankhua.
Khawi maw
No khat chu i han dawm leh teh ang
Khawi maw
Vawikhat chu mi han thlit belh
Ka parmawitei lo kir leh nan (No Khat lines 6-10).

Thangtharte huna langsar deuh chu fiah lo riaia sawi ai chuan tlang taka sawi hi an uar hle tih a hmuh theih a ni. Heng hlate hian khawtlang nun tibuaitsu nia mi tam takin an ngaih zu hi, a in mite fuihpawrhtu a nih theihna lai a awm ang em tih hi ngaihtuah zui ngai tak a ni.

Heng bakah hian Mizo Rap Music Industry lamah te, Rimawi

lama rawn chawr thar tirtle hlaah hian Zu lanna hi a tam em em a. Heng kan tar lan chauh pawh hian Zu hian Sakhaw thar vawn ni aṭang khan a chhe zawng ngar ngarin bu a khuar a tih theih a, Zu lanna hla chu mi pangngai deuh chuan sak leh ngaihthlak pawh an tim deuh ṭhin dan aṭang hian Mizorama Zu dinhmun ṭhat lohzia chu a hriat mai a, Zu in thiam hi chu a la ṭha lo zel dawn pawh a ni ang e.

Tlangkawmna

Heng kan han tar lan aṭanga chiang taka lang chu Zu hian Mizote hlaah hian a ṭha zawngin bu a khuar mawh hle a. Tun hmaa Mizote zinga Landline Telephone hman kan uar lai kha chuan lam hla tak taka kan laina ten min lo biak chuan kan lawm a, telephone a rawn rik ral ral tawh chuan chhungkua kan inhawrkhawm tup a, min phuarkhawm ṭhin kha a ni a. Hun a kal zel a, a aia changkang zawk smartphone kan tihin a rawn thlak chinah erawh chuan chhungkua min tidarh zo a, sahuai ni do ang maia kan kun ta ngur ang khan sakhaw hluia Mizo khawtlang nun phuar khawmtu pawimawh tak zu chu sakhaw tharin a rawn hnawl a, Sap Missionary ten suala an rawn puh tak chinah chuan zu chuan thinhrik a hlawh a, Mizo nun hona boruak chu a rawn tidarh ta a ang hle. Karl Marx-a'n sakhuaana hi khawtlang nun chawk buaitu lian tak a ni tia a sawi kha a Mizo sakhaw hlui leh sakhaw thar rinnaah pawh hian a dikna chen a tam viau. (Karl Marx on Religion)

Sakhaw thara zu khapna hian a nghawng thui em em a, a inate pawhin thil sual lutuk tiah inngaiin an inkiltawih a ni tih kan hla tar lan aṭang khian a hmuh theih a. Mafaa Hauhnar chuan, "A inate pawhin, 'ka in bawrhbang ta sa sa rui khawpin in mai ang,' tih rilru puin an in tawh a. Zu a in tawh lah chuan, 'Sual rawng ka kai ta sa sa duh duhin kan awm teh ang,' tiin an sapatal ta chiam ṭhin a ni. Thlahrang fuihpawrh ang maiin a pawngpawrh tual tual a. Vawiin thlengin tlangnel hlei lo, ralṭi hlei lovin a la khawsa ta ngar ngar a,"(Chawlhna 96) tiin a sawi a. Suala miin min ngaih tlat tawh chuan

sual anga awm kha pawisak lohna a lian duh hle a, thil sual nia kan ngaih tam tak hi mihringah hian a tihchhin chakna hi thil tha ai chuan a lian fe a, Zu khapna rama zu an zawrh khap reng tho si chuan tih chakna a lianin a punlun ve zel thei tlat a ni.

Silai hi amah mai chuan sual a ni lo a, a hmangtu azir a ni, chutiang bawkin zu pawh hi amah maiin sual a ni lo a, a hmangtu azirin a thain a tha lo mai a ni. A. Thanglura pawhin, “Drinking is not a sin, but the abuse of it is sinful,” (Zoram Politics 339) tiin a lo sawi ve bawk. Thu leh hla hi mihring nun hlimthla tar lanna a nih si chuan Mizote thu leh hlaa duhawm lo taka lang Zu hi engtin nge mawi takin a par chhuah ang tih hi thil ho deuh hmanga siam that theih niin a lang a, chenpui thiam, hman dan tawk thiam a, midang thunun tum loa mahni theuh inthunun hi a ni berin a lang.

Works Cited:

Arnold, Matthew. *Function of Criticism at The Present Time*. Prakash Book Depot, 1994.

College Textbook Editorial Board. *Fungki Bu Thar*. Felfim Computer, 2018.

——— *Ngirtling*. Gilzom Offset, 2016.

Department of Mizo, Govt.Khawzawl College. *Aiting(A study of Mizo Selected Poetry)*. Zorin Compugraphics, 2021.

Department of Mizo, Mizoram University. *History of Mizo Literature*. Lois Bet Print&Publication, 2017.

Hudson, W.H. *Introduction to the Study of Literature*. Kalyani Publisher, 1993.

Lalbiakliana, H.K.R. *Mizo Zaite (vol.1)*. The Exodus Press, 1995.

Lalrinfela, H. *Chawlhna Tuikam*. Gilzom Offset, 2019.

Thanglura, A. *Zoram Politic Lumlet Dan*. Lengchhawn Press, Aizawl, 2022.

Thanmawia, R.L. *Mizo Hla Hlui (Mizo Folksongs)*. Mizoram Publication Board. First Edition:2012.

Zawla, K. *Mizo Pi Pute Leh An Thlahte Chanchin*. Lengchhawn Press, 2021.

“Di Tawng Lo Val.” *Four Brothers’ Mizo Lyrics*.

<https://www.mizolyric.com/2020/08/di-tawng-lo-val.html>.

“I Batnate’n Zu Man Min Thing.” *Four Brothers’ Mizo Lyrics*.

<https://www.mizolyric.com/2019/03/i-batna-ten-zu-man-min-thing.html>.

“Ka Nghei Dawn Chuang Lo.” *Four Brothers’ Mizo Lyrics*.

<https://www.mizolyric.com/2017/11/ka-nghei-dawn-chuang-lo.html>.

“Ka Pi Um Khat.” *Four Brothers’ Mizo Lyrics*.

<https://www.mizolyric.com/2020/08/ka-pi-um-khat.html>.

Lalzahawma, C. *Centenary*. Chhungkua. February 22, 2019,

<https://www.exploremizoram.com/2019/02/chhungkua.html>.

“Mual Hla Kar Dan.” *Four Brothers’ Mizo Lyrics*.

https://www.mizolyric.com/2015/06/mual-hla-kar-dan_27.html.

“No Khat.” *Mizo Lyrics.com*.

<https://mizolyrics.com/lyrics/inpui/view/2:2909:no-khat>. 20 Sept. 2022.

Papke, R, David. “Karl Marx on Religion.”

<https://law.marquette.edu/facultyblog/2015/01/karl-marx-on-religion/comment-page-1/> .

“Rui Thei Em Mai Min Ti.” *Mizo Lyrics.com*.

<https://mizolyrics.com/lyrics/inpui/view/3:826:rui-thei-em-mai-min-ti>.

“Zuapa A Rui E.” *Four Brothers’ Mizo Lyrics*.

<https://www.mizolyric.com/2013/07/zuapa-rui-e.html>.

“Zu Rui Ṭawngtaina.” *Times of Mizoram*.

<https://www.timesofmizoram.com/2017/12/zurui-tawngtaina-mizo-lyrics-hla-thar-andrew-laltlankima.html>.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Mizo Literary Criticism leh Zikpuii Pa

Lalchhuansangi*
C. Vanlaldingpuii**

Abstract:

This study portrays the meaning and history of Mizo literary criticism. Most scholars and researchers engaged with the emerge of Mizo literary criticism was when Siamkima Khawlhing wrote about a book review in 1973 while some other argued with it. During 1954, Zikpuii Pa (KC Lalvunga) had already wrote an article called 'Lushai Literature' which can also be served as the formal literary criticism among the Mizos. He analyzed and pointed out some errors in the translations of The New Testaments and highlighted in the preface of 'Lushai Literature'.

This research also contains the critical mind of Zikpuii Pa; who was one of the foremost leader in the field of Mizo critics. It also emphasize how Zikpuii Pa could become a good critic and he knew what a crtitical mind should be. Thus, this had a huge impact on Mizo Literary criticism which makes a debate in a controversial manner in Mizo literature.

* Asst. Professor, Dept. of Mizo, Kawnpui College

** MA, Department of Mizo, Mizoram University

Khuhhawwnna

Zikpuii Pa tia mi zawng zawngte'n an hriat lar hi a hming tak chu K.C. Lalvunga a ni a. A pa chu Hrawva niin a nu hi Lalluii a ni. K.C. Lalvunga hi kum 1929 December ni 27 khan a lo piang a, an unau sawm leh pakhat zinga a upa ber dawttu a ni. Zikpuii Pa hian kutchhuak thahnem tak mai a nei a, thu leh hla thuang hrang hrangah hian thiam loh a nei lo emaw tih mai tur a ni a, thawnthu phuah a thiam em em a, hla phuah a thiam em em mai bawk a, a sak chi a phuah thiam a, a cham chi a thiam tho bawk. Tin, essay pangngai a thiam em em tho bawk a, critical essay huanga khung theih tur a ziaak bawk a, lemchan lam hi a ti vak lo deuh niin a lang.

Zikpuii Pa hian novel panga a ziaak niin a hriat a, article leh essay hi sawm nga atanga sawm sarih vel a ziaak bawk. Mizo Academy of Letters (MAL) leh Mizoram sawrkar tangkawp chuan kum 2000 khan kum za bi khat chhunga thu ziaak thiam ber 'Writer of the Century' (1900-1999) atan an thlang nghe nghe a, hei hian mi namai a nih lohzia a tichiang awm e. Mizoram buai (1966 – 86) chhung khan a thuZIAK thenkhat a bo then nual niin an sawi nghe nghe.

Literary Criticism

Criticism tih hi Greek tawng *Kritis* emaw *Kritiko* tih atanga lo kal a ni a, Mizo tawng chuan fakselna emaw, dilchhutna tiin emaw kan sawi thei ang. Aristotle-a chuan, “*a standard of judging well*”, (uluk taka thu tihtlukna) tiin a hrilh fiah a, *Criticism*-ina a tum ber chu mi thuZIAK chik taka zir chian a ni kan ti thei ang. ThuZIAK kan tih khan *prose* mai ni lo, *poetry* leh *drama*, literature hrim hrim hi a huam thei ang. Father of English criticism an tih John Dryden chuan, “*Criticism* hi mi thil tih dik loh hai lanna ngawta ngaitu chuan a hre sual der a, criticism chu mi thuZIAK, miin mi thuZIAK phur taka an chhiar chhuahsak theihna tura thil nihna dik tak hai lanna hmanrua a ni (qtd in Thu Leh Hla 17)”, tiin a hrilh fiah ve bawk.

Kum B.C. 4-na velah khan Aristotle-a chuan *The Poetics* buah a pu Plato-a'n a duhthusam ram 'Ideal State' atanga poet-te a paih chhuahna churawn hnialin arawn chhang a, Plato-a tan chhan

tam tak chu rawn paihthlain a rawn hnial a, hei hi mumal tak leh awmze nei zawka Literary criticism bul țanaah mi tam tak chuan an ngai.

Mizo literary criticism bul țan dan.

Mizo criticism hi tu bul țan nge tihah hian ngaih dan leh pawm dan a inang lo hle a, kan mi thiamte thuthlukna pawh a hrang nuaih mai. Siamkima Khawlhiring chuan heti hian a lehkhabu Zalenna Ram-ah a ziak a:

Book review Mizo țawnga ziak kan chin tak hi Mizo Zirlai Pawl Chanchin Bu Editor ka nih lai, kum 1973 ațanga ka tih țan a ni a; R. Vanlawma lehkhabu Ka Ram leh Kei tih review article ka ziak MZP Chanchin bu, January, 1973-a ka chhuah chu, ka hriat sual loh chuan, Mizo țawnga book review ziak hmasa ber a ni. Ka ziakna chhan ber leh, tun hnuah ‘Thu leh Hla’ chanchin bu-a ka chhunzawm duhna chhan pawh kan țawnga literary criticism tihchhuah ka duh vang leh, literature lama hmasawnna a nih ka beisei vang a ni...(Zalenna Ram 168)

tiin. Amah hi *literary criticism* tichhuaktu-ah a inngai tih kan hre thei a; tin, *book review* leh *literary criticism* chu inang rengah a ngai tih kan hmu bawh.

Mizo *Literary Criticism* bul lo ințan dan leh bul țantuah hian mi thiam hrang hrang mai bakah bul țantu nia inngaite pawh an ngaih dan a inang lo nuaih mai a, Zikpui Pa pawh hi Mizo *Literary Criticism* bul țantuah hian a inngai tih chu a thuziak ațang bawkin kan hmu thei. B. Lalthangliana lehkhabu Ka lungkham tih a review naah heti hian a ziak a:

Kum 1954 vel khan article pakhat ‘Lushai Literature’ tih ka ziak chu ‘Sikul Thlirna’-in min chhuahsak a. Chuta ka tum rilruk chu Mizo Literature critical review nen neih a ni... Tumah ziak ve dang awm ta lo chu, țhangkhat lian zet kan ngawi tlang a...Tun hnai deuhah Siamkima’n thu awmze nei tak tak leh ropui tak tak a rawn phhuahchhuah pui ta

pheuh pheuh va...(qtd. in Luite Tui 30)

F. Lalzuithanga chuan, ngaih dan hran deuh hlekrawn neiin a lehkhabu Kawlawm Dawthei-ah chuan heti hian a ziaak a:

R. Dala chuan kum 1914 khan 'Krista Tlangau' (a hnua 'Kristian Tlangau'), December thla chhuakah 'Mizo Hla' tih thupua hmangin thuziak tawite, awmze nei fe mai a lo tichhuak a. He thuziak hi ngun taka chhiar chuan Plato-an a hunlaia Grik hla phuahtute leh an hla a hnawlna thuziak ang maia 'thu huaissar' tak a ni tih kan hria. Hemi kum vek, April leh August thla chhuaka Zakunga'n 'Hla phuahtu pakhat' (Batch-a chungchang) tih leh 'Hla phuahtute' ('Messiah' phuahtu Handel-a chungchang) tih a ziaak te pawh hi awmze neia bultanna chu ni chiah lo mah se, ngaihtuahna thar nena thlirna thuziak tha tak chu a ni hrim hrim tho mai. (Kawlawm Dawthei 57)

Kum 1912 khan Bible, Thuthlung Thar-bua Chanchin Tha an lehlin tharnaah lehlin hmasak chu a that tawh lohna laite Thuhmahruai-ah an dah a, hei hi thu thlitfimna lam hawi kan hmuh hmasak berah a ngaih theih ang. Awmze nei leh ril tak erawh a ni lo va, a bul hrim hrim kan sawi erawh chuan heti lam hawi kan hmuh hmasak ber tia chhal ngam tur chu a ni ve thei mai awm e.

Zikpuii Pa leh Siamkima hian bul tantu nih hi an inchuh deuh va, tu zawk hi nge a bul tantu tak tak zawk tihah pawh hian an kutchhuak chhui zuitu kan mi thiamte pawm dan pawh a la inang thei ta chuang lo a ni. Mi tam tak chuan kum 1954-a 'Lushai Literature' ziaaktu, 'Rokunga Thlirna' ziaaktu Zikpuii Pa hi bul tantu dik takah an ngai a ni.

Zikpuii Pa leh literary criticism

A hmasa berah chuan Zikpuii Pa hian critical works hi hriat theih chinah chuan sawm (10) lai mai a nei a. Hei hian a hlutna leh a pawimawhzia chu a tar lang Chiang awm e. Tin, kum 1954 daih tawhah khan criticism huangah hian sulhnu ropui tak lo nei tawhin 'Lushai Literature' chu a lo ziaak a. Hei hi Mizote'n literature huang

chhunga *Literary Criticism* bul lo inñanna a ni kan tithei awm e. A chhan chu kum 1912 khan Bible, Thuthlung thar bua Chanchin tha an lehlin tharnaah chuan lehlin hmasak zawk chu a that tawh lohna thuhmahruai lamah dah a ni a. Hei hi a bul hrim hrim chhui dawn chuan Mizote'n thu thlitfimna lam hawi an hmuh hmasak ber chu a niin a lang.

Mahse, chik zawka thlira chhui chuan awmze nei ril em em a nih loh avang leh khawvel huapa *Literary Criticism* pawm dan kalhmang thlirin Zikpuiip'a'n 'Lushai Literature' kum 1954-a a lo ziah hi Mizo *literary criticism* bul tanna ngei chu a ni a tih theih awm e. Mizo *Literature* huangah 'Mizo literary Criticism' hi awmze mumal leh kalphung mumal tak neiin a rawn wawrh chhuak chho ta a. Mizo-te zinga *Criticism* lam hawi awmze neia ziaak hmasa bertu a ni hi a pawimawh em emna chu a ni ta a ni.

Criticism lama a thuziak hmasa ber 'Lushai Literature-ah' chuan Mizo pi pute thu leh hla lam a tar lang nasa hle lehngal a. Hman lai Mizo pi pute nunphung chenin a pho lang Chiang hle a, hei hian tun hnua thangtharte tan pawh hman lai nun zia, sawi chhuah pawh hlawh em em tawh lote chu a hriattir a. Mizote tan pawh mahni thlahtute nunphung hriatna kawnga puitu tha tak a nih ngei a rinawm a ni. Amah ngei paw'n a sawi angin "Hmanlai hlaah chuan hman lai mi rilru leh an chetna hmunte kha a lang Chiang em em a ni" (Zikpuii Pa Hnuhma 146).

Tin, Saikuti chungchanga a hla rawn thur chhuah hi ziaktu dangin an theih ve loh tur leh a nachang pawh an hriat ve hauh loh tur niin a lang a, heng te hian a fin varzia a tilang Chiang hlein a hriat theih. Saikuti hun laiin tlangvalte aiin pathlawi hote an thei zawk a, chuvangin tlangval an nuar a. Sa lo thawm leh hmasa berah pathlawi ho an phut tlat avanga Saikuti'n a hla hmanga tlangvalhote a han koh chhuah dan a ziah chhuahte hi a ngaihnaawmin Saikuti thiamna leh theihnate hi chhiartuteah a tuh hneh hle bawh a ni ti ila a sual tam awm lo ve.

Hnam fing hmasa zawk te literature chu Mizo *literature* hian tluk

phak chiah lo mah se, he a thu ziak ‘Lushai Literature’ atang hian Mizo *literature* hi a theuneu bik lohzia chiang takin Zikpuii Pa hian a tar lang chiang hle a tih theih a. Mizo *Literature* hlutna chu chhiartute thinlungah chiang takin a tuh a rinawm. He’ng zawng zawngte hian a thil thlir thuizia leh zauzia te, a finzia te leh *criticism* lamah hian a hlutna a tichiang hle a tih loh theih awm lo ve.

Mizo Literary Criticism huanga Zikpuii Pa duhtuina

Zikpuii Pa duhtuina hi Mizo *Literary Criticism* tan hian amah tipawimawh zualtu a ni kan ti thei ang. ‘Lushai Literature’ a ziakah khan hmalai Mizo pi pute hla kha a thlir nasa hle mai a. Mizote’n Kristianna an hmelhriat hmaa an thu leh hla reng reng chu ngun taka a chhutin, ngun lo taka phuah leh fawm chawp mai mai a nihzia a hriat theih a ni tih a tar lang a. Hman lai hlaah reng reng khan hla thu tluang leh tha leh ngaihtuahnaa cheimawi chu zaah panga lo liam a awm lo tiin an hla a tar lang zui a:

Phunthanga’n saingha a ngen e,

Thanchhuman kawlui a bun e,

Miaau muau taka aw e.,

tih hla te hi chhia a tih rapthlakzia thu a tar lang a. Thinlung tak leh tha ti taka a hun laia an sak thinte pawh chu a chhia a tih rapthlakzia thu a lo sawi phawng te hian a duhtuina a tichiang hle awm e.

Tin, hei bakah hian Dr. Laltluangliana Khiangte lehkhabu ziak Lehkhabu Ramtiam a thlirnaah hian a duh khawp lohna lai langsar tak mai a tar lan chu Dr. Laltluangliana’n lehkhabu ropui leh a ziaktute ropuina a tehna ber chu an hralh hnemzia leh an ziak tam thu, a *quantity* lam a ni a ti a. Ani erawh chuan a tam lam ai chuan a thatna lam (quality) leh mihring thinlung a hnehzia leh hnam nun, khawvel hawi her a sawi danglam dante chu a ngaih pawimawh lam zawk a ni thung a. Hemi chungchangah hian Dr. Laltluangliana chu a quality lam a sawi tlem deuh a ni tiin a sawisel a. *Literature* tha siam tur chuan *quality* lam sawi uar a tulzia a tar lang bawk a ni. Hei hi a dik reng bawk a, *Criticism*-ah chuan quality hi vawn tlat a tul hle a ni.

Critic nihna a hre chiang

Zikpuii Pa hian *critic* tihtur chin a hriaiin *critic* nihna hi a hre chiang hlein a lang a. Tute pawh a sawisel dawn emaw a fak dawnin a hrechiang em em hmasa phawt thin tih a review dan atangin a hriat theih a. Tin, sawisel ngai lai chu huai takin a sawisel a, a huaisen em em mai a, critic chuan hlah leh tihlawm tum nei chungin thil a thlir tur a ni lo tih a hrechiang hle a ni tih a chiang a ni. A huaisenna tichiangtu ber ni thei tura lang chu midangte pawhin an tih ngam loh leh a nachang pawh an hriat loh, mi dang kutchhuak lo sawisel emaw lo endiktu a ni ngam a, Mizote zinga sulsutu a lo ni hian a huaisenzia a tichiang hle awm e.

Tin, J.F. Laldailova'n Zosapthara hnathawh a sawiselna chungchangah hian Zikpuii Pa hian a pawmpui lohna te chu huai takin a lo sawi lang a. J.F. Laldailova pawh sawisel a tulna nia a hriatah chuan huai tak leh inringtawk rakin a sawisel ve piap piap mai hi a huaisenna tichiangtu ti ila kan sawi sual awm lo ve. Zosapthara hi a tan deuh ni a ngai tam tak pawh an awm mai thei a. Mahse, Zikpuii Pa hian a thil review-na dang reng rengah duhsak bik a neih lohzia leh sawisel ngai lai huai takin a sawisel a, fak an phuna laiah lah khel lovin a fak ve baw a ni tih chu tute pawhin an hmuh hmaih a rinawm loh. Tin, Zosapthara chungchang J.F.-an a thlir danah pawh hian Zikpuii Pa hian, "A thu zu thur chhuah t henkhatte zu enpui a, chulai ngawt zu thlirpui chuan a sawiselna hi a dik viau awm pawhin a lang" a ti a (Zikpuii Pa Hnuhma 169). J.F-a thu thlir dan hi pawmpui chin a nei ve tho niin a lang a ni.

Tin, Zikpuii Pa hian *Critic* chuan tan lam leh awn lam an nei thiang lo tih chu chiang takin a hre ngei ang tih chu a chiang a, sawi tawh ang khan chu dan chu a zawm tha hle baw a ni a tih theih awm e. Lalzarzova chuan, "Zikpuii Pa hian Zosapthara hla a thlirnaah hi chuan *reader-response criticism* a hmanng niin a lang a, Rokunga hla a thlirnaa 'Lentupui kai vel romei chhumin...' tih a sawinaa, "A mi chengte chu an retheihna laiah a fawp a ni," a lo tih ang deuh hian Zosapthara hi a retheihna laiah a fawp ve niin a lang." tiin a lo sawi a (Webinar), hei hi a pawmawm viau awm e.

Sawi tak ang khan Zikpuii Pa hian *Critic* a nihna ang ngeiin a nihna hi a hrechiang a, a hriat chian ang ngeiin a hlen chhuak chiang hle bawkin a lang a. Tin, a inngaihtlawmna te hlei hlei hian *Critic* tha a nihna a tichiang hle awm e. A sawisel duh chu fiah fel fai takin a sawisel mai a, fak an ph<naah fak a hreh chuang hek lo bawk a. Tin, *Critic* chuan mi dangte hriat loh leh la hmuhchhuah ve miah loh te a hmuh chhuah a ngai a. Chumi tur chuan hriatna leh thiamna zau tak neih a tul takzet a. Chung zawng zawngte thlir chuan Zikpuii Pa hian *Critic* tih tur inchhiar zau te, nasa lehzuala zawk a khaw hawi tih zau zual te hi a ti ve hlein a thuziak atangte pawhin a hriat theih hle bawk a ni ti ila a pawmawm viau awm e. Heng zawng zawngte hi *critic* lo la ni leh zel turte tan pawh entawn tlak tak leh ro tling niin a lang. Zikpuii Pa hian he mi kawngah hian Mizo *literary Criticism*-ah hian midangte entawn tur thil a hnutchhiah hnem hle mai a, hei tak hi a pawimawhna tizualtu pawh a ni awm e.

Zikpuii Pa hi *critic* tha tak a ni.

Critic tha tehna pawimawh em em mai pakhat chu *Critic* chuan mi thuziak emaw a sawisel reng rengin 'Rawtna' (suggestion) thar emaw dang kawhhmuh zel thei thin tura beisei an ni a. Zikpuii Pa hi hemi kawngah hian a duai lo hle ti ila a sual tam pui lovang. Dr.Laltluangliana Khiangte lehkhahu *Lehkhahu Ramtiam* a thlirnaah khan *suggestions* a pe nasa hle a ni tih a hmuh theih a. Zikpuii Pa chuan "Lehkhahu siam hi a *history*-ah a chhui a, kum 7000 lai velah Chaldean *Civilization* atanga rawn inthan chhuak ni awmin a sawi a. "A kum thuah a sawi upa mah mah a ni, 'Kum 5000 vel, Chaldean *Civilization* hringtu Sumerian ho tan chhuah a ni' ti se a dik zawng ang" a lo ti a (Zikpuii Pa Hnuhma 227).

Tin, hei bakah pawh hian Dr. Laltluangliana'n lehkhahu tha chu 'hriatna ralthuam' a vuah thu leh chu'ng zingah chuan Bible chu ralthuam tha ber a nih thu a sawi te, Bible bakah lehkhahu thiltitheih nasa a sawi chu Karl Marx-a lehkhahu *Das capital* te, *Communist Manifesto* leh John Banyan-a *Kristian Vanram Kawngzawh* thu te an nih thu a sawi te chu a rawn tar lang a. Mahse, Zikpuii Pa hian chu chu a duh khawp lo hle a ni ang, lehkhahu chungchuang deuhte chanchin

sawi belh tur a tam a tih thu chu a sawi lang chhunzawm ve nghal a. A duh khawp lohna chu chiang takin a rawn tar lang a ni. Mahse, selna ringawtah a tawp lo va, lehkhabu tha a tih tak takte chu rawn chhawp chhuakin suggestions a rawn pe tel nghal a. Mostesquieu-a lehkhabu *Spirit of laws* leh Rousseau-a *Social Contract Theory*-in French revolution a rawn thlen a, chuta tanga ngaihdan lo piang chhuakin khawvel a tihdanglam dan te, Adam Smith-a lehkhabu *The Wealth Of Nation*-in British *Industrial Revolution* a rawn hrin dan te bakah lehkhabu dang tam tak leh chu'ng lehkhbuten an hnathawh that dan leh khawvel an nghawr nghin dan te a tar lang teuh a ni.

Heng *suggestions* a siamsak zelnate hian a inchhiar zauzia te, a hraitna zauzia te a tar lang chiang em em a. Hetianga ti thei tur chuan amah pawhin inchhiar zau zel a tulzia a hrechiang viauin a rinawm a, ama tan tak pawh hlawkna a niin a rinawm. Tin, a sawisela te tan hlawkna nasa tak a thlensak lehzel te hian a pawimawhna leh critic tha a nihna a tilang chiang hle awm e. Tin, Zikpuii Pa hian thil a sawisel dawn emaw a fak dawn emaw reng rengin a thlirna mit hi a fing hle a ni tih a hriat hliah hliah a. Chhiartu tam zawkte'n an chhiar a dik lohna leh felhlel lai awm ang pawha an hriat loh tur hi a diklohna lai a rawn thur chhuak nalh nalh zel thei a ni. Zosaphthara hla a thlirnaa a tar lan, "Catholic Kohhran chuan, *Give us this day our daily bread* tih hi vawiinah kan ni tin ei tur chaw mi pe ang che, tiin an letling a; kan ni tin ei vawiina min pek mai chuan, a tuk thum tukah chuan a hing fe tawh ang tih an hre lo a ni," a lo ti daih mai a (Zikpuii Pa 174).

He lai thu te mai pawh hian a thil thlir thiamzia leh a thlirna mit finzia a tilang viauin a lang. Tin, tawngkam chhiar awlsam leh pai nuam tak a hmang thinte hian mifing a nihna leh a entawn tlakna a tilang chiang hle a ni a tih theih ang. Amah Zikpuii Pa ngeiin *Ka Lungkham* bu a thlirnaa a lo sawi angin, "Lunghlu hrang hrang that leh that loh hre si se tur chuan mi mawl mit a tawh lo va, mi thiam mit a rawih a ngai thin a ni. Chutiang bawkin *literature* khawvelah hian, thuziak tha leh tha lo min hrilh turin *critical review* min siamsaktu critic kan mamawh a" a lo ti a (Zikpuii Pa Hnuhma

213). Heng thu a lo sawi te hian a finna rilzia a pho chhuak Chiang hle awm e. Tin, entirnana arawn hman ang chiah khian *literature* ṭha leh ṭha lo lo thliar tur chuan critic mamawhna a sang em em a. *Critic* ṭha mamawhna a sanzia a lo hria te, an hlutzia a lo hmu fiah thiam te hi Mizo *literary criticism* tana a pawimawhna em em chu a ni a tih theih baw awm e.

Tlangkawmna

Kan sawi tak ang khian Zikpuiipa, Mizo *Literary Criticism*-a a pawimawhna chu a lang Chiang hle awm e. A kutchhuak hrang hrang kan thliar hian Mizo literature tan hrim hrim pawh hian a hluin theihngihl rual loh sulhnu min hnutchhiah a ni. Mizo *literary criticism* bul ṭantuah pawh hian ngaih dan leh pawm dan tam tak a awm tih kan tar lang tawh a, mi kan innan loh ang bawkin kan ngaih dan pawh a inang thei lo ang, amaherawhchu, lai tak leh chik taka kan thliar chuan Zikpuii Pa hi awmze neia *literary criticism* bul rawn ṭantu a nih dan hi kawng tam tak a awm ve a ni.

A thil thliar dan hrang hrang pawh hi a laiin a ṭha tawh viau niin a lang ṭhin a, hei tak hi a ropuina leh a thluak ṭhatzia tar lanna a ni thei ang, heng hrang hrang kan sawi takte ṭāngā lang Chiang ta chu critic tam tak leh lo la ni zel turte tana entawn tlak tak a tling viau awm e. *Writer of The Century* nihna an lo pe pawh hi a awm lohna a awm lutuk lo te pawh ti ila thu kan uar fal lutuk awm lo ve.

Works Cited:

- Laldinmawia, H. *Literature Lamtluang*. KL Offset Printers, 2020
- Darhmingthangi. *Zikpuii Pa Hnuhma*. MCL Publications, 2018
- Khawlhling, Siamkima. *Zalenna Ram*. 3rd ed, M.C Lalrinthanga, 2002.
- Khiangte, Laltluangliana. *Thu leh Hla Thlitfimna Lam*. L. T. L. Publication, 2016.
- Lalawmpuia, H. *Luite Tui*. Mizoram Publication Board. 2018.
- Lalzuithanga. F. *Kawlawm Dawthei*. Mizoram Publication Board. 2016.
- Lalzorzova. *Zikpuiipa leh Literary Criticism*, Govt. Hrangbana College 17 March, 2021
<https://www.youtube.com/watch?v=uIJv8XxlkQg&t=5254s>
- Fula, Da. *Mizo Literary Criticism Huanga Zikpuii Pa Pawimawhna*, 17 June, 2018
<https://dafula.wordpress.com/2018/06/17/mizo-literary-criticism-huanga-zikpuii-pa-pawimawhna/>

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Kristianna leh Mizona: Darchhawna Tarmit Aṭanga Thlirna

H. Lalawmpuia*

K. Lalnunzama**

Abstract:

This essay investigates the critical relationship between Christianity and Mizo identity through the framework of contextual theology, which asserts that theology must arise from the lived realities, culture, and worldview of its audience to remain relevant. Drawing on theological perspectives and Mizo intellectual voices, the study argues that a meaningful Christian faith among the Mizos cannot be built on the mere adoption of Western forms. Instead, it must emerge from within the Mizo cultural context, affirming local traditions, values, and spiritual insights. Contextual theology, in its many forms—liberation, black, tribal, Dalit, feminist—serves as a theoretical foundation for the development of a Mizo theology that neither erases cultural heritage nor compromises biblical truth, but seeks harmony between the two.

* Research Scholar, Dept. of Mizo, Mizoram University

** Research Scholar, Dept. of Mizo, Mizoram University

Kum zabi sawm hnihna kâwl a èn chhoh dân lai vel khan Mizoten khawvel thar kan chuangkai a. Mizo sakhua, chawn leh làm, zû leh chai, zai leh a hmanrua khuang te nen lama rawn doa rawn hnâwltu sakhaw thar Kristianna a lo lut a, kha Kristianna leh Mizo culture, Mizote rilrua Mizona leh sakhaw thar inñhial chhoh dan kha a ngaihnawm zet mai.

Sakhaw thar Kristianna leh Mizo hnam nunphung innêk chhoh dan leh Mizoten Kristianna kan kalpui dan chungchâng hi Darchhawna thuziak hrang hrangah hmuh tur a awm a. Tun òmah hian Mizote Mizona leh Kristianna chungchâng a Darchhawna thu vuakthlak chu a thlîrna tarmit hawhin kan thlîrpui dân a, ‘a sehbmeh’ atân mi òhenkhatin ‘Pâwl chhuak’ tia an sawi, Zorama tualto kohhran òhenkhatte zirtîrna leh an sakhaw biak dan kan òhet tel ang a, Contextual theology kan hrût tel zauh bawk ang.

1. Darchhawna thu-hlà chu

Darchhawna hian lehkhabu eng emaw zat a ziaak a, a essay ziaakte hi zir chiana ngaihtuah zui tlâk tak tak a ni hlawm. A thuziak hrang hrangah hian history, culture, kohhran leh Pathian thu bâkah music lam hi a hrût deuh ber a, a òhen chu mi nâwlpuiin kan tuipui tur ni lêm lo te pawh a ni. Tun òmah hian a essay ziahte a khung khâwmna bu, ‘Beisei Ram’ bu khatna leh bu hnihna bîk hi kan en dân a, hêng lehkhabu pahniha a thuziak òhenkhat – ‘Mizo culture awmzia leh a lo danglam zel dan’ tih te, ‘Zirlai bu leh culture’ tih te, ‘Khawthlang rimawi leh Mizo culture’ tih te, ‘Mizo zai thar’ tih te, ‘Mizo culture leh Kristianna’ tih te leh ‘Chapchar Kut tharthawh leh dan’ tih te hi kan bung leh châng thlan, kan inngahna tur bîkte an ni ang.

Kan thupui sawi hawn nân Darchhawna’n ngaihnawm taka Kristianna leh Mizo culture inñhial chhoh dan vel a sawi dan hi han en hmasa îla:

Kum zabi pahnihna hun îaia Kristiannain England a lo thleng

kha, kum zabi sawm leh pakaw tawp lamah Mizoramin kan lo hmu ve chauh va. Saphovin an *Culture* milin min rawn hlan lehchhawng a ni. An zirtirnaah chuan... Kristian hmasate chu an sakhaw biak thin leh an culture aṭanga fihlim turin zirtir an ni a. Chu chu tun thlengin kan sakhaw hruaitute thinlungah a la cham nghet tlat a. Sap *culture* aṭangin Kristianna bul kan ṭan a. An hla siama ṭawngkam dik lo siam ṭha phal lovin, incheina thlengin an duh dan kan zui a. A dik tak chuan thingtlang khaw kilkhawr bera Kohhran Upa pawhin pulpit a chuan kai dawn chuan *second-hand* kawrchung dum nen lo chuan a thawk chhuak ngai lo.

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

Kan rilru ngaihtuahna te, kan duh zawng leh lawm zawng te, kan lunglenna te hre thiamin kan *culture* mil hian a nung ve ngei ang. Kan buh leh balte hi a ei ve ang a, thingpui min inpui ang a. Aizawl khawpui-ah Lal anga lut tur a nih chuan, sabengtung a awm si lo va, motor-a chuangin Melthum lam

aṭangin emaw a lut mai thei a ni. (Beisei Ram-2, 33-34)

Hetiang hian Darchhawna chuan, Isua kha Mizo *culture*-a sei lian ni sela chuan a Mizo hlêin a ring a ni. Thenkhat chu kan nuih a za maithei a, thil ni thei niin kan hre lo ang. Mahse, ngun taka kan ngaihtuah chuan a dikin, thil nih dan tur ni âwm tak niin a lang si.

Isua kha Juda *culture* mila khawsa, Juda-te zinga hun hman a nih miau avangin a thil entirna leh tehkhinna thil rêng rêng kha Juda culture mila a sawi vek a ni a, chu chu Sâphoin anmahni *culture* milin an lo siam rem a, Mizote min zirtir lehchhawng a. Tichuan, Sâp tih dan zuiin kan lo Kristian ta a ni.

Sâpho tih dan leh biak dan anga Kristian kher tur tihna a ni em? A ni kher lo ang. Sâpho biak dan mil khera Kristian serh leh sàng kan hman chu kan biak Pathian pawh hian a phût kher chu a rinawm lêm loh hle – chu chu Darchhawna thlîrna tarmit aṭanga a lan dan chu a ni.

Hemi chungchâng hi L. Keivom pawhin, “A dik tak chuan, Isua kha Mizote zîngah tisain lo piang ve se chuan berampute hnenah ni lovin rammûte emaw, ramriakte emaw hnenah angelho zaipâwl khan zai an rawn rem ngei ang. A zirtirte pawh kha lendêng mi ni lovin, thirdêng emaw, lo vat mi emaw, hlo thlo mi emaw an ni zawk ngei ang,” (Zoram Khawvel 74-75) a lo ti ve chiah a ni. Pathian hi hnam tin huap, Mizote Pathian nih pawh hnial lo a nih chuan, Sâp emaw, Juda emaw tih dan leh biak dana amah kan biak kher chu a phût hauh lo ang le.

Zosâp missionary-te zârah Mizoten Kristianna kan lo hmêlhriat ve a, he Kristianna avanga Mizoten hamṭhatna kan dawn zozai leh kan hmasawna hi sawi nêp theih a ni hauh lo. Chutih rual chuan, missionary tam ber kha chu, Mizote chanchin leh khawsak dan, Mizo sakhaw kawngkal leh rilru put hman hre lâwk hauh loa rawn âr kawh chhuah ve mawp te an ni hlawm a, chu vang chuan Mizote khawvela thil sual ni rêng rêng lo, Mizo nuna bet tlat, zai leh

lâm, Mizo hla thu leh a thlûk mai bâkah khuang te nen lam an rawn hnâwl fithla vek a. Mizote Mizona pawh a her sual nasa hle.

Missionary-te khan Kristian-te chu, chawn leh lâw leh kût hmannaah te tel ve a phalsak lo a, Mizo hnam zai sa lo tur leh lâw ve lo tur te, zu lam chi rêng rêng in lo tur te, sakhaw hlui hmanna leh inthawina thila inhnawnawih ve lo tur te-a zirtirin, dan khauh tak an lekkawh a. Khatianga dan khauh tak hmanga Mizo hnam nun leh zia lanna khap bet zâwna Kristianna kalpui a nih avang khan, Mizo culture chu nasa takin a inthlâk ta rêng a ni. Chu chu Darchhawna chuan, “Kristiana min siamtute hi Sap *missionary*-te an nih avangin an nun kan ngai sang a, kan entawn a, Sap takin kan Kristian a ni ber mai,” (Beisei Ram-2, 33) tiin, Mizona kan hersan dan a sawi.

Kristianna lo lutin Mizo hnam nunphung leh ziarâng tam tak a her danglam zo ta mai kha a pawh hle. Mizo pi pute nun dan leh rin dan zawng zawng kha chhawm zui vek tur a ni e tihna chu a ni hauh lo; amaherawhchu, Kristian kan nih avanga Mizo hnam nunphung pângtâwnghnâwl fai vek mai hi hnama min dintu Pathian duh dan pawh a ni kher lo ang. Mizo hnam zia leh tih dan mila biak chu a pawm loh bîkna chhan tur a awm lo rêng a ni. Chu chiah chu Darchhawna dinna pawh a ni.

2. Zosâpho leh an chêkawite tihfuh tâwk loh

Mizorama kohhran tiak tirin an tihsual langsar tak mai chu Mizo hnam zai, hla thu leh a thlûk bâkah khuang te nen lama an hnâwl fai vek mai kha a ni.

Sâp *missionary*-te khan eng vanga Mizo hnam zai leh thlûk awm sa kha rawn hnâwl nghal ngawt mai nge an nih tih hi ngaihtuah tham tak a ni. Mizoten hla phuah dan kalhmang leh hla thlûk dan bîk kan nei ve reng chung a ringtharte hnena Sâpho hla phuah dan leh thlûk dan mila Pathian faktir kher an lo tum thin kha a pawh hle. Hemi chungchângah hian Zosâp missionary-te ngau ngau kha an dik lo vek bîk lo a, ringthar hmasate pawh khan an ngaihtuah Chiang

vak lo niin a lang. Liangkhaia chuan a essay ‘Hla Thu’ tihah chuan hetiang hian an tihsual a nih thu a ziaik:

Kan Kristian hla hi a siam hmasatu Missionary-te khan Mizovin hla thu bik an nei tih hre lovin thu ziaik pangngai (prose) mai mai hi a thluk remin hla angin an ziaik a, kan sa ta mai a. Tuna keini upaho, Mizo hmasate lah khan, Pathian lam hla chu heti tur reng hi emaw kan ti a, kan hla thu pangngai chu khawvel zai emaw kan ti ta a... chu chu kan lo dik lo a ni tih tunah chuan kan hre tawh awm e... Kan hla thu, kan hla ṭawngte chu a ṭha em em a ni. Mahse, lengzem zai (love song), nula leh tlangval inphuah nan kan hman nasat em avangin hla ṭha lovah kan ngai a, Kristian hmasate chuan kan do a ni. Amaherawhchu tunah hi chuan a hla thu ringawt kha chuan pawl a khawih lova, a hla-ina mi hriattir a tum (subject)-a kha a pawimawh ber chu a ni tih kan hre ṭheuh awm e... Engah nge kan Zoṭawng mawi ber leh thlum berin Lal Isua kan fak loh vang? Ngaihtuah tham a ni. (Hranghluite Sulhnu 98-100)

Hetiang hian ngaihtuahna hmang deuh chuan Mizo hnam zai thlûk leh hla thu te hian Kristianna a do rêng rêng lo tih hre mah se, tûn thleng hian Kristian hla bîkah chuan Mizo hla thu mawi tak tak, *simile* leh *metaphor*-a kan hman ṭhin te leh Mizo ‘ṭlar thum zai’ (*traditional verse form*) te chu kan la hnâwl ta zel a nih hi.

Hemi chungchâng hi Darchhawna chuan heti hian a ziaik a: “Zosâpho lo chhuak hmasate khân *Western Culture* milin min Kristian-tîr a, Sâp taka Kristian-in Sâp hla min zirtîr a. An incheina min bel a, an nun min ngaihsântîr a. Entawn nuna nung turin milemah min din a ang hlê,” (Beisei Ram 104) tiin huaisen takin Zosâpho a dem a. Mizoten zai kan ngainatzia leh zai loa kan awm theih lohzia sawiin, Sâp rimawi erawhin kan nun ram a fan hneh zo lo niin a hmu a. “... Thinlung chhûngrila min turtu leh, nun

chhûngril sâwr tui zawih zawih khawpa mittui hrût tla meuhva min thamtu a awm mawh hlê. Hei hi eng dang vâng a ni lo ve. Solfa ki leh kan Mizo *culture* hi a inmil zân lo a ni ber,” (102) tiin Mizote hnuk no khawih thei ber chu kan Mizo zai ngei hi a ni a ti a ni.

Darchhawna hian Kristianna leh Mizo zaite hi a indoin a inhal lo niin a ngai a, ‘a thlûk hi chu huat lutuk tûrah kei ka ngai lo,’ (92) tiin, Mizo zai leh khawthlang rimawi thlûk inkâra hla thar lo piang, Mizo lêngkhâwm zai kan tih tâk mai hi kan tleipui ta ber niin a hmu a. “Kan lêngkhâwm zai, keimahni thlûk ngeia kan zai hian kan hlimin Pathian pawh kan pâwl hma ber ngê ngê fo,” (92) a ti a. He ‘Zai thar’ ngei hian ‘Zion tlâng min awi thleng dân a ni’ (122) a ti hial a ni.

Lêngkhâwm zaiin Kristian ‘Hla Bupui’ a chang phâk lo te pawh a thlavâng hauhin, “Hêng hlate hi Hla Bupui chang phâk lovin, Hla thar Bu-ah dah an ni a. Lusûn mangan hun, khawhar chângka keu a hlawh ve chauh va,” (101) tiin a vuipui nghe nghe a ni.

Kohhran hruaitu hmasa leh mi thenkhatin ‘pathian tenâu’ tluk thawthânga an ngaih Zosâpho thil tihfuh tâwk lote pawh a nih ang angin a sawi mai a, ‘Sâp bawih’-ah a tâng ve lêm lo. “Sâpho hla phuah thawnkam dik lo kan siamtha phal lo va, kan pawm hmiah a. Incheinaah an tihdân kan la bawk a. Sâp takin kan Kristian a,” (91) tiin Zosâpho thu chu a kawi a ngîla kan zawm ngawt dan te pawh a sawi a. Ani erawh chuan J.F. Laldailova dungthûlin, “... ‘Sî’ hi Sâpthara hian a hmangaih ber nge ngein ka hria. A hun leh hun lo pawh ngaihtuah lovin, a mawi leh mawi lo pawh zawng lovin a ‘ruai’ reng mai zawng a nih hi. Pu Buanga’n ‘Tin’ a ngainat tluk zetin a ngaina ve niin ka hria,” (76) tiin a ziaak a ni.

Zosâp *missionary*-te kha kawng tam takah fakawm viau mah se, Mizo thawn pawh a zira inzir chawp ve ngang an nih avang khan tihfuh loh fê fê an ngah ve hlê niin a hmu a. “... Kan thawn hi an lo thiam tâwk lo hlê a, anmahni puibâwmtute pawh, kan thawn an huat

thu suhah, khawkhata mi chhumchhia leh pa mâwl tê tê, inhnangfâk nâna Missionary ngai ngawih ngawihthe an lo ni zêl si a. Thil dang tam tak zîngah, ãawng lam thlengin hnuhmâ an la neih si avâng hian tûn hun thlenga kan ãawng hman hian a tuar ta niin a lang,” (77) tiin, biak in leh kohhran huang chhûnga Mizo ãawng dik tâwk lo kan hman nasat chhanah a ngai a ni.

3. Tualto kohhran leh Mizona

Mizo taka Pathian biak leh kan sawi tâk Mizona leh Kristianna phiar zawm chungchâng hi thil thar a ni hran lo a. Kristiannain Mizote min chên chilh ãan ațanga rei vak lo hnuah hmuh tur a awm ve nghal zat a; a inlâr chhuahna leh a tuipuitute chu mi tam takin ‘pâwl chhuak’ tia an sawi, Zoroma tualto kohhran hrang hrangte kha an ni.

V.L. Zaikima chuan Zoroma rinna tualto paw chhuak hmasa bertu chu Tlira a nih thu leh, kum 1913-a harhna wawi hnihna lo thlen lai vela lo irh chhuak a nih thu sawiin, Tlira chu, “Mizo zîngah Sâp Missionary-te hnâwl zâwnga zirtîrna tichhuak hmasa ber a ni a, Mizo taka sakhuana kalpui hmasa ber a ni bawk. Mizo tak maia thûk taka sakhuana a kalpui chhan hi Sapho a hnawl chianzia tifiatuah a ngaih theih,” (Zoram Rinna Tualto 27) tiin a ziak.

‘Tlira pâwl’-te chuan Mizo taka sakhuana kalpuiin, Sâp tih dan chu an hnâwl a. “Tlânglâm zai leh chhâwnghnawtin Mizo thil hlui an buaipui a; Van thar an ti a, Jerusalem thar an ti a, Mizo hnam zai leh Mizo tak maia sakhuana kalpui kawngah Tlira Pâwl hi a sûlsutu an ni,” (28) tiin Zaikima vêk hian a ziak bawk.

Mizo sakhaw hluia a serh zînga a mei ang maia pawimawh zû pawh kohhran pângngai (Mission kohhran)-in an do viau laiin Tlira chuan, “Zu in hi taksa tan a pawi thei a, thlarau lam tan a pawina a awm lo... kan ei leh kan in hian kan thlarau nun a khawih lo,” (30) tiin a zirtir mai thin.

Khuangtuaha pâwlte pawhin zû hi an chelek hle a,

“Hmânah chuan doralah chang tawh hnu,
Tûnah erawh Lalpa hmangaihna azârah;
Chawltui zû min hlân e Lalzuithangpa.” (33)

tiin an lâmpui hep hep mai òin.

Khuangtuaha thih hnua lo lang Khuangtuaha nau Châna (Challianchâna) pâwlte chu Mizo takin an la inthawi òin a, upa leh puithiam te neiin, Chapchar kût pawh pi pute tih dan angin an la hmang òin a. An hlate pawh Mizo hla hlui zûl zuia phuahin, an hla thu hman dan pawh a Mizo hle.

‘Thiangzau’-ho pawhin ‘Mizo pi leh pute thawnthu leh hnam nunzia an tuipui a. Hnam incheina leh hnam lâm an uar a, hnam dang nun leh zia an hnâwl a ni. Mizo Mizona leh zalênna chu thupui berah an neih a, chumi ti ‘rau’ tur chuan Bible thua an duh lai an hmang a ni ber mai. Mizo sakhua tundin a, hnam dang sakhua hnâwl zâwngin hmâ an la a ni (47)’. Zû pawh an hmang nasa hle a, Sacrament an buatsaih pawhin Mizo zû leh Mizo chhang kher an hmang òin. An hmanna chhan chu James Dokhuma chuan, “Isuan Uain leh chhang a hman nachhan chu a chettlatna rama an thil leklam a nih avangin an hmang mai a ni. Isua kha Mizorama chetla ni ta se, Mizo zu leh Mizo chhang bak hmanga an rih loh vang a ni,” (Dokhuma 40) tiin a zia.

Roelliana kaihhruai ‘Nunna Lal Chhûngkua’ te pawhin Mizo taka sakhuaan hmangin, “Mizoram hi Mizo nihnain kan luah tur a ni. Pathian chu khawvel hnam tinrengte hnenah an hnam nihna ang òeuhin a inpuang òin, keini Mizote hnenah pawh Mizo hnam kan nihna angin a inpuang,” (Zoram Rinna Tualto 54) tiin zirtirna an kalpui a. Anni hi ‘Mizo, Mizo hnam leh nunphung, pi pute nun luhkhungtu an ni’ (54).

‘Zakaia pâwl’ din chhuaktu Zakaithanga chuan, “Pathianin a hnam siamte nunphung leh dan leh hrai a paihthla lo a, a rama chêngte hnam dan ang ang chu amah chawimawi nan a duh mai

zawk a ni e. Mizo kan nih avanga Sap dana Pathian kan chawimawi a ãulna a awm chuang lo, kan hnam danin kan chawimawi ve mai tur a ni zawk. Vaiin an Vai danin chawimawi sela, Saphoin an Sap danin chawimawi rawh se. Pathian min pek kan hnam kumkhaw dan hi a sualna a awm lo chauh ni loin Pathian kan fak dan tur a ni zawk,” (Dokhuma 88-89) tiin a zirtir ve bawk. Zakaia pawlte hian ‘Thlarau aãanga ãula an hriat phawt chuan zu leh sa nen, mualzu hungin, kutni vangthla chi hrang hrang leh sechhun khuangchawi te chenin an hmang zel a. Inkhawmna an nei ãhin a... Chung hun pawimawh an hman chuan chai hla te, Puma zai leh tlanglam zai te an sa a. Mualah te pawh chai chhuakin hlim takin, tuma mitmei veng lovin an hmang ãhin a ni’ (88).

‘Zoram Maicham’ intite pawhin Mizo taka sakhaw biak leh kalpui hi an tuiptui hle a, ‘Pathianin hnam nunphung leh dan a paih lo a, a rama chêngte hnam dan ang ang chu amah chawimawi nan a duh zawk,’ (Zoram Rinna Tualã 73) tiin an zirtir a, kum tin January ni 7-a thawhlâwm an thawh ãhin chu Mizo takin ‘fathang’ tiin a hming an vuah a, tûn hma lama Mizo inthawina chi khat ‘Kawngpui Siam’ hming pûin inkhawmpui te an nei ãhin bawk (73).

Mizo taka Pathian biak leh fak duh an nih avang hian tualã kohhranhlo hla rêng rêng hi a Mizoin Mizo hla thu hlui an hmang thiam hle ãhin. Hetianga Mizo rîlrem zâwnga an hla phuah hi ‘Ramthar Zai’ tia sawi zui a ni a, B. Lalthangliana chuan, “Heng zaite hi Khuangtuaha (1891-1955) hova din, miten ‘Khuangtuaha Pawl’ tia an sawi ãhinte phuah a ni ber a... Ramthar zaite hi Sap kâwra Pathian biak ai chuan, Mizo thlûk ngei leh hla hmanga Pathian biak a ãha zawk titute irâwm aãanga ão a ni ber,” (Lalthangliana 232) tiin a ziaik.

Tichuan, tualã kohhran tam tak chuan Sâpho solfa zai leh hla thu rem dan hnâwlin, Mizo hla thu leh thlûk an chawi vul leh a, khuangpui leh khuangtê nen an chum chilh ta dup dup mai a ni.

A thlûkah ringtu i buai em ni?

Engati nge Pathian ram thil thlawnpêk hi;

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

tiin Mizo hla thlûk, 'Pathian ram thil thlawnpêk' liau liau chu Pathian fak nâna a sual bîkna a awm loh thu an rawn aupui a, 'a thlûka buai' chu a ÷ulna an hre lo a; Sâpho tih dan mil khera Pathian fak duhtute chu na takin an rawn do let ta a ni. Rev. Zairema pawhin, "Good Friday niah te hian Kraws thu hi Chai Hla thlûkin han sa dup dup mai ila, Mizote chu min fan rang hlein ka ring," (Zairema 121) a lo ti ve chiah rêng a ni.

V.L. Zaikima chuan, "Tualto kohhran kalphung hi Mizo tak a tih theih a ni. Mizo hnam hla leh Mizo hnam làm te, Mizo ze mila thusawi leh thiltih te an uar a, Mizo zia phawkchhuak zawnga hma an lak avang hian an hote pawh an chawp phur thiamin an tihlim thiam a; hemi hman hian an insawhngghet ÷hin a ni," (Tlira Inlarna... 104) tiin Tualto kohhran leh Mizona humhim duhna leh chhawm nun zel duhna, Sap *culture* hnâwlina leh duh lohna a inzawm thûkzia a ziaik.

4. Contextual theology leh Mizona

Tûna kan thupui chai mêk leh *theology* huanga 'Contextual theology' an tih hi a inzûl viau bawp. "*Contextual theology*-ah chuan theology a lo pianna mi te hnam nunphung leh hnam zia te, an hnam chanchin, an thil ngaihtuah dan te chu Bible leh tradition te bakah hman ÷angkai an ni" (Zolawma 69). He *theology* hi chuan a *context* ang zela Pathian thu kan dawnawm dan leh hrilh fiah dan a kâwk a, a lo dawnawmngtute hrilh fiah dan leh hriat thiam dan chu a kalpui dan ber a ni. "*Theology* chu a lo dawnawmngtu nun leh khawvel nen inzawmna a neih loh chuan *Theology* awmze nei lo (*irrelevant theology*) a ni dawn tihna a ni. Hei vang hian *Theology* reng reng chu a dawnawmngtute a mil (contextual) tur a ni" (Zirsangliana 167).

Heti ang hian hnam bil huap deuh *theology* hi a chhuak nual a, *Contextual theology* chuan a lo dawnawmngtute lo dawnawm dan,

an *culture* leh rilru sùkthlêk mil deuha duan a nih avangin a huapzo (universal) lèm lo. *Liberation theology* chuan mi retheite dinhmun ngaihtuaha Pathian thu dawnawn dan lam a kâwk a, *Black theology* chuan mihângte chhanchhuahna lam a kâwk thung a, chutiang zelin *Tribal theology* chuan *tribal culture* mila Pathian thu kalpui lam a âwn ve thung a ni.

Contextual theology hi chi hrang hrang a awm a, a lâr zual deuhte chu – *Liberation theology*, *Black theology*, *African theology*, *Dalit theology*, *Minjung theology*, *Feminist theology*, *Tribal theology*, *Theology of struggle* te hi a ni âwm e.

Contextual theology kalphung leh a hma lama kan sawi Mizona chungchâng kha kawng tam takah a inhne rem thui hle a. Lalhmingchhuanga Zongte-in:

Kan mizona, kan culture kha pên-san kher lovin lo kristian ta ila, chanchin thain a ken tel hmasâwnna kawng hrang hrangte pawh kha, vai lem chang kher lova Mizo dik tak ni reng chung a hmasâwnna ang khân lo kalpui thiam ila chuan, vawiina heti êm êma kan buaina hi chu kan pumpelh deuh ngeiin a rinawm. (Zongte 111)

tia ‘Savun Kawrfual’ bu-a a lo aupui ang hian, Kristianna leh kan Mizona kalpui thiam hi a pawimawh ber a. “Sâp rilru hi paih ila, Mizo rilruin Pathian i bia ang u. Engtikah mah Sâp kan ni dawn chuang si lo,” (263) tia Lalhmingchhuanga’n a sawi chhunzawmna hi Mizo Kristianten kan mamawh ber pakhat a ni. Chu chiah chu Darchhawna thlirna tlâng ațanga a lan dan pawh a ni.

5. Tlângkawmna

Darchhawna’n Kristianna leh Mizona chungchâng a thlir dan leh tualto kohhran thenkhat thurin leh zirtirnaah inmil deuh a lo awm avang hian, Darchhawna hian ‘pâwl chhuak’ rilru puin, tualto kohhranah a inhnimphûm ta kan tihna a ni hauh lo a. Mizo taka Kristian a duhna leh a Mizona rilru chu tualto kohhran thenkhat

ngaih dan nen a lo inhne rem hlê mai kan tihna a ni ber.

Chutiang zelin, *theology* huanga *Contextual theology* an tihte kalphung leh Darchhawna'n Mizona nena Kristian chungchâng a sawi pawh hi a inmil thui viau a; a inang diak diak e kan tihna erawh a ni lo.

Hnama min dintu kan Pathian hian hnam leh ram min pe a, culture te min dinsak a, chû kan nihna leh awm phung, Pathian min din dan ang ngeia Kristianna kalpui a, Mizo ni chung Kristian, Pathian nung betu nih hi Darchhawna lungkham ber chu a ni. "Mizo culture dik tak hi Kristianna òna atân lei òa a tling," tiin a sawi a (Beisei Ram 86), "Kristianna hian kan culture a do lo ve," (92) a ti bawk. A do lo mai ni loin, "Kan culture pêng hrang hrang kha a luh chillh a, a òa lo leh Kristian rinna nena inrem lo leh inhal kha hnâwlin a òa lai apiang a tung ding zawk a ni. Tih dan hmang òa lo chu a òa zawkin a thlak a, a òet lai a thawm a, a phui lo lai a bel a, a òa lo chu a tharin a thlak a ni," (Beisei Ram – 2, 40) tiin sakhaw hluia rinna dik lo hnâwlin, Mizo nihna leh nun mawi tung ding chung sia Kristian nih chu a òa ber niin a ngai a ni.

Works Cited:

- Darchhawna. *Beisei Ram*. 1st ed. Linkman Publications, 1999.
- *Beisei Ram - 2*. 1st ed. Mualchin Publication & Papers Works, 2014.
- Dokhuma, James. *Zoram Tualṭo Kohhran Chanchin*. 2nd ed. J.D. Press, 1997.
- Keivom, L. *Zoram Khawvel*. 2nd ed. M.C.L. Publications, 1994.
- Lalthangliana, B. *Mizo Hun Hlui Hlate*. 1st ed. RTM Press, 1998.
- Liangkhaia. “Hla Thu.” *Hranghluite Sulhnu*. edited by B. Lalthangliana. 1st ed. R.T.M. Press, 1996. pp. 98-103.
- Thanmawia, R.L. *Mizo Hla Hlui (Mizo Folk Songs)*. 1st ed. Din Din Heaven, 2012.
- Zaikima, V.L. *Tlira Inlârna leh Zoram Tualṭo Kohhran Chanchin*. 1st ed. Lengchhawn Press, 2014.
- *Zoram Rinna Tualṭo Zir Chianna*. 1st ed. Lengchhawn Press, 2019.
- Zairema. *Thukhawchâng Mi Pekte Hi*. 1st ed. Zorûn Community, 2009.
- Zirsangliana, B (Rev). *Theology kalphung hrang hrang te*. 2nd ed (Revised). Loisbet Print & Publication, 2014.
- Zongte, Lalhmingchhuanga. *Savun Kawrfual*. 2nd ed. Ophel, Aizawl, 2018.
- Zolawma, R (Rev. Prof.). *Kristian Theology Nihphung*. 1st ed. Baptist Publication Board, 2021.

ENGLISH

SECTION

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Expeditions, Roads, and Empire: British Strategies for Territorial Control in Mizoram (1870-1890)

C. Lalthlengliana*
Dr K. Robin**

Abstract:

This paper explores the crucial role of communication infrastructure in the British colonial administration's efforts to assert and maintain control over the Lushai Hills Region (now Mizoram) during the late 19th century. The study examines how the development of telegraph lines and road systems served both military and administrative purposes, initially supporting military campaigns and pacification efforts, and later facilitating colonial governance in the region. The research draws on historical accounts of the Lushai people's pre-colonial lifestyle, their early interactions with the British, and the pivotal 1871 raid on the Alexandrapur Tea Estate, which led to the abduction of Mary Winchester (Zoluti) and prompted significant colonial attention to the region's accessibility issues. The paper discusses the Lushai Expeditions of 1871-72 and 1888-90, highlighting

* Research Scholar, Dept. of History, Mizoram University

** Professor, Dept. of History, Mizoram University

the strategic importance of geographical surveys, road construction, and the establishment of police posts and trade centers. The study also examines the challenges faced in building and maintaining roads in the region's difficult terrain and climate. The findings demonstrate how the systematic development of communication networks transformed the historically autonomous Lushai Hills into a managed colonial territory, enabling effective British control. The paper concludes by emphasizing the enduring political and social significance of roads, which continue to serve as spaces for patronage, power, and the expression of local discontent in the modern era.

Introduction

In various contexts, such as the colonial period, roads and communication have served as crucial tools of authority. For instance, during the British colonial rule of the Lushai Hills, the government utilized roads and communication channels to exert control over the region and integrate it into the larger colonial framework. This scenario highlights that infrastructure is not solely about functionality but also acts as a means of power and territorial expansion. James C. Scott, for example, has critiqued governance by suggesting that it starts with the physical mapping and organization of spaces, which then become the medium for exerting control. Theories of spatial politics underscore that roads and communication networks have a dual role: they promote economic and social integration while also enabling surveillance and control.

During the colonial period in Mizoram, the construction of British roads was not solely for military logistics to support armed expeditions. It also aimed to appease resistant tribes and integrate isolated areas into imperial trade networks. These roads connected remote regions with administrative centers, altering the socio-political landscape, reducing the autonomy of tribal communities, and transforming the area into a colonial entity subject to control.

This concept aligns precisely with Henri Lefebvre's idea of 'the production of space'. Infrastructure influences not just the physical environment but also the social and political dynamics within it. Consequently, roads and communication systems serve as tools for exerting power and reshaping social structures.

Within this context, the paper seeks to explore the crucial impact of developing communication infrastructure on the British colonial administration's attempts to assert and sustain control over the Lushai Hills Region. After challenging military campaigns, the British authorities realized the necessity of establishing strong communication networks, such as telegraph lines and road systems, for both military and administrative objectives. This study examines how these networks played a dual role: initially, as vital tactical infrastructure during military operations and pacification efforts, and subsequently, as administrative tools that supported colonial governance in the Lushai area. The paper illustrates how the organized development of these communication channels transformed the historically independent Lushai Hills into a managed colonial territory, thereby enabling the British to effectively control the region.

The people living in the Lushai Hills (Mizoram) before colonial times primarily engaged in agriculture, complemented by hunting, reflecting their pre-industrial societal norms. Their economy was mainly based on subsistence and closely tied to their nomadic lifestyle. This way of living, along with their self-reliant economic practices, eliminated the necessity for establishing permanent transportation networks in their regions.

In the early days of the Lushai Hills, now known as Mizoram, the Lal (Chief) exercised control over their territories and communities, with leadership passed down through family lines. Each chief was responsible for managing their own village. However, after the British-India takeover during the 1870-1890 expedition, the administration was transferred to the District Officer, who was later re-

ferred to as the Superintendent. Due to inadequate transportation and communication, the tribes and villages were largely unfamiliar with bridle paths and cart roads.

This research aims to thoroughly explore how communication infrastructure acts as a crucial tool for projecting colonial power and exerting territorial control in the Lushai Hills Region.

Foreign (European) impact

During the 18th century, European nations like Britain, France, Spain, and Portugal were locked in intense rivalry to extend their influence and economic power by exploiting other countries. Their main objective was to gain control over far-off regions in Asia and Africa by any means possible. Technological progress enabled them to reach and colonize unknown territories, often using trade and commerce as a means to economically exploit these areas.

The Portuguese were the earliest recorded Europeans to venture into Arakan (Burma) and Bengal (India). They were succeeded by the British, who sought to establish enduring imperial dominance through the East India Company (EIC). The EIC established its headquarters in the Bay of Bengal to exploit profitable trade prospects with the Bengali population, utilizing waterways and other modes of transportation. British exploration and mapping activities in the Lushai Hills and adjacent regions commenced in the late 18th century.

Initial interactions between the Lushais and British Subjects: Attack and British Involvement at Alexandrapur Tea Plantation

As a result of growing suspicion towards British territorial expansion, particularly the encroachment of tea plantations into their mountainous regions, the Lushai community developed defensive measures. Recognizing Assam's potential for extensive tea cultivation, which demanded large tracts of land, the British posed a threat that prompted the Lushais to organize raids along the Tlawng (Dhaleswari) and Tuirial (Sonai) rivers to protect their traditional

territories.

The report by J.W. Edgar provides valuable historical insights into the territorial shifts and raiding behaviors of the pre-colonial Lushai people, who were initially referred to as “Kookies” in colonial documents. Their significance rose during Colonel Lister’s 1849 expedition, as the Cachar District faced numerous aggressive raids. Edgar’s account reveals that colonial authorities largely remained inactive until the Lushais executed a significant attack on a village in Cachar. This documentation is essential for comprehending the Lushai people’s movements and their interactions with Cachar communities during this era.

Momentous attacks on Tea estates: Zoluti

The 1871 raid on the Alexandrapur Tea Estate was a pivotal event in Mizoram’s history, especially in terms of its transportation development. On January 27, 1871, Lushai warriors led by Bengkhuaia, the Chief of Sailam, executed a planned assault on the Alexandrapur Tea Estate, located along the Tlawng River (Dhaleshwari) in Cachar. During this raid, Mary Winchester (Zoluti), the five-year-old daughter of James Winchester, the owner of Hringchar Tea Estate, was taken captive while visiting George Seller, the estate’s proprietor. This attack was part of a broader series of coordinated raids, which included attacks on Kutlicherra, Jhalnacherra, and other areas by various Lushai chiefs, such as Lalburha. The abduction of Mary Winchester, in particular, drew significant colonial focus to the region’s accessibility issues, eventually leading to the establishment of modern transportation systems in the Lushai Hills, now known as Mizoram.

Lushai expedition (1871-72)

In the middle of 1871, the British colonial government initiated a dual military campaign in the Lushai Hills. This operation included a northern division commanded by Brigadier General Bouchier, which set out from Tipaimukh near the Barak River,

aiming at several villages of Lushai chiefs. Meanwhile, a southern division, led by Brigadier General Brownlow, advanced from Chit-tagong with the main objective of freeing Mary Winchester (Zoluti) from the captivity of Chiefs Bengkhuaia and Sangbunga.

General Brownlow, along with British colonial officials, suggested creating protected pathways through the Arracan Hill Tracts to assert control over distant jungle regions. Initially, Brownlow proposed fortifying a line stretching from Talukmi to the mouth of the Tut River, passing through the Sirte and Thorang ranges. However, due to health risks in the low-lying areas, an alternative western route along the Hachhek range was considered. Despite concerns about potential Lushai attacks, Brownlow eventually supported the idea of developing a road network with the Tipperah Chief, recognizing it as the most practical land connection between Cachar and Chittagong Hill.

The diplomatic discussions held in January 1872 at Sailam, involving Rothangpuia, Bengkhuaia, and Savunga, resulted in Zoluti being successfully brought back under British jurisdiction. The mission was bolstered by the support of the Manipuri military, which deployed 2,000 soldiers to oversee any potential activity from the East Lushai Hills. The effective operations of both the Northern and Southern Columns laid the groundwork for enduring commercial relationships and administrative structures in the Lushai area.

Survey Party

During the period of British colonial expansion, officials placed a high priority on conducting systematic geographical surveys before exploring unfamiliar regions. Edgar, a British official, suggested conducting extensive boundary surveys, particularly around the Gootur (Tut) and Dhaleshwar (Tlawng) rivers. The goal of this initiative was to create a direct land link between Cachar and the Chittagong Hill Tracts. The proposal highlighted the importance of building durable, all-weather roads with strong bridges, as

opposed to temporary paths, to enhance trade and communication. The construction was intended to be completed before the monsoon season, utilizing military personnel for the task. Edgar stressed the need for close collaboration between the Deputy Commissioners of Cachar and the Chittagong Hill Tracts, advocating for regular engagement with the Lushai people. His plan included promoting Lushai settlements in unoccupied areas and establishing trade centers that catered to Lushai preferences, while ensuring that all outposts were connected by roads to the headquarters in Silchar.

Road communication between Cachar and Chittagong and Police Posts

Adjustments to the frontier required setting up a network of defensive police posts linked by a military road. Although it was considered too early to build a communication route between Cachar and Chittagong immediately, future plans needed to identify an all-weather route that would serve both defense and communication purposes. Three major hill ranges in the eastern part of Chittagong District held strategic importance: the Saichal Klang (which extends north as Burkul Tong), the Uiphum Tlang (continuing as Sirte Tlang), and the Blue Mountain range (stretching northward as Rooijam tlang and Laisawral Tlang).

Lushai Expedition (1888-90)

In the early years after British expeditions entered Lushai territory, relations were largely peaceful for 17 years, as the British initially adopted a nonviolent strategy. This peaceful coexistence changed dramatically after the first generation of Lushai Chiefs, who had maintained cooperative ties with the British, passed away. Their successors were less accommodating to the British, especially concerning territorial issues. This resistance was evident through disruptive activities like cattle theft, the destruction of British agricultural initiatives, and the sabotage of communication lines. Tensions reached a peak in February 1888 when the Thlantlang clan,

led by the Hausata brothers, killed Lt. Stewart and his ten-man survey team. Simultaneous attacks by Chiefs Nikhama, Kairuma, and Lungliana near Demagiri led to numerous casualties, including Pakumi Rani and twenty Chakma women, with fifteen individuals taken hostage. The violence persisted into 1889, with Chief Lianphunga Sailo launching raids on 23 villages, resulting in many deaths and 91 captives. In retaliation for the killing of Lieutenant Stewart and his reconnaissance team in the Northern Lushai Hills, the British launched the Chin-Lushai Expedition (1889-1890).

The Northern Column

Colonel Skinner led the Northern column, which included 700 soldiers from the 3rd Bengal Infantry, to join forces with the Lushai Field Force under General Tregs, bringing the total number of troops to 3,380. According to a report by the Commissioner of the Chittagong Division to the Chief Secretary of Bengal on May 5, 1889, the expedition was designed to accomplish several goals.: (a) to discipline the Paona and other marauders accountable for Lieutenant Stewart's death, and to retrieve the stolen firearms, heads, and captives from Lalcheuva's village (1883); (b) (c) initiate dialogue with Burma; (c) retaliate against raiders from Prenkyne's village and retrieve hostages; (d) apply the same measures to the raiders from Pakuma Rani's village; (e) implement equivalent actions against the raiders in the Chengri valley.

The southern Column

Under the leadership of General W. P. Symons, the Southern Column, comprising 1,869 soldiers, concentrated on establishing direct communication to aid the expedition's goals. Generals Symons and Tregear worked together to enhance the connection between Haka and Fort Tregear and aimed to finish the incomplete Telegraph line within the year. Furthermore, an engineering team carried out a survey to evaluate the possibility of replacing the old cart road with a railway line to Burma. According to Reid, the primary task

assigned to the Southern Column includes the following.:

1. “The creation of a mule path to Haka, linking with the route from Kan, established continuous communication between India and Burma.
2. The establishment of posts along the route ensures full pacification and solidifies British authority.
3. The subjugation of previously neutral tribes is now drawn to British control by changing circumstances”.

During the expedition, it was crucial to construct an appropriate road to further the mission, which involved working in a largely uncharted area. The team adeptly used maps and compasses to navigate and establish a road that held strategic military importance and shortened the distance for telegraph lines. Plans were devised for the road’s future maintenance and the building of permanent barracks at ports Lungleh and Tregear. Initially under civil jurisdiction, the road later came under the management of Lieutenant Skey following General Auchinleck’s directives, though upkeep was challenging due to a lack of personnel. To ensure ongoing maintenance, an Assistant Engineer was appointed to oversee the work, aided by a small team, for a period of six months. Suggestions have also been made to enhance fort structures, including the installation of corrugated iron roofs.

Communication

Before British rule, Mizoram was marked by difficult landscapes, thick forests, and a brief working period due to extended monsoon seasons, which restricted communication mainly to narrow trails. These trails linked villages but were often unusable in the height of summer. British officials, such as Mr. Edgar and Captain Lewin, saw the necessity for better infrastructure. They suggested building functional roads through the Lushai Hills, a plan the Government of India endorsed for both developmental and strategic reasons, aiming to link Chittagong and Cachar.

The Lushai expedition of 1871 marked the onset of road development in the area, with substantial coolie corps aiding military efforts and setting the stage for future infrastructure projects. In the aftermath of the expedition, road construction began, including the Dalekmai-Sungoo Valley road and later the Demagiri-Lunglei road in 1890, alongside the building of Forts Lungleh and Aizawl. By the mid-1890s, additional roads connecting important locations like Haka, Lunglei, and Fort White were completed. These advancements significantly enhanced accessibility, trade, and movement, instilling a sense of progress among the Mizo people.

Trade links were established by the Lushai people with nearby areas like Arakan, as indicated by British documentation of well-defined routes. The British aimed to enhance infrastructure to improve governance and military oversight, prioritizing roads such as the Demagiri-Champhai route to address local opposition. British officials, including Mr. Edgar, acknowledged the significance of existing trade paths and marketplaces, suggesting the upkeep of smaller trade locations like Tuivai, Tuirial, and Tlawng, rather than developing new large-scale markets. These roads and trade networks were crucial in stabilizing the region and promoting economic development.

Conclusion

British policy aimed not only at pacifying the state but also at fostering a civilized society. A key element in achieving this was the development of a communication route. Since the Lushais primarily lived in the hills, they were nearly unreachable by the British. However, following the expedition, the British gradually began to implement their policies within the society. Before colonial times, the Lushais relied on the Bridle path as their main communication network, which was usable in winter but became impassable in summer due to dense forests and large streams in various areas. After officials conducted surveys, the Government of Bengal initially maintained a positive political relationship with the Lushais. Based

on the information gathered by British officials Mr. Edgar and Captain Lewin, the authorities in Calcutta were urged to build proper roads for easier access to the Lushai Hills, which would be beneficial for defense purposes and to connect Chittagong and Cachar through the Lushai Hills.

While good road conditions are not the sole indicators of political or social governance, they also reflect the rights of democratic citizens, extending beyond just British policy. In modern times, they can be seen as political favors and personal patronage. Arnold (2012) notes in his article that without the separation of motor roads, successful motoring in India is unattainable. He states, 'Roads are political spaces of patronage and power.'

The British narrative offers significant insights into the complex logistical strategies used by British colonial forces in the late 1800s. It underscores the collaboration of civilian workers, military staff, and river transport systems in sustaining colonial dominance and administrative operations in difficult environments.

This expedition played a vital role in advancing British colonial ambitions in the area, facilitating the development of transportation initiatives and establishing administrative authority over the Lushai people. The successful completion of the survey represented a significant milestone, resulting in increased British engagement and governance in the previously secluded Lushai Hills.

The historical context from below illustrates how roads and democracy are intertwined, serving as a platform for expressing local discontent within the state. It is evident that road transport marked the beginning of the transport revolution. However, some scholars contend that this revolution did not unfold uniformly.

Works Cited:

- ¹ James C. Scott. *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia*. Yale University Press, New Haven & London, 2009.
- ² Henri Lefebvre. *The Production of Space* (1974). (Translated by Donald Nicholson-Smith), USA, 1991.
- ³ H. G. Joshi, *Mizoram past and present*. Mittal Publications, New Delhi, 2005, p.12.
- ⁴ Ralte, Lalhruaitluanga. *Zoram Vartian*. 3rd ed., Fineprints, Aizawl, 2008, pp. 36&37.
- ⁵ Letter from J. W. Edgar, Esq., Civil Officer with Left Column, Lushai expeditionary Force to The Secretary to The Government of Bengal, File No-249 (Alipore, 5th June 1872), Foreign Department, Branch- Political Part 'A', *National Archives, Government of India*. New Delhi, (hereafter NA, GoI) 1872, p.18.
- ⁶ Ralte, *Zoram Vartian*..., op. cit, p.51.
- ⁷ Vumson, *ZO HISTORY*..., op. cit, p.111.
- ⁸ Letter from J. W. Edgar..., op. cit, p.19.
- ⁹ Major Anthony Gilchrist McCall, O.B.E. *Lushai Chrysalis*. Tribal Research Institute, Government of Mizoram, Aizawl, 2015, p.50.
- ¹⁰ Letter from J. W. Edgar, Esq., Civil Officer with Left Column, Lushai expeditionary Force to The Secretary to The Government of Bengal, File No-249 (Alipore, 5th June 1872), Foreign Department, Branch- Political Part 'A', (hereafter NA, GoI) 1872, pp.21-26.
- ¹¹ Letter of Memorandum from Captain. H.C.B. Tanner, Deputy Superintendent of Revenue Survey, on Special Duty to The Brigadier-General C. H. Brownlow, C.B., Commanding

Right Column, Looshai Expeditionary Force, File No – 258, Department – Foreign, Branch- Political Part ‘A’, (hereafter NA, GoI) 1872, p.37.

¹² McCall. *Lushai Chrysalis*..., op. cit, p.57.

¹³ Letter from D. R. Lyall., Esq., C.S. Commissioner of the Chittagong Division (No. 963.H.T.-VI-2, dated Chittagong, the 28th July 1890) to The Chief Secretary to the Government of Bengal, File No-152, Foreign Department, External – A, (hereafter NA, GoI),1890, p.75.

¹⁴ Surg.-Lieut. Col. A S Reid M.B. *Chin-Lushai Land*. Tribal Research Institute, Government of Mizoram, Aizawl, 2008, p.186.

¹⁵ Letter from D. R. Lyall..., op. cit, pp.77-78.

¹⁶ Letter from C.G.C. Helma, Esqr., M.A, I.C.S.s Superintendent, Lushai Hills to The Commissioner, Surma Valley and Hill Division. File No-955G, Public Works Department, Branch-Communication, Assam State Archives, Government of Assam Guwahati, 1929, p.19.

¹⁷ Letter from J. W. Edgar..., op. cit, pp.20&22.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Algorithmic Dreams: Mizo Musicians in the Age of YouTube and Digital Platforms

Joel Laltlanchhuaha*
Dr Irene Lalruatkimi**

Abstract :

The digital practices of independent artists in Mizoram are examined in this research, along with how they use YouTube as a platform for music distribution, promotion, and production. In a country where the music business is still informal and mainly unsupported by institutions, YouTube acts as both an access point and a creative space, according to the study, which is based on in-depth interviews with eight Mizo musicians performing in a variety of genres and career stages.

According to the findings, most artists have challenges with monetization, algorithmic uncertainty, and the lack of professional infrastructure like labels, managers, or rights organizations, even though YouTube lowers the entrance barrier and provides widespread awareness. Social media sites like Instagram and WhatsApp are the primary means of promotion, frequently utilizing grassroots strategies and personal networks. The majority of artists are not well-versed in digital technologies, metadata optimization, or copy-

* Research Scholar, Dept. of Mass Communication, MZU

** Professor, Dept. of Mass Communication, MZU



right management, despite their increasing online visibility. The study also draws attention to conflicts between cultural identity and language. The choice between Mizo and English lyrics presents a challenge for many artists, who must strike a balance between the need to appeal to a larger, frequently international audience and maintaining local authenticity. By doing this, they make visible the constant struggles between visibility and vulnerability, heritage and modernity, and self-expression and survival in a rapidly changing digital environment.

This study advances knowledge of how digital media is changing artistic careers outside of traditional industry centres by placing the Mizo YouTube experience within larger conversations of platform capitalism and regional creative labour. It emphasizes the importance of creating capability in developing cultural regions and paying more attention to local contexts.

Keywords: Digital Music Culture, Independent Artists, YouTube in Northeast India, Cultural Identity

1. Introduction

By enabling anybody with internet access to publish, market, and distribute their work, YouTube has revolutionized the global music industry in recent years. Artists who operate outside of important industry hubs, such as those in Mizoram, a tiny, hilly state in Northeast India, have been particularly affected by this. Although the local music scene has gained a lot of attention, it still lacks many of the institutional frameworks that characterize a professional music industry. The majority of artists operate on their own, serving as their own distributors, marketers, and producers. Since there aren't many official record labels, music publishers, or professional managers in Mizoram, some people might be hesitant to refer to this as an "industry" at all.

The rise in local musicians' usage of YouTube in recent years

is among the most obvious developments in the region's musical landscape. In short, the cassette and CD period swiftly succeeded the traditional radio era, followed by local cable TV channels' domination and, more recently, streaming services like YouTube. Artists typically submitted their music videos to local providers such as Zonet or LPS during the cable TV era without anticipating royalties or reimbursements in return: exposure was the primary benefit. Nowadays, practically all distribution is done digitally, and very few artists sell physical copies. Mizo artists still have low levels of digital literacy in spite of this change. Many musicians lack a thorough understanding of how algorithms operate or how to promote their music online. Instead, people frequently imitate the actions of others and wish for the best. The lack of official support networks and training for music professionals is a larger problem in Mizoram's music scene that is reflected in this pattern. Because of this, even gifted artists could have trouble achieving long-term success. Few studies have concentrated on areas like Mizoram, despite the fact that there is some broad literature on digital media and independent music worldwide. This study aims to narrow that gap by examining the difficulties and obstacles Mizo artists face when using YouTube. In addition to recording their experiences, the objective is to pinpoint areas—like audience analysis, digital education, and equitable monetization—where the business requires assistance.

This study is significant because it provides information that can support the development of a more robust Mizoram music business. Policymakers, educators, and media professionals can better support creative workers in this region if they have a greater knowledge of how artists navigate the digital environment. According to Baym, musicians nowadays need to strike a balance between entrepreneurship, technological expertise, and emotional labour (Baym 42). For Mizo artists in particular, this is particularly relevant, as they must work in an environment where professional support is

still evolving.

Research Questions

- [1] How do independent musicians in Mizoram engage with YouTube for music production, promotion, and audience building in a context of limited industry infrastructure?
- [2] How do digital platforms shape Mizo artists' negotiations of cultural identity, language, and monetization?

2. Literature Review

The emergence of websites like YouTube has profoundly altered the production, consumption, and distribution of music, particularly for independent musicians. According to scholars, YouTube is a platform that influences cultural creation and audience interaction in novel ways, in addition to being a place for sharing media (Burgess and Green 6). YouTube gives musicians who don't have a label or industry support the means to post content, interact with fans, and make money from advertising—all in one location. Tech businesses are becoming important gatekeepers in cultural industries, a phenomenon known as “platformization,” which includes this type of platform-based ecosystem (Nieborg and Poell 427). Digital tools are increasingly being used by independent musicians to manage their careers. According to Baym, musicians nowadays need to be “intimate entrepreneurs,” managing the technical and promotional aspects of their careers while also fostering ongoing relationships with their fans (Baym 11). Because of this change, musicians are now required to be knowledgeable about social media marketing, streaming statistics, and platform algorithms in addition to creating music. But many artists don't know this, particularly in markets like Mizoram that are smaller or have fewer resources.

In order to explain how artists and media professionals frequently deal with unstable, low-paying, and emotionally taxing work environments, David Hesmondhalgh and Sarah Baker ex-

amine the concept of “creative labour” (Hesmondhalgh and Baker 31). The lack of official industry structures like unions, talent managers, or record labels frequently makes these pressures worse in Mizoram. From production to promotion, artists operate independently and may lack platform mechanics or marketing expertise. The way algorithms shape visibility is another significant issue in the literature. Despite the free and democratic appearance of sites such as YouTube, opaque recommendation mechanisms frequently limit visibility. Platforms favour material that generates a lot of clicks, likes, and engagement, according to Van Dijck, Poell, and De Waal. This can encourage artists to modify their original works to fit what the algorithm “wants” (Van Dijck et al. 36). For artists in Mizoram, where digital literacy is still developing, understanding and responding to such algorithmic systems remains a major challenge.

The impact of internet platforms on artistic expression in non-metropolitan or regional contexts is increasingly gaining attention. In order to comprehend how local producers use global platforms differently, Lobato highlights the importance of researching “peripheral” media industries—those that are located outside of global centres like Los Angeles, London, or Seoul (Lobato 99). This is particularly important in Mizoram, where artists have to balance indigenous cultural identity with international formats. For instance, some decide to perform in English in order to reach a larger audience, while others utilize Mizo to maintain ties to their heritage. The Mizo music scene itself has received relatively little scholarly attention, despite the fact that these studies provide insightful information. There is a knowledge vacuum about the use of digital media in less obvious contexts because the majority of current study concentrates on national or international trends. By examining how Mizo musicians utilize YouTube and other digital tools to manage their careers, promote their music, and develop their artistic identi-

ties, this research seeks to close that gap.

3. Methodology

This study investigates how independent musicians in Mizoram interact with YouTube and other online platforms using a qualitative research design. Understanding their artistic processes, marketing plans, and the more general difficulties they have as artists operating without official industry support is the goal. In-depth interviews served as the main technique of data collection because of the exploratory character of the study and its emphasis on individual experiences. For this study, interviews were conducted with eight participants in total. They were all Mizoram-based independent musicians, including band members, producers, DJs, and singer-songwriters. A combination of convenience sampling and snow-ball sampling was used to choose the participants. An artist the researcher knew personally was interviewed in the first instance, and recommendations were used to introduce the other participants. This sample technique helped include musicians with different degrees of professional expertise and digital participation, providing a more nuanced view of the Mizo music scene even while it does not permit generalizations.

In-depth, semi-structured interviews in the Mizo language were used to gather data. Key subjects, such as the participants' musical history, their usage of social media and YouTube, their promotional tactics, and their experiences with monetization, were the focus of an interview guide. The duration of each interview ranged from 60 to 80 minutes. The researcher used the Voice Memos app on an iPhone to record the discussions on audio, and then transcribed them verbatim into English. This made it possible to accurately and thoroughly depict the participant narratives while maintaining clarity throughout the analytical phase. Throughout the investigation, ethical considerations were given careful thought. At the begin-

ning of each interview, verbal consent was acquired. The researcher decided to adopt pseudonyms for consistency and secrecy, even though several participants felt at ease using their own names.

Thematic analysis was used to examine the data in accordance with the broad principles put forward by Braun and Clarke (2006). Instead of being a rigid protocol, the six-step process—becoming comfortable with the data, creating initial codes, looking for themes, evaluating themes, defining and identifying themes, and creating the report—acted as a flexible road map. Due to the limited size of the dataset, the coding was done without using qualitative data software. The project aims to advance a more comprehensive knowledge of how digital platforms such as YouTube operate in less industrialized cultural contexts by concentrating on artists in Mizoram.

4. Findings and Discussion

The data collected from eight independent musicians in Mizoram reveals a range of perspectives and experiences related to YouTube and other digital platforms. Four major themes were identified through thematic analysis: (1) *YouTube as an entry point*, (2) *promotion and visibility strategies*, (3) *monetization and infrastructure gaps*, and (4) *cultural identity and language politics*.

| Theme | Common Practices | Challenges |
|------------------------|---|---|
| YouTube as Entry Point | Phone recordings, basic uploads | Lack of initial training or equipment |
| Promotion | Instagram Reels, IG Live, word-of-mouth | Algorithm confusion, inconsistent results |
| Monetization | TuneCore, DistroKid, direct sales | Poor payouts, technical barriers, lack of royalty knowledge |
| Identity | English/Mizo hybrid lyrics | Trade-off between reach and cultural expression |

4.1 YouTube as an Entry Point

For almost every participant in our study, YouTube was a crucial beginning point. It served as a platform that allowed for the distribution of content and provided emerging artists with a sense of validation. According to the participants, YouTube served as both a platform and a springboard, enabling them to release music without awaiting clearance from conventional media outlets like cable television, record labels, or radio. In Mizoram, where artists hardly ever have access to professional infrastructure or financial support, the platform's openness, affordability, and reach were particularly crucial.

“When I first uploaded my song, I just used a picture and an audio file. No video, no marketing. Still, it got more views than I ever expected. That’s when I realized YouTube might be more powerful than I thought” (Participant 4).

This encounter demonstrates YouTube’s standing as a “cultural technology,” according to Burgess and Green, which permits new kinds of distribution, visibility, and creation outside of established gatekeeping systems (Burgess and Green 5). YouTube is seen as an ecosystem that can assist every step of a music release in Mizoram, where musicians frequently serve as their own producers, managers, and promoters.

A number of individuals related how YouTube was the platform that exposed them to a wider audience than just their friends and family. Their confidence and sense of self as artists were greatly influenced by these early uploads, which were frequently made with little tools and no formal instruction.

“My first few songs were recorded on my phone. I didn’t know anything about mixing or mastering. But people commented, they shared it, and that gave me the courage to continue” (Participant 1).

“I didn’t even have a YouTube channel of my own. I asked a friend to upload it for me. It was just for fun. But then people started noticing it, and that gave me the push I needed” (Participant 7).

These explanations are consistent with what Van Dijck, Poell, and De Waal refer to as “*platform affordances*”—the distinctive cultural and technical characteristics that draw in users with little money (Van Dijck et al. 31). By providing fundamental tools for self-publication, YouTube bridges an institutional gap in places like Mizoram where official distribution channels are either non-existent or very poor.

Crucially, participants’ feelings of empowerment were frequently linked to their capacity to connect with untested and new audiences. One of the most thrilling parts of working on YouTube, according to artists, is this.

“The first time someone from outside Mizoram messaged me about my song, I couldn’t believe it. It felt unreal. Like, I’m just some guy with a laptop, and now people from Shillong and even abroad are listening to me” (Participant 6).

Because access to mainstream Indian music markets is frequently limited by geographic, linguistic, and cultural distance, this kind of visibility is especially crucial for musicians operating in regional or “peripheral” media landscapes (Lobato 102; Athique 201). In this sense, despite the lack of institutional support, YouTube serves as a platform for Mizo artists to participate in larger cultural discussions.

Not many musicians, meanwhile, saw their foray onto YouTube as a calculated career move. For many, it started off casually as a way to exchange songs with friends or as an experiment. This natural introduction supports the notion that “*accidental careers*”, in which visibility might come before professionalization, are frequently supported by digital platforms (Cunningham and Craig 19).

“I never planned to be a singer. I just loved music. YouTube was a way to keep my songs somewhere. But after a while, I saw that people actually liked what I made” (Participant 3).

However, some participants acknowledged YouTube’s limits despite its accessibility. Many claimed to have eventually come to the realization that uploading a song alone was insufficient to support a career in music. Early attempts frequently failed to generate revenue or sustain audience growth due to a lack of knowledge about YouTube’s algorithm, metadata, or monetization methods.

“In the beginning, I thought just posting a song was enough. But now I understand that it’s only the first step. If you don’t promote it or tag it properly, nobody will see it” (Participant 2).

This highlights a more fundamental issue: although YouTube provides free access, it also puts the onus of technical and strategic expertise on the artist. According to Nieborg and Poell, platform-based cultural production forces creators to become businesspeople in addition to artists, progressively shifting accountability from institutions to individuals (Nieborg and Poell 277).

In conclusion, YouTube provides accessibility, visibility, and legitimacy, making it a vital entrance point for Mizo musicians. Its transparency, meanwhile, has advantages and disadvantages. Anyone may get started, but it can also result in confusion, burnout, or unfulfilled expectations if they lack the necessary computer literacy or support. As a result, YouTube’s place in the Mizo music scene is indicative of larger conflicts in platform-based creative industries around the world between potential and precarity.

4.2 Promotion and Visibility Strategies

Attracting and keeping an audience is the next obstacle for musicians who start posting music to YouTube. Every participant in this study stressed the value of promotion, particularly on social media

sites like Facebook, Instagram, and WhatsApp. Instagram Reels and Stories were mentioned as the best techniques for drawing in viewers and encouraging interaction.

“I start posting teaser clips one or two weeks before the song comes out. I do it again on the day of release and sometimes after, to keep people watching” (Participant 2).

“Instagram Reels help a lot. Sometimes, people share the reel without even watching the full video on YouTube. But that still creates hype” (Participant 5).

These behaviours provide credence to Baym’s contention that musicians of today must engage in a variety of “*intimate labour*” tasks in order to stay visible, including creating music and maintaining an approachable and personable online identity (Baym 42). The utilization of short-form movies, behind-the-scenes footage, and personal tales by the artists demonstrates a growing comprehension of the cross-platform flow of content.

For many participants, Instagram served as a platform for developing relationships with listeners as well as a tool for advertising. Artists frequently use polls, comments, and direct messages to interact with their followers. One person thought about it:

“People respond better if they feel like they’re part of your journey. I show them the recording process, even my struggles. That makes them more interested in the final song” (Participant 1).

This is in line with Cunningham and Craig’s observations, which contend that producers in the “*social media entertainment*” market are expected to build access and authenticity into their brand (Cunningham and Craig 49). Instagram and YouTube Live give musicians the chance to mimic a personal connection with sizable audiences in Mizoram, where in-person interactions with artists have historically been more difficult.

Working together was also mentioned as a key tactic for increasing visibility. This included cross-promotions with influencers, shared postings with videographers, and even features with other bands.

“I collaborate with my videographer friend. He posts the music video on his channel and I post the behind-the-scenes. That way, both of us benefit” (Participant 4).

“Sometimes, I go Live with another artist who has more followers than me. Even if they just talk or wave, it brings attention to my page” (Participant 3).

Nonetheless, a few participants voiced their worries over visibility’s unpredictable nature. Even with the best of intentions, promotional initiatives frequently failed to achieve the desired number of views or engagement on YouTube. This annoyance highlights a prevalent problem with *platformized* creative work: visibility is increasingly controlled by opaque, dynamic algorithms. Platforms prioritize material according to engagement metrics rather than artistic merit or even the creator’s intentions, as Van Dijck, Poell, and De Waal contend (Van Dijck et al. 38). Confusion or even burnout may result from this discrepancy between effort and results.

“I tried paying for Instagram ads once. It didn’t feel right. It felt fake. And it didn’t help much anyway” (Participant 8).

The majority of artists favoured natural methods, however some tried sponsored advertising. Many said they were uneasy about self-promotion that seemed very “commercial,” as they feared it would make them seem desperate or less credible. This is consistent with research by Duffy and Hund, who point out that self-branding in creative industries frequently entails social and emotional costs, particularly when creators are thought to be making an excessive effort (Duffy and Hund 4).

It’s interesting to note that some participants also employed

more conventional offline strategies, such as community word-of-mouth or private WhatsApp status updates. Even while these techniques might appear antiquated, they are still useful in Mizoram, especially when it comes to connecting with elderly audiences or those in places where internet literacy is low.

“I still post on WhatsApp. Even if it’s not very effective, some people only use that. Especially older fans or those not on Instagram” (Participant 7).

In conclusion, a combination of platform-native tactics (Reels, Lives, DMs) and more regional, unofficial techniques (WhatsApp, mutual sharing) shapes Mizo artists’ exposure and promotion. Even though artists are getting better at generating and controlling online attention, many still face challenges like algorithmic volatility, a hazy translation between views and engagement, and the psychological toll of continuous self-promotion.

4.3 Monetization and Infrastructure Gaps

Even though Mizo artists may reach a larger audience through YouTube and other digital channels, the majority of participants said it was extremely difficult to turn their artistic endeavours into stable income. These difficulties result from a number of interconnected causes, including a lack of technical and financial assistance, a lack of understanding of monetization strategies, and more general structural flaws in the local music industry.

The majority of the musicians in this research were aware that YouTube and streaming services like Spotify and Apple work might make money off of their work. Few people, though, truly understood how those systems operated.

“I know that YouTube pays you if you get views. But I’m not really sure how much, or when, or what kind of content gets paid” (Participant 1).

“On Spotify, we got 1 dollar for 10,000 streams. It’s very low, and most of the money doesn’t come back to us” (Participant 8).

This is consistent with research by Marshall, who notes that digital monetization is perceived by many independent musicians as “invisible labour”—a process in which revenue is either too little, delayed, or unpredictable to support a career (Marshall 96). When attempting to withdraw their money from music distributors such as TuneCore or Amuse, a number of survey participants complained about technological difficulties. Inadequate local infrastructure exacerbates these issues even further. Record labels, artist management companies, and performance rights groups that assist musicians in comprehending or utilizing digital platforms are not yet completely operational in Mizoram. Although there are a few collectives, such as Mizo Zaimi Inzawmkhawm (MZI) and Music Domain Mizoram (MDM), their capacity and effect are still quite small.

“We send our songs to TV or cable channels, but they don’t pay us. That’s how it has always been. You just give it for free and hope someone watches it” (Participant 4).

This reflects a system in which creative efforts are either completely unpaid or undervalued in the name of visibility, where exposure is frequently exchanged for labour—a dynamic Hesmondhalgh and Baker refer to as “free work” (Hesmondhalgh and Baker 104). Even in the digital age, Mizoram has an unofficial culture of free sharing, particularly among independent artists who believe they have few other options.

The Indian Performing Right Society (IPRS) and PRS for Music are two examples of national or worldwide rights management organizations that many participants were not aware of. Not even people who were aware of these organizations knew how to register their music or get payments from online or live performances.

“I heard about IPRS from someone, but I don’t know how to use it. Nobody tells us how these things work” (Participant 7).

This supports the results of McLeod, who contends that platform-centred thinking, legal complexity, and a lack of education frequently prevent independent musicians from accessing copyright and royalty regimes (McLeod 67). Many Mizo musicians just upload their tracks and rely on YouTube’s built-in monetization—if they are eligible—instead of arranging contracts or licensing agreements.

“YouTube is the only platform that pays us directly. That’s why I focus more on that, even if I don’t understand the full system” (Participant 2).

The question of dividing profits among partners is another worry. One participant described the challenge of controlling and equitably allocating the revenue after working on a collaborative release with a vocalist and a filmmaker. Without formal contracts or digital tools for automatic revenue sharing, artists rely on verbal agreements, which can cause tension or confusion. This again highlights the lack of institutional structures to support fair compensation and rights management.

Finally, artists often expressed disappointment in the overall return on investment for their creative work. Given the costs of production—including studio time, music videos, and promotional materials—many artists end up spending more than they earn.

“We put so much into the video. Camera, editing, makeup, costumes. But after all that, we just got a few thousand views and no income” (Participant 6).

“Sometimes I feel like I’m doing this more for passion than anything else. The money is just not enough” (Participant 1).

The long-term viability of a music career is seriously hampered by these financial constraints. According to Baym and Senft, the “plat-

form economy” is forcing artists to perform continuously for social capital with little financial compensation, favouring visibility above revenue (Baym and Senft 152).

All things considered, making money in the Mizo music industry is still a very unorganized and unpredictable process. Digital platforms provide access to audiences around the world, but they do not ensure financial gain. The majority of artists continue to work in an environment where digital literacy is poor, revenue is erratic, and labour is informal due to a lack of robust local institutions and technical expertise. Addressing these issues will require coordinated efforts in education, policy-making, and institutional support to ensure that artists are not merely visible, but also fairly compensated.

4.4 Cultural Identity and Language Politics

The conflict between cultural identity and the desire for prominence on international platforms such as YouTube was a common subject in the interviews. In Mizoram, artists frequently have to choose between preserving their language and cultural legacy and attempting to reach a larger, frequently non-Mizo audience. This conundrum influences both their lyrical writing and their view of success in the digital era.

Some participants emphasized the value of maintaining local culture and authenticity in their work by stating that they preferred to sing just in Mizo. Others, however, admitted to choosing English—or blending Mizo and English—based on the belief that it might attract more views, especially from audiences outside the region.

“Sometimes I write in English because I think it will get more attention. Even if the lyrics are not that deep, more people can understand it” (Participant 2).

“I try to balance it. I mix English with Mizo words, so people know where I’m from but still understand the message” (Par-

ticipant 3).

Similar to what Canclini calls “hybrid cultures”—expressions that represent both local rootedness and global aspirations—this type of linguistic hybridity is sometimes viewed as a tactic for cultural negotiation (Canclini 19). In a competitive platform ecology, Mizoram uses this hybridity as a survival tactic as much as a creative tool.

Artists that adhered to Mizo, however, said that their audience involvement and reach outside of the state were limited.

“When I post a song in Mizo, only people from here really watch it. But when I do a cover in English, people from outside also start following me” (Participant 4).

Vernacular artists find it more difficult to obtain the same degree of exposure due to “platform bias,” which Lobato refers to as the tendency for algorithms and cultural hierarchies to favour English-language content (Lobato 99).

However, language serves as a sign of authenticity and belonging in addition to being a means of communication. Mizo lyrics, according to a number of participants, gave their songs a more “real” or emotionally impactful sense, both for them and their target audience. This focus on cultural pride and emotional expression is a reflection of larger conversations about cultural resistance in ancillary media environments. Iwabuchi contends that local values and languages are frequently included into media forms that otherwise have a global structure in order for regional artists to assert their identity (Iwabuchi 73). By doing this, they oppose prevailing media trends that frequently diminish non-Western or non-mainstream content.

It’s interesting to notice that some participants pointed out that cultural identification encompasses more than just language; it also includes aesthetic and stylistic choices. For example, in order to express a sense of regional identity, music videos purposefully

used Mizo scenery, traditional attire, or allusions to local traditions.

“In one of my videos, we shot in a Mizo village and wore traditional clothes. That’s how we show who we are—even if people outside don’t fully get it” (Participant 7).

However, other artists believed that in order to stay current or “platform-friendly,” they had to sacrifice their identity. This is consistent with Duffy’s finding that artists frequently encounter a “authenticity bind”—they must be both marketable and relatable, both domestically and internationally (Duffy and Hund 5). These conflicting forces imply that Mizo artists’ identity work is dynamic rather than static, influenced by algorithmic rewards, audience feedback, and individual ideals. Without official direction or expert assistance, artists constantly adjust their tactics based on what is relevant and what is working.

In conclusion, linguistic politics and cultural identification play a major role in how independent musicians in Mizoram manage their YouTube careers. Their work demonstrates a constant balancing act between maintaining local cultural roots and adjusting to the needs of a worldwide online audience. Their linguistic, visual, and emotional decisions reveal a strong sense of belonging as well as a need for visibility.

5. Conclusion

The purpose of this study was to investigate how Mizoram’s independent artists use YouTube and other online resources in their creative and professional life. Eight musicians from a variety of genres and popularity levels participated in in-depth interviews for the study, which revealed that although YouTube has made it easier for artists in Mizoram to enter the market, it has also created new difficulties with regard to visibility, monetization, and cultural negotiation. One of the main conclusions is that for many Mizo musicians, YouTube is an essential first step into the music industry. It is a potent tool



for visibility and self-expression because of its open nature, which enables artists to publish their work without institutional assistance. But many musicians in the area today lack the digital literacy and commercial expertise that this same openness requires. As a result, many find it difficult to maintain long-term professions, even while some experience brief success or viral moments.

The survey also emphasizes how Mizoram artists use a combination of conventional and digital techniques to promote themselves. Although word-of-mouth, Instagram, and WhatsApp were all creatively used, the majority of participants were unsure about how algorithms operate or how to guarantee long-term visibility. These ambiguities frequently result in dissatisfaction, particularly when marketing initiatives fail to generate significant interaction or revenue. One of the biggest challenges is still monetization. The majority of participants lacked knowledge of worldwide platforms for tracking income, rights registration, and royalty collecting systems. Artists mainly rely on unofficial labour, verbal agreements, and personal networks because there is little infrastructure in the area. Even the most well-known artists struggle to create a steady living when they lack financial, technical, and legal backing. Lastly, the study demonstrates that Mizo musicians continue to place a high priority on cultural identity. Artists frequently find it difficult to balance using English to reach a wider audience with expressing themselves in their home tongue. Authenticity and marketability are constantly negotiated as a result of the need to meet platform expectations and audience preferences, even though some people combine the two or include cultural elements in music videos.

This study adds to the expanding corpus of research on creative labour and digital media in non-metropolitan areas. This paper advances our knowledge of how digital platforms function in a smaller, underrepresented region like Mizoram, since the majority

of the material currently in publication concentrates on globalized or urban situations. It demonstrates that whereas digital tools open up new options, they do not solve old issues; instead, they frequently reframe them in intricate and novel ways. Future research could concentrate on the opinions of local content distributors, platform administrators, and policymakers, or on audience behaviour in the Mizo YouTube space. For practitioners and cultural workers in Mizoram, the findings point to an urgent need for digital training programs, legal awareness workshops, and the establishment of support institutions that can help artists turn visibility into long-term success.

Works Cited:

- Athique, Adrian. *Transnational Audiences: Media Reception on a Global Scale*. Polity Press, 2019.
- Baym, Nancy K. *Playing to the Crowd: Musicians, Audiences, and the Intimate Work of Connection*. NYU Press, 2018.
- Burgess, Jean, and Joshua Green. *YouTube: Online Video and Participatory Culture*. 2nd ed., Polity Press, 2018.
- Canclini, Néstor García. *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. U of Minnesota P, 1995.
- Cunningham, Stuart, and David Craig. *Social Media Entertainment:*

The New Intersection of Hollywood and Silicon Valley. NYU Press, 2019.

Duffy, Brooke Erin, and Alice E. Marwick. "Algorithmic Anxiety and the Creative Professional." *Social Media + Society*, vol. 5, no. 4, 2019, pp. 1–11.

Hesmondhalgh, David, and Sarah Baker. *Creative Labour: Media Work in Three Cultural Industries.* Routledge, 2011.

Iwabuchi, Koichi. *Recentering Globalization: Popular Culture and Japanese Transnationalism.* Duke UP, 2002.

Lobato, Ramon. *Shadow Economies of Cinema: Mapping Informal Film Distribution.* British Film Institute, 2012.

Marshall, Lee. "The 360 Deal and the 'New' Music Industry." *European Journal of Cultural Studies*, vol. 16, no. 1, 2013, pp. 77–99.

McLeod, Kembrew. *Owning Culture: Authorship, Ownership, and Intellectual Property Law.* Peter Lang, 2001.

Nieborg, David B., and Thomas Poell. "Platformization of Cultural Production: Theorizing the Contingent Cultural Commodity." *New Media & Society*, vol. 20, no. 11, 2018, pp. 4275–4292.

Van Dijck, José, Thomas Poell, and Martijn de Waal. *The Platform Society: Public Values in a Connective World.* Oxford UP, 2018.

Mizo Studies Vol. XIV No. 2
©Dept. of Mizo, MZU

ISSN : 2319-6041

Social Support and Wellbeing of Persons with Locomotor Disability among the Zo Tribes in Churachandpur District, Manipur : A Qualitative Study

Mercy Lalneikim*
Dr Henry Zodinliana Pachuau**

Abstract :

Persons with Disabilities are among the most marginalized and excluded group in the society. They encounter a number of challenges both physical and social barriers including prejudice, social exclusion, and stigma which frequently led to their exclusion from various facets of community life, contributing to mental health issues like anxiety and depression. Consequently, social support is essential for Persons with Disabilities since it greatly improves their overall well-being and standard of living. It fills in the gaps, lessens obstacles, and gives people with disabilities the confidence to live happy, independent lives. This study aims to understand the impact of social support on the well-being of Persons with Locomotor Disability. The type of disability covered in this study is Loco-

* Research Scholar, Dept. of Social Work, Mizoram University

** Associate Professor, Dept. of Social Work, Mizoram University

motor Disability. Seven in-depth interviews were conducted to form Case studies. The area of the study is in Churachandpur District, Manipur among the Zo tribes. The study shows that social support enhances the well-being of Persons with Locomotor Disability and permits independence and enables full participation in social, economic and cultural activities. It also contributes to breaking down barriers and reduces stigma against Persons with Locomotor Disability.

Keywords: Disability, Physical Disability, Social support, Well-being

Introduction

Persons with Disabilities are among the most marginalized and excluded segment of the society. With a population of approximately 8 billion people in the world, it is estimated that 1.3 billion people suffer from severe disabilities. This amounts to 1 in 6 of us, or 16% of the world's population (WHO,2023). About 15% of people worldwide have a disability of some kind, and 2-4% of them have severe functional challenges. Compared to earlier WHO estimates from the 1970s, which indicated a prevalence of about 10%, the prevalence of disability worldwide is higher (WHO, 2011). According to 2011 Census, there are 2.68 crore persons living with disabilities in India. This constitutes 2.21 percent of the total population in India. Locomotor Disability accounted for 44.70 per cent of all disabilities.

Mishra *et al.*, (2019 study used International Classification of Functioning (ICF) domains to examine how locomotor disability affect different daily activities. Nearly 80 per cent and 57 per cent of those with locomotor disabilities, respectively, reported having some problems in the mobility and self-care categories. Also, 63 per cent of people had less interpersonal interaction as a result. As loco-

motor impairment will affect movement and the inability to move will hamper self-care, the impact is evident. There was a clearer correlation between education level and the self-care domain. An educated family member or disabled person will understand the value of self-care more and will therefore prioritize it, either by taking care of the person themselves or by making sure that the fundamentals of self-care are followed.

Definition and Concepts

The United Nations Convention on the Rights of Persons with Disabilities (CRPD) define Persons with disabilities as those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.”

According to the Rights of Persons with Disabilities Act, 2016 “Person with Disability” means a person with long term physical, mental, intellectual or sensory impairment which, in interaction with barriers, hinders his full and effective participation in society equally with others.

The Rights of Persons with Disabilities (RPwD) Act, 2016, enacted in India, seeks to uphold and advance the rights of people with disabilities so they can live in dignity and without facing prejudice. According to the Directorate of Employment and Craftsmen Training, it superseded the earlier Persons with Disabilities Act of 1995 and broadened the definition of disability to encompass 21 categories. The Act places a strong emphasis on full participation and equitable opportunities in all spheres of life, including work, healthcare, and education. As per Persons with Disabilities, PwD Act 2016, there are 21 types of Disabilities. They are:

i) Blindness: This describes a situation in which a person’s eyesight is completely dark and they are unable to distinguish between bright

light and darkness in either eye.

ii) Low-vision: Low-vision is the term used to describe any of the following conditions:

a) The better eye's visual acuity must not be worse than 6/18 or less than 20/60 up to 3/60 or up to 10/200 (Snellen) with the best corrections.

b) A field of vision that is restricted to an angle of less than 40 degrees up to 10 degrees.

iii) Leprosy cured persons: Leprosy is a chronic infectious disease that has been cured in some people. The skin, peripheral nerves, mucosal surfaces of the upper respiratory system, and the eyes are the principal areas affected.

iv) Hearing Impairment (Deaf and hard of hearing): Hearing impairment is a partial or complete loss of hearing. There are two sub-groups of this disability: deaf and hard of hearing.

“Deaf” refers to people who have a 70 dB loss of hearing in both ears for speech frequencies.

A person who is “hard of hearing” has a hearing loss in both ears of 60 dB to 70 dB at speech frequencies.

v) Locomotor Disability: Legs-related disabilities that make it difficult to move from one place to another. However, it is generally seen as a muscle, bone, and joint-related disability. It makes it difficult for a person to move normally (such as when walking, picking up objects with their hands, etc.)

vi) Dwarfism: A growth abnormality characterised by a body height that is shorter than typical. Dwarfism is a condition when a person's mature body height is less than 4 feet 10 inches (147.32 cm).

vii) Intellectual Disability: A person with an intellectual disability may have severe limits in the abilities required to live and work in the community, including issues with self-care, communication,

social skills, safety, and self-direction.

viii) Mental Illness: The term “mental illness” refers to a variety of ailments that have an impact on the mind or brain. Bipolar disorder, depression, schizophrenia, anxiety, and personality disorders are among the conditions that have an impact on a person’s thoughts, feelings, and behaviours.

ix) Autism Spectrum Disorder: Autism is a general term that covers atypical autism, Asperger’s syndrome, and autistic disorder. Autism has an impact on how the brain processes information and stores it. Typically people with autism faced difficulty in maintaining social relationships, verbal and nonverbal communication, and other tasks.

x) Cerebral Palsy: Brain injury causes muscle coordination to be compromised in people with cerebral palsy (CP), a physically debilitating disorder. Before or during childbirth, it happens. Because cerebral palsy is not a progressive disorder, it does not deteriorate over time.

xi) Muscular Dystrophy: A series of neuromuscular hereditary illnesses known as muscular dystrophy (MD) result in muscle weakening and a general loss of muscle mass. MD is a condition that deteriorates with time.

xii) Chronic Neurological conditions: Disabling illnesses that affect a sizeable section of the population are chronic neurological conditions like Alzheimer’s, Parkinson’s, dystonia, ALS (Lou Gehrig’s disease), Huntington’s, neuromuscular disease, multiple sclerosis, and epilepsy. People who have a chronic neurological illness may present with a wide range of symptoms that call for medical attention.

xiii) Specific Learning Disabilities (Dyslexia): A group of incapacitating conditions that impair a person’s capacity to learn, listen, think, talk, write, spell, or perform mathematical calculations is known as specific learning disabilities. Specific learning disabilities

examples are as follows:

- a) Dyspraxia is the failure to motor plan and produce a suitable bodily reaction.
- b) Dysgraphia: A problem with writing that affects both the technical and expressive aspects. Another potential issue is spelling.
- c) Dyscalculia: Calculation difficulty is known as dyscalculia.
- d) ADHD: Hyperactivity, distractibility, and impulsivity are hallmarks of Attention Deficit and Hyperactivity Disorder (ADHD).

xiv) Multiple Sclerosis (MS): An illness that affects the central nervous system (CNS), multiple sclerosis is devastating. It prevents information from moving freely between the brain and different regions of the body. MS has the potential to cause chronic nerve damage over time. Some of the symptoms of MS include exhaustion, weakness, pain, tingling, and numbness, stiffness, muscle spasms, stiffness and weakness, difficulty walking or balancing, vertigo and dizziness, issues with thinking and memory, changes in vision and hearing, problems with thinking, learning, and planning, depression and anxiety, sexual difficulties, bladder problems, bowel issues, speech and swallowing difficulties.

xv) Speech and Language Disability: A speech and language disability is a long-term impairment brought on by disorders like laryngectomy or aphasia that affect one or more speech and language components as a result of organic or neurological reasons.

xvi) Thalassemia: Thalassemia is a genetically inherited blood disorder which is characterized by the production of less or abnormal hemoglobin. Thalassemia results in large numbers of red blood cells being destroyed, which leads to anemia. As a result of anemia, person affected with Thalassemia will have pale skin, fatigue and dark

coloration of urine.

xvii) Hemophilia: Hemophilia is a blood disorder characterized by the lack of blood clotting proteins. In the absence of these proteins, bleeding goes on for a longer time than normal. Hemophilia almost always occurs in males. Females are rarely affected with hemophilia.

xviii) Sickle Cell disease: Sickle Cell Disease is a group of blood disorders that causes red blood cells (RBCs) to become sickle-shaped, misshapen and break down. It is a genetically transferred disease.

xix) Multiple Disabilities including deaf-blindness: The simultaneous occurrence of two or more distinct physical disabilities, two distinct mental disabilities, or a combination of physical and mental disabilities is referred to as multiple disabilities. Typical illustrations of many disabilities include:

- a) Blindness and intellectual disabilities
- b) Both orthopaedic and mental retardation are present.
- c) Speech impairment and disability of the locomotion.

xx) Acid Attack Victim: Acid Attack Victims are those who survived an acid attack and are typically women. The victim of these crimes frequently suffers from facial and other body disfigurements.

xxi) Parkinson's disease: Parkinson's disease (PD) is an illness of the central nervous system that impairs movement. Tremors and rigidity are signs of PD. Because it is a progressive illness, it gets worse with time.

Locomotor disability, according to Shakespeare (2006), is “an impairment that affects mobility, such as difficulty or inability to walk, climb stairs, or use public transportation”. This definition places a strong emphasis on the functional limitations of locomotor disabilities, which can encompass a variety of impairments affect-

ing the bones, joints, muscles, tendons, ligaments, or nerves that are involved in movement and physical activity. He advocates for a social model of disability that focuses on reducing obstacles to full involvement in society as opposed to medical models of disability that see impairment as a personal tragedy or a medical issue that has to be fixed.

The definition of “locomotor disability” can also be found in Chapter 1, Section 2 (i) of the Rights of Persons with Disabilities Act, 2016. The Act defines locomotor disability as disability of the bones, joints or muscles leading to substantial restriction of the movement of the limbs or any form of cerebral palsy which is in line with the World Health Organization’s International Classification of Functioning, Disability and Health (ICF) that recognizes locomotor disability as a type of physical impairment that affects the ability to move and carry out daily activities.

World Health Organization (2021) defines well-being as a positive state experienced by individuals and societies. It is more than just the absence of disease or illness; it includes good mental health, life satisfaction, a sense of meaning or purpose, and ability to manage stress.

OECD (2013) says that well-being is about the quality of people’s lives, including income, jobs, health, education, environment, and social connections

According to Cohen and Wills (1985), social support is the help, concern and encouragement given by family, friends, and other social networks to help people deal with stress and accomplish their goals. According to research, social support can improve the mental health and general wellness of people with disabilities, particularly those who have Locomotor Disability. It can increase self-esteem and self-efficacy, foster a sense of community and togetherness, lessen feelings of loneliness and isolation, and foster sentiments of

belonging (Baker, 2003; World Health Organization, 2011). Moreover, social support can also facilitate access to resources and information including healthcare, employment, and community services, which can promote the social inclusion and participation of individuals with disabilities (Gibbons *et al.*, 2018).

The social support agents include primary social support agent (Family), Secondary social support agents like schools, peers, religious institutions, community-based organizations and Non-Government Organizations (NGOs) working in the area of disability and Tertiary social support agents (Local Councils/Village Councils and Government) (Chhange, 2017; Lalmuanpuui, 2016; Meral and Cavkaytar, 2012; Lifshitz and Glaubman, 2004; Teklu, 2010; Parette *et al.*, 2010; Mishra & Gupta, 2006).

Programmes and Policies

Kumar (2006) highlights the National Policy for Persons with Disabilities under Ministry of Social Justice and Empowerment, Government of India. The National Policy recognizes that Persons with Disabilities are valuable human resource for the country and seeks to create an environment that provides those equal opportunities, protection of their rights and full participation in society. The focus of the policy shall be on the following:

I. Prevention of Disabilities

II. Rehabilitation Measures

A). Physical Rehabilitation Strategies - (i) Early Detection and Intervention (ii) Counseling & Medical Rehabilitation (iii) Assistive Devices (iv) Development of Rehabilitation Professionals

B). Education for Persons with Disabilities

C). Economic Rehabilitation of Persons with Disabilities - (i) Employment in Government Establishments (ii) Wage

employment in Private sector (iii) Self-employment

III. Women with disabilities

IV. Children with Disabilities

V. Barrier-free environment

VI. Issue of Disability Certificates

VII. Social Security

VIII. Promotion of Non-Governmental Organizations

(NGOs)

IX. Collection of regular information on Persons with Disabilities

X. Research

XI. Sports, Recreation and Cultural life

XII. Amendments to existing Acts dealing with the Persons with Disabilities

Manipur, a state in the north eastern region of India forms 0.24 percent of disability in India (as in 2011). Persons with Disabilities constitute 2.1 per cent of the total population in Manipur as per 2011 Census. According to 2011 Census, Churachandpur district has 4026 Persons with Disabilities with 3798 living in rural areas and 228 living in the urban areas. Centre for Community Initiative (CCI), People Advanced in Social Services (PASS), Franciscan Clarist Congregation (FCC), Social Human Action for Rural Employment (SHARE) & Gospel Ministries for Disabilities India (GMFDI) are the Non-Profit Organisation (NGO) working for Persons with Disabilities within the town.

The District Social Welfare in Churachandpur is implementing various programme /schemes for Persons with Disabilities in the district. The schemes implemented are listed below:

1. Chief Ministerggi Shotharabasingi Tengbang(CMST) Sub Schemes:-

- i. Care Giver Allowance/Maintenance Grant to Persons with Disabilities with High Support Needs.
- ii. Scholarship to students with Disabilities.
- iii. Self-Employment Loan with subsidy to the persons with Disabilities along with skill training.
- iv. Free Travel & concession to Persons with Disabilities.
- v. Maintenance Grant for homeless Older Persons.

2. Care giver allowance/maintenance grant to Persons with Disabilities with high support needs.

Eligibility Criteria

- i. The applicant should have Disability Certificate issued by competent Medical Board.
- ii. Locomotor Disability (LD)/Chronic Neurological Disorder /Blood Disorder – degree of Disability 80% and above.
- iii. Visual Impairment – 100% degree of Disability in the age group of 19 to 59 years.
- iv. Mental Retardation – 40% and above degree of Disability.

Rate of allowance is Rs. 1500/- per month.

3. Scholarship for students with Disabilities

Table 1: Rate of scholarship

| Sl. No. | Class | Rate Per Annum |
|---------|--------------------|----------------|
| 1 | Class I to Class V | Rs. 3000 |

| Sl. No. | Class | Rate Per Annum |
|---------|---|----------------|
| 2 | Class VI to Class VIII | Rs.4000 |
| 3 | Class IX to Class XII | Rs.6000 |
| 4 | Graduate & above including Technical Course | Rs. 8000 |

Source: Govt. of Manipur

4. **Self-employment loan with subsidy to the Persons with Disabilities along with skill training.**

The Scheme is applicable to persons with Disabilities in the age group of 19 to 59 years.

Loan will be provided for individuals, parent organizations and Disable people organization.

5. **Free travel & concession to Persons with Disabilities**

The applicant shall be given card for availing free travel of concession run by Public Transport System.

6. **National Social Assistant Programme (NSAP)**

1. Indira Gandhi National Disable Pension Scheme (IGNDP)

In spite of the various policies implemented by the government and civil society organisations persons with disabilities still suffer from various challenges. According to EnableMe Kenya, persons with disabilities (PWDs) encounter several obstacles that frequently limit their capacity to lead fulfilling lives. The World Health Organisation states that persons with disabilities encounter more difficulties than just their physical limitations. People need to be aware of the typical obstacles PWDs experience in their daily lives. The four typical obstacles that people with disabilities encounter are:

- Institutional barriers: Institutional barriers, often referred to as systematic barriers, are pre-existing laws that un-

fairly discriminate against and obstruct the participation of individuals with disabilities in particular activities.

- Attitudinal barriers: Barriers in terms of attitudes are caused by how people view people with disabilities. It is no secret that society frequently harbours prejudices towards and discriminates against people with disabilities. They frequently receive dehumanizing treatment from society, which makes complex decisions to stay away from them. The majority of these barriers are brought on by a lack of knowledge and false assumptions about people with disabilities.
- Environmental barriers: These refer to actual physical obstacles in our environment that prevent PWDs from actively participating in society. Physical obstacles include things like doorways, architectural features and room arrangements.
- Social barriers: Social barriers are the circumstances under which people are born, raised, educated and employed. They also refer to elements that affect people's functionality through determining their health.

Statement of the Problem

Similar to many regions of India, Manipur encounters difficulties in implementing the rights of Persons with Disabilities (PwDs). In the national census in 2011, the total number of PwDs identified in the North East was 733,450 (1.65%), a little less than the figures estimated by WHO. There are 58,547 Persons with Disabilities in Manipur, out of which 5315 are Persons with Locomotor Disability. They suffer from various kinds of barriers, discrimination and disadvantages that hinders their wellbeing. With the above in mind, the objective of the study is to find out how social support improves wellbeing of persons with locomotor disabilities among

the Zo tribes in Churachadpur district of Manipur.

Review of Literature

Cohen and Wills (1985) holds that social support lessens the detrimental consequences of stress on both mental and physical health. In their thorough analysis, they made a distinction between two important models: the buffering model, which holds that social support protects people in high-stress situations, and the primary effect model, which holds that social support improves wellbeing at all stress levels. Their results highlighted that when it comes to lowering psychological discomfort, perceived emotional and instrumental support is more important than real support received. Future research on the protective effects of social relationships, especially for vulnerable groups, was made possible by this work.

Uchino (2009) offers a thorough analysis of the ways in which social support affects physical health, emphasizing both direct and indirect processes. By encouraging healthy behaviors, lowering psychological stress, and enhancing biological functions like immune system, neuroendocrine, and cardiovascular functioning, supportive social connections are shown to improve health outcomes. Uchino highlights the value of quality over quantity in interpersonal connections and points out that long-term stress in intimate partnerships can potentially be harmful to one's health. By establishing a strong connection between social support and long-term physical health outcomes, this review broadens our understanding of social support beyond mental health.

Rath and Roy (2021) examine how social support affects the quality of life for people with locomotor disabilities in rural India, emphasizing the importance of informational, practical, and emotional assistance from peers, family, and the community. According to their research, those who have larger support systems report higher levels of psychological well-being, more social engagement,

and more independence in their day-to-day activities. The study also highlights the obstacles that can negate the advantages of support, such as societal stigma, ignorance, and poor service delivery. This study highlights the necessity of inclusive policies and community-based rehabilitation that support the social networks of people with disabilities in remote areas.

McColl & Friedland (1995) study examines the influence of age and disability on social support networks. They identify that social support can be beneficial to individuals with disabilities and older adults, and it can also impact health and well-being. The article emphasizes the importance of social support in promoting health and well-being among these groups and calls for interventions to enhance social support networks in these populations.

Kramer, Meltzer & Strohm (2021) examines the impact of having a sibling with a disability on sibling relationships throughout life, focusing on the role of social support. The authors emphasize the importance of access to adequate support systems for both siblings with and without disabilities. They also discuss the challenges siblings may face in seeking and receiving social support, such as stigma and difficulty in finding appropriate resources. The study uses qualitative data from interviews with adult siblings to examine the types of support they receive from family, friends, and other sources, as well as the challenges they face in seeking and receiving support.

Cherry (1991) study examined the relationship between self-esteem and social support in physically disabled and able-bodied adolescents. Data was collected from 127 high school students, including 55 physically disabled and 72 able-bodied adolescents. The study found that disabled adolescents had lower self-esteem and social support levels than able-bodied adolescents. However, social support significantly increased self-esteem in both groups.

The study suggests that interventions aimed at improving social support for disabled adolescents could improve their self-esteem and overall well-being. The results showed a significant positive correlation between social support and self-esteem in both groups, indicating that social support is crucial for the development and maintenance of self-esteem, regardless of physical ability status.

McNett (1987) analyzed data from 50 functionally disabled individuals discharged from rehabilitation facilities. Social support variables, threat appraisal, and coping responses were hypothesized to affect coping effectiveness. Coping responses, including use of social support, cognitive reappraisal, emotion-focused coping, and problem-focused coping, were hypothesized to directly affect coping effectiveness. The study found that perceived availability of social support was positively related to coping effectiveness through problem- and emotion-focused coping. Non-married subjects coping more effectively and perceived less threat, unlike the relationship typically found in literature.

Anderson et al., (2017) found that perceived social support moderates the relationship between depression and daily activities of living (ADL) after lower limb loss. The study involved 114 participants with lower limb amputations or congenital limb deficiencies. Results showed that ADL restrictions led to higher sadness levels, but those with higher social support had lower despair levels. The study highlights the importance of social support in overcoming lower limb loss difficulties and suggests interventions to increase perceived social support could potentially reduce depression rates.

A study conducted by Winterowd, Street & Boswell (1998) however seeks to shed light on the effects of disability status and perceived social support on levels of depression and anxiety in college students. One hundred and thirty-nine participants completed measures of anxiety, depression, and perceived social support. The

study result shows that “regardless of disability status, college students who perceived lower levels of social support (from family and/or friends) had significantly higher levels of depression and anxiety than college students with higher perceived social support (from family and/or friends). College students with disabilities had significantly higher depression scores than college students without disabilities. The study also highlighted implications for mental health professionals and suggestions for future research”.

People with Locomotor Disability face physical and social challenges, including social isolation, discrimination, and stigma. These barriers hinder their access to education, employment, and social opportunities. Negative attitudes and stereotypes can exacerbate mental health issues, leading to feelings of loneliness, frustration, and low self-esteem. A multidisciplinary approach is needed to address these needs, including physical and medical support, psychological interventions, and promoting social inclusion. Reducing social stigma is crucial to help individuals feel valued and included in society (Ratra, 2007).

Laskar et al., (2010) study on 50 parents of children with Locomotor Disability in India found that they experience significant psychosocial impacts, including emotional distress, social isolation, and negative family relationships. The study also found a significant economic burden due to the high cost of medical treatment, rehabilitation, and education. The findings suggest the need for comprehensive support services to address these needs and alleviate the economic burden on parents of children with Locomotor Disability in India.

Na & Singh (2021) reveals disparities in mental health, social support, and coping among individuals with mobility impairment. They used a cross-sectional design to analyze data from a national survey of adults with mobility impairment in the US. Re-

sults showed higher mental health issues, lower social support, and greater stress coping difficulties among those with mobility impairment. Demographic factors like age, gender, and race/ethnicity significantly impacted these issues. The authors suggest interventions aimed at improving mental health, social support, and coping skills should consider these disparities for more effective and equitable care.

Chhangte (2017) examined the relationship between social support and quality of life among individuals with physical disabilities in Aizawl, Mizoram, India. The study found that emotional support was more prevalent in males, followed by financial support in females. Instrumental support was more prevalent in females. The study also found that 56.1% of respondents did not receive any support, more in females. Secondary support was more male-dominated, with financial support being more prevalent in males. The study concluded that social support is crucial for improving the quality of life for individuals with physical disabilities, regardless of gender.

Lalmuanpuui (2020) highlights the discrimination and exclusion faced by children with disabilities, leading to feelings of sadness and depression. Negative attitudes towards these children are attributed to their disability and special education. The study explores the relationship between social support and the quality of life of children with disabilities in the Mizoram region of India. The research design uses a mixed-methods approach, including interviews and surveys with children, their parents, and stakeholders. The findings indicate that social support is crucial in improving the quality of life of children with disabilities, particularly in terms of emotional well-being, social interactions, and access to education and healthcare. The study underscores the need for improved social support systems and services for children with disabilities in Mizoram.

Devi (2022) studied the success of a structured education programme to increase employee understanding of the prevention of work-related locomotor issues in Thoubal District, Manipur, is discussed in this study. There were 60 participants in the study, and they were split into an experimental group and a control group at random. The control group did not get the organised education programme; only the experimental group did. The research indicated that the experimental group's members' understanding of how to prevent locomotor issues at work had been improved by the organised instruction programme. The essay places a strong emphasis on the value of teaching employees about preventative steps to avoid illnesses and impairments brought on by the workplace.

Devi & Singh (2022) looked into how age and gender affect the self-esteem of young people in Manipur who are locomotory and visually impaired. The Rosenberg Self-esteem Scale was used by the researchers to measure the self-esteem of 100 disadvantaged adolescents between the ages of 13 and 19. The findings showed that gender and age have a substantial influence on the levels of self-esteem among adolescents with disabilities, with female adolescents having lower self-esteem than their male counterparts. The study also sheds light on the difficulties impaired teenagers encounter in terms of self-esteem, emphasising the need for intervention programmes to deal with these problems. Overall, the results of this study add to the body of knowledge on self-esteem in people with disabilities and highlight the significance of gender- and age-specific interventions.

Konjembam *et al.*, (2007) ascertained the prevalence of ADL (Activities of Daily Living) handicap among senior people in an urban setting in Manipur, India. The Barthel index was used in the study to determine the functional condition of 250 elderly people who were at least 60 years old. The results showed that roughly

55.2% of senior people had varied degrees of ADL difficulty, with the most prevalent limits being in feeding, using the restroom, and dressing. The study also found a strong correlation between age, gender, educational attainment, and marital status and disability. The study comes to the conclusion that in order to improve the quality of life for this vulnerable, demographic, healthcare professionals, policymakers, and the community must pay attention to and take action about the high prevalence of disability among elderly people in Manipur's metropolitan regions.

Methodology

The field of study was in Churachandpur District of Manipur, one of the North eastern States in India. The North-East region of India (Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim, and Tripura) has a distinct linguistic, ethnic, and geographic makeup. As per 2011 Census, Manipur has a total population of 2,855,794. With male and female population of 1,438,586 and 1,417,208 respectively, the total population growth in this decade was 24.50 percent. The south-west region of Manipur state is home to Churachandpur district. It spans from 24°N to 24° 30 N latitudes and from 93° 15'E to 94° 45'E longitude. It is Manipur's largest district in terms of area, with a total area of 4570 square kilometers, or 20.47% of the state's total area. Jiribam Sub-Division of Imphal East, Tamenglong District on the north, Bishnupur and Chandel District on the east side of Myanmar (Burma), Mizoram State on the south side, and Cachar District of Assam on the west side are its borders. The district has a steep terrain. The Manipur monarch Churachand Singh gave the district the name "Churachandpur". Located 64 kilometers from the state capital, Imphal, lies the district headquarters in Churachandpur, the state's second-largest town.

Churachandpur has a population of 2,74,143 as per 2011

census, with 1,38,820 male and 1,35,323 female. The literacy rate is 82.78% on average. The sex ratio is 975 females for every 1000 males. 60 people per square kilometer is its density. The district employs 1,22,655 people in total. Of all workers, 88,779 are considered primary workers, while 32,876 are considered marginal workers. Household industry workers make up the smallest percentage of the district's primary workforce, despite cultivators making up the majority. Different tribes such as Thadou, Kuki, Hmar, Gangte, Paite, Mizo, Vaiphei, Simte, Zou, Kom, Chothe, Aimol, Mate, Kabui & Meitei lives in Churachandpur.

Table 2: Profile of Tribes in Churachandpur

| Category | Population | Percentage of Total Pop. |
|----------------------|------------|--------------------------|
| All Scheduled Tribes | 254,787 | 92.9% |
| Kuki-Zo tribes | 238,547 | 87.0% |
| Naga tribes | 1,148 | 1.1% |
| Old Kuki/Naga | 7,716 | 2.8% |

Source: Wikipedia

The study adopted qualitative method. Both primary and secondary sources have been taken to collect data. Primary sources include the respondents collected from in-depth interviews and secondary sources are taken from published and unpublished government and non-governmental records and literature. In-depth interviews formed the tool of data collection to form case studies. A total of 7 case studies were conducted from 7 respondents.

Findings and Discussion

This section covers the findings of the Case Studies conducted among Persons with Locomotor Disability across gender. Case study is an important method for understanding the psycho-social challenges faced by Persons with Locomotor Disability. Seven case studies; two women and five men with Locomotor Disability were taken for the present study. All names used in the studies are ficti-

tious.

Case 1

A forty-four-year-old female, Lieni was the second born child of three siblings. She was born into a poor family. She has 50 % Locomotor Disability resulting in a limb length discrepancy. She said that she had a very high fever after birth which could have caused her disability. Due to poor family condition, she could only study till her 6th grade. She was also unable to get treatment for her disability due to financial problem. Her mother who is unemployed could provide only her basic needs that time and she was also still young to earn on her own. Her father passed away when she was little and at present, she now lives with her mother.

Despite her challenges, Lieni led a cheerful life and her health is quite stable. She is able to do most of what her friends could do without any problem. She is able to perform her daily activities without any assistance from others. She loves hanging out with friends and relatives. Her family and friends supported and helped her in every way they could. She goes to church regularly though she does not participate much in its activities. She occasionally attends social functions and socialized with others. She has a unique talent for weaving traditional wrap around, ‘puon’ which allows her earn a living and support her mother. With this, she is able to meet her basic needs without seeking help from others.

According to Lieni, she learnt about awareness on disability services primarily through the non-governmental organization working within their community. However, due to lack of proper awareness about the schemes for Persons with Disabilities, she does not receive any financial aid from the government. Occasionally, her family received a gifts in the form of money and in kind as a charity outreach programme of their Church during Christmas.

She said that being differently abled makes her feel insecure

sometimes. The fear of being treated different by others is one of the reasons of not socializing much with others. Her disability and limited education make her feel inferior. However, her family and friends are always beside her anytime she needs help and support. The love and support of her family and friends who treat her equally gives her the strength to stay strong, face her challenges and move forward with hope.

Case 2

Lily is a thirty-four-year-old female who was born in a middle-class family. She is the only daughter of her parents. She was born with a limb length discrepancy, a Locomotor Disability where her left leg was shorter than her right. She experienced a high fever after birth which even affected her eye sight. Other than that, she has no complains about her health. She was unable to specify the exact percent of her disability during the case study.

As the only daughter, she was raised with immense love and care. Her parents provide her with all the basic needs for her to live a happy life. They are always there to support her in whatever ways they could. Her family runs a meat shop within the market area which serves as their primary source of income.

Despite her physical challenges, Lily doesn't need assistance in performing her day-to-day activities. She is quite capable to perform her daily activities although she was not strong like others. She goes to a regular school like her peers and is able to keep up with her studies.

With unwavering support from her family, Lily does not let her disability stop her in pursuing her education. She completed her Master in 2015, and then did her B.Ed and M.Ed later on. She shared that she did not face any kinds of bully during her school years but was fully supported in every way and this makes her more confident in life.

She socializes and also participates in different types of activities within the society and community. She is a jolly person who love to hang out with her peers. In addition to her studies, she did household chores and helped her parents in the shop time to time. She also takes care of her niece and nephew when their parents are busy and help them out with their assignments. Coming from a financial stable family, she does not seek any financial aid from the government or any NGOs. Recently, Lily was selected for a government teacher in Manipur. Getting her job under the reservation quota for Persons with Disabilities. She is now working as a government teacher in a government school within Churachandpur District, Manipur. She said life can be very challenging, but the social support of her family, friends, teachers and society has given her strength and determination which made her to achieve her goals.

Case 3

Muana, a forty-eight-year-old male from a middle-class family, was born as a normal healthy baby. He has four other siblings who are also in good health. Unfortunately, at the age of twenty-five, he was diagnosed with bone Tuberculosis which causes weakness and numbness in his legs and this eventually caused paralysis in one of them. Since his illness was not detected at an early stage, there was no timely treatment for him. This resulted in 75% disability. He has to use crutches to move around. Despite his disability, his family does not treat him differently but rather see his ability and support him with all his needs. His parents and siblings are always there for him. His family make sure that he is provided with what he needs. As his disability limits him in performing his daily activities smoothly, his family assist him with his needs and requirement. Their support strengthened his belief that he is capable of achieving anything and give his best in all aspects of life.

Although aware of the schemes and programmes for Per-

sons with Disparities, he does not seek financial aid from the government. Muana is a cheerful, healthy person who loves interacting with others. Though he doesn't actively participate in the society, he interacts and socializes with others. He loves chatting with friends. He works diligently in his studies and does not allow his disability to hold him back. He completed his bachelor's degree and is now employed as a government teacher in town. He is an active member of Churachandpur District Disable Union (CDDU) and he is always willing to work tirelessly for the betterment of Persons with Disability. He has a Scooty, modified for him so that it is convenient for him to use. He is now happily married and is the father of two children. They assist him and support him in all his needs making life easier for him. His wife and children are his backbone of strength and happiness. He said that he was never bullied during his school years or in his adulthood. The equal treatment he has received from his family, friends and society have been so empowering that he forgets his disability sometimes.

Case 4

John is a forty-one-year-old male, comes from a poor family background. He was born as a healthy baby and grew up with his four healthy siblings. At the age of six, he injured the nail of one of his right feet after hitting it on a stone. Since the injury did not seem to be serious, his family did not pay much attention to it. Unaware of what could happen if wounds are not given proper treatment, Tetanus injection was not done at that time. Later, his injury became septic and even his toenails broke and fell off. He underwent three operations but sadly he couldn't recover again. As a result, his right foot below the knee has to be amputated leaving him with 81% disability. His disability limits his mobility significantly making it difficult for him to move from place to place. Due to his physical barriers, financial issues and also due to the death of his father during his higher

secondary, he studied till his 12th grade and could not continue his education further. Though his family wanted the best for him, they could provide him only his basic needs – food, clothing and shelter.

However, his physical limitation does not stop John from socializing with other. He participates in church activities and hangout with his friends. He is now married and living in a separate house. He is a father of two children. Despite his disability, he is healthy and does not have much health issues. He works as a daily wage labourer painting newly constructed house, and is the breadwinner for his family. His family and relatives supports and assist him in whatever they can. He said that he got financial aid from Social Welfare, Churachandpur, under the schemes for Persons with Disabilities before. But, for the past 2 or 3 years, it stopped and he is not sure of the reason for this. As he is using crutches to move around, life can be very challenging for him in carrying out his day-to-day activities. Although he is loved and treated equally by his family and friends, he admits that accepting his disability was difficult during his teenage years. As time passes, he started to understand and gradually accepted the plan God has laid out for him.

Case 5

A thirty-three-year-old male, Sasang was born with a Locomotor Disability. He has a bone deformity that causes his arms and legs to bend making it impossible for him to stand or walk. With 90% disability, he needs assistance with most of his daily activities though he is able to handle some activities on his own while sitting. As Sasang and his family were living in a village, there was no special school, as such, for him to attend. He went to a regular school but that was not easy for him as he needs help most of the time. So, he went to school till his 5th grade and rather chose to pursue his passions instead. He loves to write songs and he also loves to sing. He even released several songs. He is frequently invited to various

events and places to perform his songs where he is rewarded with a sum of money. As he needs assistance most of the time, he spent most of his time at home relying on the care and assistance of his family. He has 4 other siblings who loves and fully supports him. They assist him in every place that he needs to go.

Due to his disability, Sasang has some health issues and has to take medication from time to time. He receives financial aid from the government under Social Welfare, Churachandpur. Though he does not receive every month, sometimes the money comes in bulk and this is quite beneficial for him. He enjoys interacting with people. He even travels abroad, meet people and share his life story, inspiring others with his resilience and determination. Although life is very challenging for him, the endless support, love, care and encouragement from his family allows him to accept himself and embrace his passions and live a fulfilling life.

Case 6

Zova, a forty-year-old male is one among the seven siblings of a poor family. He was born with a deformity in his left lower limb and has a 75% disability. Due to his condition, he is unable to move around without the help of a support and therefore relies on a long stick to move around. He said that using a stick is more comfortable than using crutches as he has been accustomed to it since childhood. As they were living in a remote place, there was no special school as such for him. He went to a regular school even though he faced lots of difficulties due to his disability. He said that the school washroom was really difficult for him to use as he need support to stand. Despite his family's financial struggle, his parents provided him the best they could to meet his basic needs. He worked hard and excelled in his education despite the physical challenges he faced. His parents and siblings are his strength in times of weakness. He completed his bachelor's degree and is currently working as a gov-

ernment teacher.

Zova actively participated in social activities and interact with others. His friends are always there for him, willing to assist him in all his needs. Performing his daily activities smooth like others can be very challenging for him but he is very cheerful and healthy. He is now married and is a father of three children.

Besides his family, his wife has been his pillar of support, standing by him in all aspects of life. He is so much loved and cared for by his wife and children. With his family and friends around him to support in whatever he needs, he always feels secure. Being employed, he does not really seek financial aid from the government. He is always enthusiastic to work for the betterment and upliftment of Persons with Disabilities. He admits that there are moments in life when he struggles with depression and self-pity, thinking that life has been unfair to him due to his physical limitations and financial struggles. However, it is the love of God, his family, parents, siblings, and friends that gave him the strength to move forward.

Case 7

Kapa is a thirty-seven-year-old male who is from a middle-class family. He was a normal healthy baby at birth. Unfortunately, he suffered a severe electric shock when he was six that resulted in extensive burns on his left arm. Since his injury was quite serious, doctors have no choice but to amputate his arm leaving him with 90% disability. Though his physical limitation restricted him in performing his daily activities at first, with time, patience and determination, he gradually learnt to manage on his own. Despite his disability, he adapted to his circumstances and became capable of performing most of his daily activities just like anyone else. There are times life has been rough and he felt helpless struggling with the challenges brought by his disability. However, his family and friends provided unwavering support, giving him his basic re-

quirement enabling him to go to a regular school, where he pursued his education without letting his condition hold him back. He was cared and treated equally by everyone during his school years. With encouragement from peers and family, he successfully completed his bachelor's degree.

Kapa is a jolly healthy person who always love to mingle with others. He is a single parent and had a daughter who help him with most of the household chores. He works as an office assistant in a college. As he could, somehow, manage on his own with his pay, he does not seek financial help from anyone, not even from the government. Although he does not involve in social activities as much as others, he is deeply involved in his Church and is a very dedicated choir member. He often goes out with his choir members singing in different functions where they were invited and also in ministries organised by his Church. Over the years, he has embraced his circumstances with acceptance and find contentment that he received from his family and friends living life with gratitude.

Analysis of the Cases

The above cases demonstrate that while some cases receive enough support, others include financial hardships, delays in seeking medical care, and ignorance about illnesses. Their disability and various barriers makes it difficult for them to carry out daily tasks and participate completely in society. As a result, many people deal with issues including quitting school, feeling lonely, and having stress, anxiety, despair and even depression. Their general well-being and mental health are severely impacted by the widespread sense of social marginalization.

The case studies do, however, also emphasize how important social support is in assisting people with locomotor disabilities in overcoming obstacles. The family, friends and community (Churches) all provided invaluable support as they overcame challenges.

Family and friends were crucial because they provided understanding, practical assistance, and emotional support. By accepting their condition and acknowledging their limitations without feeling devalued, people were able to better understand their life thanks to this support network. With this acceptance, they were able to cultivate a good mindset, perceive the positive aspects of life, and proceed with increased assurance. Their social networks gave them the emotional and practical assistance they needed to live more independent and satisfying lives. These people were able to grow personally, enhance their mental health, and feel more at ease by creating a welcoming and inclusive atmosphere.

With this acceptance, they were able to see the brighter side of life, foster a positive outlook, and move forward with greater confidence. By fostering a supportive and inclusive environment, these individuals were able to experience personal growth, improve their mental health, and achieve a sense of well-being. The case studies highlight how social support can give people with locomotor disabilities the tools they need to overcome obstacles and achieve their goals. Overall, in the cases, we find that social support improves the wellbeing of persons with locomotor disabilities in this study.

Conclusion

Persons with Locomotor Disability have numerous challenges in the areas of social, psychological, educational, medical, physical, and environmental realms. Inferiority complexes and social marginalization are common outcomes of these challenges, which affect people's overall wellness. To overcome these obstacles, a multifaceted approach is needed. Making physical spaces, transportation, and information and communication technology more accessible is necessary to increase accessibility and enable those with disabilities to move freely and participate fully in society. Additionally, it is critical to advance inclusive policies that

address healthcare, education, economic opportunities, and social protection. Helping people overcome challenges in their daily lives and maintain a positive attitude requires the development of strong social support networks.

Persons with Disabilities can feel less isolated and stigmatized by using these networks, which provide emotional support, practical assistance, and understanding relationships. Increasing awareness and lowering stigma are also essential components of a comprehensive plan. While fostering a more tolerant and supportive environment, public awareness of the rights and skills of individuals with locomotor disabilities dispels prejudice and misconceptions. Therefore, raising awareness, promoting inclusive legislation, developing social support networks, and enhancing accessibility can all significantly improve the quality of life for those with locomotor disabilities and contribute to the development of a more tolerant and supportive society.

Works Cited:

- Anderson, D. R., Roubinov, D. S., Turner, A. P., Williams, R. M., Norvell, D. C., & Czerniecki, J. M. (2017). Perceived social support moderates the relationship between activities of daily living and depression after lower limb loss. *Rehabilitation psychology*, 62(2), 214.
- Baker, P. (2003). Social support and social networks. In I. Brown & S. Stacey (Eds.), *The Handbook of Rehabilitation Psychology* (pp. 142–154). Psychology Press.
- Cherry, D. B. (1991). *Relationship between self-esteem and social support in physically disabled and able-bodied adolescents*. Loyola University Chicago.
- Chhangte L. (2017). *Social support and quality of life across gender among persons with physical disabilities in Aizawl, Mizoram*.
- Churachandpur District, Government of Manipur <https://churachandpur.nic.in/>
- Cohen, S., & Wills, T. A. (1985). Stress, social support, and the buffering hypothesis. *Psychological Bulletin*, 98(2), 310–357.
- Cohen, S., & Wills, T. A. (1985). *Stress, social support, and the buffering hypothesis*. *Psychological Bulletin*, 98(2), 310–357. <https://doi.org/10.1037/0033-2909.98.2.310>
- Devi, N. B., & Singh, T. (2022). Impact of Age and Sex on Self-esteem among Visually and Locomotor Disabled Adolescents in Manipur. *Antrocom: Online Journal of Anthropology*, 18(2).
- Devi, S. L. (2022). Effectiveness of Structured Teaching Program on Knowledge regarding the Prevention of Work-related Locomotion Problems among the workers of Stone Crushing Plants of Thoubal District, Manipur. *Asian Journal of Nursing Education and Research*, 12(2), 161-164.

- Disabled population by type of disability, age and sex, Manipur – 2011 <https://censusindia.gov.in/nada/index.php/catalog/43383>
- Disability & Rehabilitation in the North East of India http://globaldisability.org/wpcontent/uploads/2016/02/Disability_Rehab_NEIndia_2016Feb.pdf
- Disability, WHO (2023) <https://www.who.int/news-room/factsheets/detail/disability-and-health>
- Gibbons, L. E., Shinkai, K., & Liu, M. E. (2018). Physical disability trajectories in older Americans with and without diabetes: The role of age, gender, race or ethnicity, and education. *Journals of Gerontology Series A: Biomedical Sciences and Medical Sciences*, 73(11), 1552-1557.
- Konjengbam, S., Bimol, N., Singh, A. J., Singh, A. B., Devi, E. V., & Singh, Y. M. (2007). Disability in ADL among the Elderly in an Urban Area of Manipur. *Int J Pharm Med Res*, 18, 41-3.
- Kramer, J., Meltzer, A., & Strohm, K. (2021). Social support when a sibling has a disability. *Brothers and Sisters: Sibling Relationships Across the Life Course*, 257-276.
- Kumar, S., & Singh, M. (2021). Mental Health and Quality of Life in Persons with Locomotor Disability: A Review. *Indian Journal of Health Sciences and Biomedical Research*, 14(1), 1-6.
- Lalmuanpuui C., (2020). *Social support and quality of life among children with disabilities in Mizoram*.
- Lalmuanpuui, C. (2016). *Children with Disabilities in Aizawl: A Situational Analysis*. M.Phil Dissertation, Mizoram University.
- Laskar, A. R., Gupta, V. K., Kumar, D., Sharma, N., & Singh, M. M. (2010). Psychosocial effect and economic burden on parents of children with Locomotor Disability. *The Indian Journal of*

Pediatrics, 77, 529-533.

Lifshitz, H. and Glaubman, R. (2004). Caring for people with disabilities in the Haredi community: adjustment mechanism in action. *Disability & Society*, 19(5), 469-486. doi: 10.1080/0968759042000235316

Locomotor Disability <https://www.slideshare.net/slideshow/locomotor-disabilities/251096067>

McColl, M. A., & Friedland, J. (1995). The effects of age and disability on social support. *International journal of rehabilitation research*, 18(4), 325-340.

McNett, Sc. (1987). Social support, threat, and coping responses and effectiveness in the functionally disabled. *Nursing Research*, 36(2), 98-103. Retrieved from NM WINEMAN - Nursing research, 1990 - journals.lww.com

Meral, B.F., & Cavkaytar, A. (2012). A study on social support perception of parents who have children with autism. *International Journal on New Trends in Education and Their Implications*, 3(3), 1-12. ISSN 1309-6249

Mishra, A. K. & Gupta, R. (2006). Disability Index: A Measure of Deprivation among Disabled. *Economic and Political Weekly*, 41(38), 4026-4029. Retrieved from <http://www.jstor.org/stable/4418722>

Mishra, K., Siddharth, V., Bhardwaj, P., Elhence, A., Jalan, D., Raghav, P., & Mahmood, S. E. (2019). The prevalence pattern of locomotor disability and its impact on mobility, self-care, and interpersonal skills in rural areas of Jodhpur district. *Nigerian Medical Journal*, 60(3), 156-160.

Mokgatle, L., & Sodi, T. (2020). Locomotor Disability and mental health: An exploratory study of the experiences of wheelchair users in South Africa. *African Journal of Disability*, 9,

a610.

Na, L., & Singh, S. (2021). Disparities in mental health, social support and coping among individuals with mobility impairment. *Disability and Health Journal*, 14(2), 101047.

OECD. (2013). *How's Life? 2013: Measuring Well-being*. OECD Publishing. <https://doi.org/10.1787/9789264201392-en>

Parette, H. P., Meadan, H., Doubet, S. & Hess J. (2010). Supporting Families of Young Children with Disabilities Using Technology. *Education and Training in Autism and Developmental Disabilities*, 45 (4), 552-565. Retrieved from <http://www.jstor.org/stable/23879760>

Rath, J., & Roy, A. (2021). *Social Support, Disability, and Quality of Life: A Study of Locomotor Disability in Rural India*. *Disability, CBR & Inclusive Development*, 32(1), 37–54. <https://doi.org/10.47985/dcidj.399>

Ratra, A. (2007). *Locomotor disabled: Psychosocial pattern*. Mittal Publications.

Shakespeare, T. (2006). *Disability rights and wrongs*. Routledge.

Teklu, A.A. (2010). We Cannot Clap with One Hand: Global Socio–Political Differences in Social Support for People with Visual Impairment. *International Journal of Ethiopian*

The Rights of Persons with Disabilities Act, 2016. Retrieved from <https://www.iitg.ac.in/eo/sites/default/files/RPwDAct2016.pdf>

Uchino, B. N. (2009). *Understanding the Links Between Social Support and Physical Health*. *Perspectives on Psychological Science*, 4(3), 236–255. <https://doi.org/10.1111/j.1745-6924.2009.01122.x>

United Nations.(2006).*Convention on the Rights of Persons with Disabilities (CRPD),ArticleI*.<https://www.un.org/disabili->

[ties/documents/convention/convoptprot-e.pdf](#)

Winterowd, C.L., Street, V.L. & Boswell, D.L. (1998). Perceived social support, disability status, and affect in college students. *Journal of College Student Psychotherapy*, 13(2), 53-70. Retrieved from http://dx.doi.org/10.1300/J035v13n02_06

World Health Organization (2021). *Mentalhealth: Strengthening our response*. <https://www.who.int/news-room/fact-sheets/detail/mental-health-strengthening-our-response>

World Health Organization. (2011). *World report on disability*. Geneva World Report on Disability 2011 - World Health Organization <https://www.who.int/teams/noncommunicable-diseases/sensory-functions-disability-and-rehabilitation/world-report-on-disability>