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MIZO STUDIES

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Editorial



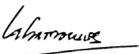
Thiamna

Thiamna kan tih hian a tum ber hi eng nge ni tih kan inzawh nawn fo a ṭul ṭhinin a lang. Zir-na avanga thiamna hi lo awm a ni teh meuh a, mahse chu thiamna kan tih chu khawiah chuan nge a tehfung kan khai ṭhin? Mahni thiam inti em em, mahse mi dangin thiam hmuha an hmuh lutuk si loh te hi a awm thei mai em? Zirna avang ni lo, tawnhriat avanga kan thiam emaw, kan hriatthiam thil te pawh he khawvelah hian a awm ve awm asin. Zirna avanga thiamna neite hian chu an thiamna chu mi dangte tana malsawmna an dawn a ni tih an hriat si loh chuan, chapona a awm thuai ang a, a thiamna chu thiamna awmze nei lote pawh a chang thei hial awm e.

Socrates-a chuan, “Finna dik tak awmchhun chu engmah ka hre lo tih inhriat hi a ni,” a lo ti nghe nghe a, thiamna kan tih leh finna kan tih hi thil hrang daih anga ngaih theih a ni chiah awm lo ve. Zirna chungchangah pawh a zir sang apiangte hi ‘mi thiam’ tih an ni fo va, a nihna takah chuan chu dinhmun an thlen a, miin mi thiam hmuha an hmuh ṭhinna hi an hriatna lo pung ta piah lamah hriat tur lo tamzia leh mi pakhatin thil zawng zawng a hriat kim vek theih lohzia lo hre Chiang tawh an ni a, chu chuan anmahniah inngaihtlawmna nun a pe a, an bula awm pawh a lo nuam ta sawt ṭhin a ni. Mi thiam kan tih bulah hian he inngaihtlawmna hi a lo ding ve reng tih chu chuan a tichiang thei ang. Hre ber leh hre zo vek anga inngaite chuan an hriat vek lohzia an la hre tawk lo tihna a ni a, an thiamna chu a khingbai a, chu chuan mi dang nena nun hona kawngah pawh harsatna a siam thei zawk fo a ni.

Nelson Mandela chuan, “Zirna hi khawvel thlak danglam nana hriamhrei ṭha ber i hman theih chu a ni,” tih thu hi 2003 kum khan Johannesburg, South Africa-a Mindset Network a hawnnaa a thusaawiah a lo sawi tawh a. Mizo thuziaktu hmasa, Kaphleia’n, “Khawvel hi eng tik lai pawhin siam ṭhat a ngai reng,” tih thu a lo sawite kha a dik a, siam ṭhat ngai reng khawvel siam ṭhat emaw, thlak danglamna ṭha ber chu zirna hi a ni ti ila kan ṭhelh thui lovin a rinawm. Mihring nunphung, nun chhungrila a ṭha lam tih kan duhna te, kan rinawmna te, mi dang tana kan inpekna chungchang te, mi dangte chungka kan rilru put hmang te thleng hian inzirtir a, mimal ṭheuh pawh inzir reng ngai kan ni. Mihring ṭha zawk, mihring duhawm zawk kan nih theihna kailawn ṭha ber pakhat chu zirna kan tih hi a ni. Mi thiam nih tling tur khawpa zir erawh tihmâkmawh a ni thung.

Hnam ropui ni tur te, hnam ṭha zawk ni turte hian zir thiamna hian a hnûn leh zâr nih a fawm a ngai tih hi sawi nawn ngai reng lo tura thudik pakhat a ni. Chuvangin, a zir miten tun ṭuma Mizo Studies kaltlanga thuziak an rawn thawh te, zawhna hrang hrang chhanna tur thuziak ngaihnaawm tak tak min rawn chhawp chhuahsak leh hi a hlu hle mai. Heng hian, mimal ang pawhin mi thiam kan nih ve theihna tur kawngah min zirtir se la, mihring ṭha zawk kan nih ṭheuh theihna hmanrua a ni tih hre rengin tun ṭuma Mizo Studies-a thuziak lo chuangte pawh hi ngaihluin uluk takin i chhiar ang u.


 Dr Lalzarzova
 Editor

Tlingi leh Ngama Thawnthua Symbol Zir Chianna

C. Vanlaldingpuii*

R. Zothanliana**

Abstract:

This paper examines Tlingi and Ngama, one of the most well-known Romantic Folk Narratives in Mizo Literature, with special attention to symbolism in the story. Since the study focuses on a Mizo folktale, the introduction first explains the meaning of folktales and symbolism based on ideas from well-known scholars in folklore and literary studies. The analysis is divided into five sections. The first section discusses the symbolic meaning of Tlingi's sickness. The second section interprets the flowers planted on her grave. The third section explores the symbolic meaning of the journey to the Valley of Death (Mitthi Khua). The fourth section discusses the Valley of Death itself as a symbolic place. The final section analyses the symbolic meaning of Ngama's death.

Each section examines how symbolism in the narrative expresses themes such as love, loss, inequality, and emotional endurance. Through this symbolic analysis, the paper aims to reveal deeper meanings in the story beyond its surface events.

Tlingi leh Ngama thawnthu hi Mizo thawnthu (Folktale) zinga hriat hlawh tak a ni awm e. Tlingi leh Ngama thawnthuah hian an inhmangaihna thukzia te, chhungte lam rem lohna avanga harsatna an tawh chhoh dan leh an inhmangaihna chu an thihpui thak thute hi a thawnthua kan hmuh theih langsar a ni a. Chumi piah lama awmze ril zawk leh a thawnthua thil thleng hrang hrangte hian eng nge a entir a, eng nge a kawh theih ni ang tih zir chian kan tum dawn a ni. He thawnthu hi Mizo rochun thawnthu lar tak a nih angin 'Rochun Thawnthu' awmzia mi thiamte'na an hrih fiahna lo tar lang hmasa ila a fuh awm e.

B. Lalthangliana chuan, "A phuahtu hriat phâk loh titi thiam leh chhonzawm thiamten an belh hlek hlek, "Unau thawnthu hriat pawh a dang" an lo tih thin anga sawi dan pawh dang hret hret mahse a thawnthu ruangam laipui inang tlat si te hi "Thawnthu" (Folktale) a nihna tak chu a ni" (28) tiin a sawi a. William Bascom chuan "The Forms of Folklore: Prose Narratives'-ah heti hian a sawi a:

Folktale chu thu inhlan chhawn, phuahchawp a ni a. Thil lo thleng tawh (history) leh thil tak tak rin tlur chi (dogma) a ni lo va, thil thleng tak tak a nih theih rualin a nih loh thei bawh avangin thutak hla taka lak chi a ni lo. Nimahsela, intihhlimna atana inhrilh thin a ni tiin sawi thin ni mah se, zirtir nei tha (moral folktales) tak tak a awm a ni... (4)

Folktale chu hnam hrang hrangin anmahni thlahtute hnen ațanga thawnthu an inro-

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chun chhoh zel, a sawitu azira a thawnthu ruangam leh thil thleng pawimawhte tidanglam vek si lova, tlem tlema an sawi danglam hret hret thin, tawngkaa an inhlan chhawn zel hi a ni tih pawhin a hrilh fiah theih awm e. Kan thupui hi ‘Tlingi leh Ngama thawnthua symbol zir chian-na’ tih a nih avangin symbol awmzia leh eng nge a huama, a kawh tih te hre turin symbol awmze hrilh fiahna han tar lang hmasa leh lawk ila a fuh awm e.

MH Abrams chuan, “Symbol chu thil eng pawhin a nihna baka thil dang kawh a neih thin hi a ni a. Thumal eng pawh hi symbol a nih theih vek rualin literature-ah chuan symbol chu thawnthuin a awmze pangngai dik tak baka thil thuk zawk, lung kuai zawk leh thupuiin (theme), a nihna baka a kawh leh lantir thin hi a ni,” (392) tiin a hrilh fiah.

Hetiang deuh chiah tho hian Carl Jung chuan, “Symbol chu kan ni tin nuna thumal pangngai, hming (name), mitthlaa thil kan hmuh (image) leh, thil pangngai, a awmze hriat chian sa hi a ni a, chutih rualin awmze dang chiang lo riak (vague) leh awmze inthukru (hidden) pawh a kawh tel a ni...” (3) tiin a hrilh fiah.

He’ng hrilh fiahna atanga chiang thei ta ni-a lang chu, ‘Symbol’ chu thil a nihna sa baka awmze dang emaw hrilh fiahna dang awm thei hi a ni kan ti thei awm e. Tlingi leh Ngama thawnthuah pawh hian a thawnthuin a chhawp chhuah sa bakah hian thil awmze inthukru, kawh dang tam tak nei a awm niin a lang a. Thuang hrang hranga thenin chu’ngte chu lo tar lang dawn ila.

Tlingi Damlohnain a Entir

Tlingi leh Ngama kha an tet lai atanga inkawm chhova inngaizawng chho an nih thu a thawnthuin a tar lang a. Mahse, an chhungte lamin inkawp an rem tih loh tlat avangin tlan bovin an chhungte hmuh phak lovah hun an han hmang ren rawn a. An chhungte’n buma an koh haw hnuah an inneih rem an tihsak leh tak chuan loh avangin Ngama chuan Tlingi ke hniak chu rapah (tap chung) a rep ta a, a damloh phah ta a ni tih a thawnthuah kan hmu. Ngama chuan Tlingi kan tura a kal dawn apiangin a ke hniak chu la thlain Tlingi pawh a awm a lo nuam huai thin a. He ta chiang em em mai chu Tlingi dam leh damloh khan Ngama khan thuneihna thuk tak a nei a, Ngama khan a thunun a ni ti ila kan sawi sual awm lo ve.

Tap chhak a entir theih chu hmun lum, thil sa, emaw thil lum a ni awm e. Tin, tap chhak hi Mizo in chhunga awm thin a ni a. Tlingi damlohna leh Ngama’n a thununna hian thil thuk tak a entirin a kawh thei niin a lang. Tlingi chu mahni in lum nuam takah a awm, chu chuan tap chhak lumna kha a kawh (symbolize) thei awm e. Mahse, Tlingi chu mahni in lum ngeia awm ni mah se, a chhungte khuahkhirhna leh thununna hnuai a awmin a hmangaih ber pawh pasala neih phalsak a ni lo va. Anmahni in lum ngeia awmin, a chhungte khuahkhirhna hnuai a awmna hian a damlohna chungchanga Ngama thu hnuai a awm a nihna hi a kawh (symbolize) kan ti thei awm e.

Tlingi Thlanah Zamzo Par

Tlingi thih hnuah chuan Ngama chuan a thlanah zamzo a phun ta a, mahse chu zamzo par chu tu tih hriat lohina kung chu a lo tliak deuh sul fo mai a. He laiah hian ziaktu hrang hrangin an ziah dan a inang lo va. B. Lalthangliana chuan, “Khawvar dawn lam hian sanghar hi a lo kal den den a, a par tha ber chu a thliak ta nghauh nghauh a” (358) tiin a ziak a.

Lalthangliana Khiantge chuan, “Ngama chuan Tlingi thlanah chuan Zamzo chu a phun a; chu a Zamzo phun chu zan tin hian a tliak sul thin a, (Safa nupa hi Tlingi chuan a rawn tir thin a, an thliak thin a lo ni a)” (128) tiin a ziak ve thung.

P.S. Dahrawk chuan, “...Safe nupa chu an lo kal a, an han thliak leh san san mai a...” (156)

tiin a ziaik ve bawk. A hmaa tar lan tawh angin ziaiku hrang hrang hian an ziah danah inang lo lai a awm zeuh zeuh thin a. Tuna kan sawi laiah pawh hian sanghar emaw safe nupa emaw pawh ni se, ramsain a lo thliak thin a ni tih chu a thawnthuin a sawi tumah ngai mai ta ila a sual awm lo ve.

Ngama'n Tlingi thlana zamzo par a phunna hian a nupui a hriat rengna a entir (symbolize) theiin a rinawm a. Tin, a thawnthua kan hmuh angin, "Nakinah chuan Tlingi chu a thi ta a. Ngama chuan a sun nasa em em mai a. A thlanah chuan zamzo a phun a, a par mawi thei em em mai a. Amaherawhchu tuk tin deuh thaw hian a par chu a tliak deuh sul fo mai a (Lalthangliana 358). He laia zamzo par mawi thinzia kan hmuh hian Tlingi leh Ngama te inhmangaihna par mawi em em mai kha a kawh theiin a rinawm a. Mahse, chutia a par mawi lai taka lak leh thliah bova a awm thinna khan harsatna lian tham tak avanga an inthen hranna a kawh (symbolize) a ni kan ti thei bawk awm e.

Tlingi thih hnua a thlana pangpar thliaha lo awm ziah mai hian thihnain a pawh hran hnuaah pawh, an inhmangaihna chu pangpar ang maiin a la par vul (bloom) a. Mahse, zamzo par chu thliah a, lak bo a nih thinna hian thihna leh nunna a awm kawp thei lo va, thihnain Tlingi leh Ngama a then hrang ang chiahan Tlingi a hriat rengna (remembrance) pawh chu a lak atanga lak bo (seperate) a la ni leh zel tih a kawh (symbolize) thei awm e.

Mitthi Khaw Kalkawng

Ngama'n Tlingi thlana a zamzo phun lo thliak thintu ramsa a han man chhuah hnua Tlingi tirhte an ni tih a hriat chhuah hnuaah khan Ngama chuan mitthi khuaa zui ve a tum thu a thawnthuah kan hmu a. Mahse, mitthi khaw kalkawng chu mi nung tana kal harsa tak a nihzia thu pawh ramsate thu sawi atangan a hriat theih. *Mizo Thurochun* lehkhabuah chuan, "Anni chuan, 'I kal thei lo vang, kham kar awih tak tak leh lung kar chep tak takahte kan kal a, i kal theihna tur a awm lo, an ti a" (Khangte 128) tiin kan hmu.

Pi Pu Zunleng-ah chuan, "Ngama chu mitthi khuaa kal ve a tum ta a. Sanghar chuan mi nung tan kal a harsatzia a hrilh a" (Lalthangliana 358) tiin kan hmu bawk.

He'ng ramsate atawngkam atanga mitthi khaw kalkawng hrehawm leh mihring tana zawh harsa tak leh zawh theih loh tluka an sawina hian mihringte hmangaihna kawng bumboh tak, a bikin tuna kan zir chian lai mek, Tlingi leh Ngama te inhmangaihna kawng harsa leh awlsam lo tak mai leh khirh tak hi a tar langin a entir (symbolize) a ni a tih theih awm e. Tlingi nu leh pate avanga nun nuam leh hahdam pawha an awm lohzia te mai bakah, Ngama'n Tlingi a chan hnua a sunzia te, rilru lama harsa ti tak chung a beihna (emotional struggle) kha he mitthi khaw kawng chhengchhia leh bumboh tak hi tisa (physical) takin Ngama hian a tem a, a dai a ni tihrawn tar langtu (mirrored)-ah a ngaih theih bawkin a rinawm.

Mitthi Khuain Eng Nge a Entir?

Mitthi khuaa Ngama a zuk thlen meuh chuan mi nung khawvel nen a lo danglam em em a, an thing lo eh te chu Ngama chuan a han en chuan telhawng hi a lo ni a, chutiang zelin an sangha te pawh chu hnathel a ni a, an savawm lah pangang a ni tih a thawnthuah kan hmu. Mi nung khawvel leh mitthi khuaa danglamna awm tam tak hian Tlingi leh Ngama nuna thil tam tak a entir thei awm e. Mitthi khuaa thil inthlak danglam (transform) tam tak awm hian mitthi khuaah chuan mi nung rama dan leh hrai tam takten awmzia a neih tawh lohzia a tar lang niin a lang a.

Tin, thil inang lo leh danglamna tam tak awm hian mitthi khua chu mi nungte tan chen ve a rem lohzia a tar lang a ni tih chu chiang takin a hriat mai theih a. Chu miin a kawh (sym-

bolize) tâk ber nia lang chu mi nung khawvela inhmangaihte pahnih inhmangaih rem tihsak an nih ve lohna hi a ni a tih theih awm e. Ngama tan mitthi khuaa chen ve a rem lohna hian mi nung khawvela a hmangaih nena an len dun a rem ve lohna hi a entirin a kâwk ti pawhin a sawi theih awm e.

Tin, mi nung khawvel leh mitthi khuain a entir leh theih nia lang chu, mitthi khuaah chuan mi nung rama thil hlauhawm ni reng reng lo pangang chu thil hlauhawm tak savawm a ni a. An thing eh ðhinte lah mi nung rama an ei ðhin telhawng a ni bawk. Mi nung rama thil hlauhawm ni lo leh thil ho te anga lang chu mitthi khuaah chuan thihpui theih leh beih fe thamah a lo chang tawh a. Hmangaihna chu mihringte mai ni lo thil nung dangte tan pawh hlimna leh lawmna thlentu nia ngaih ðhin a nih laiin he thawnth<ah erawh hi chuan thihna thlentu zawk a ni a. Mi nung khawvela thil hlauhawm loh (harmless) kha mitthi khuaa thihpui tham leh beih fe tham a nihna hian hmangaihna chuan hlimna, muanna leh lawmna a thlen theih laia Zawltlingi leh Ngambawma te inhmangaihna chuan natna leh thihna a thlen zawkzia hi a entir (symbolize) a ni kan ti thei awm e.

Ngama Thihnain Eng Nge a Entir (Symbolize)?

Ngama, mitthi khuaa a han khawsak ve nawk nawk hnuah Tlingi chuan mi nung leh mitthi chu an cheng dun thei lo a ni tih a hriat avangin Ngama chu let leha a nunna han la turin a hrilh a. Ngama pawh chuan zawmin mitthi khaw lama a let leh hnu chuan engkim mai chu Tlingi hmuh angin a hmu ve ta vek mai a ni tih a thawnthuah kan hmu.

He ta ðanga chiang em em mai chu, inkawp rem tur chuan inan (equal) a ngai a ni tih hi a ni kan ti thei awm e. An dam laia an inkawp rem loh chhan nia lang chu Tlingi chhungte khan Ngama kha an hmelma en tlat a ni tih Ngama thu chham, “Vi vi, thih hnu zawl lawm, dam lai hmel mak” (Khiangte 127) hian a tichiang awm e. Tlingi nu leh pate’n Ngama an hmelma en avangin an chhungkua an insuihzawm thei lo va. Hetiang chiah hian an thih hnuah pawh an inan lohna (inequality) chuan a suihsawm thei lo a ni tih chu a entir a ni kan ti thei ang.

Ngama a han thih tâk chiah khan mitthi ve ve an ni ta a. Tichuan, inanna leh intlukna (equality) chu a lo awm a, intluk lohna a bo chiah khan an tawrhna leh an hranna (seperation) pawh a tawp zui ve ta a ni tih Ngama thihna hian a lantir (symbolize) a ni kan ti thei awm e.

He rochun thawnthuah hian thil inpha man tak tak leh thil thlen nawnna (paralellism) lam hawi zawnga chhui luh theih te pawh a awm ngeiin a rinawm. Mitthi khuaah chuan mi nung rama dan leh dun, nu leh pa avanga harsatna tam tak thlengte’n awmzia an neih tawh lohzia te, mi nung ram leh mitthi khuate inkara inbiak tawanna te, safe nupa (sanghar emaw pawh ni se) aþangtein kan hmu a. Nu leh pate vanga inþhen hranna leh an thu awihna te bakah hmangaihna ropuizia leh thih hnu piah lam ram thleng pawha hmangaihnaing nghawng a neih thuizia te he thawnthu hian a tar lang chiang em em a ni.

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Poetic Justice hmanga Zawlpala Thlan Tlang Thlirna

Sangrozami*

Abstract:

As humans, we are full of contradictions, different characters with different experiences that shaped our opinions and how we see right and wrong. Although we cannot judge each other based on our likes and dislikes, we cannot but hide our innate character. Some are those that possess inner beauty and are altruistic towards others while some are born with hatred in their hearts for their fellow human beings and will gleefully watch their downfall. However, as the saying goes 'you reap what you sow', good people will benefit surely even during their lifetime while evil people will experience downfall in their lifetime. It is precisely this truth that this paper will attempt to explore as depicted in Zawlpala Thlan Tlang.

Kamkeuna

Mizote hian Kum 1894-a A AW B kan neih aṅgingin thu leh hla kan nei ṭan a. Zosap mai bakah Mizo ngeiin thu leh hla lamah waviin thlengin kutchhuak kan han nei awl lo ta hi mal-sawmna ropui tak a ni. Mizote zingah thawnthu ziak thiam kan nei chho ta mawlh mawlh a, an thawnthu phuah dan kalhmang a inang lote hi thu leh hlaa Mizote tihmasawntu ṭha tak a ni. A ṭhen chuan vantlang nun siam ṭhatna lam te; hmeichhe dinhmun te; hmanlai Mizo society tilang thei leh a ṭhen chuan Kristian nun dan ṭha lan tirna te an ziak hlawm a, kawng hrang hranga thawnthu phuah thiam leh ziak thiam an lo chhuak chho zel hi a lawmawm takzet a ni. Chutiang thawnthu ziak thiam zingah chuan Khawlkungi hi kan hmaih phal lo vang. ni hian nun dan ṭha leh sualin mihringte kan nunho naah hian vanram leh meidil kan dam chung ngeia kan hmuh leh tem dan he thawnthu aṅgingin a tar lang a ni.

Zawlpala Thlan Tlang Thawnthu Tlangpui

Zawlpala Thlan Tlang hi kum 1983-ah Khawlkungin a ziak. A changtunu Vanlalremi chu a nu leh pain an thihsan hnuin a nîte bulah a awm a, lungngaihna, manganna leh hrehawm tam tak a tawrh hnuin Reiek-ah a pu, Upa Kawla te hnenah a awm leh a ni. Zirtirtu, Malsawma tlangval fel tak nen intawng-in, inneih tuma an inpuahchah laiin Malsawma chu Lalkhawthangi chhungten dik lo taka an puh avangin a hna aṅgingin a ni. He puhna leh həkna avang hian Remi nen an innei thei ta lo. Remi erawh Upa Kawla chuan hmangaih taka enkawlin a fuihin a hnem ṭhin. Nula leh tlangval fel tak an nih avangin an chung a thil thleng hrehawm tak tak te chu dawhthei takin an tuar a, a tawpah chuan an innei thei ta a ni. Kawng lehlamah nun pawlawh, Pathian ngaihsak lo, hmangaihna nei lo leh dikna ngai pawimawh lo tak tak Lalkhaw-

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thangi, Vanthanga, Rochhinga, Lalngura te an lang bawk a ni.

Poetic Justice Awmzia

Poetic justice hi *literary device* pawimawh tak pakhat, mi sualin a sual man a hmuh a, mi felin a fel man malsawmna/hlawkna a hmuh hi a ni. *Poetic Justice* thumal hi Thomas Rymer, *English Critic* lar takin kum zabi sawm leh pasarih chawhnu lama a duan chhuah a ni. A ngaih-dan chuan hla emaw lemchan lungchhiatthlak huang bika an nun dan that leh that loh a zirin rorel dan a tar lang.

Abraham chuan, “*Poetic justice* tih thu in a kawh ber chu lawmman leh hremna fel taka sem zaina niin chu chu hla leh thawnthu-ah pho chhuah a ni reng thin a ni”(149) a ti. Cuddon pawhin *Poetic Justice* chu mi sual a phû anga hrem a, mi tha chu lawmman, a phû tawk pek a lantirna a ni a. Hei hi zau taka rin dan chuan thu leh hla chuan zirtir a nei tha anga chu thu leh hla tha chuan lawmman a hmu ang a, a tha lo erawh chuan selna a hmu ang tiin a sawi(544-545).

Poetic Justice chu thil tih rah, sualna chu hrem a nih a, dikna chu lawmman pekna niin chu chu mak leh runthlâk taka lan tirna hi a ni (*Poetic Justice*, n. pag). *Cambridge Advanced Learner's Dictionary* pawhin *Poetic justice* chu heti hian a hrilhfiah, “Tu emaw chungah thil tha lo tak a phû ve reng ni a lang chu a thleng a, hei hi a chhan chu thil tha lo tak a tih vang a ni”(1178) tiin. Engpawhnise, *Poetic justice* chu he khawvela kan damchhunga kan thil tih rah, thil tha kan ti emaw, a tha lo kan ti emaw, chu kan thil tih ang mil zela kan chungah lo thleng chu a ni kan ti thei ang.

Poetic Justice Hmanga Zawlpala Thlan Tlang Thlirna

Mi tin hian rilru kamtu leh vei zawng kan nei theuh a, chu chu mite hriat atana kan pho chhuah dan erawh a inang vek lo, a then chuan thawnthu, hla, drama leh adt. hmangin an lan chhuah tir thin. Kan vei zawng, min tibuitu leh rilru kamtu kan pho chhuah, ziaka awm ta te chu mihring nun tar lanna darthlang a lo ni ta a ni. *Literature* chu mihring nun tar lanna a nih angin thawnthu ziaktu chuan mihring nuna thil thleng leh awm thei, ni se a tih te chu a tar lang thin. Hnam tinte thu leh hla-ah pawh an hnam chin dan leh nun dan, tualzâl nun leh insiam thatna tur lam chi an tar lang thin a, chu chuan an chin than, duhzawngte leh beisei min hriattir ta thin a ni.

Thu leh hla hi mihringten kan duhthusam kan auchhuahpui nana kan hman pawimawh tak a ni a, a hmang thiam tan phei chuan hlawkpui tham tak ani. A bik takin Mizote phei chuan A AW B kan neiha zia leh chhiar kan thiam atangin kan hmang tangkai hle. Mi tam takin thu leh hla tha chu mi zirtir nei kher hi a nilo an tih rualin thu leh hla tha erawh a awm. Rokunga hla “Harh la, Harh la” tih hla hria tan chuan a kawh leh lan tir a tum chu kan hre theuh awm e. Chutiang zelin, Mizo thawnthu tam tak pawh hian, lan tir leh tum, beisei neia ziah hi a tam hle. Hriat atana tha ka tih em em chu zirtir nei leh kawh hmuh nei tha chauh hi thawnthu thaa ngai lovin, thil tha min zirtir thei a nihna hmanrua erawh hre thung ila a tha ka ti. Hnampui zingah Charles Dickens, Ben Jonson leh mi dang tam tak pawhin thu leh hla hi inzirtir nan an lo hmang nasa hle a ni. Mizo thawnthu tam tak zingah pawh hian mihring nun dan, an sual leh that avanga an tuh rah seng tar lanna *Zawlpala Thlan Tlang* thawnthu atang hian kan tar lang dawn a ni.

Zawlpala Thlan Tlang thawnthu inngahna hun (time setting) kan ngaihtuah chuan a ziaktu hian heng hunlaia Mizo mizia leh khawtlang nuna thil thleng fo/thin chu a changtute chungah thil thleng atang hian a rawn tar lang nual mai a, chutiang chu a changtute leh an chunga thil thleng atang hian heti hian chhui chho ta ila a tha ang e.

Vanlalremi: Vanlalremi hi nula fel, Pathian tih mi leh a pa thu awih em em mi a ni. He

thawnthu-a a changtu ber pawh a ni. A pain ti tura a tih ang leh a sawi ang chu hnial miah lova pawm tlat mi a ni. A pa damlai pawhin Krismas tuk zing takah an khuua mirethei zual deuh deuh leh damlote tlawhin an neih ang angte pein an ṭawngṭaisak ṭhin. Hetiang hian a pa nen mite ṭanpuiin hun an hmang ṭhin tih kan hmu. Remi hi mahni intodelh ngaina mi, a awmna apiangah mi thawh sa ringawt ring duh lo leh amah chu a awmna ten hnhemhñanpui sela duh zawk mi a ni.

Malsawma rulin a chuk a, nikhaw hre lova ram palailenga mi Thlama mu pawh kalsan lovin enkawlin a riahpui. Malsawma hnenah pawh, “Kalsan mai theih i la ni lo deuhin ka hria. Tun hma aṭangin damlo enkawl leh buaipui hi ka pa nen kan lo tih ṭhan a ni a, hrehawm ka ti lo bawk a, ka kal san lo zawk ang che” (Zawlpala 52) a ti. Remi hi hmangaihna ngah leh ṭanpui ngaite ṭanpuia tlansan ngai lotu a ni tih a chiang hle. Malsawma nen an inhual thu a pu, Upa Kawla te nupa a hrilh pawhin “In rem tih zawng a nih loh pheih chuan kan inhualnate chu sūt leh mai pawh ka hnial hauh lo a nia” (69) tiin a pi leh a pute a zahzia a lantir. Tin, a pa Rova, a chungga khawngaihna nei lo tak pawh a damlo tih a hriatin a tlawh a, Pathian thu te hrilhin, eng anga sual pawh Pathianin a ngaihdam theihzia te a hrilh a, a chungga a lo sualnate chu a ngaihdamzia te hrilhin a pa Rova pawhin Pathian chhandamna a chan phah a ni.

Tin, Remi hian a pasal Malsawma a zah thiam hle mai. Malsawma’n a hna thawhna hmu-na a hruai thei nghal mai lo te chu thinrimah la lovin nawmsak ringawt te hi Pathian theihng-hilhna a ni thei tih a hria a, Malsawma nu leh pa te bulah awmin naupangte lahin an nêl a, mi ngainat a hlawh hle. Puan ṭhui a thiam si a, puan ṭhui man nei lote chu a thlawnin a ṭhuisak a, a chungte pawhin an phuisui phah a, an lawm em em a ni. A awmna apiang chungkua a tiphu-isuiin an tan malsawmna a ni kan ti thei ang. Heng bakah hian a rilru ṭhatzia leh mite ṭanpui peih mi a nihzia a nun danah a lang nasa hle.

Naupan tet aṭanga baihvai leh hrehawm taka hun hmang ni mah se Pathian ring tlat mi, a pa thuchah pawisa tak mai leh mite hmangaihna leh khawngaihna ngah em em, ṭanpui ngaite theihtawpa ṭanpuitu, sualna leh kawng dik lo lama ke pen duh lo a nih avangin a tawpah amah hmangaih em emtu Malsawma nen inneiin nuamsa leh mite zah, awh em em niin a duhthusam, a pa thlan pawh ṭha takin a siam thei a ni.

Malsawma: Malsawma hi tlangval fel tak, Sikul zirtirtu, chhungkua aṭang rênga kohhrana mi ṭangkai a ni. Malsawma hi nulain zar buai hle mah se mi insum thei, Pathian zah mi a ni. Mi leplerh lo, nula mutpui mai mai duh lo mi a ni. Lalgura farnu Lalkhawthangi rai chungchangah Lalgura’n a raitu-ah a puh pawhin Malsawma chuan, “Pathian rawngbawl’n ka hun hi ka lo hmangral ve ṭhin a, kohhranah pawh ka theihtawp chhuahin ka thawk ve a. Nula ngai mai mai tur hian ka rilru hi siam pawh ka la siam chhin ngai reng reng lo. Nupui ka duh a nih chuan Pathian rawng ka bawlpui theih ngei tur leh ka rilru anpui leh ka duhthusam hmeichhia ka hmu tawh” (97) a ti.

Malsawma hi a nun a thain a fel zia hi mi te hian an hre hle. Lalkhawthangi hnenah a u Lianthangi pawhin, “Malsawma te anga tlangval fel hi zawngin hmel an en lo tawp ang. Nungchang tha leh fel a nia an thlan duh ang ni!” tiin a sawi nghe nghe(77). Lalgura’n a farnu raitu-ah a puh avangin mualpho takin zirtirtu a nihna aṭanga ban niin Remi nen inneih an tum pawh an ṭhulh phah a ni. Sikul zirtirtu a nih lai pawhin naupang enkawl leh zirtir thiam a nih avangin lal leh khaw mipuite fak hlawh a ni. Tlangval fel tak, mahni hnaa rinawm leh inpe zo mi tak a ni tih kan hre thei a ni. Tin, Malsawma hi nu leh pa zah tak mi a ni. Remi neih a tum chungchangah pawh a nu leh pa rawn hmasak ber phawt a duh a, an thu lova thutlukna lo siam duh lo mi a ni. A unaupa Bela erawh a chungte pawh rawn lovin nupui a neia an hlim lo hle.

Mi rethei hmangaihtu a nihzia Mawia chungchang aṅang pawh hian kan hre thei a ni. Mawia te chung hi an rethei a, Malsawma'n Reieka zirtirtu a nih laia a awmpui ṭhin a ni. Sipai Officer a nih hnu pawhin a hlamchhiah lo. *Headmaster* a nih lai pawhin mite chungtlàkin chapona engmah a tilang ngai lo. Sipai *officer* a nih hnu pawhin a hote ngaihsanna ber chu a inti lal lo va, a inngaihtlawmna hi a ni. Heng bakah hian Malsawma nuna lang Chiang leh tak chu Mizo tlawmngaihna a nei tlat hi a ni. A awmna hmun apiangah chapona nei miah lovin Mizo tlawmngaihna lan tir ṭhin mi a nihna chu Remi pi, a ram kalnaa a tluk sual chungchanga Thangruala thusawi hian a tichiang hle mai, "Kan *headmaster* hi rin ai daihin a lo fel mai, Mizo tlawmngaihna dik tak ngaisang mi a lo ni leh nghal a, a mikhual zawk hi kan tluk lo hlawm zawng a nih hi"⁽⁹¹⁾ a tih aṅang te hian mi tlawmngai thei tak leh ṭanpui ngai ṭanpui duhtu a ni tih hai rual a ni lo.

Rul hlauhawm leh tûr chak takin a chuk hlum loh, harsatna kawng hrang hrang a chung a thleng, zirtirtu a nihna aṅanga bàn, nula raitu a puh niin, a nupui neih tum ṭhulh phah leh hun harsa tak tuarin awm mah se Pathian ring mi, mite hmangaihna leh khawngaihna nei, dikna ṭan tlatu a nih avangin Pathian malsawmna changin dinhmun zahawm leh awhawm takah a ding ta a ni. Mite zah leh ngaihsan rawn niin Pathian malsawmna dawngin hun hlim takin a hmang chho a ni.

Rochhinga: Rochhinga (Pa Rova) hi mi sual hranpa zawng a ni lo va, mahse zu a in luat tukna hian a tisual chauh zawk ti ila kan sawi sual awm lo ve. Remi hian inkhawm te hi nuam a ti si a, Rova hian inkhawm te hi a hua a, a hau hrep zel ṭhin. A nupui lah hian a hlau si a Remi thlavang te hi a hauh ngam baw si lo. Remi hian zu rui a la hrawn ngai lo baw nen hrehawm a ti thei hle a, a nîte inah chuan a awm reng theih pawh a inring lo hial a ni. Fahrah a nih vang leh laina hnai a neih loh avang hian a Pa Rova hian a zah lo a ni tih a lang.

Rochhinga zu ngawl vei hian Pathian leh kohhran pawh zahna a nei lo. Pa dinhmun pawh an inchhungah a luah zo lo. A nupui pawh kut a thlak ṭhin avangin a khawngaihthlak hle. Rochhinga hian a zu in pui ṭhin, Lalmuana, mualkil fapa chu Remi nen inneih tir a tum a, Remi lahin zu in mi pasala neih a tum der si lo va, a tlan bo phah. Rochhinga hian laiphir a awh em avangin Lalmuana chu a fanu Rosangi a neih tir ta a, Lalmuana lahin a fanu chu a zu ruiin a sawisa nasa thei lutuka a tawpah an inṭhen phah a, rei vak lovah a fanu chuan a thih phah baw si. Mi fel leh paw sawi lo, baihvai taka siamtu Rochhinga hian a zu heh lutuk chu tuar lovin thih ngam khawpin a damlo.

Lalkhawthangi: Lalkhawthangi hi Reiek nula hmelṭha leh zak thei lo tak a ni. An unau hian nu leh pa an neih tawh loh avangin mahni thu thuin an khawsa. A u Lalngura hian a chhuang a, kamding ngei pasala neih tir hi a tum tlat baw a; heng vang hian Lalkhawthangi hian Malsawma hi rimin insuk leh thil ṭul dang tih tur a neihte tihsak turin a inah a leng ṭhin a, mahse Malsawma erawhin chutianga en lovin Remi tan a invawng thianghlim tlat. Lalkhawthangi thinrim leh titau chuan Vanthanga, sipai chawlh hmanga rawn haw lakah inveng zo lovin a fa a pai ta a ni. Lalngura te unau chuan Malsawma fa ni turah an ngai a, *court*-ah te an inkhing a nih kha. Lalkhawthangi fel loh avangin an chung chuan an khua an pem chhuahsan phah a, a fa paina lah a sawi ngam loh avangin inchhir, zak leh nun hrehawm em emin a awm.

Vanthanga sipai chawlh hmang pawhin a rawn rim a, mahse a fapa pa a ni tih a hrilh duh baw si lo, Vanthanga lah chuan an ṭhenawm nula nupui atan a neih san ta baw si. A tan chuan engkim mai hi a tlai zo tawh si, thudik a sawi ngam loh avangin a tuar phah ta a ni. A sual leh lerh rah chu a seng a, hmeichhe lerh leh Pathian pawh hlau lo leh pawisa lo a nihna avangin a tawpah mualphona a tawng ta a ni.

Lalkhawthangi, sawrkar hnathawk nupui nih duh, lerh, hawi sang leh induh takin a tuh rah a seng dan hi a khawngaihthlak hle. Pathian ñih lovin ama ngaih dan leh duh dan ngawtin a kal a, a duhzawnga khaw hmu lo lêka mawi leh mawi lo pawh thlu lova bawh ruak zel mi a nih avangin a chan hian maian chan pawh a pha ta si lo. Fa mo karah sâwn a pawm a, a hun chu hrehawm taka hmangin khawhar ngawih ngawihin a nun a hmang zui ta a ni.

Lalmuana: Lalmuana hi zu rui reng mai leh Pathian lam ngaihsak reng reng lo a ni. Remi nupui atana neih a duh a, Remi lahin a duh si lo. Maubuang khua nula Vani a ràì a, a nei duh lo bawh. Remi a pawngsual a, vanneihthlak takin a hlawhtling lo. Lalmuana hi a sual em avangin a nupui nen pawh an inñhen phah.

Heng bakah hian Lalngura, Lalkhawthangi unaupa chan pawh hi a chhe hle mai. A far-nu tana kamding neih tir a tumna lamah Lalkhawthangi chu Malsawma inah a len tir ñhin. Lalkhawthangi'n Vanthanga fa a pai chu hre chiang si lovin Malsawma a puh a, hei hian zak taka siamin an khuaa awm reng pawh ngam lovin an chhungin an pem chhuah phah bawh. Bible-ah pawh chiang takin kan hmu,

Miin a theh apiang, chu mi vek chu a seng bawh dawn si a; mahni tisa lama thehtu chuan tisa mi chhiatna a seng ang a; Thlarau lama thehtu erawh chuan Thlarauva mi chatuana nunna a seng dawn a ni. Tichuan thil tha ñih i ning suh ang u; kan inthlahdah loh zawngin a hun takah chuan kan seng dawn si a. Chutichuan remchang hun kan neihzia ang zelin mi zawng zawng chungah thil ñha i ti ang u (Galatia 6:7-10).

Tin, hemi bakah Bible-ah tho "... chu mi hunah chuan mi tin an thiltih ang zelin a rul ñheuh ang" (Matthaia 16:27) tih kan hmu bawh. Heng añang te hian kan chet dan, nun leh mi chungah kan thil tihah te hian kan fimkhur a, mite chungah hmangaihna leh duhsakna kan lan tir a ñul khawp mai. Kan tuh a ñhat chuan a rah kan seng a ñha ang a, kan tuh a chhiat chuan a rah kan seng pawh a chhe dawn a ni.

Tlangkawmna

A chungah kan tar lan tak ang khian mihringte hi kan nun ho dan leh mi dangte chungah ñhat kan chhuah a pawimawhzia kan hmu chiang hle mai. *Zawlpala Thlan Tlang* ziaktu Khawlkungi pawh hian chiang takin mi sual chuan an sual man bâk seng tur an neih lohzia leh mi fel leh ñha chuan harsatna leh lungngaihna nasa tak tawh mahse a tawpah malsawmna an tawng nge nge tih a tar lang. Pathian chu engkim chungah roreltu, thil ñha ti hram hramte malsawmtu leh sualna kawng lama pengte tan chuan rah ñha seng tur he khawvela an neih lohzia lan tirtu a ni. Chuvangin, he thawnthu añang hian kan dam chungah ngeia mite tana thil ñha titu nih chu malsawm dawnna leh sualna chu thihna a nihzia kan hmu chiang hle.

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Ram leh Hnam Hmangaihna leh Hnam Dang Neih (Nationalism and Intermarriage)

C. Ramdintluangi*

Abstract:

Ram leh hnam hmangaihna leh chu mi kawnga thahnemngaihna leh ke penna tur kawng hrang hrang awm zinga pawimawh em em pakhat chu nupui pasal neih kawnga ram leh hnam hmangaihna hi a ni a. Mizote zingah hian hnam dang nei kan thahnem tawh hle niin a lang a, kum tam tak liam ta atang tawh khan hnam dang nena inlaichinna neia inngaihzawwna leh nupaa insiamna hi a lo awm ve reng tawh bawk a, chung chu kan thu leh hlaah hian eng emaw zatah hmuh tur a awm bawk a ni. He paper-ah hian H. Lallungmuana, Zikpuii Pa leh C. Laizawna te thawnthu thenkhat behchhan atana hmangin ram leh hnam hmangaihna leh hnam dang nena inlaichinna neih baka inneihna hial lo thleng thin chungchang leh a nghawngte zirchianna neih a ni.

Sawi hawwna

Khawvelah mihring tam tak kan awm a, khawvel a changkan chhoh ang zelin a chhunga chengte pawh kan nun dan leh khawsak phung a lo danglam chho ve zel bawk a. Zirna avang leh hnathawhna avangte, hmasawwna uma theihtawp kan chhuahna avang tein hmun hrang hrangah kan kal darh a, Mizote ngei pawh ram chung state hrang hrang bakah ram pawn chenin kan inzârpharh nasa ve ta hle. Chutiang chiah chuan Mizoramah ngei pawh sumdawwna te, eizawwna kawng hrang hrang leh hnathawhna avang tein hnam hrang hrangin min pawlh nasa ta hle bawk. Chuvangin, chutiang boruak leh khawvel chu kan thu leh hlaah pawh a lang lo thei lo va, hnam dang an lan vena hi eng emaw zat sawi tur a awm a ni. Chuvangin, he thil hi inzirtirna bakah zirchianna neih tul tak zinga pakhat a ni a. Chu mi chungchang sawizauna atan chuan ziaktu pathum kan tar lante thawnthu hi kan thlir ang a, a bik takin *Ram Leh I Tan Chauh, Anita, Hmangaih Zoramthangi* leh *Nunna Kawng Thuampuih* tihte hi luhchilh bik a ni dawn a, eng tiangin nge Mizote leh hnam dang inkara inlaichinna tar lan a nih a, eng ang boruak nge thleng a, chu chuan eng nge a nghawng tih te zirchian a ni dawn a ni.

Ram leh hnam hmangaihna-Nationalism

Nationalism hi hril fiahna tam tak tar lan tur awm thei a ni a, ram leh hnam hmangaihna han tih hian ram leh hnam tana thahnemngaihna, ram leh hnamin hma a sawn theihna tur atana ke pen theihna kawng awm ang anga theihtawp kan chhuahna mai bakah, hnamin a chhiatpui tur leh a hmehemna tur te, hnam a boralna tur zawnga awm ngai lo tura kan nun kan hmanna te hi a huam vek a. Khawi emawa tharum thawh zawnga indona emaw, ralthuam nena chet chhuah chauh hi ram leh hnam hmangaihna kawnga ke penna a ni lo tih kan hriat a

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pawimawh hle.

JF Dictionary chuan *Nationalism* hi, “ram tana ṭhahnem ngaihna, ram hmangaihna” tiin a hrilhfiah a, *Cambridge Advanced Learner’s Dictionary* pawhin *nationalism* chu, “mahni ram hmangaihna thûk tak” tiin a hrilfiah bawk. *Nationalism* chungchanga mi langsar tak Hans Kohn chuan, “*Nationalism* chu rinawmna leh inpumpekna thinlung pu chung a thil dang zawng aia mahni ram leh hnam dah chungnunna hi a ni” (Idea of Nationalism 9) a ti a, Anthony D. Smith pawhin *nationalism* chu, “mahnia ro inrel duhna te, inpumkhat duhna leh nihna (identity) vawnhim duhna aṭanga miin tihtakzeta a ram leh hnam tana a beihna” (Nationalism 9) tiin a sawi ve bawk. Mi thiam tam takte sawina leh hrilh fiahna tam tak sawi tur a awm a, kan sawi vek seng awm lo ve.

Zoramthanga chuan a lehkhabu *Mizo Hnam Movement History*-ah chuan, “Khawvela hnam tin deuhthaw hian, keimahni ram, hnam leh hnam dan (culture) te chimralin a awm ang tih hlauin, hnam fing leh hnam mawlte pawhin inhumhim kan tum ṭheuh a. Chu chu mihringah chuan hnam thinlung (*nationalism*) an tih hi a ni. An aia hnam ropui leh changkang zawk pawh ni mah sela. A mawl zawkte pawhin an hnam an chimral chu an phal chuang hauh lo va. An theih dan kawng hrang hrangin inven an tum ṭheuh ṭhin (14) tiin mahni ram, mahni hnam tana ṭhahnemngaihna te, venhim duhnate hi mihringte-ah thûk takin a lo awm theihzia a sawi ve bawk a.

Lalrammawia Ngente pawhin a lehkhabu *Keimah Mizo* tihah chuan, “*Nationalism* hi ram leh hnam pakhat tana mi tu emaw, a rilru zawng zawng, ngaih dan zawng zawng leh *politics* thil pawha a intukluh fai vekna hi a ni” (49) tia sawiin *nationalism* hi hnama chianna tia sawi chu dik bera a hriat thu a tar lang ve bawk.

Hrilh fiahna tam tak tar lan tur a awm thei awm e, chutihrualin a khaikhawm nan chuan *Nationalism* hi, “Ram leh hnam tana ṭhahnemngaihna, mahni ram leh hnam ngaihsanna leh dah chungnunna, ram leh hnam hmangaihna thûk tak” tiin sawi ta mai ila a sual awm lo e.

Intermarriage in Mizo Literature

Intermarriage chu hnam dang, mahni hnampui ni lo, sakhuana leh *culture* pawh inang lo, hnam hrang pahnihte inkara inneihna lo awm hi a ni ber a. Inngaihzaawna leh inkung-kaihna hnam hrang pahnih inkara awm hi *interracial relationship* emaw *biracial relationship* te an tibawk. Hnam dang ngaihzaawng leh nupui pasala neih hi kum tam tak kal ta aṭang tawh khan khawvel huapah pawh ni se thil langsar tak pakhat a ni tawh a. Thawnthuah leh *film/movie* thlengin hmuh tur tam tak leh sawi tur tam tak kan hre fer fur tawh hlawm pawhin a rinawm. Richard E. Watts leh Richard C. Henriksen Jr. ten ‘*The Interracial Couple Questionnaire*’ an buatsaihah chuan, “*U.S Bureau of the Census data* in kum 1992-a a *publish* danin hnam dang inngaizawng *interracial couple* zinga mingo leh mihang bik inkawpte hi kum 1970 leh 1992 inkarah 310,000 atangin 1,161,000 ah a pung” tiin an ziak (368). Hun kal zelah khawvel huapa mi challang tak tak zingah pawh mahni hnam pui ni lo, vun rawng inang lo inkawp leh innei pawh sawi theih an awm ta nual.

Mizo *literature* kan thlir chuan rochun thawnthuah te mai bakah kan *novel* neih eng emaw zatah hnam dang an lan ve na hi sawi tur a awm ta nual mai. ‘Rimenhawih’ thawnthuah khan Vai Lal kan hmu a, chu Vai Lal chuan a chhiahhlawhte hnena a nupui tur a zawn tirin a pasal awm loh hlana Rimenhawih a lo neih dan leh a pasal Zawlthlia’n a chhan chhuah leh dan te kan hmu thei a. Mizo *novel* lamah eng emaw zat sawi tur awm bawkin kan hmuh theih hmasak ber ni a lang chu *Maymyo Sanapui* tih Capt. C. Khuma ziak a ni a. Heng bakah hian

Irrawady Lui Kamah, Chantawka Khawrel, Sialton Official, Priya leh Kei, Hara Kima, A Na Lua, Bombay Fantasies leh a dang langsar tak tak eng emaw zat sawi tur a la awm thei ang. Chutihrualin he *paper*-ah hian thlurbing bik thawnthu thlan chhuahte zirchian a nih dawn avangin a dang tam tak kan zep vek thei dawn lo a ni. Chutihrualin, kan thawnthu neih ngaihnaawm tak takte zingah heng hnam dangte lo inzehtelna hi a awm ve fur tih a Chiang hle a, chu chu chhi-artute pawhin ngaihnaawm kan tih tak takte zing ami an ni ti ila a sual lo ang. A chhan pakhat ni theia lang chu Mizote zingah hnam dangte nena chenhona, thiltihhona, inkawmna emaw inngaihzaawna leh inneihna hi a awm tam tial tial a, chu chu a taka hmuh theih, kan tawn/kan *experience* zinga pakhat a nih ve tawh tlat vangte pawh a ni thei ang.

Hnam dang neih

Mizote hian Lal rorelna hnuai a an khawsak thin lai a ta tawh, mumal takin khawtlang kaihhruaia chungchangah te, dan leh dun mumal tak kawng hrang hrangah an lo nei tawh a. Thil tvisual hrem dan turte chenin leh an chawi tur thleng pawhin mumal takin an nei a ni. Mizo Hnam Dan (Mizo Customary Law), kum 2006 a tihchhuahah khan hnam dang nena nupui pasal inneih chungchang hi Chiang takin Chang 74-naah inziakin, chutah chuan, “Mizo mipain hnam dang nupui a neih chuan Mizo dan angin engkim a kal thin. Anmahni inkarah intiamna bik lo neih pawh duh se la, roluah thu leh fate thua Mizo hnam dan kalhin a ti thei lo. Mizo hmeichhiain hnam dang pasala a neih chuan hnam dang chhungkuaah a luta ngaih a ni (30) tiin Chiang takin a inziak a, hnam dang neih hi engtiklai mahin Mizo hnam rilrem zawng a nih ngai lohzia a fahin a bik takin hmeichhe tan phei chuan mualphona nasa tak, hnam phatsantu nihna chan tir thei hialtu a ni.

Chutiang chu thil nih dan a nih rualin Mizote zingah hnam dang nupui pasal nei eng emaw zat an kat nuk tawh a, a bik takin hmeichhiate zingah hnam dang pasala nei an tam zual hle niin a lang. Eng vanga hnam dang nei ta fo nge kan nih tih hi kan zirchian a tul hle awm e. Thawnthu ziaktu pakhat H.K.R Lalbiakliana chuan a thawnthu *Anpai Lanu* tih buah chuan, “Hnam dang zuna uai hi hnam dangte pawh hian na an ti vek hlawm niin a hriat a” (259) tiin hnam dang zingah pawh an hnampui ni lo ngaizawnga tang nghet em em an awm ve fo thin thu leh eng hnam pawh hian mahni hnampui ni lo ngaihzaawna hi an la na thei hlea a hriat thu a sawi a ni.

Hnam dang neih dodalna hian hnam dang hmelmak leh huat ngawr ngawrna a kaw lo va, hnam nunphung hrang hrang, rinna leh sakhuana te thlenga inang lote nena inzazawm hi hnam mualphona leh hnam ralna zel tur anih zawk avanga dodal a ni. Kawng hrang hrangah inzirtirna kan neih fo thin angin hnam dang nupui pasala nei lo tura inzirtirna pawh hi neih thin a lo ngai ta hial mai. Hei hi Mizo Zirlai Pawl (MZO) chuan kum 2015 atang khan lo kalpui tanin kum tin September ni 2-ah an nei thin a, school hrang hrangah te insem darha kal kualin “Hnam dang nupui/pasal nei lo tura inzirtirna ni” hi an hmang thin a ni. Chutiang khawpa thah-nemngaih a tul chhan chu tam tak a awm thei awm e.

Hnam dang neih chhan

Hnam dang nupui/pasala nei tawh zawng zawngte hian an neih chhan sawi ta theuh se la, a chhan inang lo tak tak a awm ngei ang a, tan chhan tur tha tak tak an nei ve theuh pawhin a rinawm. Chung zinga a chhan ni thei awma lang thenkhatte a thawnthu behchhanin lo tar lang dawn i la.

Hmangaihtu tak tak duhna-

Ram leh ITan Chauh tih thawnthu kan en chuan Chhuana'n Mizo nula pakhat vai pasal nei chen-

na ina amh ngaimawh em emtu Mizo mipa thenkhatte len thu leh, a pasal awm loh hlana en gvanga hnam dang pasala nei nge a nih tih an zawh thu sawiin, chutah chuan chu Mizo hmeichhia chuan, “Kha leh chen kha ka nula a, Mizo tlangval pakhatmahin, khawlaia min chhahih duh dah bak chu, min chu kha reng reng lo va, hmangaihna thu pawh hi ka dawng ve chhin eih lo a. Hemi hian erawh chu, ‘Ka hmangaih che’ min ti a. Hmangaihtu ka hmuh ve chhun chu ka neih loh nâkah,’ a lo tih khum hmiah mai a” (Lallungmuana 84) tih kan hmu. Chutah chuan a sawi chhawngtu Chhuana ngei pawhin, “Mizo mipate hian nulat tlangval kawngah leh mipat hmeichhiat kawngah hnam rilru kan pu sang lo em atin a ni” tiin a sawi zawm nghe nghe.

Hmeichhia an nihna anga hluttu leh zahtu an mamawh

He thawnthuah vek hian Jennie ngeiin Mizo mipate a hmuh dan a ngaihzaawng Chhuana hnenah sawiin, “Mipain hmeichhia in thlahthlam a, in thunun lo bawk a, khawlaia chhahih nawmna ching in awm bawk a, hnam dang mithmuhah in tizahawm lo em em a. Vai ramah in sumdawntir a, mipa tam tak chuan eizawngtuah min hmang a, hmeichhe chawmin in awm a” (83) tiin Mizo mipate’n an mawhphurhna an hlen lo a tihzia leh hmeichhiate laka an khawsak dan chu dik lo a tihzia a sawi piap piap a. Jennie ngaih dan chuan an hnampui mipate ngeiin hlut lova an nawm an mâka an duh ang anga an tikhual miao chuan hmeichhiate tan pawh Mizo mipate beisei hi thil harsa tak tur niin a ngai tih a hmuh theih ang.

H.Lallungmuana thawnthu pakhat *Hmangaih Zoramthangi* tih ah vêk khan he mi chungchang hi hmuh tur a awm bawk a, Mizo nula Ngaihzaovi kha rethei tak leh baihvai taka a awm laiin duhthlan tur nei lo hiala a dinhmun chhe lutuk avang khan sum vangin a zahawmna a hralh a, chu chu remchangah lain amah dawrtu Rosanga chuan a hmang tângkai zui a, Guwahati-ah Ngaihzaovi chu hruai thlain PC Hazarika hnenah a hralh ta a nih kha. Hun eng emaw chen hnuah hralh a ni tih Ngaihzaovi chuan a inhre chauh a, a rilru a na em em a, “ama chipui ngeiin hnam dang hnenah a lo hralh reng a ni tih a han hriat chuan a lung a chhia a, a mittui chu a hruka hruk sen rual loh hian a sur zung zung a (69) tih kan hmu. Hun eng emaw chen intichhel luia a t̄ul t̄ul thawka rilru tipaukha lui thei kha a hnampui ngeiin a tih duh dan a hriatna chuan a vaw na hle tih hai rual a ni lo va, a hnampui phatsantuah ngai hmakin amah aia bawlhhlawh awm chhunah a chhuah hial a ni. Hrehawmna, rilru natna leh beidawna te, hun harsa tam tak a paltlang theihna karah a hnampui phatsanna leh tih duh dan hian Zovi rilru he ti em ema a tih nat chhan hi a hnampuite hmangaihna thûk tak a lo neih thin vang te, hun harsaa inpuitawn tura a inngaihna te leh inchawimawi tawn a, in tuamhlawm tawn tura ngaihna thûk tak a lo neih thin vang te pawh a ni ngei ang.

“Mizoram A Ralmuang em?” tih ziaktu Zohmingthanga chuan “Hnam anga kan mawina tur chuan kan hmeichhiate zahawmna kan humhimsak a ngai a, chutiang chu hnam fing awm dan tur pawh a ni” (41) a lo ti a, hei hi a chhan pakhat a lehkhabuah hian tar langin, a u Ngurdawla titi a sawichhawmna a ni a. Chutah chuan kum 1968 chho vela Mizo tlangvalten an nula rimnaa Vai pakhat an hruai ve thu leh, an nula rim hnute khawih tuma an ban zuau zuau laia fiamthu nana an vai hruai ber kut laksak a, an nula rim hnute an khawih luihtir laia Mizo tlangvalte nuih nasatzia a ni. Hetiang hian hnam dangte hian an nulata laka hnam dang tlangvalte an chet tir phal hi a rinawm loh va, chuvangin, mahni hnampuite mi dang laka hum leh dah san tlatna kan neih thar thiam a pawimawh hle.

Ram leh I Tan chauh tih thawnthua Chhuana’n Jennie a hmuh hmasak ber tum a, “Zofate zinga a lo pian ve avangin kan hnam chawimawi nan leh malsawmna ni turin siamtu thilthlawn pek a nih hi le. Amah avang hian Mizo nih hi a nuam thar a, a chipui ka lo nih vena hian thinlung thar min siam a nih hi” (23) a ti hian a hmeh duhna mai piah lamah Mizo nula a chawimaw-

iin a dah sang a ni tih a hriat a, a mawi a, a zahawm em em a ni.

Nawmsak loh hlauhna

Jennie leh Chhuana an inngaihzaan khan dinhmun leh hnathawh thlir rantu a nu leh a unaunu Julie chu an lawm lo viau mai a, sawrkar hnathawh lo Chhuana, vawh vulha kut hnathawh ve pangngai mai neih tir ai chuan Jennie lekhazir pui thin Lalrinliana, Vety Doctor chu nei turin an duh hle a, “Khawpui mi hausa fa, Officer lehngal leh thingtlang mi hlo thlo mai chu a buk a rit hlei em mai. Mi â nilêng lo tan chuan thlan tur chu a hriat sa vek a ni lawm ni?” tiin nupui pasal thuhla-ah chuan thil dang zawng aiin an nawmna tur an thlir a, rethei leh hausa an buk rit hlei hle a nih kha. Chutiang chu an nufa rilru puthmang a nih tlat avangin nawmsak loh hlau Julie chuan a lekhazirna hmunah a zir ang zir ve bawh lekhathiam leh hausa tak a tawng ta ngei a, mahse hnam dang a ni thung. Retheih hlauhna te, nawmsak duh luatna hian pawisak neih lohnaah mi a hruai lut thei viau mai a, chu chu Julie nunah pawh hian a bulpui ber niin a lang.

Rabbi Kalmoun chuan, “Kan rilru puthmang leh ngaih dan te bakah kan rorel dan kawngmang hi kan fate’n hnam dang an neihna tur laka kan ven theihna pawimawh tak pahnih a ni” (11) a ti a, chu mi awmzia chu nu leh pate hian kan faten an neih tur an thlanna kawngah hian mawhphurhna thûk tak kan neihzia a tilang chiang hle awm e.

Hnam dang nena inlaichinna leh inneihin a nghawngte

Kan thawnthu thlan chhuahte aţang hian uluk taka kan en chuan hnam dang nena inlaichinna leh inzawmna nei leh nupa hiala insiamte tawpna hi a hlimawm lohzia kan hmu chiang hle awm e. *Ram leh I Tan Chauh* thawnthuah hian Julie khan a chungkua, chhawr tlak a nih theih nana theihtawp chhuahe thin, a chungte rilru ti-nain hnam dang a nei a. Chu mai duhtawh lovin an sakhua thlengin a zawmpui a, a pasalte chungkaw hausakna leh neihnunna chhuang em emin a sawi a nih kha. Mahse, kum khat erh awrh a ni a, a pasal chuan a hnampui ngei neih san lehin Julie chu kutte thlakina a rama haw tur tein a nawr lui a. Zak tak leh rilru na tak, hrehawm ti em emin duhthlan tur nei lovin a lo haw ta a nih kha.

Nunna Kawngthuam Puiah khan Ngurthansangi chu a duh reng vang pawh ni lova Capt. Ranade nei a nih dan kan hmu a. Capt. Ranade neia amah leh an chungkaw dinhmunte’n hun khirh tak an tawn laia an ziaawm phah ve beiseia a zui haw hnua a chan erawh Chhuanvawra’n nawhchizawrhna hmuna a zu hmuh chhuahe khan chiang taka tar lan a ni a, “Nupui fanau nei a lo ni a, Bombay khaw pawna a nu leh a pa inah ni thum min dah a, a in ka luh pawh a phal lo” (177) tiin. Sangtei chuan a la beisei ngai loh reng reng leh a ti ve ang tih pawh a rin ngai loh thil chu Ranade chuan nei leh si lova a hralh avangin a tawng chho ta a nih kha.

Hmangaih Zoramthamgi thawnthuah khan Ngaihzaovi ngei pawh khan a hun tawn khirh tak karah mahni inkhaichhuahe ve beiseiin theihtawp a chhuahe a, a Mizopui ngei Rosanga’n a hralh tih hre lova hun eng emaw chen PC Hazarika belbula hun a hman thu kan hmu. Hazarika hian langsar taka a beiseina hmu lo mah i la, a nupui hriatpui miah lova hotela a chentir dan erawh chiang taka hmuh theih a ni. Hmangaihzaovi nen an inkarah engmah inngaihzaonna lam rawngkai awm lo mah se, hnam dang Hazarika bela hun eng emaw chen a pian seilenna leh amah hmangaihzaovi chenna ram Mizoram kalsana a awm chhunga a huntawn leh dinhmun hian harsatna tam tak a paltlang dan min hmuh tir a ni.

C. Laizawna thawnthu *Anita*-ah khan Rina leh Anita-i te induhia leh a der mai maia inzui an nih lohzia chiang taka hmuh theih a ni a, chutihrualin Mizo tlangval, a ram leh hnam tana theihtawp chhuahe thintu rilru erawh a ngaihzaovng lakah a phir nasa ve thin hle tih “Anita

te nena hnam hrang kan lo ni chu aw..." (97) a ti vawng vawngte hian a tilang chiang hle thung awm e. Duh em emin neih duh hle mah se, "ka zir chhan chu ka ram tana theihtawka hnathawh a ni" (105) tih chu infuih nan a hmang reng a. Mahse, hnam dang nula hleitling, hmeltha leh zahawm ve tawk tak mai Anita zui leh kawp reng ta chuan a tum lawk loh leh a duh ngai loh thangah aw h tirin nupui a neih hmaa tih a tum ngai loh mipat hmeichhiatna سوال چوان ا تلک فاه تا ا. Hma hun tur engkim hrechiang em em sain neih loh titluin a tawpah chuan a Mizopui nen ngei inrem takin an innei ta a nih kha.

Heng kan tar lan thenkhatte atang ngawt pawh hian mahni hmel duhna um leh mahni hnam zahawmna pensan zawnga ke pen thinte nunkawng a tluan tak tak theih lohzia hmuh theih a ni a. A bulanna a awlsam leh a mam purh pawhin an tawpna erawh zahna leh thanna a nihzia Julie atangin hmuh theih a ni a. An hmangaih leh duh vang pawh ni lo, duhthlan tur awm loh avanga hnam dang belbultu Ngaihzovi leh Ngurthansangi-te atang pawh hian vanduinah leh thanna, zahna tam tak leh natna thuk tak kan hmu baw. Hmangaih tak tak leh amah hmangaih takzet a tawng nia inhria Rina hian a hnam dang ngaihzaawng Anita a thlah hlen thei hi a fakawm em em a, chutihrualin mipat hmeichhiatna kawnga humsual a dai thanna bul niin a rilru natna leh hrehawm tihna kalzelin a ngaihzaawng ni miah lo Patela fanu Mina-i chu a chetsualpui baw a nih kha.

Mahni hnampui ngei neih a thuna leh a pawimawhna

Ram leh hnamin hma a sawnna tura pawimawh tak zinga pakhat chu a chhunga cheng mihringte kan ni a, hnam tlem te thangrual thei lo nih te hi hmasawn lo zia niin ram leh hnam hmangaihtu tak tak chu, kan tam emaw, kan tlem emaw, kan hnam tan lungrual taka ke pen a pawimawh hle. Tin, hmasawanna siam tur pawh hian a mihringa hi kan pun ve zel a, thiamna nei an lo pun belh nana kan inthlahpun zel hi a pawimawhna thuk tak a awm. Kum 2011 census-ah Mizorama mihring awm zat hi 10,97,206 (nuai sawm singkua sangsarih zahnih paruk) kan ni a, ram changkang leh hausa zawkte nena khaikhin ralah chuan la tam lo tak kan ni. Chuvangin, pawl hrang hrang leh kohhran hrang hrangte pawhin fa nei tam tura inzirtirna kan kal pui nasa ta hle. Chuvangin, hnam dang nei hmeichhia chuan a neiha hnam a thawm zui avangin eng ang pawhin fa hring hnem mah se zohnahtlakah rin luh theih an nih dawn tlat loh avangin mahni hnampui ngei kan neih a, zohnahtlak chhul chhuak ngei fa kan hrin hi anmahni kal chho zel tur atan pawh a pawimawh hle.

Julie kha a pasalin thlah thlaka mi dang a neihsan khan nau a lo pai hman tawh si a, a hnampuite mai bakah a sakhuana thlenga phatsana a pasal sakhua a lo zawm tawhna te chuan India rama haw a, Mizorama a nu leh pate angchhunga tlukluh hrehna nasa tak a neih tir a, inti-hlum hial a tum hman a nih kha. Mahse, hreh tak chungin a haw lo thei si lo a, Vayadoot-a Mizoram an pan lai te chuan, "A hmaiah thlantui hi a bawl tak tak reng a. Tuirial Airfield-a an han thum tur te chuan a thauah a man a, a tirilah hian a khur ru zeih zeih mai a" (117) tih kan hmu. Julie hun tawn hian mihring hi kan dinhmun a chhiat ber lai pawha min lo kuangkuaha min lo ngaidam theitu chu kan pian leh seilenna ram mi leh sa te, kan chawr chhuahna tak takte hi an lo nihzia a tar lang chiang em em a. Eng anga dinhmun tha leh nuamsa nia kan hriatte pawh hi a kumhlun tak tak loh avangin beidawna tawpkhaw a lo thlen tak tak meuh chuan kan tlan haw-na chu kan hnampuite kiangah, kan ramah, nunphung leh sakhuanaah pawh lungrual taka kan chen hona ram hi a nih zel tho avangin kan mimal nawmna uma phatsan hi thil tih chi loh tawp a ni a, chuvangin mahni hnam pui ngei kan lungrual pui theih neih hi kan rin loh lama malsawmna kan dawna a lo ni ve thei reng mai. Chu nun chu Chhuana leh Jennie atangin fiah takin kan hmu a ni.

Mihring hian ama duhna leh nawmna chauh umin a hlimna tur chauh a zawn chuan a nakin hunah nghawng thui tak a nei thei. Hnam dang kan neih avanga kan inkara lo piang ṭhin kan rila rah fate hian an tihsual awm ve miah lovah natna tam tak (rilru lamah) leh hrehawm tihna an hmachhawn phah fo thei. Chu nun chu hrechiangin Rina pawh hian hreh tak chung a Anita-i thlahna hmanraw pawimawh takah a hmang tih, “fate han nei ila, mi fate’n kan fate an han chhah ang a.....i ngaithla ngam dawn em ni?” (158) tiin an fa lo la piang turte hmakhua a ngaihtuahzia a lan bakah an chhungte rilru dam ngai lo tur a hriatchianzia a sawi zawm a. Hei hian hnam hrang, nunphung leh rinna thlenga inang lo lutuk inkara inneihna awm ṭhin inkara harsatna awm thei thui takin a tar lang awm e. Matthijs Kalmijn pawhin *Intermarriage and Homogamy* tih a ziakah chuan, “Hnam hrang inkâra inneihna a thlen fo hian hun kal zelah *culture* inan lohna te hian ngaihpawimawh a hlawh tlem telh telh a, nu leh pa lamin an theih tawka an fate chu an chenna hnam khat huang chhunga tah luh tir tum mahse an fate tan chuan an *identity* tak tak hriatthiam lohna leh chian lohna a thlen phah ṭhin a ni” (396) tiin a sawi. Lalthantluanga Chawngthu thawntu *Thlah pawlh nih zet chu* tihah khan a pa vai anih avanga Dintluanga’n harsatna a tawh hrang hrang kan hmu. Dintluanga hian, “Ka pa thisen kai ka nih avanga thlahpawlh ka nihna hian ka chi leh kuang ni ngeia ka lo ngaih tawhte lakah min en hranna a awm lo thei lo va. Ka rilru hian vai rilru pu lo mah se ka taksa hi a vai si a. Vai ṭawng thiam lovin Mizo ṭawng hi ka pianpui ṭawng ni mah se, he ṭawng hian min ti Mizo chuang si lo, “Mizo ṭawng a pai miah lo” te min ti leh mai mai ṭhin a, he ka chenna ramah hian laklawh takin ka khawsa mek a ni” (138) a tih ang hian hnam dang inneihna kara lo seilian fate hian mi zawng zawng hmuhpui leh hriatthiampui phâk lohin hrehawmna emaw harsatna, anmahni tawkah an lo tuar ve reng thei tih a lang Chiang hle. Hetiang nun hi a fate tawrh atan Rina pawh hian a phal lo tih Chiang takin a hmuh theih bawk. Chu mai bakah hnam hrang inneihna inkarah hian inṭhen leh mai a awlsam zawk nia ngaih dan ziak awm nualin, *Intermarriage and the risk of divorce* tih Kalmijn, Paul leh Jacques ten an ziahah pawh hian, “a chhan chu nupa inkarah inhriatthiam tawn lohna a thlen phah awlsam mai bakah hma lam hun, fanau enkawlna kawng thlenga duhthlanna siam dunna tur kawngah inrem lohna a piang awlsam bik a ni” (73) tiin an sawi a ni.

Tlangkawmna

Hun kal zel tur leh khawvel changkanna kal zel hian hnam dang nena inngheng hnai lehzualin min la awmtir zel lo ang tih hi sawi theih a ni lo va. A hmeia pa hian hmeh duhzawng leh nalh tihzawngte nei vek thei kan ni a, chutihruah erawh chuan kan rilru ngaihtuahna thunun thiam erawh a ngai hle tih hriat a pawimawh. Rina anga a tal awk ang tih hlaua hnam dang nula laka a mit duhna hawisan ṭang ṭang thei nih a pawimawh hle a. Amaherawhchu, kal thui luat avanga a dai pelh tak ram kan hmuh aṭang pawhin a tawp thlenga mahni ram leh hnam hmangaihna avanga hnam dang laka nulat tlangvalna kawnga kan thinlung hawn chen tur kan hriatthiam a pawimawhzia a lang bawk awm e. Tin, kan Mizo ziaktu, a bik takin kan thlan chhuah pathumte hian Mizona hi an dahsang hle tih a hriat a, an thawntuah hian Mizo nula leh tlangvalte an dah sang em em a, harsatna tam tak hmachhawnin paltlang mahse hnam dang laka an tlawm ral rak an phal lo a, chhanchhuah an ni zelte hian thil thui tak a tar lang. Tin, hnam dang nei tura kan Mizo nula leh tlangvalte an phal lohzia tilang Chiang em em tur atan hnam dang nena inlaichinna thuk zawk siamte inkarah harsatna leh vanduinna thlen tirin nun hlimna tluantling tak tak neih tir lo zawngin an thawntuah hmun langsar tak an luahtir bawk a. Kan mihring duhna leh ṭha zawk nia kan hriat avanga kan belhte hian hlimna tak tak min thlen lohzia tifahin kan nun hlimna, kan thlamuanna leh harsatna tawpkhâwk a lo thlena

kan tlukluhna leh min lo pawma min tuamhlawm thintu chu kan hnampui te, kan Mizopui, kan ram leh hnam ngeite an nihzia chiang takin kan hmu thei awm e. Chuvangin, hmangaihna leh inngaihzwanna, nupui pasal neih kawngah a la tvisual ve lote leh a la tawng lote fimkhur a, kan ram leh hnam nakin hun thlir chung a mahni hnam tana theihtawp chhuah turin tan i la sauh sauh ang u.

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A Study of the Impact Surrounding Events on Mizo Society and Individual in the Play Thawmvunga

Lalrotluanga*
Laltluangliana Khiangte**

Abstract:

People are significantly influenced by their surroundings, and a man's identity can be shaped by his birthplace, social standing, way of life, and whether he is in a peaceful or conflict-ridden setting. Thawmvunga was one such man to exemplify the assertion. As the pride of his uncle Vuttaia, who carried him everywhere, Thawmvunga was a courageous Pasaltha, feared and revered by the nearby villages of his era. He became famous because of his uncle Vuttaia, who was regarded as the courageous chief who refused to give up in battles or raids and was committed to defeating every foe he faced. This suggests that the circumstances of Thawmvunga's surroundings contributed to his development as a Pasaltha and a courageous man. Pasaltha Thawmvunga's notoriety can be linked to his uncle Vuttaia's ambition to expand his chiefdom, the conflicts that followed, and the need to protect his community at any costs. He became a valiant wartime hero because of the historical events that occurred and the surroundings in which he lived.

Mizo khawtlang nunah khan Lal leh khawnbawl upa tih lohah chuan dinhmun paw-imawh leh langsar tak luahtute chu Pasaltha leh mi huaisen te kha an ni a, "An thil ngaihhlut ber thin pakhat chu mipa chu huaisen, pasaltha, chak leh mi taima hi a ni a. Mipa fa chu a lo pian veleh hian mi huaisen sa kap thei tur an ti nghal a, chu chu upate malsawmna a ni a. Sa kap thei mi huaisen ni se la an duh ber a ni" (Mizo Ramchhuah Dan 1). Indo leh inrun fo an nih avangin khawtlang venghim thei tur mi huaisente kha an ngaisangin, an dinhmun pawh a sang hle thin, Lo neih kha an eizawmna pui ber a ni a, an buh leh thlai te ramsain a ei zawhsak loh nan an venhim a, sa an kah kha a ngai thin, sa kap thei chu an buh leh bal pawh a him nge nge thin bawk. An khawsak phung khan an ngaihsan zawng pawh a siam hle bawk.

Pasalthathe dinhmun kha zan khat thil thu emaw, khawi maw laia vawi hnih khat an chet fuh avanga awm tan a ni lo va, khawtlang mamawhnain a nawr chhuah a ni ber. An chetvelna hmun hrang hrangah khan ramsa leh sakawlh avang te, hmelma avang tein an ralti em em a, chung harsatna avang chuan mipuite thinsung chu a thlamuang lovin tanpuitu leh venghimtu an ngai em em a. Mamawhna leh tlakchhamna chuan thil tha zawk leh tangkai zawk mihringin a hmuh chhuah phah thin tih angin, khawtlang mamawhna leh thlamuan an tulna chuan mi huaisen leh pasaltha a hring chhuak ta a ni. Pasaltha chu mi ten an chawimawiin an ngaisang em em a, an rual elna ber pawh khaw mipuite thlamuantu nih te, sa kah leh buaina a awm

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pawha mite chhantu nih chu a ni.

Pasalṭhate hi khawtlang tan an pawimawh viau rualin Mizo sakhaw thilah erawh chuan an langsar lo viau a, chutih rual erawh chuan Pasaṭṭha ral that thei leh sa kap thei erawh chu 'Ram lama Thangchhuah' tiin an sawi ṭhin a, chutiang mi chu a boral hnu pawhin a râl thahte thlarau chuan zuiin Pialralah (Mithi khua) a chhiahhlawh turte an ni. Mizote khan Thangchhuah thei nih kha an duh em emna chhan a awm bawk a, chung zinga langsar zual deuh deuh te, an damlai khawvela mi ropui leh mi zahawm nih an duh vang te, Pialrala faisa ringa an awm theih nan te, an thih hnua pialrala chhiahhlawh tam tak an neih nan te a ni. Pialral an kai huna hnathawk lova faisa ringa awm theih chu an thlahlel em em mai a, chutiang ni thei tur erawh chuan an damlai khawvelah theihtawp an chhuah a ngai thung a ni. Rikrum thil eng pawh lo thleng se zam hauh lova thih thleng pawha khua leh tuite chhan nana an nunna an thàp ngam a ngai, indona a awm reng rengin hmelmate tana mi hlauhawm tak nih a ngaih rualin an khua leh tuite tan chuan mi chhuanawm tak an nih a ngai thung.

Zawlbuk leh pasalṭha te khan inkungkaihna lian tak an nei a. Zawlbukah chuan tlangval leh nupui nei tawh pawh, tlema la naupang deuh chu an riak khawm vek ṭhin. Zawlbukah chuan Val Upa ten tlangvalte thu ṭha an hrilh ṭhin a, indo leh inrun chanchin te, mi huaisen chanchin leh tlawmngaihna hlutzia te an hrilhin an zirtir ṭhin a, chu chuan tlangvalte rilru a hnehin huaisen tura fuihtu ṭha tak a ni ṭhin. Zawlbukah hian an nun kaihruai turin mahni inthununna te, mi dangte tana nun pawimawhzia te, aia upa zah te, Mizo nunphung leh an chin dan hrang hrangte pawh an zirtir bawk ṭhin a, pasalṭha ni tura inchher hriamna hmun pawimawh tak a ni. Mizo tlangval zingah khan Zawlbuka inzir chhuak ngat chu dawihzep an awm ngai meuh lo a ni.

Zawlbukah hian nunkawng tam tak an zir avangin mahni tuarna leh harsatna en lovin mi dang tana nun an thiam phah em em a. Mahni tana ṭha tur lam chauh ngaihtuah lovin khawtlang hamṭhatna tur an en zawk ṭhin, chutianga mi tlawmngaite chu khawtlang pawhin an ngaisangin an zah em em a ni.

Heroism Displays Inspired by the Social system

(Mi huaisen te kha Khawtlang mamawhna leh an nunphungin a hrin chhuah te an ni)

Thawmvunga lemchan (play)-ah pawh hian Chan khatna Lan-2 naah Vuttaia khaw tlangval ten Zawlbuka râl an rel dan kan hmu a. Lalpuithanga khaw tlangval te chuan Vuttaia te khaw silai an laksak avanga an thinrim dan leh an silai la let tura chet chhuah mai an duh thu kan hmu a. Heta lang Chiang em em chu Zawlbukah hian Val upa leh tlangval ten fimkhur takin râl an awm a nih chuan ro an rel ṭhin a ni.

Zahnuna: Ngawi teh u, kan hlim viau na a, kan thawm thang velah Lalpuithanga khuate an lo thinrim nasa hle a lo ni a. Rawlrâla che pawl insiamin, kan khaw silai pakhat an lo tan tir ve thei hlauh mai a. Engtin nge ni ta ang?

Tlangvalho: Kan va thawk nghal mai tur a ni lawm ni? Keini kan va kal ang
(Kal an in chuh nak nak reng a)

Huaia: Hei tuna kan thil sawi hi tharum thawh nghalna chi niin ka hre lo.
Kan tlangvalho thin tawt lutuk te kha an han puak pawp pawp mai a, mahse thiam takin, indona zakhua thlen lo tur kawng zawng, kan zawn pawh a ṭul mai thei (164-165)

Tlangvalho leh an upate thil sawi aṭanga lo lang Chiang em em chu an khaw chhan nan leh anmahni tibuaite an hmelmate bei tur chuan an huaisenin an nunna hial pawh an khaw-

tlang tan chuan an pe phal a, Zahnuna'n an khaw silai an laksak thu a sawi ruala Tlangvalte inpekna hian an nunphungah mi huaisen an ngaihsanzia pawh kan hmu tel bawk a, hmelmate hmachhawn tura kal chu tlangvalte hian mi dang kuta dah mai lovin anmahni ngei chu kal an duh theuh thu kan hmuh hian Zawlbuka an inzirtirna an zawm thatzia leh mi huaisen an dah ropuzia a tar lang a ni. Chutih rual chuan fimkhur taka ral beih dan tur an ngaihtuah thin thu Huaia thusawi atang hian kan hre thei bawk.

Pi pute hun kha indonain a khat tlat tih theih a ni. Khuate an inrunsak a, nunau chenin an insawisak sak a, in te pawh an in halsak thin. Tin, chung ai mah chuan rawlrâla chet an ching hi a hlauhawmin, a ninawm em em zawk. Zing feh chhuak hmasate lu, a bunga an va hmuh chang a awm a, lo lam feh ralin an lu an lâk mai te pawh hi an awm fo. Chuvangin, mipain silai an ken loh chuan chhak lam leh hmar lam dep khua te chu an feh ngai lo tih theih a ni. Kan pi pute chu an hmelmate khuaah chutiang chuan an che ve tho va. Hetiang a nih avang hian mi huaisen ral that chu an chawisang em em a ni (Mizo Pi Pute leh An Thlahte Chanchin 90).

Mizote kha khua leh khua indo-a inrun reng an nih avang khan mi huaisen ral that thei kha an ngaisang thin hle a. Ram a ralmuan leh ralmuan loh a zirin mihring hian an ngaihsan zawng an thlak fo thin. Indo rengna hmunah chuan a chak a piang an ding chang thin a, ngaihsan leh chawimawi pawh an hlauh fo thin reng a ni. Ram a ralmuanna hmunah chuan mi hausa leh thil ti thei ten chawimawi an hlauh thung thin a, mihring nunphung a zirin an ngaihsan zawng pawh a inthlak danglam ve zel thin a ni. Lal khua leh tui venhim chu an mawhphurhnaah an ngai vek a, lu chhum ban chum huamin ral an bei thin, an hmelma zingah pasaltha hmingthang tham thattu phei chu an dah chungnungin an ngai ropui em em thin a ni. Ral bei tura an chhuah dawn reng rengin an fimkhurin an puithu hle a, Thla de dinglama arsi a awm chuan vannei turah an inngai a, 'mi lu a khai' an ti thin a, thla de vei lama arsi a awm thung erawh chuan 'chem a chawi' an ti a, tluang lo turah an inngai a, an thulh phah hial thin a ni. "Bawngpui sava chu ram lam hawia a hram a, khaw chung a thlawh chuan an hlawhtling turah an inngai a, an hlim hle thin. In lam hawia hram chung a lo thlawh chuan vanduaia, hlawhchhamna niin an ring" (Mizo Pi Pute Khawvel 171).

Khua a lo thengthaw a, Zawlbuka pasaltha leh tlangvalho chuan ral bei tura rammut emaw, sa kap tura ram chhuah chu an titi tui ber a ni thin. Silai zèn te an siam a, an hmanraw neih tha ber berte chu hman theih turin an buatsaih sauh sauh thin a. Lal leh a upate chuan engkim an rel a, a tha zawnga engkim mai entirna a awm chuan rammu tur chuan tha an ti tlangin an thawk chhuak ta thin a ni. Rammute chu hun eng emaw chen an va thang hnuah an hlawhtlin chuan an mi thahte an hnehzia leh an laka an chungchuanzia lan tir nan kawtchhua-hah Bawhla an chham thin,

Arsi e, thlapa chawl law,

Ralvawn arkhuan an e,

Zan thim e, zing hman se law,

Kei chu e, ka do rimnampa ka tlun e (Ngirtling 46).

(Kei chu ka chungah arsi leh thla bak an awm lo e, ral do thin ka ni a, ka hmelma pa chu ka that ta e)

Thawmvunga lemchan (Play) Chan khatna Lan-I naah hian Hualtu khaw lalinah Vuttaia khaw pasalthate rammu chhuak hlawhtling taka an rawn let thu kan hmu a. An khaw mipuite ngaihsan leh an chhuan em em ni tura hlawhtlinna an chan dan tar lan a ni. Vuttaia leh a upate chuan an khaw Pasaltha leh tlangval huaisen, ral that thei e chu an thlamuanpuizia pawh kan

hmu bawk.

Lal Vuttaia: Mualkîl upate u, kan pasaltha rammu turte kha Bawngpui khan a hruai chhuak a ni lawm ni kha?

Upa Huaia: A chhuahpui ngei chu a nih kha! Ngawi teh u, vawiin tlai khan Bawngpui rawn hram lut luah luah ka hmu tak asin!

Upa Denga: Chu Zawng kan pasalthate ai a tluang a ni ngei ang. Hlawhtling tlak hian an khawsa thin hrim hrim mai a. Kan khaw tlangvalho taimak leh tlawmngaihdan hi chu a.

Upa Zahnuna: Ni e, chhel leh huaisen nen hian an la kawp lehngal a. Mipa fa dik tak, kan khaw uaptu nih zawng an tlin e (155).

Lal leh Upate pawh an tawng fimkhur em em a, an pasaltha rammu te, hlawhchham leh mualphovin an rawn let ang tih mawlh chu an hlauh a ni. Upa Denga hian an khaw tlangvalte chu, "Hlawhtling tlak hian an khawsa hrim hrim mai a," tia a chhuan ia kan hmu a. Pasaltha leh Tlangvalte hlawhtling tlaka an khawsakna chhan chu Mizo khawtlang nun khan mi huaisen leh ral that thei kha a mamawh em vang a ni bawk a, chu chuan an nun a kaihruaia mipui pawhin an ngaisangin an chung en bawk a ni. Upa Zahnuna'n, "Chhel leh huaisen nen hian an la kawp lehngal a. Mipa fa dik tak, kan khaw uaptu nih zawng an tlin e," tia an khaw Pasaltha leh tlangvalte chungchang a sawi hi ngun taka thlir chuan hmelma leh leido tam tak an neih karah dam khawchhuak tura chhel leh huaisen chu an tih ngei ngei tur leh an tum a ni. Khaw mipui tu pawhin an thlamuanpui leh an chawimawi nih kha an tum vang leh a tul vang a ni bawk, "Mipa fa dik tak" tia Upa ten an chawimawi pawh an phu hle bawk.

Hnehtu ni lo va, a tlawm zawka an tan vaih chuan an chan chu chhe tak a ni a, bul tan tha leh tur awm tawh chuang lo khawpin thenkhat phei chu an dinhmun a chhe thin. Indo leh inrunnaah an tlawm a nih chuan tam tak salah an man a, an ro thil neih that zawng zawng chu an chhuhsak a, mi tam takin an nunna an chan bawk thin. A chak zawka tange erawh chu an damlaiin mi zah an hlawh em em thin a, an thih hnu thleng pawhin mithi khua Pialralah ropui takin an lut thin a ni. Rammute hlawhtlinga an hawng a nih chuan a khaw pumin an hmuak a, ei leh in tha ber ber leh zu thlum ber ber hmangin an lo hmuak thin. Chutianga mi zawng zawngin an ngaihsan leh an dah ropui a nih avang chuan Pasaltha leh tlangval tan pawh theih tawp chhuah chu an tan thil pawimawh tak, lal leh Upate duhsak hlawhna, an damlai ngeia ropuina an khum theihna a nih avangin an duh emaw, duh lo emaw, mipa fa tawh phawt chuan chu kawng chu an zawh ngei ngei a ngai a ni. Thawmvunga lemchan-ah hian Pasaltha ram chhuak hlawhtling taka rawn hawngte an khaw mipui ten an lo dawnsawn dan hian a tar lang a, kawtchhuah lungdawah rammu ho leh a hmuaktute an lang a,

Zahnuna: Chu le, kan pasalthaten khua an rawn lut dawn ta e.

(Pasalthaho chu nula ho chuan arkeziak an lo ban sup sup mai a, zu an lo tulh a an hlim ngei mai)

Val Upa: Kan lawm e. Hualtu khaw mawitu leh nula tlawmngaite u. Rammut man a awm teh thin e.

Nulaho: Khawi nge, kan ban belh zel ang che u, Ha Ha...a va han hlimawm tak em (159).

The Impact of Social Environment on shaping Individual Character (Khawtlang nunphungin mimal nun a nghawng dan)

Mihring hi kan chhehvela thil thleng hian kan ni tin nun a kaihruai thui hle thin a, kan chenna hmun a zir te, mihring khawsak phung leh chetvelna hmun a zir te, ram a ralmuan leh ralmuan loh a zirin mihring mizia hi a danglam thei thin hle. Thawmvunga hi pasaltha huaisen

tak a ni a, a hunlaia an chhehvel lal khaw hrang hrangte chuan an ngaisangin an hlau hle thin a, a pu Vuttaia pawh hian a chhuangin kawng engkimah a hnung zuituah a hmang a ni. Vuttaia hi Mizo lal zingah chuan thawmna leh thil ti thei tak a ni a, Mizo lal ropui ber te zinga mi a ni a, a ropuina phenah hian a khuaah pasaltha tam tak an awm a, chung zingah chuan Thawmvunga hi a hming langsar ber a ni. Thawmvunga hmingthan-na chhan em em pawh hi a Pu Vuttaia lal huaisen, indo inrun a awm pawha tlawm duh hauh lo, a hmazawna awm apiang hneh zel tum mi kaihhruiana hnuia a awm vang a ni a. Pasaltha leh mi huaisen ni tura Thawmvunga siamtu chu an chhehvela thil thleng vang a ni kan ti thei ang.

Rivung lal Vanhnuaitanga, Sakhan tlang (Tiperra Reng ram) lut thla kha lal ropui leh thil ti thei tak a ni a, a hausain Darbu pawh hmingthang tak a nei a, a thih hnu chuan Vuta chuan darbu chu laksak tumin Vanhnuaitanga khua chu a zuk run ta a, inkahna awm lovin Vuta te chuan khawchhung an lut a, lal nu in lam a pan a, a duhzawng a piang a la a. He khua runnaah hian amah Vuta pawh a tel ve a. Vanhnuaitanga fa Tuatawia leh a hmei fa Tiamloa te chu manin an khuaah a hruai haw a, a hnuah Tiamloa chu Selbuang Dar hminthang takin an tlan chhuak a, Tuatawia erawh Vuta hnenah a awm hlen ta a ni (Mizo Lalte Chanchin 467).

Vuttaia hian Sakhan tlang a run hian a pasalthate an huaisen em em a, Vanhnuaitanga pasaltha ten an ngam lo hle a, Vuta'n a duh ber Vanhnuaitanga dar chu Rothanga'n a lo kawlsak avangin a laksak thei ta lo zawk a ni. Thawmvunga lemchanah hian Chan khatna Lan-2 naah an khaw pasaltha rammu te an lo hmuah thu kan hmu a, ropui takin an khaw mipui chuan an lo hmuak a. Chung hunah pawh chuan Thawmvunga hming a langsar hle bawh,

Lengkhumi: U Thawmvung heng hi aw ni ang (Thihna a awrh tir a a, thimal leh Thifen a awrh tir leh a, mi dangin an lo thlir thap a)

Thawmvunga: Hualtu khaw pasaltha hnungzuitu mai ka ni si a, a va lawmawm danglam ve le!

Vuttaia: Tlangaupa, kan hun ruat ang kha va puangzar rawh.

Buaia: Khai khaih khaih lo ngaithla vek rawh u. Lal mualah râl lu lam tur a ni a, nula tlangval tawh phawt chu kal khawm tur a ni. Awmni kham a ni a, mi zawng zawng tel ngei tur a ni.

Huaia: Mihrângho an inpeih kim tawh bawh a, lam zai kan rel tan tawh dawn em ni ang! (159).

Pasaltha rammu hlawhtlingte chu theitawpin an chawimawi a, Thawmvunga ngat phei chu an khaw nula hmeṭha Lengkumi'n a neih that ber ber Thihna leh Thimal te, Thifen te a awrh tir thu kan hmu a, heti taka chawimawi leh thlir rawn a nih avang hian a tan chuan a hma lam hunah chona petu leh amah tichak zualtu a tih loh theih loh a ni.

Vuttaia, Hualtu khua-a a lal lai hian Chhim lamah ram a zauh phei zel a, chutih lai chuan lal Rolura thlahte pawhin ram an zauh ve mêk bawh a. Rolura thlahte zinga an lal ropui ber Lalpuithanga chuan, "Ka unau ten hmar lam an nek zo lo ang e" tiin hmar lam ep tur chuan a inbuatsaih a. Chutih lai chuan Vuttaia chuan a ram zauh nan Buanhmun-ah khaw thar siam a tuma Bawkte a khawh a, mahse a luah tak tak hmain Lalpuithanga chuan Vanchengte aṭangin a luah khall a. Hualtu lal inah chuan lal leh Upate an lo lang a,

Vuttaia: E, Upate u, titi thar dawn in nei em? Lawm leh vuivaina lam pawh eng pawh?

Denga: Ngawi teh, lalpa, chutia min han kamkeu takah chuan, saw laia Rolura thlahte zinga an chhuanvawr ber Lalpuithanga sawn, 'ka unauten hmar lam an nêk zo lo vang. Keiin ka dep ang e,' tiin a ṭawng lian viau awm asin!

Huaia: A ni tak e. Sailam aṭangin Chhiahtlangah a rawn kai a, 'Vuttaia chu keimah ngeiin ka nêk ang,' tiin a ram rawn zauh zel a tum a ni awm e.

Vuttaia: Chu thu thar zuk ni taka! Ka beng a verh zar mai! 'Chhim thlipui hrangin thawm ti na mah se, Hualtu lal a nghing thei lo, a nghing ngai lo' (161).

Chhim lam lal, Lalpuithanga leh Vuttaia te hian ram inchuh avanga buaina an nei dawn tih an titi aṭang hian kan hre thei a, chung huna an mamawh leh an innghahna ber tur chu an khaw pasaltha Thawmvunga a ni. Buanhmun Lalpuithanga'n a luah khalh avang chuan Vuttaia chu a thinrim em em mai a, "Ka taksa leh rilru pawh a tang mar kim ta. Naktuk zingah kan thawk chhuak nghal ang a, Thawmvunga nen hma kan hruai ang. Kan bâwk khawh ngei kan luah ang a, kan luah hlen ang. Lalpuithanga khuate nen kan inhrawn ang a, kan hrawn hrawnin kan inhrawn ang. Duap kai zawk zawng kan awm chêk ang Upate u, in inpeih em" (162) tiin a inhrosa nasa khawp mai a, he laia Vuttaia ṭawngkam hi ngun taka kan thlir chuan Thawmvunga chu a chhuang hle a. Lalpuithanga Buanhmun aṭanga hnawtchhuak tur pawhin a bula awm a, a hmatawng a ṭang tura a chhuan ber a ni baw, chutiang taka an lal pawhin a rin leh a chhuan a nih avang chuan Thawmvunga tan hnungtawlh emaw chhuanlam siam a rem lo va, a mimal huaisenna piah lamah an hun tawnin a nawr kalna chen pawh thui tak awm ve awm e. An khaw tlangval te thinrim pawhin Thawmvunga ho chuan eng pawh hmachhawn an huam thu Zahnu-na sawi hian a tar lang baw awm e, "Kan Buanhmun bâwk khawhah khan Lalpuithanga a kai fel der tawh a lo nih chu. Kan tlangval huaisen Thawmvunga leh Zawlbuk tlangvalte chuan beih nghal mai pawh an hnial lo," (162).

Lal Vuttaia chuan an khaw pasaltha Thawmvunga te nen Buanhmun-a Lalpuithanga leh a khua te lo awm chu an han hnawtchhuak ta a, zawldawh zawkah Lalpuithanga chu a ṭang a, Vancheng-ah a kir leh a. Buanhmun khuaa Vuttaia leh Lalpuithanga pasalthate an han inep meuh chuan Thawmvunga chu a lar hman hle a, "Thawmvunga a lo kal an tih chuan an ṭil hak zel mai asin. An lal Lalpuithanga pawh khan pempuiah a lo sawm ru hman a ni awm e" (164). He mi ṭuma Thawmvunga huaisenzia chu mi zawng zawng hrilhfak a ni a, a dawih zawk leh a chan chhe zawkin Buanhmun an luah theih dawn loh avangin an theihna vawrtawp tak meuh an lan tir a ngai a, an chhehvel (environment) khan mi huaisen a hring chhuak lo thei lo a ni.

Vancheng-a Lalpuithanga kir leh chu Vuttaia chuan a hmusit em em mai a, heti hian hla a phuah el khum ta a,

Buanhmun pai ang pawm tawh hnu

Chengte-ah lam ang let e

Lalpuithang lem a

Lalpuithanga chuan hun remchang tak tawngin Vuttaia khaw silai a mansak hlauh mai a, chu mi lam tur chuan Vuttaia leh Thawmvunga baw chuan Vancheng an pan leh a.

Lalpuithanga: Vawiinah hian an Silai lam turin Vuttaia te an lo kal dawn a. Nasa takin min zai eltute an ni a. Thil eng emaw kan lo zirtir ve dawn a ni.

Upa: Chu chu remruat dan ṭha tak a ni. Chapo man an hmu ngei tur a ni. Tlangvalho kha in inring em?

Lalpuithanga: Kan chhah thinrim ang a, an pau a khauh deuh chuan vuak nek tur a ni mai. Thingfak kha lo ṭhut far rawh u (166).

Vuttaia leh Thawmvunga chu "eng nge in lo tih dawn in pahnih chauha in lo thawh" tiin Lalpuithanga chuan a zawt a, Vuttaia chuan an khaw sailai an man la tura an kal thuin a chhang

a. Silai aiah thingfâk an lo pe a, tlangvalho chuan diriam takin an lo nuh a. Lalpuithanga chuan “Buanhmun pai ang pawm tawh hnu Chengte-ah lam ang let e, Lalpuithang lema in ti vei maw Vutdul” a han tih chuan Vuttaia chu a zam hle mai a, “Lalpuithang lema kan ti hleinem, Lalpuithang Lenna kan ti a nih kha le,” a han tih chuan Thawmvunga ngaih dan a ni ta hauh lo va, “Ka Pu Vût, i hlau em ni, Lalpuithang lema kan ti a nih kha a lema lema,” tiin Kawlnâm chuh leh lam a rual a, an lu chungah a vai a, tu man an vaw ngam ta lo a ni. An khaw silai chu an chhuhsak thei ta a. Tu mahin Thawmvunga chu han bei ngam an awm lo. “Vuttaia te putu chuan silai chu an kalpui ta a, mual an liam dawnin Lalpuithanga khua te chuan an kap zui a. Mahse vawi khat pawh an leh hawi duh lo” (Mizo Lalte Chanchin 473).

Heta ñang hian chhim leh hmar indo a lo chhuak ta a, hmun tam takah inrun-na a thleng a chungte chu:

- 1) Vanchengte run
- 2) Hmunþha run
- 3) Sialhmur run
- 4) Arte run
- 5) Khawnglung run

Heng inrun-na hrang hrangah hian Mizo pasalþha hmingthang tak tak Chawngbawla te, Nghatebaka te, Thawmvunga te an tel a ni. Heti taka pasalþha Thawmvunga a huaisen leh a hmingthanna chhan em em pakhat chu a pu Vuttaia ram zauh tum vang te, indona hrang hrang hmachhawn tur a awm vang te, loh theih lohna avanga an khua leh tuite chhan an ngaih avangte a ni. A hunlai dinhmun leh an chhehvela thil thleng khan mi huaisen ni turin a chher hriam a ni.

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Social Media leh Mizo Literature

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Abstract:

This paper examines the relationship between social media and the development of Mizo literature. It explains the emergence of digital or electronic literature and discusses several forms of social-media-based literary expression such as blog fiction, instapoetry, web novels, and YouTube storytelling. The study also traces the early use of social media among the Mizos and analyses how platforms such as blogs, Facebook, YouTube, and Instagram have become important spaces for publishing poetry, stories, and other literary writings. It argues that social media has played a significant role in expanding opportunities for writers, increasing readership, and contributing to the growth of contemporary Mizo literature while maintaining a close relationship with traditional print literature.

Keywords : Social Media; Mizo Literature; Digital Literature; Online Literary Platforms; Instapoetry

Social media han tih hian a awmzia leh eng nge a nih tih chu chhuanthar (Millennials, Gen Z etc.) chuan an hre theuhvin a rinawm. *University of South Florida*-in a awmzia leh nihna a hrilh fiahnaah chuan, “*Social* chu *internet* behchhana inbiak pawhna chi khat a ni a. He dawhsan hian a hmangtute titi theihna tur te, chanchin inhrilh tawwna te, *internet*-a dah chi thu leh hla, *video* leh thlalak chi hrang hrang dah theihna atan remchanna a siamsak a ni,” tiin a sawi a (“Introduction to Social Media”). *Social media* han tih hian chi hrang hrang — thu leh hla dahna (*blog*), *micro-blog*, beng tivar thei tinreng dahna (*wiki*), inkawm khawmna (*social networking*), thlalak dahna, thu inthawn theihna, *video* dah khawmna, thusawina (*podcast*) leh a dang tam takte a awm.

Sawi fiahna tar lan tak aṅangin *social media* chuan a huam zau hle a, *internet* behchhan *application* chi hrang hrang — inkawm khawmna lam hawi te, thu leh hla dah chhuahna te, kutchhuak chi hrang hrang tar chhuahna te a huam thei ang. Kaplan & Haenlein tar lan dan chuan, *social media*-ah chuan tunlai thiamna (*technology*) hmanga inbiak pawhna chi hrang hrang — *social networking site* hrang hrang (entir nan *facebook* etc.) te, kutchhuak dah chhuahna chi hrang hrang (entir nan *YouTube* etc.) te, thawk hova *project* lian tham (entir nan *wiki* etc.) te pawh a tel vek a ni (Koch et al. 501-523).

Social Media hun hmasa lam

Social media hi kum 1990 chho vel aṅanga lo lar chho ṅan a ni a. Hemi hma deuh hian *file* (*games* etc.) inthawwna te, thuthar (*news*) dahna te lo awm tawh mah se, tunlaia *social media* tia kan hriat lar zui, ṅhian siam chawpa inkawm khawmna, ngaih dan sawi hona hi kum 1990 chho

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aṭanga inṭan a ni thung. Chutiang chi *social media network* hmasa ber chu *SixDegrees* hi a ni. He dawhsan (*platform*)-ah hian a hmangtuten *account/profile* siam theiin, hmangtu dangte nena ṭhiana insiam theihna a rawn hawng a (Ni 118-123). Tunlaia *facebook* anga ṭhian in-*add* theihna hmasa ber tihna a nih chu. *SixDegrees*-ah hian *friend list* te a siam theih a, *friend list*-te hmuh theih turin *post* a siam theih bakah *family list* te a siam theih baw. Hmangtu pawh maktaduai 1 chuang zet mai nei hmanin, kum 2000 tawp lamah a lo zuih ral ve ta mai a ni.

Kum 1999-ah *Blogger* leh *Livejournal* a lo chhuak a, hei ve thung chu ṭhian inkawmna lam ai mahin, a hmangtuten an thu leh hla an ziahna leh an dah chhuahna a ni ber. Kum 2002 a lo nih chuan *Friendster* a lo chhuak a, a kum leh 2003-ah *Myspace*, *LinkedIn* a lo chhuak leh baw a. *Myspace* hi rimawi lampang ti mi (*musician & band*) larten an hmang nasa hle. *LinkedIn* ve thung chu *social networking* rau rauvah pawh sumdawmna lam hawi deuh a ni a (Giri), tun thleng pawhin hmangtu an la tam hle. He mi hnu lampanga chhuak — *Facebook & Orkut* (2004), *YouTube & Reddit* (2005), *Twitter* (2006), *WhatsApp* (2009), *Instagram & Snapchat* (2010), *Pinterest* (2012), *TikTok* (2016) (“The Evolution of Social Media...”) leh a dang tam takte hi chu Mizote pawhin nasa taka kan hman lar leh mikhual lo tak a lo ni ta a. Heng *social media application* hrang hrangte hi kalphung hrang hrang nei niin a ṭhen chu *video* dah chhuahna te, thlak ringawt dah chhuahna te, thu *post*-na ngawr ngawr te, thu (*message*) inthawmna te, thu thar dah chhuahna te a ni hlawn.

Social Media leh Literature

Mizote’n ‘thu leh hla’ kan tih ruala kan rilrua lo lang nghal chu *literature* hi a ni a, a lehlinna thumal ṭha tak te pawh a ni thei awm e. *Literature* han tih hian ziaka dah (*written works*) chi hrang hrang — thawnthu (*fiction*) te, *poetry* (hla) te, *drama* (lemchan) leh thawnthu nei lo chi thuziak (*non-fiction*) te hi a huam a. Heng thilte kaltlang hian mihringina a thil tawn (*experience*) hrang hrang te, hnam nunphung (*culture*) leh khawtlang nun (*society*) hlimthla a pho chhuak ṭhin (Graham 15-25). Chutiang chu *literature* nihphung a nih avangin, *social media* nihphung kan tar lan takte nen khan a inhne hnai em em a, inzawmna pawh a nei thûk hle lo thei lo.

Hmakhawsang ata *literature* ṭhuang hnih an lo sawi fo chu ṭawngkaa inhlan chhawn (*oral literature*) leh ziaka dah leh chhut chhuah (*written literature*) hi a ni a, *traditional literature* tia sawi pawh a ni deuh kher ṭhin. Chutiang a nih lai chuan khawvel hmasawmna chuan thiamthil (*technology*) hrang hrang a rawn hring chhuak a, chu chuan tun hmaa thil la awm ngai lo tam tak a rawn piantir a; *literature* lamah pawh nasa taka nghawng neiin *literature* chi dang, *traditional literature* ni lo a lo piang chhuak ta a. Chu chu *electronic literature* (*e-literature*), *digital literature* tia an sawi baw hi a ni.

E-literature hi *electronic* hmanrua hrang hrang — *computer*, *tablet*, *phone* etc. hmanga *poetry* emaw, *fiction* emaw an ziah leh siam hi a ni a, *electronic* thil kaltlanga chhiar leh ngaihthlak ṭhin a ni a, *computer technology* lama hmasawmna a hrin chhuah a ni. Katherine N. Hayles chuan, “*Digital* aṭanga lo piang thu leh hla, *computer* hmanga chhiar ngai” tiin a hrilh fiah a (Electronic 3), *e-book* leh *print literature* an *digitise* te a huam teltir lo thung. Tin, *electronic literature* hian thu leh hla puan chhuahna kawng a zauh thu a sawi baw (Hayles).

Kum 1952 khan Christopher Strachey chuan *computer* chi khat ‘Manchester Mark 1’ an tih chu hmangaih lekhathawn (*love letter*) siam chhuak (*generate*) thei turin a duang a. Hei hi *computer* (*digital*) hmanga siam chhuah leh chhiar ngai *literature* hmasa ber anga ngaih a ni (Rettberg). He khawl hian *love letter* tawi tē a siam (*generate*) chhuak a; chutianga *computer* hmanga *poetry* her chhuah chu *generative poetry* tih an vuah baw. He *digital literature* hi kum

1989-a *World Wide Web* lo chhuak chuan a rawn thuam chhah leh sauh sauh va. A hma zawnga *internet* tel lo, khawl thil (*digital*) hmang chauhva chhuak kha *internet* a rawn tel a, hmel thar a rawn pu ta a. *E-literature* tih hming pu tho siin ze hrang hrang nei a lo chhuak ta a, a lo chhuahna (*platform*) azirin hming te peng pawh a nei ta zel bawk.

Social Media-a Literature ze hrang hrangte

Social media-ah hian *literature* zethuang hrang hrang — hla, thawnthu leh thuziak dangte hi a nihphung azira *post*-na (*platform*) a awm hrang ve dih diah a. Entirna atan, hla chauh *post*-na te, thawnthu *post*-na te, thutluang (*essay*) *post*-na bik leh thu fing tawi *post*-na chi te a awm a, chu chu a dawhsan (*platform*) nihphungina a ken tel vang a ni ber. A dawhsan azirin a thu (*literature*) pawhin hming hrang hran a nei ve bawk a. Chung hming nei tham zinga a lar leh pawimawh zual han thlir ila.

i) *Twitterature*: Kum 2006-a chhuak *social networking site* lar tak *Twitter* (tun hnua X tia a hming thlak tak)-a thu leh hla dah chhuahte hi *twitterature* an tih chu a ni a; a nihphung hrim hrim hi Alexander Aciman leh Emmett Rensin te'n an rawn theh lar a ni (Blair 38-60). *Twitter*-ah hian (tun hmain) hawrawp (character) 280 chiah a chhut theih a; chuvangin *twitter*-a thu leh hla dah tur chuan tawi tê awmze nei si a ngai thin a; thawnthu tawi tê, ngaihtuah zui thei theih tur bakah thufing (*aphorism*) te, hla (*poetry*) tawi te dah chhuah a ni thin. Hawrawp 280 hmanga thu leh hla phuah hi a nihphung pui ber a ni mai awm e. Tun hnua erawh chuan *Twitter* chu X tia a hming thlak a ni a, pawisa chawia hmangte tan thu sei tak takte pawh post theih a ni tawh nghe nghe.

ii) *Blog fiction*: Kum 1999-ah *Google* chuan *blogger* a siam chhuak a; hei hi *e-literature* dawhsan pawimawh a tling. Mi tam tak chuan an ni tin hun hman dan te, an ngaihtuahna leh ngaih dan te, thawnthu leh hlate dah chhuah nan an hmang thin a ni. *Blog*-a thawnthu emaw, ngaihnawm lampang hrim hrim a tahtawl tê têa an dah thin hi *blog fiction* chu a ni. Chhiartuten chawplehchilhin an ngaih dan te, ngaihnawm an tih leh tih loh, a that tawk leh tawk loh te chu an *comment* nghal zung zung thei a; heng chhiartute thukhawchang (*feedback*) azirin *blog fiction* kalhmang pawh a danglam thei hle a ni. *Blog*-a tihchhuah tawh, lehkhawba chhuah leh hi *blook* an ti ve bawk (“Blook”). ‘*Blog*’ tih leh ‘*book*’ tih kaihkawp a ni.

iii) *Instapoetry*: *Instagram poetry*, a tawi zawnga *instapoetry* an tih hi kum 2010-a thlalak dahchhuahna *social networking site* lo chhuak *Instagram*-a thu leh hla tawi tê tê an dah thin hi a ni. *Social networking* dang angin thu hlang a post theih loh va, thlalak dah tel a ngai thin a; chu thlalakah chuan thu ril leh fing (*quotes/aphorism*) emaw, hla (*poem*) tawi tê tê an ziak a, chu chu *instapoetry* tia an sawi taka chu a ni. *E-literature* ze hrang hrang zingah *instapoetry* hian danglamna tak a nei a, *instapoet* khawvel puma lar em em sawi tur an awm nual te hi a danglamna tak a ni thei ang. Heng *instapoet* lar (Rupi Kaur, Amanda Lovelace, Atticus etc)-te hian *e-literature* hi *traditional literature* nena thlunzawmin, an thu leh hlate chu lehkhabin an tichhuak a, an hlawhtlinpui hlawm hle. Ruphi Kaur *poetry* bu Milk and Honey (2014) phei chu bu maktaduai 3.5 lai hralh a ni nghe nghe.

iv) *Web novel*: Tawi têa hrih fiah dawn chuan *online*-a *novel series* tihchhuah hi *web novel* chu a ni. Kum 1995 khan *The Spot* hi lo langin *web novel site* hmasa ber a ni awm e. *Web novel*-ah chuan vawi khatah bung (*chapter*) khat tê tain emaw an *post* a, *novel* pakhatatah bung sang chuang te a awm thin a; hetiang *web novel site* hi thahnem tak a awm. *Web novel* thatna chu — *novel* hming leh ziaktu (*post*-tu) bakah a hawi lam (*genre*) leh a chhiartu zat (*views*) te a hmuh theih a. Chhiartuten tha an tih dan (*ratings*) a pek theih a, chhiartute tana zawn hmuh zung zung a awlsam zawk nan *tag/hashtag* te a dah theih bawk a; chhiartuten a ziaktu chu thilpek (*gift*) an pe nghal

thei bawk. Khawchhak lam (a bikin China, Japan leh S. Korea)-ah an uar zualin a lang a; Chi-na-ah chuan *internet* hmangtu 40%-in *web novel website* an tlawh thin a, *industry* lian tak a tlin avangin *web novelist* tam takin an hausakpui a ni. South Korea-ah pawh *web novel industry* hlut zawng hi USD maktaduai 400 chuang a tling a; kum 2013-2019 chhungin he *market* hi 4000% laiin a thang (Ardincaple).

v) **Youtube Storytelling:** *Youtube*-a thawnthu an chhiar thin hi a ni. Kum 2005-a *Youtube* a lo chhuah khan, a hmangtute tan *video*/thlak leh tawng/ri (*audio*) tela *video upload* theihna remchang arawn siamsak a; a bul tantu leh hmasa ber hriat theih ni loh mah se, *Youtube* nihphung hian arawn keng tel hrim hrim a ni. Tawngkaa thawnthu inhlan chhawn hi *online* khawvel lo chhuah hmaa awm sa reng tawh a ni a, *social media* hmasawnnain a huangrawn zauhvin dawhsan (*platform*) thar arawn chhawp chhuak mai a ni.

Social Media leh Mizote

Mizote hian *social media* hi eng tik atang chiahin nge kan hman tan hriat a harsa hle a; kum 1995-a an siam chhuah *mIRC (Internet Relay Chat)* hi Mizoten *social media* kaihnhawihah chuan kan khawih hmasak pawl niin a lang a, kum 1998 vel khan an khawih tan niin a lang. Hei hi *online*-a titina (*chatting platform*) a ni na a, *group chat* ang deuhvin *quiz game* hrang hrang a awm a, *bot*-in zawhna rawn zawtin chumi chhang dik hmasa sain *point* hmuin chumi hmang chuan an inel thin a. *Cyber Cafe*-ah chutiang chuan an tlaivarpu ve thak thak thin niin Vanlalruatkima Hrahse (Mizohican/Sandman tia *online forum*-a indah thin) chuan a sawi (Personal Interview 29.08.2024). Khatih lai khan *Google* a la awm lo va, IQ tha leh tha lo inelna tha tak a ni awm e.

Mizo *online forum* lama sulhnu lo nei hmasa pawl tak Benjamin Rualthanauvan a sawi danin, kum 2002-2003 vel atang khan Franky Lallawmsanga (Liandingpuii pasal) chuan zoram.com a siam chhuak a, izawl.com chu iTree Computer Services-in anrawn siam chhuak bawk a (Personal Interview 26.01.2024). Hetih lai vel hian zawlbuk.net te rawn awm lehin, mi mal website liandingpuii.com pawh kum 2003/04 vel khan arawn piang ta bawk. Kum 2005 September thlaah misual.com rawn chhuak lehin, hei phe chu a hmangtuten thu thar (*news*), ngaih dan (*opinion*), thu leh hla (*article, essay & poetry*) post nan an hmang nasa hle.

Social networking site hmasaah chuan kum 2003-a siam *Hi5* leh *Myspace* te, kum 2004-a chhuak *Orkut* leh *Facebook* te hi Mizoten kan hman nasat pawl a ni awm e. *Orkut* hi kum 2006 vel khan Mizoten kan hmang tan a; Mizo zinga *social media* lama sulhnu nei hmasa pawl tak Joseph Lalnunmawia (*Online forum*-ah chuan an thianho hian *clan* hran neiin *Sphinx* an inti a, ani hian *father_sphinx* a inti a ni) chuan, kum 2007 hi Mizoten *Orkut* an hman vanglai tak niin a sawi a, *facebook* hi kum 2007-ah *account* a neih tawh thu leh Mizo khawih an la tam loh avangin thian kawmna atan ni lovin *facebook mini games (farmville, Mafia etc.)* khelhna atana an hman nasat thu a sawi a ni (Personal Interview 25.08.2024).

Mahni thuziak dahthatna, *blog (Blogger, Livejournal, wordpress etc.)* hi Mizoten *social media* lama *literature* lam hawi thuziak kan hmuhna hmasa ber (*platform*) niin a lang. Mizo zinga *blog* hmasa pawl tia sawi theih tur 'Mizohican' tih chu kum 2004-ah siam a ni a. A siamtu Vanlalruatkima Hrahse hian kum 2007-ah Mizo *Bloggers Directory* siam lehin, chutih lai chuan Mizo *blog* 15-20 vel chiah dah tur a awm thu a sawi a; *list a update* hnuhnun ber hi kum 2010 niin *blog active* lai 200 chuang a awm tawh a ni (Mizohican). Vanlalruatkima hian *google blogger* an hman uar hmawin *Livejournal* lamah Shahnaz Kimi thu leh hla an chhiar nasat thin thu a sawi bawk.

Shahnaz Kimi hi *Livejournal* bakah *youtube* lamah pawh a thangharh hma hle a. July 8, 2007-ah a *youtube video* hmasa ber a *upload* a; ani bakah amuana c pawhin hemi kum leh thla ni 21-ah a *video* hmasa ber a lo *upload* baw. LALJO (a chung lama tar lan tak Joseph Lalnunmawia channel) pawhin September 4, 2007 khan “Mimi Renthlei - Biahthu” *music video* a dah a; kum 2005-10 chho vela Mizo zinga *music video* lar ber ber siamtu *dinagraphix* pawhin a *channel* hming hmasa ‘zovidz’ tih hmingin November 27, 2006 khan Blue Corn hla “Krismas Nang Nen” tih chu a *upload* a ni. Hetih lai hian tun lai angin *internet* a la chak tha lo va, *youtube*-a *video* tawi tē *upload* turin darkar tam a ngai thin a; chuvangin Mizo *video* hmasate hi *quality* sang lovin, *megabyte* (mb) hniam taka *upload* thin a ni.

Hun a kal zel a. Mizoten chak leh awlsam zawkin *internet* kan lo khawih (*access*) zung zung thei ta a. Heng *social networking* hmasate pawh lo chuaiin, a thar tha leh hman nuam zawk a lo chhuak zel a. Mizote pawhin tangkai taka hmangin thian kawmna mai ni lovin thu leh hla pho chhuah nan te, sum thawh chhuahna atan te kan hmang nasa hle. He thu buatsaih lai hian Mizote zingah *social media giants* — *WhatsApp*, *Youtube*, *Instagram*, *Facebook* te hian ro an rel a; *Twitter*, *Telegram* leh *website/blog* (a bikin thuthar leh thawnthu *post* nan) hmang an awm ve reng baw.

Social Media-a Mizote Thu leh Hla

Mizo zinga *social media* hmang hmasatute hian thian kawm nan te, *games* khelh nan te, intihlimna leh thluak sawizawina (*quiz*) atan te an hmang thin tih a hriat theih ta a; hei hi a chhan ber zawkah chuan, *social media* chhuak hmasa, Mizote ban phak hmasakah te hian *literature* dahthatna leh pho lanna lam (*features*) a awm lem loh vang a ni thei. mIRC chu *chatting platform* a ni ber a, *literature* nena inzawmna vak a nei lo. Hei vang hian kum sangbi thar, 2000 hnu lamah chauh Mizote hian *social media*-ah *literature* hnuhma kan nei tan niin a lang.

Literature lama kan kut hlei deuhna *social media* te chu — *website* leh *blog* chi hrang hrang, *facebook*, *youtube* leh *instagram* te hi a ni a; mahni thuziak dah thatna atana *myspace* hmang an awm ve baw. *Website* leh *blog* lamah *poetry*, *article/essay*, zin chanchin, hun chhinchhiah tlak ziahna, chanchin thar leh a kaihhnawih te dah thin a ni a; *facebook*-ah *poetry* leh thawnthu (*story*) *post* thin niin *instagram* chu *poetry* leh thufing tawi (*aphorism*) dahna atana hman a ni ber a. *Youtube* chu thawnthu leh vei zawng, thil chanchin tawngkaa inhlan chhawanna (*storytelling*) atana hman a ni deuh ber baw.

Mizo *website* kan hmuh hmasakte hi tangkai taka hman a ni a, tunlaia *social networking site* lar tak takte hi a la chhuah loh avangin ram hrang hranga Mizo chengten an ngaihlu hle thin. Mizo *website* hmasate zingah misual.com hi tun thlenga dahthat (*archive*) kan hmuh theih chhun ni tain a lang a, kum 2006-2012 chhunga thu leh hla *post* zawng zawng bakah, kum 2018-a *post* tlem tē chu misual.life tia dahthat a ni. He *website*-ah hian thawnthu (*fiction*) te, thutluang (*essay & article*) te, hla (*poetry*) te a tam nangiing mai a, *Poetry* leh *Fiction* phei chu *category* hranpa liau liauvin a awm. Kum 2010 August thlaah khan *website* kaltlangin ‘Thawnthu Tawi Inziahsia’ huaihawt a ni a, *online*-a thawnthu tawi inziahsia huaihawt a ni hi a chhinchhiahtlak hle a, Mizo *literature*-ah chuan rahbi pawimawh tak a tling hial awm e.

Mizo *Bloggers Directory*-a *blog* hrang hrang zingah *poetry* lam *post* nasat deuhna te han thlir thuak thuak ila. Kum 2006 June khan “*bottle broke*” *blog*-ah *feddabonn* tih hming pua *post* siam tan a ni a, a *poetry* pakhat “*i want to write poetry*” chu *concrete poetry* tha tak a ni a, ani bakah hemi kum July thlaah tho “*Calliopia’s Canticles*” *blog*-ah ‘*Calliopia*’ tih hming puin Zualteii Poonte chuan *post* a siam tan a, anni pahnih hi kan hmuh theih chinah *blog* lama *poetry* dah chhuak hmasa an niin a lang a. An *post* tam ber pawh *poetry* a ni. Anni bakah hian kum

2007 September thlaah “lalkhiangte’s weblog” chu “*straight up!*” tih *poetry* hmangin bul òan a ni a; hemi hnu lawk December thlaah “zozem (*slices of life and pieces of thought*)” *blog* thar lo lang leh a neitu Malsawmi Jacob chuan *poetry* òhahnem tak a post bawk a. *Poetry* bu (English & Mizo) — *Tinkim Dawn* (2003), *Four Gardens and Other Poems* (2017), *Zo Zem* (2022) a tichhuak tawh nghe nghe. “*Daydreambeliever*” *blog* hi kum 2008 January thla aòanga bul òan niin a neitu Cherrie Chhangte hian *poetry* a *post* nasat bakah *culture* lampang te, zirna lam kaihnhawih te a *post* nasa hle. Anni hnu deuhva *poetry* lam *blog*-ah chuan kum 2010 June-a *post* òanin “*jesto-maniac (A Collection of Poetry: Bd Chawngthu)*” *blog* a lo lang leh a; a neitu Bd Chawngthu hian kum 2022 khan *blog*-a a *poetry*-te dah khawmna *Of Younger Days* chu a buin a tichhuak nghe nghe. Malsawmi Jacob leh Bd Chawngthu te hi *blog*-a *poetry* dah khawm, a bua tichhuak hmasa pawl an ni maithei.

A chung a tar lante hi *poetry* lam hawi *blog* hmasate a ni a, tar lan loh zingah *poetry post*-na *blog* dang awm nual mah se, thu *post* dang kar laka zel tel ang chauh a ni hlawm. Kum 2010 leh a hma lama *blog*-a *poetry post* òhinte hian *English poetry* an ziak deuh ber a, a tlangpuiin Mizoram pawna hnathawk leh zirlai te an ni a; hetih lai vela *social media* lama heti taka *poetry*-in hmun a chang òhuk hi a chhinchhiahtlak hle. A tam zawk chuan a bua siam pawh tum kher lovin, thu leh hlaa tui avang hrim hrimin mahni rilru luangliam dah òatna atan an hmang a ni ber a; chutih rual chuan hetih lai hian Mizo zingah *poetry* hian hmun a chang nêp em em a, a bua tichhuak phei chu kut châng thliaka chhiar tham lek a ni. Mizoten *internet* kan hmehhriat aòanga chhiar phei chuan, kum 2010 hma lama *poetry* bu chhuak hi, Mizo Poetry Society (Mipoty) *record*-a a lan danin, bu sawm òha zen zawn chauh a ni awm e (Poetry Book List).

Social media lama Mizo *literature* dawhsan pawimawh ber pakhat chu *facebook* hi a ni awm e. Mizo zingah *facebook* hmang hmasate hian *games* khelh nan leh inkawm khawm nan chauh hmang mah se, October ni 6, 2010-a *facebook*-in *group* an rawn dah tel hnu khan *literature* lam kaihnhawih *group* hmuh tur a rawn awm thuai a. July ni 10, 2011-ah ‘Mizo Poetry’ *facebook group* chu VL Hmingan a siam chhuak a; he *group* hian *poetry* lamah hma an la nasain an thawh hlawk hle. *Poetry* dah khawmna *blog* — mizopoetry.blogspot.com neiin September 2012 aòanga October 2023 thlengin *poetry* 2500 chuang zet mai an dah lut! Chu mai a ni lo va, hetih lai vel hian pdf hmangin *poetry* pual chanchinbu (*journal*) wawi eng emaw zat an tichhuak hman bawk. He *poetry group* aòang hian Mizo *poet* òhahnem tak an lo lang chhuak a; chung mite inhlawm khawm chuan kum 2016 khan Mizo Poetry Society (Mipoty) an din hial a ni. He thil hi a chhinchhiah tlak takzet a, *social media* kaltlanga *literature* (a bik takin *poetry*) hmasawmna thlentu pawimawh tak a tling. He *group* pian hnu lawk July ni 30-ah ‘Thu leh Hla’ tih *group* chu C. Lalhruaitluangan a siam leh bawk a. Heng *group* pahnihte hi *poetry* lam hawi *post*-na *group* hmasa a ni a; hemi hnu April 30, 2014-ah te pawh ‘Zaituahrem’ *group* a lo piang ve bawk.

Tin, *facebook* hi thawnthu (*story*) *post*-na hmun pawimawh tak a ni bawk. August ni 16, 2011-ah BigDaddy Hmahmatea chuan ‘Thu Ngaihnaawm Huang’ a siam a, thawnthu phuachawp (*fiction*) leh thu ngaihnaawm, thil mak danglam *post*-na a ni a, ngaihhlut a hlawk hle. He *group*-a thu *post* pawimawh zual la khawmin, July 12, 2012 khan *Thu Ngaihnaawm Huang* tih lehkhabu, phek 400 chuang zeta chhah chu an admin H. Lalfakzuala hminga tihchhuah a ni a, *facebook group*-a thu ziak dahkhawm, lehkhabu chhuak hmasa ber niin an inchhal a ni (Hmahmatea). Kum 2013-ah ‘Thu Ngaihnaawm Inziahsiaak’ an huaihawt a, kum 2014-ah *Post of the Month* te siamin lawmman an siam òhin bawk. Hemi hnua thawnthu *post*-na *group* lian leh ber chu June 8, 2016-a siam ‘STORY FB (Mizo Story dahkhawmna)’ tih hi a ni. He *group*-ah hian ziaaktu òhahnem takin an thawnthu *series* a tahtawlin an *post* òhin a, a ziaaktu òhenkhat phei

chuan mahni pualin *blog* an nei hlawm a, sum leh pai hai luhna remchangah an hmang. STORY FB *group* nena thlunzawmin kum 2016-ah storyfb.com *website* siam a ni a, hetah hian thawnthu ziaktu (*writers*) sawmhni h awmin chung zingah MAL Book of the Year 2023 *Pangparhnima* ziaktu Ahmangaihi Khiangte a tel nghe nghe. storyfb.com hi Mizo *webnovel* mumal tak kan neih awm chhun a ni awm e. Heng thawnthu phuahchawp leh thu ngaihnawm chi hrang hrang *post*-na *facebook group* pahni hian, *traditional literature*-ah nghawng a nei lian hle a; lehkhabu leh ziaktu tha tak tak a hring chhuak a ni.

Kum 2005-a lo chhuak *youtube* hi *internet speed* sang zawk leh chak zawk ngai a nih avangin, *literature* lama hnuhma kan neihna hi a la rei vak lo niin a lang. September 5, 2016 khan Reliance Jio chuan 4G network chu vantlang hman theihin an kalpui tan a (Anand); hetih rualin Mizoramah pawh kalpui ve nghal niin Jio simcard leh 4G data a thlawmin an pe chhuak a. Hei hian *youtube* khawvelah bung thar min kaipuiin hmangtu pawh an pung chak hle a; *literature* lamah huang min zauhpui a ni. Hemi hnu lawkah hian *youtube* lamah hian *poetry* chhiar (*re-cite*) leh thawnthu chhiar (*storytelling*) kan hmu chho zui a; September 18, 2017-ah 'Mizo Home Videos' *channel*-ah *poetry* "Zoram Zinkawng" chhiar/chham chu *upload* a ni a; January 27, 2018-ah fiamthu chhiar *upload* bawkin, February 12, 2018-ah "Valentines Day Special" thu mawi, fing leh lungrun (*aphorism*) te *upload* a ni a; "Bible Reading" hi hemi kum tawp, December 29-ah *upload* a ni bawk.

Tun hnai thleng pawha *youtube* lama hriat lar tak, Pc Hras-a November 3, 2018-ah Lengkawia thawnthu a chhiar chu 'Pc Hras - Mizo' *channel*-ah a dah chhuak tawh a, ani aia thawnthu chhiar hmasa an awm hriat a ni lo. A *channel* dang 'Pc Hras - Thu Ngaihnawm Huang' atangin March 31, 2019-ah thawnthu chhiar a *upload* a, a *channel* pakhat zawk 'Pc Hras - Zamzo'-ah hian May ni 6, 2019-ah thlahrang thawnthu a *upload* tan bawk. Ani bakah Maenga Chhakchhuak hian pasaltha thawnthu a dahna *channel* bik 'CHAWHCHAWRAWI - Maenga Chhakchhuak'-ah December ni 7, 2018-ah thawnthu chhiar hmasak ber a dah tan a, a *channel* pakhat zawk 'PASALTHATE TUALLENA - Maenga Chhakchhuak'-ah June ni 18, 2019 khan mi thil tawn rapawm tak chhiarin a *upload* tan bawk. Tunah chuan *youtube* lama thawnthu chhiar thin hi sawi sen rual a ni ta lo va; *facebook* leh *blog* lama thawnthu phuahchawp chhiar thinte pawhin *youtube* lamah huang an zauh zui zel a ni.

Thawnthu chhiar leh sawi (*storytelling*) hi Mizoten hmasang thu leh hla kan hriatna hnar a ni a; *folk literature* hrim hrim hi mi thenkhatin *literature* tak takah ngai chiah lo mah se, ziaka dahthat kan chin hnuah kan *literature* tihausatu pawimawh tak a ni zui a. A chung a kan tar lan tak — *youtube* lama thu chhiarte erawh chu, ziaka awm sa chhiar a nih avang te, thawnthu chhiar thenkhat a bua a chhuah leh fo tak avang tein Mizo *literature* huang zauhna lamah chanvo pawimawh tak a chang ve lo thei lo.

Instagram lamah ngaihtuah tithui chanchin (*anecdotic story*) te, thufing tawi (*aphorism*) leh *poetry* tawi dah hi Mizote hian kum 2016 chhovah kan ching tan niin a lang a. April 15, 2016-ah 'Tawih' *account*-ah hetiang lam hawi thlalak (thuziak) *post* tan a ni a (hemi hma lawk April 12-ah an *facebook page* siam a ni), thu tawi te te, hlimawm leh dik si (*witty*) *post* thin a ni. He mi hnu lawk April 19, 2016-ah tho khan 'Chicks Magnet'-ah *post* a awm tan a, hetah hian thufing tawi (*aphorism*) rawngkai hmuh tur a tam deuh ber a, *poetry* tawi te te hmuh tur thahnem tak a awm bawk (*facebook page* hi April 2, 2016-a siam a ni). Chhinchhiah tlak tak pakhat chu, *Chicks Magnet* neitu Loretta Khawlhiring chuan June 8, 2019-ah heng a *instapoetry*-te dah khawmna bu *Chicks Magnet* (Thu Tawi leh Ril) chu a tlangzarh a, Mizo tannga *instapoetry* dah khawmna bu chhuak hmasa ber a ni awm e.

July 6, 2016-ah Ramlawt Dinpuia'n *instagram* lamah "Zan" *poetry* hmangin *post* a nei ñan a; ani hian *Rawlthar Awrawl* (2018) leh *Thihna Thahrui* (2021) *poetry* bu a tichhuak tawh. 'Han Dawn Ve Teh' hian September 1, 2016-ah *post* ve ñanin, thufing tawi leh ngaihtuah tithui (*aphorism & anecdotic*) an *post* nasa deuh berin a lang. An *facebook page* hi November 30, 2012-a siam a ni nghe nghe. 'rdp' pawhin December 27, 2016-ah *post* a nei ñan a. A tirah thlalak *post-in, caption/ description*-ah thu ril a *post* tel ñhin a, June 18, 2017 añangin thlalakah thu a bel tel thung. rdp (Rodingpuii) hian *Secondhand Scars* (2019) leh *Guest of Eden* (2022) a buin a tichhuak a, henga a *poetry* tam zawk chu *instagram* lama a lo dah tawhte a ni. Tin, *poetry* tawi ñha tak tak *post*-na 'Opa Kop' *account*-ah hian April 17, 2017-ah thu *post* a nei ñan bawk. Tunah chuan, hetiang *insta-poetry post* ñhin hi *instagram* lamah tam tak a awm tawh a ni.

Tipna

Social media-in a nghawng chhuah lehkhabu hi chi hnihin a ñhen theih a: a chi khatna chu *social media*-a thu leh hlate dah khawma a bua chhuah hi a ni a, a chi dang lehah chuan *social media*-a inhawt khawma lehkhabu tichhhuah hi a ni. A hmasa zawk, *social media* thu leh hla, tisa a chantira lehkhabu chhuahte hi tam tham tak a awm tawh a. He tualzawl hi mi inthukrute inpho chhuahna hmun, rilrua vei zawng sawia chawplehchilha inchhak dakna remchang a ni a, sum tam tak senga lehkhabu tichhuak thei lote tan pawh a thlawna dah chhuahna a nih piah lamah, sum leh pai deh chhuahna ñha tak a ni zui bawk. Ahmangaihi Khiangte chuan, *Pangparhnima* kha lehkhabu a hralhna aiin, *youtube* lam añanga a sum dehchhuah a tam zawk daih thu a sawi nghe nghe (Personal Interview 31.08.2024).

Social media hi *literature* tam tak, taksa a neih hmaa thu an channa hmun a ni a, Mizo *literature* tihausa tura hmun pawimawh tak a tling. Lehkhabu tam tak a hring a, *traditional literature*-ah nghawng lian tak tak a nei lo thei lo. He tualzawla hniakhlu lo hnutchhiah tawh, a bua chantir hnua MAL Book of the Year nihna hauhtu pawh lehkhabu pahnih ngawt a awm tawh a: Lalhruaitluanga Chawngte chuan kum 2020 hripui len vanglai, mi tinte inkharkhip ñhup laiin *facebook* lamah Zofate ropuina rawn *post* ñhinin, chung a thu *post*-te khung khawmna *Chhiartu Chanchin : Hnam Ropuite U, Tho R'u Le* tih chu kum 2021-ah tichhhuah a ni a, hemi kum lehkhabu chhuak zinga ñha ber atan thlan a ni. Ahmangaihi Khiangte hian *facebook, blog, website* lamah thawnthu a *post* ñhin a, *youtube* lamah *channel* siamin a chhiar ñhin bawk a. Chung zinga pakhat, *Pangparhnima* chu kum 2023-ah tichhuakin, hemi kuma lehkhabu ñha ber atan thlan a ni tawh bawk. Hengte ringawt pawh hian *social media* thu leh hlaten *traditional literature*-ah nghawng a neih lenzia a tichiang hle.

Mi tam tak kutchhuak thu leh hla ñha tak takten khaw êng a hmuh ñanna a nih avangin *social media* hi mausam chi a ni lo va, ñangkai taka hman chi zawk a ni. *Library* lian leh ropui tak takte pawhin *print literature* hi *digital* khawvelah dahñhat (*digitise*) nachang an hre chho zel a; khawvel hmasawna leh changkanna avangin *digital* leh *printing* a la kal kawp zel pawhin a rinawm a; chuvangin lehkhabu ñha thlangtute pawhin ngaihtuahna zau zawk an put a ñul hun a la awm ngei ang. Mi tam tak chuan tun thlengin lehkhabu tichhuak ve lem lovin, ni tin an thu leh hla an puang chhuak zawih zawih reng a; chungte chu *digital* lamah dahñhat a nih tho avangin kan *literature* tihausatute zingah kan chhiar tel ve dawn lo'm ni?

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ENGLISH SECTION

Locating History and Culture in Malsawmi Jacob's *Zorami: A Redemption Song*

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Abstract:

*The indigenous customs, traditions and beliefs of the Mizos have undergone tremendous changes since the arrival of the British in the Lushai Hills. One of the major contributing factors that bring about these changes was the conversion of the Mizos to Christianity as well as the introduction of a script by the British. The Christianization of the Mizos led to the decline of many indigenous cultural practices that do not align with their new religion. However, many of the indigenous practices of the Mizos continue to survive in one form or the other, and the confluence of the two cultures gives birth to a hybrid culture which ultimately comes under the umbrella term Mizo culture. The aim of this study is to highlight these cultural practices and the changes therein of the Mizos within a specific historical context, particularly the rambuai, as seen in Malsawmi Jacob's novel *Zorami: A Redemption Song*.*

Zorami: A Redemption Song (2015) is a historical novel that retells the horrifying tale of Mizo rambuai. With the use of memory as a narrative device, the novel presents the testaments of many witnesses and victims of the violent clash between the Mizo nationalists and the Indian Army that occurred in the 1960s, known as rambuai. While revisiting the events surrounding the conflict, the quest for redemption and reconciliation is embedded in the novel. Significantly, the novel showcases the life and culture of the Mizos during this extremely difficult period in their history.

Wars leave lifetime scars, scores to settle, and intense emotions to deal with. They are historically important, not least because they act as markers of meaning for the societies they bring into being. (Schendel 76)

Mizo rambuai, generally referred to as the Mizo Rebellion or troubled times, is an armed conflict that took place in the Mizo Hills in the northeastern part of India. The Mizo National Front (MNF), originally known as the Mizo National Famine Front which was an organisation formed to address the problem of famine caused by Mautam (flowering of bamboo), led a rebellion against the Indian Government in the 1960s, the immediate cause being the latter's inefficacy and mistreatment of the Mizos during the famine, and sought to establish an independent Mizo nation. The conflict lasted several years until 1986 when the Mizoram Peace Accord was signed between the Indian government and the MNF, resulting in the restoration of peace and also leading to the establishment of the state of Mizoram.

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A Brief Overview of the Novel

Zorami chronicles the life of the eponymous heroine Zorampari, known as Zorami. The name of the heroine is significant as it represents the land of Mizoram as well as the people who lived and witnessed the rambuai, as admitted by the author Jacob. "This act of conflating two identities (name of place and name of person) underscores the inextricable link between being and belonging to a place" (Biswas 2). Jacob further denotes that the non-linear manner in which the story is narrated is symbolic of the chaos and disturbance that the Mizos experienced during the rambuai (Rajpal). There are two strands of stories that are interwoven in the novel. On one hand is the personal journey of the heroine, and on the other, the collective Mizo struggle for Independence. These are simultaneously presented in the narrative and are inextricably linked to each other.

Zorami comes of age at a pivotal time in the history of the Mizos, namely the struggle for independence which resulted in social and political unrest. Like most Mizos during that period, she and her family share the same unfortunate fate when the independence struggle became violent. Thus, their future as individuals and a nation too became uncertain as they tried to survive the horrific events that unfold in their community. The novel Zorami reenacts the gruesome incidents of rape, betrayal, torture, executions that occurred during the rambuai. As is the case in war zones, many innocent lives are lost, many women including the protagonist Zorami are brutally raped, and the trauma that haunts those who lived through these terrors form a major portion of the narrative. There is also the issue of displacement as a result of village groupings and burning of certain villages. But despite these, the Mizos as a community show resilience, and are persistent in upholding "stoical endurance", which is considered one of the ultimate virtues among the Mizo people (102), and *tlawmngaihna* that most beautiful quality that defies definition which has been practised since the time of their forefathers (102).

Folk Narratives and Culture

The task of telling a story in English pertaining to non-native speaking Mizo people is definitely challenging. One of these challenges lies in the fact that the author has to tell a story "in a language that is not one's own, the spirit that is one's own...the various shades and omissions of a certain thought-movement that looks maltreated in an alien language" (v) as Raja Rao rightly denotes in his Foreword to *Kanthapura*. To articulate the Mizo sentiments, expressions and cultures, and that too, during one of the most significant and transformative period in Mizo history is itself a daunting task. It is imperative therefore to employ a narrative technique to solve this issue. Jacob skilfully retains her local vernacular from time to time and equally significantly employs the traditional narrative technique of the Mizos in order to tell a story: its history and cultures that is uniquely theirs.

Before the Europeans came, the Mizos adopted the tradition of imparting indigenous knowledge and values orally. Some of these oral folklore include folktales which are now seen as important documents for the preservation of Mizo history and culture as they embody the popular attitudes, beliefs, customs, traditions, and values of the society where the stories originated, thus, enriching consciousness and appreciation of one's culture. The story-telling tradition of the Mizos has always been central to understanding their history and culture.

The culture of the face-to-face communities which is distinguishable from the abstract nature of social relationships in the 'modern' world, is a distinguishing feature of the oral and it has continued as the dominant influence on the literary creations from the region. (Misra xvii)

Folktales may be seen as the bridge that connects the past and the present, the ancient and modern, bringing about integration of all “Mizo hnahthlak” (Nuchhungi vii). In Zorami, Jacob highlights the indigenous games of the Mizo through Zorami’s memory that bears historical and cultural significance. More importantly, she uses folktales to give a romantic representation of the current socio-political situation as seen in the chapter “Tales Grandma Told”. These stories that their grandmother told them include “magical folk tales. Stories of wood nymphs who helped men to shoot animals, of tragic lovers who turned into stars or butterflies after death, of poor orphans who attained great wealth...[and] tales with a comical touch, like Chhura, Chemtatrawta, or stories of action and fight” (40). Many of these tales are either didactic or comical, and are used to educate and entertain.

Folktales were constructed with purpose and served specific functions. Folktales were meant to be a form of entertainment as well as a way for society to teach lessons of life to their younger members, such as stressing the importance of wits. (Abler, “The Moral of the Story”)

Focussing on the current political unrest, Jacob employs folk narratives to critique war and conflicts rampant in the past and present Mizoram: “And what good does any war bring?” (46). The condemnation of violence is seen through Grandmother’s retelling of Mizo folktales thus upholding the tradition of using folklore as a means to educate and preserve culture. One of the tales that Grandma narrated “chungleng leh hnuaileng indo”, is used as an allegory to address the ongoing political struggle to her young audience. The tale encapsulates the contemporary political climate which is represented through Grandma’s rendering of Mizo folktales providing an understanding of the nuances of the socio-political unrest in their community. Malsawmi Jacob’s rendering of traditional Mizo folktales and oral story-telling tradition in Zorami gives insight into the past while also preserving tradition.

Centrality of the Church

Mizo culture during the rambuai of the 1960s, is a subject that intertwines historical, social, and cultural dimensions. The troubled times, led by the Mizo National Front (MNF), significantly impacted the cultural fabric of the Mizo people in Mizoram. The armed conflict, initiated by the MNF in the early 1960s, had profound implications for Mizo culture, influencing various aspects of social life. Despite the disruptions caused by the troubled times, Mizo culture exhibited remarkable resilience and solidarity. The Mizo people, renowned for their close-knit communities and cultural vibrancy, navigated through the challenges posed by the conflict.

“The Mizos understand their identity to be inextricably linked to their Christianity” writes Pachuau, and “The collective consciousness of the Mizos propagates a ‘Mizo Christianity’” (Pachuau 137). As mentioned before, the mass Christianization of the Mizos during the colonial era has proved to be an influential factor that brings about changes in the customs and traditions of the Mizos. The concept of morality, virtues and ideals are thus redefined in conformity to their new faith which are based on Biblical teachings. More importantly, they found collective identity and representation in the Church. Thus, “society organizes itself around the church as an institution and operates in accordance with the values defined and inculcated by the church...Respectability, honour, propriety, hierarchy, and so on, are idioms expressed through the institutionalized church in Mizoram.” (Pachuau 146)

The centrality of the Church in Mizo society finds expression in the novel Zorami which opens with a Prologue describing a typical Sunday morning in Aizawl:

Sunday morning church-bells pealed. In different tones and rhythms...They rang from

all directions.

People of all ages hurried towards their churches...

Men in suits and ties, women in tops and colourful puan...(11)

The Prologue showcases the predominance of Christianity in modern Mizo society, the influence of western culture and its confluence with traditional Mizo culture; and how all the Mizo, regardless of their clans and spatial affinity, are brought together as one unifying body i.e. Christians. In a way, Christianity overcame the barrier of division that the Mizos had, which were mainly based on differences in language and clan, fostering a sense of kinship among the Mizos (Khangte 2). Christianity shapes the worldview of the Mizos, and instances are found throughout the novel that profess their faith, or how their thoughts are informed by Biblical teachings. Forgiveness, peace and reconciliation in accordance to Christian ethos are ideas explored in the novel in this regard.

The role that the Church played in the negotiation and reclamation of peace in the land that had been ravaged by war for so long is extremely crucial. It acts as an agent of peace and unity as depicted in the chapter "The Peacemaker". With the men of the Indian Army occupying important places and encroaching the town and villages in Mizoram, the civilians live in constant fear of both the Indian Army and the Mizo Army. Communication between the volunteers became increasingly difficult as they settle in different camps. Under such turmoil, there seems no prospect of the war coming to an end. The Church, convinced by Reverend Thanngura, finally steps in. Reverend Thanngura "knew it was risky" to negotiate a peace talk between the underground army and the Indian Army but he "decided to take a chance" (142). This was "the result of months of negotiations with the church, social organizations and political leaders" (145). He sought out the MNF camp in Southern Mizoram where he met Lalringa, a captain in the underground army, trying to express how peace talk is the need of the hour during that time.

You know the condition of our native land because of the fight for independence... Our people are suffering terribly under the army operations.

Many young people have joined the MNF. Many have been killed. If the MNF is willing to hold peace talk and peace returns, we can all work together to build our nation. (144)

In short, Reverend Thanngura's appeal bears fruitful results as the MNF soon agreed to have a peace talk with the centre, which later culminated into the signing of the Peace Accord. Additionally, the novel affirms the importance of Christianity in aiding the Mizo to reconcile with their past trauma that resulted from rambuai. This is encapsulated in the Bible verse read by Pi Rinmawii on a Sunday morning Church service as seen in the Prologue: "When Jesus saw her, he called her over and said, 'Woman, you are healed of your sickness.'" (14) Thus, the aforementioned verse which is taken from the Gospel according to Luke (13) once again establishes how religion plays a significant role in bringing peace and reconciliation in the society.

Women and Society

The understanding of a community's culture is deeply rooted to the study of human relationships within the given community. In this context, the roles and position that women have in the society as compared to their male counterparts is pivotal in aiding the understanding of their culture. Having said that, it is also crucial to recognize that the position of women in any society is diverse, and societal perspectives tend to change over time.

Mizo society has always been patriarchal since pre-colonial times. As such, women were

usually confined to perform household duties. Although modernisation has brought certain changes, the novel shows how women are still expected to take on these duties in order that they may become good wives and mothers. One early indication of this in the novel is when Zorami recalls being called home by her father who reminds her that she “should be working in the house or studying instead of playing about all the time” (26). Among many other instances like this, the father’s action here reveals the societal norms towards women, and how they are moulded for domesticity since childhood. Throughout the novel, women are also seen performing household duties while the men are seldom seen in that position. It becomes inevitable therefore, that Thangliana has to put on women’s garments while performing such duties in an attempt to avoid apprehension.

‘Give me some women’s clothes, quick,’ he said. He changed quickly into a puan and a loose top, and covered his head with a cloth in the manner of older women. He asked for thlangra and rice, and sat sifting it in the corner of the kitchen. (123)

The mother’s concerns over her daughter during the latter’s childhood were on issues related to femininity and modesty and so on, qualities that were linked with the concept of the ‘ideal woman’.

Mother was worried. Her little daughter seemed to be getting quite immodest...At this rate, she might grow up into a tomboy or a shameless person...

...Girls shouldn’t do such things or talk too much. (37)

Thus, Zorami learns to remain silent and is incapable of articulating her “inner turmoil, her emotional battles” (38) even when she is sexually abused. In a dialogue on gender issues with Zorami, Kimi notes: “Remember the old adages” ‘Woman’s wisdom does not reach beyond the village stream.’ And ‘A wife and a broken fence are meant to be replaced.’ She further states: It’s all so unfair! And our customary laws are so hard against a woman. She has worked hard for the family, but if her husband decides to divorce her, she has to go out with an empty hand. Nothing belongs to her, she cannot take even her children with her. (69)

Zorami responds by saying, “It looks like all societies are biased against women.” (69) Despite their laments, Zorami’s generation show a change in which the gender roles undergo undeniable changes. The following statement on the same issue can be seen as evidence of the departure from the passive roles that women typically play in the old societies.

These days, in our society, girls seem to take up more responsibilities than boys. The girls are manlier in that sense. Boys somehow seem to be getting soft and helpless. (68)

As women’s roles continually change, the novel also reveals how the culturally accepted notion of heroism became inclusive of all the members of Mizo community regardless of their gender. Contrary to traditional practise, the armed conflict paved the way for the active participation of women in the political sphere. Women’s access to higher education and financial independence play an important role in changing gender dynamics as is seen in the novel Zorami. Zorami’s story is a testament to the modern departure from the practices and attitudes of the past pertaining to women’s position in Mizo society. The shift is seen when Zorami relays her colleague Pu Tluanga’s theory on the changing gender behaviour,

He said that in the old days, the men had their regular duties. They had to hunt, clear the jungle for cultivation, and do many other jobs which women could not do. But now, especially among town dwellers, those works are gone. So they are left with not enough to do to occupy themselves. Women, on the other hand, keep up what they had been doing through the ages,

like looking after the household, as well as joining in producing food or bringing an income. That's why men tend to hang loose. (68)

Pu Tluanga further claims that "men are becoming the weaker sex. Women are now given equal chance for getting education. So they're getting into all professional fields, and men are getting ousted." (68)

The political conflict brought about certain changes in the traditionally accepted gender roles in Mizo society. In *Zorami*, Malsawmi Jacob exposes the changes in gender roles by portraying how women started actively participating in the struggle for independence. Zorami who has the opportunity to pursue higher education and acquire a job to secure herself financially serves as a notable example in this regard: "Mami, work hard at your studies. If you are educated, you can get a good job when you grow up." (22)

To Zorami's father, education was of prime importance. It was the magic key that would unlock the door to a better world. (32)

Marriage is a theme that is recurrent in *Zorami* where the customs and traditions of the Mizos are showcased. Zorami's life is a testament to the changing perception of the Mizos on marriage. In Mizo culture, marriage is seen as a social obligation for both men and women and especially for the female child, it is seen as the ultimate destiny. Sanga confesses, "My uncle's family and my friends advised me to get married. They were all worried I was turning into an old bachelor." (49). Similarly, Zorami's parents, especially her father is worried about her daughter when he retorts, "She is so stubborn. She may refuse to get married unless we are firm with her." (56)

However, the story of *Zorami* reveals how the idealized notion of marriage and the qualities that are expected of a woman in relation to matrimony has undergone certain changes due to rambuai conflict and modernity. Nuchhungi writes:

In the olden times, Mizo women did not have the right to choose husbands. Her parents had the sole authority to decide who she would marry. (Biaksanga, 256)

With regards to marriage, Zorami, an educated and financially independent woman is an epitome of the modern Mizo woman. Traditionally in Mizo society, marriage takes place when parents give their consent (Lalrinawma 56), and their involvement in the selection of their children's life partner was vital. But instead of showing absolute authority and control over their daughter and her prospective marriage, Zorami's father prioritizes Zorami's decision unlike what is traditionally seen when marriage proposals are sent. He tells the messengers:

We will consult our daughter and see what she says. These days, girls have become headstrong; it's hard for the parents to give a final word without their consent. (55)

Hence, the manner in which Zorami's parents handle the marriage proposal can be seen as a significant change that has taken place in the societal norms of the Mizos.

Conclusion

The troubled times affected existing social institutions within Mizo society. It had profound implications for gender roles within Mizo society. This period witnessed a re-evaluation of traditional gender roles within the context of conflict. The culmination of the troubled times with the signing of the Mizoram Peace Accord in 1986 marked a turning point in the history of the Mizos. The interplay between traditional practices and the adaptations necessitated by the conflict contributed to a dynamic cultural landscape. The experiences of the Mizo people during this period contribute to our understanding of how culture serves as both a bastion of

continuity and a dynamic force responding to historical upheavals. The study of *Zorami: A Redemption Song* thus offers an understanding of the Mizo culture by providing a nuanced and immersive portrayal of the social, political and economic life during one of its most significant historical period.

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Life History of Violet Louise Anne Mark in Mara Society of Mizoram

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Hmingthanzuali**

Abstract:

This study presents an oral history-based life narrative of Violet Louise Anne Mark, a woman born to English missionary parents and raised within Mara society in Mizoram, who later married a local man, Mark Lapi. Based exclusively on interviews with Violet Anne Mark, the study highlights her lived experiences of belonging, faith, and identity across cultural boundaries. Rather than approaching missionary presence through institutional or colonial archives, the study privileges personal memory and everyday life to examine how Christianity was experienced, embodied, and negotiated by a woman whose life unfolded at the intersection of missionary inheritance and indigenous society. By foregrounding a female voice, the study moves beyond rigid categories such as colonizer and colonized, foreign and indigenous, or missionary and local, showing instead how identity is shaped through everyday relationships, including kinship, marriage, and religious belief.

Keywords: Oral history, Christianity, Mara society, gender, intercultural marriage, lived religion.

Introduction

Histories of Christianity in Mizoram have largely relied on missionary writings, colonial government records, and church archives. While these sources provide important institutional perspectives, they often overlook the everyday experiences of individuals who lived between missionary and indigenous worlds. This study responds to that gap by presenting the life narrative of Violet Louise Anne Mark.

Rather than treating Violet as a symbol of missionary work or colonial influence, this study approaches her as the narrator of her own life. The focus is not on missionary achievements or failures, but on how she remembers her childhood, her faith, her life experiences, and her sense of belonging within Mara society. By relying entirely on oral history interview the study highlights personal memory as an important historical source.

Using a life-history approach, the study understands Violet's experiences as both historically shaped and deeply personal. Her narrative challenges clear divisions between "missionary" and "local," revealing instead a lived reality formed through everyday relationships, emotional ties, and ongoing negotiation of identity.

Methodology

This study is based entirely on an open-ended interview conducted with Violet Louise

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Anne Mark on 15 January 2018. The interview focused on her childhood, family life, faith, cultural practices, marriage, and reflections on identity and belonging. No archival sources were used, in keeping with the intention to preserve the integrity of Violet's voice.

Violet's narrative is treated not as a factual account of missionary history, but as a lived testimony of how Christianity and Mara society were experienced by one individual over time. Direct quotations are used selectively to retain the rhythm and tone of her speech while maintaining narrative coherence.

Birth and Early Childhood

Violet begins her story not with her own faith, but with her great-grandparents. "They came as strangers," she recalls, "but by the time I was born, this place was already home."¹ Born to English parents and raised in the society her family had once come to evangelize, Violet does not remember an arrival or a moment of entry. Mara society was the only world she knew.

Violet Louise Anne Mark was born on 16 April 1938 in Saikao, Maraland (southern Mizoram), to English missionary parents who were deeply involved in Christian work among the Maras.² She was the granddaughter of Rev. R. A. Lorrain, the pioneer missionary in the region, and the daughter of Rev. Albert Bruce Lorrain Foxall and Louise Marguerite Tlosai Lorrain, who continued this missionary engagement until their deaths in 1968 and 1977 respectively.³ Yet in Violet's recollections, Maraland was not a mission field but home. As she reflects, "I knew England as a story, not as a place."⁴

Her childhood unfolded within the rhythms of village life, language, food practices, social interactions, and kinship ties. She recalls growing up among Mara children and learning through observation and participation rather than formal instruction. As Violet explains, "I did what other children did. I played with them, ate what they ate, spoke the same language. I did not feel different when I was young."⁵ What emerges strongly from her narrative is the absence of a sharp boundary between herself and the surrounding community. Although she was aware that her parents were missionaries, this identity did not define her own sense of self. Instead, she remembers a childhood marked by familiarity and deep social embeddedness within the village.

Violet's later life took a path unparalleled among the descendants of English missionaries in Mara society. In 1969, she married Mark Lapi, becoming the only English woman to marry a native man among the missionaries in Mizoram.⁶ Through this marriage, she became firmly rooted within Mara kinship structures, and together they raised three sons and one daughter, further strengthening her place within the community.

Growing Up in a Missionary Household

Violet's childhood was shaped by the convergence of missionary legacy, family life, and close engagement with Mara society. Christianity was not introduced to her as a new or external influence, but formed part of the moral and social environment in which she grew up. Churches, schools, and Christian values structured everyday life, and her family name carried historical significance within the community. As she recalls, "People did not see me as a child. They saw a legacy of the British in me."⁷

Although English by birth, Violet was raised locally, spoke the Mara language, and participated fully in village life. Born in 1938, just before the outbreak of the Second World War, her early childhood coincided with a period of global upheaval that also shaped everyday life in the region. During these years, opportunities for formal schooling were limited, and her earliest ed-

education took place at home under the guidance of her parents.⁸ Learning within the household was closely tied to religious instruction, moral discipline, and daily routines. As conditions stabilized in the post-war period, Violet began attending mission schools and assisting her parents in daily and mission-related work. This pattern of upbringing situated her firmly within Mara society, even as her missionary family background continued to mark her as distinct.

Violet's understanding of Christianity developed primarily through family life rather than through formal missionary institutions. In her memories, faith was practiced through prayer, worship, moral instruction, and everyday discipline. Her parents and grandparents appear not as distant or authoritative missionaries, but as caregivers and teachers whose religious commitment was expressed through service and example. Over time, her inherited faith deepened through lived experience within the community.

Growing Up Local, Being Labeled Foreign

One of the central themes in Violet Anne Mark's narrative is language and cultural familiarity. She recalls learning and speaking the Mara language naturally in everyday life, without conscious effort. For Violet, language was not only a means of communication but also a key way of belonging.

This fluency was evident during an interview with Violet. "When asked whom the interviewer had come with, the response used *unaw...*", "*eima unaw ta*," using a general term for sibling. Violet immediately corrected asking, "*Nama siechaw ta ma?*" she explained that if the interviewer had come with a brother, the word "*siechaw*", should be used, as the specific term for a male sibling is *siechaw*, instead of using the broader term "*unaw*".⁹ This brief exchange revealed her close attention to linguistic accuracy and the gendered distinctions within the Mara language, reflecting fluency shaped by everyday cultural use.

Although Violet was aware of her English background, she did not see it as a barrier to participation in Mara society. At the same time, she recognizes moments when her difference became more visible. As she explains, "I belonged everywhere, and nowhere completely."¹⁰ Such moments were especially apparent during communal events, where expectations of cultural knowledge and responsibility were high.

Rather than defining her identity, these experiences contributed to a layered sense of self that allowed her to move between cultural worlds. Reflecting on her long life among the Maras, Violet observes:

"I have lived with the Maras for about eighty years. I speak the language, I follow the customs, and I am part of the community. But still, because of my colour, people see me as different. Many visitors ask me if I still speak English or if my grandchildren can. People often look at my skin and ask about my English."¹¹

Her reflections show that even after decades of cultural immersion, visible difference continued to shape how others perceived her. This was especially clear in encounters outside the village. Recalling one such moment, she says:

"I remember one time, maybe in 1998, when we went to Aizawl for some work. We were walking through the streets, buying small gifts for our children. People stared at me and were surprised to hear me speaking Mara."¹²

Taken together, these experiences show how belonging was created through daily practice and relationships, even as visible difference continued to mark her as foreign in certain contexts.

Violet's Marriage to Mark Lapi and Belonging

Violet's marriage to Mark Lapi marks an important moment in her life story. In her memory, the marriage was not seen as crossing cultural boundaries or as an act of social challenge. Instead, it grew naturally out of relationships that had developed over time within Mara society. She describes the period of courtship and marriage as shaped by mutual respect, understanding, and careful discussion. Although Violet knew that her marriage carried social meaning because of her background, she does not remember strong opposition or open disagreement. Rather, she highlights the gradual acceptance of the marriage by both families and the wider community, where familiarity, trust, and long-standing relationships helped the union gain acceptance.

This acceptance is clearly shown in a letter written by Violet's father, Rev. Bruce Lorrain Foxall, to Mark Lapi at the time of the marriage. While recalling the letter during the interview, Violet shared his words:

"Dear Mark, I am giving you the only flower I have got, Violet. Love her, be very gentle with her and take good care of her. May her mother's and my blessing rest upon you both.

Your father-in-law to be,
Bruce Lorrain Foxall."¹³

The letter is important not only for its emotional tone but also for its meaning. Instead of showing doubt or cultural distance, Violet's father expresses trust, care, and blessing. By addressing Mark as his "son-in-law to be," he recognizes the marriage as a bond based on family ties rather than cultural difference, affirming the union across social boundaries.

For Violet, marriage further strengthened her sense of belonging in Mara society. Through kinship ties, shared household responsibilities, and active involvement in community life, she became more deeply rooted in the social and cultural world she had long known. She reflects that marriage did not erase her earlier identity, but reshaped it by linking her personal history to new relationships. In this way, belonging was built through everyday life rather than formal status.

Conclusion

This study has presented the life narrative of Violet Anne Mark through her own reflections and memories, highlighting how identity, faith, and belonging are shaped through everyday life rather than fixed categories. Her refusal to define herself solely as English, Mara, missionary, or local points to an identity formed over time through family relationships, marriage, religious practice, and community involvement.

In Violet's account, home is not a single geographical place but a network of relationships and shared experiences. Mara society emerges not as a mission field, but as a lived social world that shaped her sense of belonging in lasting ways. By centering personal memory, this study challenges historical narratives based on rigid divisions and offers a more relational understanding of Christianity and community in Mara society.

Notes and References

- 1 Personal interview with Mrs. Violet Louise Anne Mark, the last and only surviving English missionary among the Maras, conducted on 15 January 2018 at Lorrain Ville, Saikao, Siaha District, Mizoram. Born in 1938, she has worked among the Maras for nearly eight decades.
- 2 Nohro, R. C. *The Lakher Pioneer Missionaries Nata Hriatuhpazy*, Literature and Publication Board, ECM Assembly, Siaha, 2000, p. 55.
- 3 Zakhu Hlychho. *Mara Ram Evangelical Kohran Leh A Dintute*. J. P. Offset Printer, Tuikhuahtlang, 1st ed., Maraland Gospel Centenary Edition, 2007, p. 47.
- 4 Interview with Mrs. Violet Louise Anne Mark, 15 January 2018.
- 5 Ibid.
- 6 Nohro, R. C. *The Lakher Pioneer Missionaries*, p. 56.
- 7 Interview with Mrs. Violet Louise Anne Mark, 15 January 2018.
- 8 Personal interview with Rev. Mark Lapi, husband of the late English missionary Violet Louise Anne Mark, conducted on 27 December 2026 at Lorrain Ville, Saikao, Siaha District, Mizoram. At the time of the interview, he was 96 years old.
- 9 Interview with Mrs. Violet Louise Anne Mark, 15 January 2018.
- 10 Ibid.
- 11 Ibid.
- 12 Ibid.
- 13 Bruce Lorrain Foxall, letter to Mark Lapi, *The Missionaries Private family's collection*, Lorrain Ville, Saikao, Siaha District, Mizoram.

Addressing the Polarity Notions of 'Oneness' and 'Trinity' from the Contexts of Metaphysical, Judeo-Christian Concept of Mizos and Spinoza's Monistic Philosophy

Vanlalţanpuia*

Abstract:

The idea of God inextricably pervaded the Mizos as old as their existence, the genealogy of which may be traced through the inherited oral and written traditions. Relying on something supernatural or embracing of suprasensory world is not something unusual unequivocally. The exhaustive human capacity desperately invites a higher being, the aegis and transcendental power for a guardianship, sustenance and of the well-being of human kind. This uncanny and mysterious search for being eventually culminated in a formal discipline of studies named as Metaphysics and Ontology in philosophy.

Ever since, a new religion of Christianity is adopted among the Mizos, what permeates the belief is nonetheless, the concept of God. Of all the qualities attributed to the concept, what catches the attention is nothing other than its transcendental eerie power over the hitherto frightened malevolent spirit of the people. Adding to the excitement of a new believers, concepts like Omnipresence (present-everywhere), Omnipotence (all-powerful), Omniscience (all-knowing), and Omnibenevolence (perfectly good) are so impressive, and it consequently persuaded them to have wholeheartedly welcomed it as an eternal solace and highly exalted it thereafter. However, the abstract qualities such as transcendence, all-pervading, spiritual, everlasting, timeless, etc. attributed to, leaves a wide room for subjective and theoretical speculation. The theological contemplation soon circles on a question of whether God is one or God in three persons, imbued the belief.

A sectarian Christian community then, promoted two contrasted concepts – a binary opposition of the notion of Oneness (God is one) and Trinity (God in three persons) which draws our attention here for our intellectual pursuit. This difference in interpretation became the determining factor for dividing into two broad sectarian groups or denominations. As such, nothing other than a philosophical intervention is hereby sought for, amidst our state of puzzlement and perplexity, hoping a little spark is getting ignited. An attempt is made in this paper to re-iterate the metaphysical historical evolution of thoughts leading to the contrasted notions manifested in a the contemporary Mizo concepts of God, and intends to culminate with a philosophical comment of Benedict Spinoza. So that it may lead us to a more encompassing notion refrain from stereotype and prejudices.

Benedict Spinoza in advocating his concept of Monism once asserted that a thing is not consistently be defined by what it is and vice versa, especially in the case of Absolute being. For according to him, "Every determination is negation", meaning the determination of a thing as something

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definite, indirectly tells automatically the opposite, and vice versa. Using this as our parameter we go on saying that a single definite view may not suffice a justification for Infinite concept like God, unless there is a wider context of philosophical dialogue.

Key Words: Oneness, Trinity, Transcendence, Metaphysics,

1. Introduction: Tracing the Root of Highest Being in Metaphysical Tradition

With the inception of Philosophy there began curiosity, a quest for ontological questions like highest being, supernatural reality, something immutable, unmoved mover, which over and above transcends the world of humans and entities including the unlimited cosmos. These countless series of explanations undoubtedly aligned, deviated, overlap, and arguing to one another in the history of scholasticism. This highest being mostly addressed in the contexts of Form, Substance, and Reality, in the otologic-metaphysical tradition eventually evolved and narrowed down to the conception of 'God' – the impetus of every religion.

Aristotle calls metaphysics as “first philosophy” basically concerns with the search for ultimate reality or “what is being?” in general. At the opening of the metaphysical inquiry, he argues that being a human we wanted to ask this question; the inquiry which looks into the most fundamental realities, a part from our day-to-day sense perception, our embedded nature, which distinguishes us from animals and the lower-level of existences instinctively guided. “To be human is to be subject to puzzlement (aporia) about particular puzzles and problems (aporiai)” (Politis 7). Therefore, in general Aristotle argues that it is simply because we are human and by virtue of which developed in us the search for scientific and explanatory knowledge (episteme). He also argues that such explanatory knowledge requires us to know the essence of things, and hence raising of the question – what is primary being, directly takes us into the verification of the fundamental principle of things. In the process of giving an answer, Aristotle considers prote ousia (substance) – ‘that which lies under’ – hupokeimenon, as the primary being by tracing to the root of existential hierarchies. Hence, the whole of his metaphysical query is culminated in the ousiological reduction” (Sadler 46-58). This signifies something there exists inevitably at the end of the day.

This trend of philosophizing, lingered within the domain of a metaphysical paradigm is what characterized the streak of historical development from Hellenistic to modernity. Until the call of overcoming by thinkers like Friedrich Nietzsche in the 19th century with his infamous pronouncement of ‘dead of God’ and Martin Heidegger’s calling as ‘onto-theological’ in the 20th century, it remained a dominating tradition. By onto-theology, it signifies narrowing down or resolving every debate of reality to ‘One’ – the ultimate goal of mystical realization understood as God in all cultures and religions. In line with this, Thomas Aquinas achieves complete integration of ontology and theology in the doctrine of “analogia entis,” the “analogy” of divine and dependent being (Halbfass 4).

2. A Judeo-Christian Narration of God: Metaphysical Deviations and the Foundation of Mizo Christianity

Broadly speaking metaphysics understood within the context of narrative takes place within a western culture constituted as the entwined parallel journey of two dominant linear narratives - the biblical text and metaphysics. On one hand, the Judeo-Christian biblical narrative precedes and writes history as the word of God. It is a linear narrative beginning with Genesis and culminating in the Last Judgment. As such the temporal world is a broken world,

condemned to sin and desire, finding redemption only in a turn away from flesh to the spirit. Thinker like Martin Heidegger calls this metaphysics an onto-theology; what begins in the writings of Plato and Aristotle reaches its climax in the dialectical journey of the Hegelian Absolute Spirit, which though circular culminates in a closed system.

The Judeo-Christian concept of God is rooted in monotheism, emphasizing God's unity and transcendence. In this tradition God made a covenant, the eternal moral order with which humans are communicated. This point of deviation is where traditional metaphysics ends taking the course of melting down all the queries and perplexities to the everlasting God. In short, Mizo's concept of God has its foundational root in this kind of metaphysics, culminating all doubts and queries into the notion prioritizing God.

3. Mizo Pre-Archaic Perception of God: A Manifestation of Human Nature

Following the metaphysical quest for the search of 'Reality' and the ontological understanding of 'highest being' embedded in the minds of the primitive Mizo tribe before the advent of Christianity, undeniably is certain. Interestingly J. Shakespear articulated that, "practically all divisions of the Lushai-Kuki family believed in a spirit called "Pathian", who is supposed to be the creator of everything and is a beneficent being, but has, however, little concern with men". (J) Although the conception does not suffice the need of the then hour in terms of immediate savior over the dominant evil spirit that caused them harm and insecurity, the idea of 'supreme being' - a model of perfection and guardian of the cosmos is what preoccupied the minds of the people. General Mc Call also recorded that, "old Lushais believed naturally in the existence of one supreme God, a god of all humanity and goodness". (AG) A post Christian definition of God given by early writers surely had more resemblance with the metaphysical notions, but it hardly depicts however, the original archaic understanding of highest being as JH. Lorrain made a description of God as, "the giver and preserver of life" (CL). In short, the original Mizo concept of God may be summed up as a "Deists' God", a distant architect who seemed to have done his work a long time ago with eerie power, but less intervention in the daily world of living. (Hicks 25) One may give an argument that Mizos do not have difficulty in accepting the Judeo-Christian God on two notable points that it resembles their pre-archaic understanding and on the other of being supreme control over the then frightened evil spirit, believed to have caused them doom and sinister in daily practical world.

4. The Polarity Notions - Oneness versus Trinity: Post Christianity Deviations in Belief

This centuries-old complex discussion worldwide soon became the debate among the Mizos with the adoption of Christianity religion. By the term 'Oneness of God' it primarily refers to two things, the former concerning primarily of monotheistic faiths like Judaism, Islam, and Unitarianism, whereas, the later implicates the 'essence of God'. Pertaining to the question of unity, transcendence, and attributes, God is nevertheless a one God. It stands for a unified and straightforward description of God's nature, always has the image of 'ONE' and manifested as a singular God without further complicated nature attributed to Him. And the paper undoubtedly focusses more on this essence of the Judeo-Christian God as a typical 'singular God' throughout, than focusing on religious faiths grounded upon monotheism. Deuteronomy 6:4 of the Bible "Hear, O Israel: The LORD our God, the LORD is one" is the foundational confession of this doctrine. Israelites identified it as Jehovah – the everlasting God to whom all of their sacrifices and prayers are only addressed to Him. The Judaic nomenclature of 'the Schema', 'YHWH' proclaims that the LORD is our God, the LORD is one, however, is used interchangeably between the monotheism of faiths and the doctrine describing the essence of God in the long

line of religious practices and denominational understanding. Our main intention however, is not to generate a debate among inter-religious faiths of whether God is one or other, but about inter-denominational debate within Christian community on the essence of God.

Another streak of Christian theology asserted that in order to unveil the mystery of God's existence, the concept of Trinity is what inevitably defines the essence. Basically, trinity is the notion that God's infinite essence is revealed in three personalities – Father, Son, and Holy Spirit, the reciprocity of which formed the uncanny and infinite nature of God. More than the hegemonic monotheism of emphasizing the singularity notion, a stress is hereby made on plurality of God possessing of three intertwined personalities. Although, the alliance of three distinct natures so as to form a single God is conceived to be ambiguous, but the foundational verses of the scripture in Old Testament like Genesis 1:26 where it says, "And God said, Let us make man in our image, after our likeness: and let them have domination over the fish of the sea, and over the fowl of air, and over cattle, and over all the earth, and over every creeping thing that creepeth upon the earth", and Isaiah 6:8 which says, "Whom shall I send, and who will go for us?" sounds like God by addressing His essence conveys the multiple nature of His, that eventually is interpreted as 'Plurality of God' or 'Trinity'. God in three persons is what defines basically the concept, the three natures being co-equal, co-eternal, and distinctive in its own nature. In addition to this, some New Testament verses like Matthew 28:19, known as the Great Commission, saying, "go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit", John 10:30 which reads, "I and the Father are one"... Chapter 14:16-17, "And I will pray the Father, and he shall give you another Comforter, that he may abide with you forever: Even the Spirit of truth; whom the world cannot receive, because it seeth him not, neither knoweth him: but ye know him, for he dwelleth with you, and shall be in you" confirms the plurality. (Edition) Alongside other relevant verses of the Bible, Trinity concept substantiates, equipped, and fenced itself off with these verses and proclaim that God nevertheless possesses of three distinct personalities of being the Father, The Son, and the Holy Spirit, a combination of which formed its essence. By representing the One God however, each personality mirrors the true nature of God, and revealed in different epochs of dispensation or time-zone in history. Worships and prayers are offered to each of the personality as they all represents the manifold and mysterious nature of God.

The debate retrospectively indicated that two sections of Christianity strongly argue with each other over the obscure identity of God. A rift is made amongst the believers and streamlined their respective denominations according to the theology inculcated by their own interpretations. It is no wonder however, that God in defining his name remained ambiguous as it reads in the Bible, "God is a Spirit: and they that worship him must worship him in spirit and in truth" John 4:24 reads, "In the beginning was the Word, and the Word was with God, and the Word was God, John 1:1 KJV. Exodus 3:14 says "God said to Moses, 'I AM WHO I AM. This is what you are to say to the Israelites: I AM has sent me to you'. Isn't it enigmatic? Isn't it obscure? This abstract, ambiguous, theoretical, word-centric anyhow invites a biblical interpretation. It is no surprising to witness these two debates of "God is one", and "God in three persons", broadly summed up as "Oneness" and "Trinity" respectively.

Very unlikely, but a wider and relevant argument of a Jewish philosopher – Benedict Spinoza may be invoked on this issue, hoping that it may loosened our dogmatic straps fasten tightly that catapulted to each other.

5. Inviting Spinoza's Concept of Monism: Introducing a New Level of Debate on Deviation of Understanding of God

Benedict Spinoza a 17th Century Jewish philosopher, whose works were essentially banned for at least 100 years after his death, whose concept of Monism disheartened Jews, led him excommunicated from Judaism in his early twenties, is however, worth-bringing up to have a meaningful dialogue on this issue. His philosophy began with the unity of all that exists called Monism technically. He commences with something from which everything can be shown to follow necessarily. This something he calls substance, which he defines in the tune of Descartes, "that which is in itself and is conceived through itself, i.e. the conception of which does not need the conception of another thing in order to its formation" (Masih 225). A substance, he says, cannot and should not depend on anything else, as is clear from the definition itself. With this formula there can only be one substance; this one substance, he calls God whom he defines as a "Being absolutely infinite" (Masih 225), that is a substance consisting in infinite attributes each of which express eternal and infinite essences. God is existence, and if we want to know God it is existence itself; and everything around you is God.

By infinite, he understands that which is uniquely individual, for substance can be conceived only by referring to itself. In a normal pattern, the tendency of knowing a thing is possible only through comparison or qualifications. Unless it is being qualified by something, no knowledge of it is attained, for there is nothing to be compared of which knowledge is bound to be possessed. A teacher for an instance, is known by his quality, punctuality, sincerity, etc. Similarly, a dark red rose may be described by its scarlet color which is applicable to all roses bearing scarlet and so on. However, the same tendency cannot be applied in the case of the Absolute or Infinite, for all the qualifications are limiting its consistency. Ascribing God to be something say moral or possessing of definite quality limits the Infinite God, for these terms limit Him. Thus, Spinoza points out that "every determination is negation" (Masih 225). For as soon as we determine or qualify substance by describing it, we limit it. Similarly, if we say God is one, literally it cannot be two so on and so forth. Any description of what substance is, indirectly tells us what it is not. Spinoza had logically defined substance that it cannot but be Infinite, since if it were finite, it would bound to be limited by something else. Substance must be self-determined, self-contained, which nothing can affect or modify it. He calls it 'causa sui,' for everything follows from substance in the same way in which all the angles of a triangle are together equal to two right angles follows from the definition of a triangle. Hence, by calling it causa sui, Spinoza means that the reality is a self-explanatory, all-inclusive, inter-related whole. Substance and God are used interchangeably in this context, refers to the ontological source of entities, the locus of manifold of existences. Spinoza consistently advocated and maintaining monism, but denied the concept of a creator God. He further asserts that the term 'creation' pre-supposes that there was a time when there was no world and there would be a time when there would be no world at all, despite the fact that substance is eternal or non-temporal. As the substance is self-contained and is infinite, so it has an infinite number of attributes. His famous way is to call this *Natura-Naturata*, i.e. sum-total of all that exists (Masih 228).

6. Conclusion: A Philosophical Dialogue

From the light of what have been discussed, employing philosophy as a means to address things as such, free from presuppositions and preoccupations, unbiased, always taking a neutral stance, with a particular spectacle of Spinoza we realize our impotent capacity and inability to know truth when it comes to the Infinite essence of God. Immanuel Kant by initiating

a counter-movement to modernity, made a distinction of phenomena (things as they appears) and noumena (things-in- themselves), stressing that modernity only accepts a logical and scientific description of God, whereas, reality of God is unknowable by human reasoning. The uncanny nature of God is concealed in the realm of noumena, the unknowable dimension. He was crystal clear about his answer. Reality, understood here as God - noumenal reality is forever closed off to human reason, and this reason is limited to awareness and understanding of its own subjective products. It does not go beyond the phenomena or something that is empirically justified as when the front side of a thing is unconcealed before us, the flip side essentially is concealed simultaneously. To sum up, God encrusted with the nature of Infinite, Absolute, and Transcendental, cannot definitely be defined, for no description can ever divulge the mysterious dimension of God.

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Hrawva Khiangte as a Confessional Poet

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Abstract:

*Hrawva Khiangte (1893–1956), born Rolala in Baichi near Lunglei, was among the first Mizo graduates, earning a Bachelor of Arts from Calcutta University. Though he composed few poems, his works are deeply introspective and confessional, drawing directly from his experiences as an orphan. Losing his parents early, Hrawva was raised by his elder brother with support from British missionaries, a childhood marked by deprivation and mistreatment, including abuse from his stepmother. His poetry, including *Khuanu Leng Chawi* and *Rairahtea Hla*, reflects his longing for parental love, his resilience in adversity, and his perception of human dignity. Hrawva also emphasizes moral integrity, the value of a righteous heart over wealth, and reliance on divine providence. Composed largely during his studies in Calcutta (1920–1924), his poems blend personal grief with social realism, portraying early Mizo society and the universal human need for love, care, and spiritual faith, establishing him as a seminal figure in modern Mizo literature.*

Hrawva Khiangte was born in 1893 at Baichi, which was located to the east of Lunglei. His real name was Rolala. His parents were Thanthulha and Dolaii. Among the Mizos, he was one of the two graduates. The other one was his friend Lianhnuna. Both of them completed Bachelor of Arts at Calcutta University (Mizo Hla leh Chham Hlate, 53).

Though he composed very little poetry, but he really was truly a person of principle. Poetry serves as a mirror to men. He expresses his sufferings as an orphan through his poems. He shows up the miserable life of the orphan especially in the early Mizo society. He never received the tender love from his parents as they have died so soon. He was raised up by his elder brother Makthanga with the help of the British missionaries.

Hrawva Khiangte's poems are really introspective. He composed poetry from his inner life and exposed them to the external world. Hrawva Khiangte's poetry brought many a time close similarity to living personalities. Art is one of the means by which man wrestles with and assimilates reality. His poetry shows the verisimilitude of the social life and society of the modern life.

Going through most of Hrawva Khiangte's poetry, he can be called as a confessional poet. As confessional is used to refer to poetry that drew from and described the poet's own experiences, and refers to the content of the poems rather than the techniques. Confessional poetry is characterized by deeply personal and revealing poems in which the poet examines their own feelings and experiences from a first-person perspective. In several of his works, he openly

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shared details about his life and personal experiences. Some of his poems are a confession of his life and experiences. Taking some lines from his *Khuanu Leng Chawi*,

Ngai teh thiana, ka dawn lungruk riang ngei hi,
 Chun chawi lohvin val ka tlei lian;
 Khuanu lengin min awi e (54).
 (Behold my friend, my destitute thought at heart,
 Maturing without the raising of a mother;
 Soothed by the loving nature).

In these lines, Hrawva confesses that he was an orphan who never receives the loves and cares from his mother. He said that he was soothed by the nature, (referring to God in Mizo context) and raised him up until he became matured. This is his real life. He used this poem as a confession of his real life that he was an orphan. His poem reveals that parents are the most valuable gift for their child.

Chan ka nuam e, chungleng murva te-ah e,
 Riangte'n lungduh tlang tin thlirin
 Chun leh zua ka tawng mahna (54).
 (Wishing that I could become a martin,
 Piteously onlooking the loved ones
 Wish that I might have met my parents).

He was longing for the love of his parents and that he could search everywhere to find them if possible. It is true that life without parents and being an orphan is the worst thing that happens in human life.

He felt that he was nothing without mother's love and was longing for that kind of true love from his mother. In his *Khuanu Leng Chawi*,

A mi chunnu'n lungduh hraileng an awi e,
 Kei ka chunnu Khuanu lengin;
 Awmhar riang te min awi e (54).
 (Someone mom's rocking their young ones,
 Nature, my only darling mom,
 Soothe me, the forlorn one).

From these lines it is true that he was badly longing for the mother's love. In reality, this is the same feelings for all human beings. The mother's love is the best love that one can receive from birth till death. From these lines it can be seen that mothers are very important and needed in a child's life. Hrawva too needs his mother to take care of him when he is in need, to help him up when he is down. One of his poems *Rairahtea Hla* is also about the expression of his life as an orphan. In this very poem, he also expressed the love of the mother for a child.

A paw mang e, kan biaklai khua nuar angin,
 Chunnu chawiin rairah riangte;
 A len khua a rei love (Ngirtling, 68).
 (Feels regretful, as if our god turns displeased,
 Destitute baby in the hands of his mommy;

T'was too short walking with her).

These lines from Rairahtea Hla show that his mother had left him so soon. As a young child he wants his mother to raise him up, to take care of him in everything that he does.

He even wrote about the father's love in his Khuanuleng Chawi,

Thinlai na e, kip te'n ka dawn ngam lo ve,

A mi zuapa'n an hraileng chawi;

Lungduh tinkim an hlan e (Mizo Hla leh Chhamhlate, 54).

(T'was hurting, can't figure it out,

Someone's dad rearing their babies;

Giving them the best that they could give).

In reality, no one wants to live their life without their father. This reveals the importance of father in every human life. Every human being, from their birth depends on the fathers for their living, they completely depend on their father in every step that they are taking. Fathers are central to the emotional well-being of their children; they are capable caretakers and disciplinary. It is true from the poem that the child's primary relationship with their father can affect all of their child's relationships from birth to death.

One can see from Hrawva's poems that parents are the greatest gifts from God. Without them human life can never be completed. He was living the life of a dreadful orphanage since childhood as his parents had left him so soon. He can never imagine life without his parents, but he has to go through it. He has to bear all the hardships as an orphan during his lifetime. In early Mizo society, the life as an orphan was the worst thing to choose; they are contemptible, detestable, and distasteful. Hrawva's Rairahtea Hla is a subjective poem expressing his poverty and destitution as an orphan, how he is getting lost in life and that his brother Makthanga is his only possession in life.

In the early Mizo society, the orphans were ill-treated, ridiculed, looked down, scorn upon, laughed at and disrespected and this was even reflected in the Mizo folktales and folklores. The step-mother was one of the greatest archenemies of the orphan. Hrawva wrote about the ill-treatment from his step-mother in his Rairahtea Hla (Ngirtling, 74). She was scornful to Hrawva. He was so much abused, ill-treated and persecuted by his step-mother. Because of her oppressing behaviour towards him, Hrawva called her 'tiger' in his poem Rairahtea Hla. He wrote,

Cho-ui lengkel mah pawn in hliaptiang zarah,

Rairah riang te runin hnuaiah;

Vawk leng chun ang a bel e (Ngirtling, 74).

(Even stray dogs and goats are sheltered at the balcony,

But that abandoned child beneath the house

Was himself sheltering to the pigs).

This verse from Rairahtea Hla clearly stated that his step-mother Uiliani used to beat and insulted him. He was only a small child and there was no one to care for him from that insultation. His poem states that whenever he was down, he ran under the house and took shelter and stayed with the pigs. He was staying with his step-mother for only a period of three years. But he ran away three times during this period for shelter to his brother who was staying at

Lunglei. But his step-father (who was his uncle) drags him back two times. He was not dragged back for the third time and finally he could stay there with his brother to have a peace of mind. His brother let him attend the school with the help of the British Missionaries who was staying at Lunglei.

As mentioned earlier, he had gone through many difficulties; he knew how to deal with the real life and people. Whenever he wrote poems, he uses his deepest thoughts and from that imagination he wrote out his experiences as a poem. Moreover, he was not trying to hold the attention of the readers to pity him; he just wrote it the way he dealt life. His emotion was his greatest inspiration. He had so many experiences in human life, one of his poems Pianna Thu Lam Ka Chhui Lo, he wrote about the condition of human life and human being itself.

Pianna thu lam ka chhhui lo,
 Hming pawh hriat a ngai chuang lo;
 Thinlung lam a dik phawt chuan,
 Mi ropuah ka ngai thin (Mizo Hla leh Chhamhlate, 55).
 (No inquiries about birth are needed,
 Nor the names are needed to know
 If one is righteous in heart
 I consider it as a great man)

This introductory verse shows that he was a man of dignity and that if anyone was right at heart, he considers them as a trustworthy, dependable and a man with good qualities. No matter where they came from or what they name signifies if one is loyal he can become a good person anywhere or anytime. This is true from his real life; he never gave up on what he is going through, though it may be tough sometimes but he believed that one day he will survive. It is true in human life that most of it undergoes sad life and troubles once in their lifetime. He continues in the second verse,

Hausakna ka ngaithla lo,
 Rethei te pawh ni mahse,
 Mihring thinlung dik tak chu,
 A neih chuan a tawk a ni (55).
 (Doesn't matter wealth,
 Even if he's unwealthy,
 If one possesses a good heart of man,
 T'was alright with it).

From these lines he shows that he was well-perceiving the human nature it does not matter whether he is rich or poor; honesty and loyalty is all that matter. This poem shows the real nature of human being.

Hrawva composed poetry nostalgically. He is reminiscent of his younger years inspired him to composed a good reality poem. It was mentioned earlier that he had gone out of state for more knowledge and higher education. Most of his poems are composed while he stayed in Calcutta during 1920 to 1924 (Mizo Hun Hlui Hlate, 210). His poetry reveals that he was a man of determined and strong-willed. He wrote in his poem Khuanu Leng Chawi,

Sappui nun chan lungkhamin min sel lo u;

Rairah nghilhna a awm maw tiin,
 Lenrual lungduh ka pel e (54).
 (Condemn me not for my living;
 For there might be a way to forget destitution,
 I'm outstripping the good friends).

He really wants to forget his life as an orphan and what he had been through. He continues his education in other states in order to forget his miserable life. He does not want to be condemned for what he is doing where he is going. He was searching just to find a way to forget his destitute life and outstripping his good friends and families to get honoured in life. But still he was empty and feels lonely without his families, especially his parents who had passed away when he was a kid. He misses them so much that he wished he could fly like a bird so that he might find a way to meet them and told them his progression in life. Without his parents he never feels satisfied and cannot get rid of the feelings of destituteness. He wants them to come back to life wished that he could call them back.

Lo tho leh r'u ka chun leh zua fam tawh hnu;
 In chawi hrinhniang rual zawng laiah,
 Ka riang thlang Kawrvaiah (54)
 (Come back my perished parents;
 Me your beloved son,
 Is lost here amongst the foreigners).

This poetry shows the importance and necessity of parents in human lives. Life becomes incomplete without them. But on the other hand, one cannot choose or opts for whatever we wish to have in life. But in fact, if one was strong and determined he could become successful in life. These experiences could be revealed from his poetry. He composed poetry for others too; as his poems are mostly introspection even if he writes for others, one can imagine and attached the character to him.

Hrawva composed poetry out of his inner life experiences and merely shows his life through his poems; and this was an important characteristic of his poetry. His poems are personal poems and clearly reveal his life. He devoted himself to God who never betrays him even when he was down. And he believed that one day he will dwell in the house of the Lord forever. In his song Isuan Ro A Rel e, he wrote

Ropuiin chhandamte,
 A sirah an inkhawm,
 Nakinah chuan kan tel ve ang a (Kristian Hlabu, 264).
 (The redeems marvellously,
 Gathering besides the Redeemer,
 We'll join them someday).

Whenever he faced difficulties, he looked upon his Redeemer and believed that he is strong enough to cope with his problems. So, he was longing for the love of God and eagerly waiting for the time he will be with Him.

Hrawva's poetry are real. It was composed out of experiences in life and so they are really heart-touching. His poems are the ones that go through the poet deep thoughts and penetra-

tion. In his poetry none of the other character was seen. It was all about himself and his life. This is why his poetry are really introspective. He composed poems from his life situation and used himself as an example of the rough and tough times in life.

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