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**Escapism in the poetry of  
Zikpui Pa & Zirsangzela Hnamte**

(With special reference to Zikpui Pa's *Sikni êng*, Zirsangzela  
Hnamte's *Phengphe Nunnem*)

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F.Lalzuithanga\*

1.1 Introduction:

Generally speaking, the average Mizos live a low standard of life and due to our low way of living like our poor economic background, harsh living condition and backwardness in order to meet our daily needs, compared to the living standard of developed people living in developed countries, our behaviour and way of thinking is generally 'searching for a better living condition, hope for a better place and wanting a better world' since time immemorial. For our forefathers, their ideal place was called '*Pialral*', a place where there is no need to worry about clothes and daily needs. Reaching a place called 'Pialral' was their ultimate

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aim in life because when they reached ‘*Pialral*’, they could avail themselves of all their needs without labour and toil. So, ‘*Pialral* concept’ was vital in their present life among common men. Unlike Mizo ‘*Pialral*’, Greek ideal place called ‘Elysian Field’ is not for commoner; but a place for high status in real world like hero, king, philosopher, poet, artists, etc. Like Mizo *Pialral*, Elysian Field was also a ‘Blessed Place’ where people can enjoy life without considering the worldly pain and sufferings.

Even after the majority of Mizo people were converted into Christianity, the ‘*Pialral*’ concept still haunted their mind and thought. Having shifted the starting point of their pilgrimage from ‘*Rih*’ lake to ‘Jordan’ river, and changed their rendezvous from ‘*Mitthi Khaw Kawtchhuah*’ (Gate of Underworld) to ‘*Vanram Kawtchhuah*’ (Gate of Heaven), their pagan ‘*Pialral*’ concept still linger in their imagination as a new name called ‘*Van Pialral*’. This concept was clearly seen in ‘*Mizo Kristian Hla Thar*’ or ‘*Lengkhawm Zai*’, which spread like fire just after the 1919 Revival Movement, especially in the form of ‘escapism’. Prof. R.L.Thanmawia rightly said that “Escapism is one of the main characteristic of *Mizo Lengkhawm Zai* . . . Theme of Escapism is plainly visible and famous, especially in *Mizo Lengkhawm Zai* with compare to our *Lengzem* hla (Love songs) and *Hla Lenglawng* (Secular songs). And so, it is quite enough to have in depth studies or doing research about Escapism in *Mizo Lengkhawm zai*” (Mizo Studies, 110). In this paper, we will not go through further studies about Escapism in ‘*Lengkhawm Zai*’ or other Mizo songs and poems; but it is already clear from the above that Escapism is not alien to the Mizos and in their literature. The *term* may be new, but the *word* is old. Therefore, this paper attempts to extract the theme of Escapism as a new perspective from the selected poems.

## 1.2 Escapism:

All human beings need happiness, prosperity and security in their life. They all have dreams or wish that they want to realize because in real life there are lots of problems, struggle and obstacles that they must be face. Because of the unsolved problems in their life, sometimes they think that life is unfair to them and as a result, they feel oppressed and seek refuge and comfort. Therefore, in order to avoid the harsh feeling, they seek a diversion to entertain themselves, in order to forget their problems, pains, unpleasant feelings, sadness, etc. This is what we call ESCAPISM.

*The Oxford English Dictionary* defines escapism as “The tendency to seek, or the practice of seeking, distraction from what normally has to be endured.” *Cambridge School Dictionary* defined it as “Entertainment or imagination that helps you to forget about your work and problems” (256). According to *Wikipedia, the free encyclopedia*, Escapism is mental diversion by means of entertainment or recreation, as an “escape” or dissociation from the perceived unpleasant, boring, arduous or banal aspects of daily life. It can also be used as a term to define the actions people take to help relieve persisting feelings of depression or general sadness’. (*Escapism*- Wikipedia. <https://en.m.wikipedia.org/wiki/Escapism>). Therefore, Escapism can be defined as *the tendency to escape from daily reality or routine by indulging in daydreaming, fantasy or entertainment. It is an inclination or habit of retreating from unpleasant reality, as through diversion or fantasy (Academia.edu)*.

Most people consider Escapism as a negative concept because Escapism is truly running or avoiding from problems or situation in reality. But, we have to know that Escapism also has a positive side, and not only negative side. By fantasizing of something beautifully, people usually escape from their sadness or problems

and as a result they can forget their sadness or problems in real life. C. S. Lewis thought that, used in moderation, escapism could serve both to refresh and to expand the imaginative powers. Similarly J. R. R. Tolkien argued for escapism in fantasy literature as the creative expression of reality within a Secondary (imaginative) world. Terry Pratchett considered that the twentieth-century had seen the development over time of a more positive view of escapist literature. Sigmund Freud considered a quota of escapist fantasy a necessary element in the life of humans: he said that “They cannot subsist on the scanty satisfaction they can extort from reality. (Therefore) We simply cannot do without auxiliary constructions” (*Escapism-Wikipedia*).

According to the Norwegian psychologist Frode Stenseng, “The state of escape can have both positive and negative meanings and outcomes. There exist two forms of escapism with different affective outcomes dependent on the motivational focus that lies behind the immersion in the activity. Escapism in the form of self-suppression stems from motives to run away from unpleasant thoughts, self-perceptions, and emotions, whereas self-expansion stems from motives to gain positive experiences through the activity and to discover new aspects of self” (*Escapism- Wikipedia*).

### 1.3 Escapism and Romanticism

Romanticism was a reaction against the rationality and scientific approach of the Age of Reason. Many social, religious, political and philosophical reasons formed a strong ground to seed Romanticism. Political occurrences, social unrest, mental disturbances, moral insecurity, religious confusions and philosophical ideologies of the day, all added to the element of escapism in writers’ thoughts, personalities and ultimately their works. Sensitive seers of the age appreciated and believed strongly in the depth and



powers of imagination. Dissatisfied with the modernized world of eighteenth century, English Romantic writers found solace and happiness in their own created world of imagination, where they preferred to escape from the harsh realities of their time. Escapism in English Romanticism can be best understood and witnessed in Romantic poetry of nineteenth century.

Strong positive changes in social conditions, happiness, stability and end of frustration of everyday life was required on one hand and developing Romantic sensibility on the other made Romantic writers and especially the romantic poets to find rescue in Escapism. All romantic writing, we can see, is more or less Escapist in nature. Escapism can be said as one of the main feature of all romantic writing. Romantics talked of idealism, a perfect world, which was certainly not practically fully possible to attain under such conditions. Moreover, with the developed sensibility which made them suffer and feel for the unfortunate, these romantics started feeling the compassion and pain for others, they developed frustrations over the then present social harsh realities of the world. Such a painful state of mind, Romantic writers, who held strong sensibility, wanted to run away from the cruel world of reality to a land where they could get peace, pleasure and happiness.

*They urged for something higher and deeper than this world of pain and suffering. The faculty and power of imagination facilitated these romantics in their escape to such a world perfection and beauty (Katiyar: Escapism in English Poetic Romanticism).*

### 2.1 Escapism in Zikpuii Pa's *Sikini Eng*

'Zikpuii Pa' is the pseudonym of K.C Lalvunga (1929-1994). After he completed his B.A in 1962, he joined the Indian Foreign Service (IFS) as the first among the Mizos. He rendered his services as an Indian Ambassador in various countries, and

due to his vast experiences with different people in different countries, most of his literary works are excellent and outstanding till today. As he was one of literary genius, Zikpui Pa was the well-known *Poet-Essayist-Novellist (PEN)* among the Mizos.

His famous immortal poem ‘Sikni Eng’ was composed on 7<sup>th</sup> November, 1950 when the poet was residing in Shillong. On this fine morning, when the morning sunrise threw light on Shillong peak, the poet looked at the beautiful surroundings, and at the same time Nature’s Beauty touched his feelings and emotion, and he revelled in imagination and fantasy. Like John Keats, Zikpui Pa poured out his thoughts very beautifully, longing for escape from the world of strife, problems and grief to the world of Nature’s beauty by the ‘wings of Little Bird’ unlike John Keats’ ‘*Ode to Nightingale*’.

*“How I long to exchange our lives,  
Oh! Little Bird, for I would fly  
Beyond the mind full of  
To enjoy the Nature’s Beauty”*

*(Sirva lenthiam, nun inthlengi  
Khawvel taksa lungkham pela  
Chuan ka nuam ramloh lentu  
Zingtian sikni eng mawi lawmin)*

(Zozâm Par, 115).

Escapism is an extremely important theme in Zikpui Pa’s ‘*Sikni Eng*’. Escapism serves as a foundation for this poem as he tries to project himself in the same, undesired situation and attempting to escape the world of worries through the power of imagination or fancy. The recurrence of this theme in his poem is also greatly a result of his personal experiences in Nature’s Beauty.

His sensuous experience of Nature's beauty is what actually compels him to resort to the option of "escapism" through poetic imagination. Therefore, Zikpuii Pa sought escape to Nature's Beauty by the wings of Little Bird in order to enjoy Nature's beauty and in order to become free from the mind full of worry and worldly things.

Like Zikpuii Pa's '*Sikni Eng*', "*Ode to a Nightingale*" is also an excellent example of Keats' escapism in his poetry and Keats fully expounds upon romantic escapism in this poem. While listening to and appreciating the sweetly sung song of the nightingale, Keats too, wishes to become like her so that he could fly away from the cruel world that has given him nothing else but pain. This is how Keats presents the theme of "romantic escapism" in his poems, as a depiction of his own sorry state and terribly agonizing experiences. This desire of 'escaping' is actually a result of a very lonely and miserable life that he has spent, wherein his career was ruined; his family lost; he could not get the love of his life due to poverty and then had to combat tuberculosis in the end. All these factors made him pessimistic and compelled him to turn towards the option of escapism, projected in his poetry as "romantic escapism" (Muhammad, *John Keats as an Escapist*).

*"That I might drink, and leave the world unseen  
And with thee fade away into the forest dim"*

*"Away, away! For I will fly to thee,  
Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy"*

*(Ode to Nightingale)*

## 2.2. Escapism in Zirsangzela Hnamte's *Phengphe Nunnem*

Zirsangzela Hnamte (1952-2002) was a well-known song-composer and poet among the Mizos. He composed about 75 poems (Mizo Hla leh Chhamhlate, 165). But in compilation of his

song book named *Zirsangzela Hnamte Hlate*, published in 2002 and 2004, there are 72 songs with tonic solfa except two poems ‘*I Harh Ang U*’ and ‘*Hmangaihna Tluantling*’. Therefore, we can simply say that most of his songs are called ‘Lyrical Poem’ that are composed with lyrical tune which can be sung. But due to the use of good ‘poetic diction’ while composing his songs, all his songs had a good ‘poetic quality’ and thus, can be called as ‘poetry’.

One of his famous poems, *Phengphe Nunnem* was written in the year 1976. In this poem, the main theme and subject matter of the poem was to seek escape from the harsh life and evil to the peaceful and harmonious life, from inhospitable social condition to a better social life, from the worthless worldly life to meaningful life of nature. When he looked at enmity, quarrel, grievance and strife of human life and variance one with another, he lamented and wept over those evils in life and at the same time, he sought to escape from greedy life to unselfish and peaceful life of Nature. Therefore, his ideal place, the ultimate aim to reach is ‘the land or place where there is no envy, no jealousy but where there is integrity, peace, harmony and love each ones’ another’.

*“Phengphe nunnêm leh zaidam,  
Vahkhuai, tho leh hmiri pa ’n;  
Parzu dâwn za thlir changin,  
Hringnun hi ka tahpui thin”*

(I mourned Life, when I looked at  
Gentle and mild butterfly,  
Kind bee, fly and an ant;  
Sip nectar, without envy.)

*“Theih chang ve se lenthiaman,  
Ṭuangtuah pâ an vul lai ni;  
Chhunrawlah va ring ila,  
Hringnun sual hnutiang chhawnin,”*

(*Zirsangzela Hnamte Hlate*, 24)

According to Anita Marie Jochem, *'The World is too much with us'* epitomizes the escapist tendencies in Wordsworth. He wanted to turn his back on a 'world' that offered three reasons for him to escape. First, he wanted to escape from the city to nature, free, glorious, luxuriant in its nobility. Secondly, Wordsworth desired to escape from man, deprived by vice and limitations, .. and realization of his humanitarian ideals in nature's man, rejuvenated by nature,.. hirdly, Wordsworth wanted to escape from his personal illusionment to personal rehabilitation. (Escapist Tendencies, 11).

However, Zirsangzela Hnamte and Wordsworth sought escape from reality to the ideal because of the seeking for a better place and hoping for a better life than present society and present life.

### 3. Conclusion:

In his famous essay 'Eldorado', RL Stevenson rightly concluded that the true meaning of *Eldorado* in this line- '*For to travel hopefully is a better thing than to arrive*' (Daffodil, 25). Of course, it is why every human being 'hopes' for something better which can be achieved or not. It is why we 'hope' for a better place, a better condition and a better world. It is why we escape from this world in search of our 'Eldorado'.

As we had already mentioned in the introduction, the theme of Escapism is the main characteristic of 'Lengkhawm Zai' since all the major composers of 'Lengkhawm Zai' sought to escape from this worldly life to heavenly life and thus depicting that they are only sojourners and longing for their permanent heavenly home, i.e., Heaven. Therefore, they all are somewhat to be called Escapist in nature.

Unlike the sacred song or religious song composers, Zikpui pa, Zirsangzela Hnamte and RL Thanmawia sought an escape to

different things; but all these three poets commonly sought escape to Nature, one by the wings of little bird to enjoy the beauty of nature, another escape from harsh social life and inhuman life to the peaceful and harmonious life of nature, and the third sought escape to nostalgia to re-enjoy the childhood life or blossoms of life which is free from worry and the mind full of, but full of pleasure and joy.

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## **A Study of Queer Theory with reference to H. Lalremruati's *Hlimthla***

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K. Vanlalruati\*

### 1. Introduction

Gender issue has been an important concept on reading literature and, further contains sets of arguments regarding homosexuality. Homosexuality, sometimes earlier holds trivial importance in Mizo literature. This can depend heavily on the society's acceptance of their nature and identity. In Mizo society, those who are homosexual/bisexual holds no values; rather treated as illegal, dirty or likely evil practices. In such a way, their images seen in Mizo literature too mostly depict the wrong side and never played an important role/character in a novel. But things change with passing years as gay and lesbians are becoming the centre of interest this day.

In this paper, H. Lalremruati's *Hlimthla* will be used as the main text for studies of homosexuality based on queer theory. The summary of the novel will be highlighted first.

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1.1 Summary of *Hlimthla*:

This novel dates back around 2000, taking three youngsters as the leading roles. These three different persons' biographies are seen here, starting from High School till they become successful. They stayed in one of the finest hostels in Aizawl and were best friends, sharing secrets, laughter and sorrows. Papari, a beautiful and vivacious girl continues College at Shillong; her main ambition was to be able to stand on her own. She and room-mate Lucy lived a life of freedom, engaged in drugs and had their own problems. She fell in love with Ken who later dumped her after having sexual intercourse. From that onward, she tried not to fall in love again. Papari was a wise girl, did not let her career affected by such wild habits. She was fed by her mother's prayer and father's support. She became one of the finest international air hostess.

Tetei, a cool and simple girl portrays a beautiful love story. She was looked after with strict manner by her father, unable to love as her friends do. She was in love with Dino without father's permission and later married him during High School. But her marriage life was not as she expected. Facing the problem of unemployment, they were not a happy couple after all. She was interested in fashion designing but can not fulfill her dreams due to early marriage. After miscarriages due to accident, she divorce Dino and run to fulfill her dreams, and became a fashion designer with lots of work to prove her success.

Arina is a cool, shy and silent boy. He talks little but his life is filled with pain and hardships. After his father died, his mother addicted to drinks. She had no time for Arina and left her only son to a child attendant. He was raped by a man when he was six years old, and later in High School by one of his classmates. From that onward, he discovered that instead of liking the opposite sex, he was attracted to his own sex. He therefore began to pair with a boy. Arina's mother died when he was in Hostel, and then he began

facing the world alone. He stayed at a relative's house, but later realized that the relatives only wanted the money which he inherited from his parents. During College he transformed himself by cross-dressing and boy-friend Robert gave up on him. He faced problems of identity loss and could not be true to his identity. Later, he moved to Mumbai and became a professional beautician.

## 2. Queer Theory, A brief introduction

Queer theory may be a new term in studying Mizo literature, but the concept of gay and lesbian is not a fresh concept. Queer theory is a new branch of study which is regarded as an area around 1991, and it grew out of feminism or gender studies. It emerged as a reaction to 1970s feminism.

The word 'queer' is defined by Chambers 21<sup>st</sup> Century Dictionary as "odd, strange or unusual (Mairi Robinson, 1136). The term queer itself is disturbing and on reading literature, it became more perplex. Because queer theory deals with the study of sexual diversity and of the question of what is 'normative' and 'deviant'. M.H. Abrams define Queer theory as,

Queer theory is often used to designate the combined area of gay and lesbian studies, together with the theoretical and critical writings about all modes of variance- such as cross- dressing, bisexuality, and transsexuality- from society's normative model of sexual identity, orientation and activities. The term "queer" was originally derogatory, used to stigmatize male and female same- sex love as deviant and unnatural... ( M.H. Abrams, 327)

From the above definition, queer theory can be understood mainly. But it does not end here as different writers and scholars brought up a set of ideas on examining and discussing gay and lesbian issues.

## 2.1 Queer theorists and their writings

Queer theory as mentioned earlier, is a theory proposed from works of feminist writers. They are theories concerning gender issues and identity. There have been debates since the term itself appeared, and is to be still going on.

Several theorists align with deconstructive concept of binary opposition of western culture, i.e categorizing things into two. For example- there exist male and female, heterosexual and homosexual, natural and unnatural where in the first category refers to power, privilege and normal; whereas the second category marks subordinated, unusual and abnormal.

Michel Foucault, the leading queer theorists claim that homosexuals as unnatural is not universal but according to how culture perceive them. Purvis states that “ In *The Archaeology of Knowledge*( 1969), Foucault discusses ...the ‘unnatural’ homosexual subject is figured as someone whose actions and performances will reveal something at odds with the way in which dominant social groups will reveal and visualize his or her sexed body.” (Waugh, 434 )Thus, putting ‘performance’ as the key point of judgement. And in his *History of Sexuality*( 1976), Foucault proposes that sexuality is not simply the natural expression of some inner drive or desire. Purvis later argues that, “ If sexuality is inscribed in or on the body, then it is texts and discourses( literary, medical, legal, and religious, for example) which make the sexual into something that is also textual.”( Waugh, 435 )

Another prominent theorist, Judith Butler too says in her *Gender Trouble*(1990) “ There is no gender identity behind the expressions of gender ... identity is performatively constituted by the very “ expressions” that are said to be its results”(Gauntlet ). Holding the idea that gender is performance, and is not universal and the identity of oneself lies within performance. This concept is the key idea in queer theory.

### 3. An analytical study of Hlimthla

Living in a state of being dominated, gay and lesbians were on the ground of unidentified identity. They are somehow unwanted and society does not accept them as natural till today. In literature too, homoeroticism and homosexuality is regarded as 'deviant'. This paper attempts to study the concept of homosexuality in the novel Hlimthla.

#### 3.1 Homosexuals and Bisexuals in Mizo Literature

In Mizo literature, homosexuals and bisexual are portrayed much in a novel. And the general images will be discussed here in this paragraph. In Thlahrang (1992) written by Lalzuithanga, we find the shadow of lesbian being told as a joke. And in Lalhminglana Saiawi's Nukawki Fanu (1998), Lalfeli is known as lesbian. Confession (2006) by Mafeli depicts two girl kissing and C. Lalnunchanga's Ruam Rai Thuruk (2007) identify two girl having sexual affair.

#### 3.2 Homosexuality and identity crisis

Born in Mizoram, under the same culture and society, Arina feels difficult to share the story of him having an affair to his bestfriends. Because unlike his friends, he had an affair with his own sexes. He himself was happy with what happened because he feels comfortable, but was afraid that his bestfriends would be despise of him. When he tells the truth, Tetei ask whether he was homosexual, he replied, "Aaaa...ka hre lo.... ka ni aniang... ih... ka hrethiam lo (H.LALREMRUATI,6)/Noo...I don't know...i might be...umm... i don't understand." Arina do not know what he is through with, or do not understand what type of identity he has.

Arina too had a lover named Robert, they both were happy loving each other. But they hide their faces before the society. When Arina tries to be a girl( cross- dressing), Robert told him its over. Robert could not accept the girly things of a homo, could not understand the true identity of Arina placed before the world. Later, Arina cannot be satisfied with his new identity and tries to act like a man ( masculine), having an affair with his friend Melody. On that too, he could not bear the burden of dating female and get loose of that affair.

Arina cannot be clear of his true identity. Sometimes he act like a girl, and then tries to be a man in search of his identity. He was clear that he was born as male but actually thinks like a girl. He is a homo which classify him as a socially dominant class, and that makes his gender identity unidentified. Just like David in Giovanni's Room flee to Paris in search of himself, Arina too find himself in Mumbai and live with it there.

### 3.4 Homosexuals on the theatre of subalternity

When it comes to culture and society, a 'sodomy' refers to perversion, bizarre misuse of sexual intercourse. As Pierre Bourdieu puts it, "culture is a way of distinguishing between positions in the social hierarchy"(Julie Rivkin and Michael Ryan,1026), the position of homosexuals does not reach the common status rather conceived as lower and unidentical. In the world of a 'sodomite', there exists another society based on queer viewers. That society interferes with the realm of subalternity. As we study Hlimthla ahead, our subject focuses on the life span of Arina.

Being a gay, Arina feels for his own sexuality, i.e, male. He never felt for his opposite sexes and, in this story, we find Arina saying, "I rin anga thil awlsam kha a ni lo, ka ngaihtuahna zawng zawng leh ka ngaihtuah danah zawng zawng hian hmeichhia ka nih

lohna engmah a awm lo”(H.LALREMRUATI,158)/It is not as easy as you think, all of my thoughts and way of feelings are as much a girl.” Thus, declaring that he no longer thinks like a boy, but rather thinks like a girl. This is followed by action; changing his dress code, hair and does everything that makes him look as alike as a girl. But when he stepped outside, he was poked for fun by his colleague including former boyfriend Robert. “An piaha mipa rual thu te nen chuan Robert-a chu an inbia a, an lamrawn hawi chuan an nui dar dar a... an kal pelh lai tak chuan pakhat chu a lo faifuk raih a, an nui hak a. Pakhat in ‘tuai’ tiin zawitein a lo chhaih a (H.LALREMRUATI,155,156)/A group of boys and Robert sitting beyond chat, and murmur, laughing ridiculously looking at them... when walking across them, a boy whistle and smile scornfully. One of them teased with a low voice calling him ‘tuai’”.

Whenever Arina walks outside, he faced problems from his own society mocking at him. In such times, he never reply them. In stead, he puts the dominance and despication to himself and endure the social oppression.He and his sexuality was never a normal thing. Some teases him and the other people looks at him as if he was not part of the society. So, he was put by his own people to the theatre of subalternity of being a homosexual.

### 3.5 Conclusion

An analytical study of Hlimthla is stated above, hence the conclusion is given. In Hlimthla, Arina suffered the social control by being a homosexual. We can understand that it was not his choice being a homosexual. Arina’s mother said, “... mipa naupang dangte anga thiante kawm a, infiam harh ve tur a nih lai hian a no em em ringawt mai a... Ani hi chu a zia chhoh pawh hi ka ring lo e, hmeichhe naupang hi a ni mai, pawnfen ka la leisak ang. A thian kawm duh zawngte pawh Barbie khal chi vek an ni a, a ngaihna hi a awm lo (H.LALREMRUATI,12)/... though he is suppose to be with friends and play outside, rather he is extremely soft and



tender... I do not believe he gets well along, he is exactly a girl, I will buy him a skirt. He likes a friend who toys with Barbie, there is no way how. From the statement, we find the nature of Arina clearly defined. It was from his childhood that he inclined towards female, not only feelings but his performances too.

Gender which does not lie inside the binary opposition became 'queer'. Based on this novel, the 'deviant' lack respect and honour, they were despicable and made to feel dirty. All this happens due to society's 'normative' glance, and the story of Arina justifies it.

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## **Portrayal of Mizo women in Lali: A feminist reading**

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Lalnunpuii\*

### 1. Introduction

It can be said that the easiest way to apprehend mankind's way of life is the Novel and Short story is a part of this larger form, it is written in a short narrative in prose, "Short story, like the novels has its own plot and characters and is a form to tell a story in a more summarized manner," (Literature Kawngpui, 300). It has, like a novel, become one important part of literature and presently literature can no longer be complete without it. In place of thick novels people often prefer a thinner book with a neatly structured plot. Like a Novel, Short story also clearly depicts the social, political and personal realities of mankind. "In the Bible we see the narratives about Ruth, Esther, The Prodigal Son and in Apocrypha we read about Judith and Tobit which are all short stories. However, it appears that the countries in Europe prefer to

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popularize their own work,” (303).

In comparison with literature of other communities, the Mizos are fairly early in having their own Short story. The first Short story writer is L. Biakliana. “Biakliana is the son of Pastor Liangkhaia, born on August 26, 1918 at Mission Veng Aizawl. His mother Ngurchhuani is the daughter of Saitual chief, Dorawta,” (Thuhlaril, 152). He wrote a Short story Lali (Lalawmpuii) in 1937.”The Short story Lali which he wrote in 1937 became the first Short story,” (152). Through the Short story Lali we get the glimpse of early Mizo society, their way of living and about the running of their community. Biakliana, through the Short story clearly portrays the position of the mother and the father in a family and also the position of women. “As it perfectly depicts the position of women in Mizo society, in the first story writing competition which was based on the same subject, it receives the first prize,” (Biakliana Robawm, 26). The Story has a distinguishable structure development, good characterization and a strong plot. It rather comes as a surprise, considering the age that a Christian love story of such caliber could evolve.

## 2. Mizo society

In the Pre-Christian Mizo society, the Chieftainship was the main structure of the Mizo society. The chief was the head of the society, he has extreme power upon the people but his duty was to make peace and safety for the citizen.”The traditional Mizo society may be described as a state of perfect equilibrium in which the internal mechanism of the society was sufficient to maintain the social order for uniting the people in one family,” (Mizo Ethos: Changes and Challenges, 27). Their life was simple and their livelihood was jhuming cultivation. The family system was patriarchal in nature, father was the head of the family and maintain the family matters, women had no voices in the family administration and matters because it’s the words of women:

According to the Mizo custom, families rarely got together to share their feelings; especially the husband and wife because they were always busy. The married life of a Mizo couple was hardly a happy one. Her husband showed little care and concern to the wife. Mealtime was the best time for family sharing (28).

Younger children admire and respect their elders because it is their tradition and they learned from their parent and *Zawlbuk*. Men occupied the highest position not only in the family but also in the society because their duty was very important both in the family and society. "All difficult jobs like clearing the jungles for jhum, hunting and fishing etc, were done by men. In their spare time married and old men used to stay at *Zawlbuk*," (31).

But when the Missionaries came to Mizoram in 1989, many people became Christian and their social life and tradition was changed a little bit. The major abolition from the society was the Chieftainship, "The missionaries and the British Indian Government are responsible for bringing about the change from the indigenous policies of chieftainship to the new rule of the people in the Mizo society," (304). Christianity has changed social life and their outlook, but the patriarchal system was still practiced and men play a vital role in the family and society.

## 2.1 Mizo women in society

In the Mizo society, the position of women was very bad and sometimes men treat them like animals. Because when married she belong to her husband, never had a voice in the family matters. She just do her work, never complaint even in pain or illness. Husband had the outhority upon her and outside the family members no one ever interfere if anything happen. "The old Mizo saying, 'women and crabs have no religion' means a women simply follow the religion of her husband or her father and could have no religion of her own," (Mizo Ethos: Changes and Challenges, 32). When unmarried, women was in the hand of her father, mother and

brother, women were work very hard for their family. Doing chores and jhum from dawn to dark because it is in their hands, men never interfere in chores and women had no leisure time. “All domestic chores were in the hands of women. Though she worked very hard yet her status was insignificant and she had to obey and accept her husband’s words,” (33). Women in the society play very important role, without them any festival was impossible. In every festival and rites, *Zu* (Rice boar) was the main item and without it the festival and rites was incomplete but women were not expected to drink:

There are a number of sayings, which reflect the derogatory position of women: “*Hmeichhe Thu Thu Ni Suh, Chakai SA SA NISUH,*” (It means that crab’s meat is not a meat, so also women’s word is not a word). “*Hmeichhe finin tuikhur ral a kai lo*” which means “a woman’s wisdom does not reach to the other side of the village well,” (37).

In the primitive Mizo society women condition was so bad and from the childhood there was a clear gap between men and women. Women had no right to choose her husband even if she had a lover, her parents choose for her especially rich family. Wife respect their husband dearly and never disobey their husband’s words even it is not good enough than her words. A Mizo Historian, V.L.Siama said that:

It was a custom that a wife or husband would not speak to each other with a smiling face. There was a special way of conversing between wife and husband. The wife never called her husband by his name, which shows a great respect for her husband (qtd. in *Mizo Ethos: Changes and Challenges*, 36,37).

### 3. Feminism

Illustrated Oxford Dictionary defines it as, “the advocacy of women’s rights on the ground of the equality of the sexes (292).

So, Feminism aims at the equality for women in any field like political, economic, cultural and social rights.

For the women's movement of the 1960s and the 1970s the subject of feminism was women's experience under patriarchy, the long tradition of male rule in society which silenced women's voices, distorted their lives, and treated their concerns as peripheral. To be a woman under such conditions was in some respects not to exist at all (Literary Theory: An Anthology, 527).

So, feminism is an ideology that women should be treated as equal to men and in this concept there is no sexism. They should be given an opportunity like men because women was treated very badly and suppressed, "It is the male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal, and artistic," (A handbook of Literary Terms, 101).

#### 4. Mizo Women as a Feminist Approach

Lali (Lalawmpuii) is an interesting Short story, L. Biakliana the writer had through its characters shown the lifestyle and livelihood of Mizo women and their status in the society, which is not only interesting but also for the readers a heartfelt teaching of the condition of Mizo women. In this story, it clearly shown us how Mizo women are being treated and used as slaves and suppressed in the society, including in their own home there is hardly any presence of their freedom and right.

In the first chapter of the story we find out that, Lali and her mother were busy weaving *pawnpui* (a traditional cloth) and they had asked for Lali's friend Thani to help them in the process. While they were very busy in work, Lali's father came home drunk and he asked his wife to prepare food for him. Whereas Lali's

mother who was occupied with her work, did not right away prepare food but told him to wait a little longer, as she never argued with her husband. Lali's father on the other hand felt that his wife did not respect his words and was not scared of him so he started beating her,

*“Chutia minit khat pawh tling lo mah ni se, a thu awih lo anga a han lan chuan a thin a tiur em em a, thingfak a la lawk a, a nupui hlau taka lo kal chu a vaw ta zawt zawt mai a*

(Though not even a single blink of minute past that his wife appeared to disobey him, he was enraged, took a firewood and flogged her who came to him with trembling heart of fearing him),” (*Biakliana Robawm, 158*).

As Lali's father was beating his wife, Lali and her friend did not even considered to save her but right away put down the things they were doing and went out to fetch water. She could only said, *“Kapa tak hi chu aw!”* (158), as she could not do anything to save her. This clearly shows us that how women fear men and how women are deprived of their rights and are inferior to men. Lali's mother, an innocent woman who was busy working was beaten by his husband who did not work and was always drunk shows how Mizo women surrenders to men. Not only that but Lali's mother not even trying to justify herself but silently suffering while her husband was beating her, Lali and Thani who was too scared to save her had just went out to fetch water shows us that women's right and bravery are being suppressed. No matter what kind of person their husband are Mizo women obey and respect each and every word exactly.

In Mizo society men have a very high authority, even between siblings more than female, male have more rights within the family. Lali had asked her brother Taia to get her a *puan* (cloth) when he had travelled to mainland but Taia on the other



hand bought himself a shoe, Lali did not even tried to show that she was unhappy but just tried to forget the issue. “*Taia erawh chuan, ‘Pheikhawk ka awtve nia maw le, ka thiante pawhin an nei si* ( But Taia said that, I desire to buy a shoe, my friends also had it ),” (159).

Mizo women work very hard not only doing household chores but also outside farming work. They hardly have time to sit and rest, they wakeup at dawn and work till the night time, where as men consider it indencent to neither do household work nor consider working at all. “*Lali chuan chawchu a ei sawk sawk a, buh a hak lawk a, sumhmunah a chawi chhuak a, a nu chu thleng a sengpui sawk sawk a, buh chu a deng ta a* ( Lali eat her food in a hurry, took some rice grain in the porch put them in the mortar, she then help her mother in cleaning the dishes, and start grinding the rice ),” (159).

In a Mizo society there is a huge gap and difference between men and women, where men are the head of the family and decision are finalized by the men where as women sit silently, as importance and involvement of women in making family decision is not taken into consideration. Even when they give and do everything for their husband and family they do not utter a word or urgue. Who should she get married too are also decided by her parent, if a woman had a lover, the family decides who will she get married to where she has no right to choose her own life partner, which depends mainly on her mother and father’s choice.

Mizo women, for all our sisters in times like these the hardest, tearful moments are always spent, just like a cow they are sold, the animal buyer checks the animla strength and weakness we check if they could work hard or not and that they are good enough, whereas the owner, the father, the mother and the brother sells to the highest bidder. Just like furnature we sell them, *kan innep a* ( we bargain each other ), ( Biakliana Robawm, 168 ).

What most of the Mizo women have faced had also fallen on Lali. She is a good and beautiful woman, also frequently finds *palai* (envoy) but due to financial status she gets rejected by the family. At one occasion a person from the same village Rozika had send for a *palai* (envoy), where Lali father was really thankful and decided to accept the marriage proposal. But Rozika had a bad personality and does not give importance to God. Lali did not want to married, but fortunately Lali's father became Christian and the marriage was cancelled.

This story clearly shows us that Mizo women status are small as well as their personal freedom are being suppressed to large extent. The first novel written by Biakliana; which is *Hawilopari* also shown us how Mizo women are being suppressed. In *Hawilopari*, one of the elder's son Khuala send a *palai* (envoy) for a wedding proposal, but unfortunately Pari don't want to marry him, so due to certain reason Khuala accused Pari's family of shame as well as succeeded in accusing them. From this story, it show that women cannot save their right or defend themselves from the society decision and that they are being suppressed.

In Alice Walker novel "The Color Purple" we also see that women's physical and moral suffering. Celie, a protagonist is rape by her step-father and has two children during adolescence and his step father take way the children from her. After that Alphonso, the step-father arranged Celie to marry Mister, who is needing to take care his children and to keep his house. With the help of Alphonso the marriage proposal was succeeded but Celie's life was more miserable and never has a good relationship with her husband but treat like a slave. At the end with the help of Shug Avery she learn how to independence and get back her bravery, so she left her husband and start a new life. This story also show us that women need equal rights like men not to be suppressed. Unlike Lali story Celie has a good friend who give a moral support and to

fight back for her rights, but in Lali story all the female just tolerate their suffering not even try to fight for their rights because they think that its their destiny. This Short story clearly show us that the life of Mizo women and their morality.

#### 5. Conclusion

In Mizo society there is a wide gap between men and women, men had extreme power upon women. But women never complaint about their pain and suffering, they work very hard for their family even for their husband from dawn to dark but never got a good compliment, they accept their lives as it is.. They lived their life silently and thinks that it's their tradition to be treated like this and for their destiny. In Lali Short story, we also see the condition of Mizo women about their lifestyle. Lali's father, who is a drunkard treated his wife and Lali badly and never care about their hardship. Sometime he beat his wife without any good reason but he needed her to take care the household things. The two woman suffer silently even in a critical situation and never had a voice in the family administration. This Short story tell us how Mizo women was treated, but whensChristianity changed some of the Mizo tradition and culture. Women condition was changed in many ways; they can be educated, can have a voice in the family and got a good-treatment in the society but men still got the authority upon women even in society till today.

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**Modern Poetry and Realism in Mizo Literature  
with reference to Lalzuahliana's *Lungmawl Selin***

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P.C.Zonunsangi\*

1. Introduction:

The main aim of the paper is to highlight that there exist the character and form of modern poetry and realism in Mizo literature by taking Lalzuahliana's collection of poetry *Lungmawl Selin* as a reference.

1.1 Works of Lalzuahliana:

Born on 1962, Lalzuahliana is one of the well known Mizo writer. He writes poems and short stories. His first work *Lungmawl Selin*, which is a collection of different kinds of poetry was published in the year 1989. He writes more than 150 poetry, but this book consists of only sixty poetry. His other works includes *Saruak Hlimthla*, a collection of poetry and short stories which was published in the year 1997, *Thukna Pawnlang* in 2002, *A Nikhatna chu: Kawhterenga* published in 2005, and *Putar leh*

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*Khuai: Mihring A Nui A* in 2013. He may be the only poet in Mizo literature who first began to write in the modern manner. Several of his contemporaries wrote in the romantic style. However, Lalzuahliana act as the pioneer of modern writings in Mizo literature.

### 1.2 Brief analysis of *Lungmawl Selin*:

Lalzuahliana first book of poems, *Lungmawl Selin* is regarded by common critical consensus as the beginning of the canon of modern poetry of Mizo. This book is not a big volume, but it is weight in quality, marking as it does the beginning of a new kind of poetry and the career of a major poet. In all it contains sixty poems. His poetry are philosophical, and are poems of wisdom. The poet never cares about naming the title of the poem, consequently there are a number of poems in this book without title. The underlying subject of the poems in this book is the vision of reality. His perception of reality undergo interesting development in these poems. In Mizo literature, as compared with other poets of his contemporaries, his poetry is quite different, critical and philosophical, but this identifies his originality and speciality.

### 2. Modern poetry:

Modern poetry is the poetry of modern and contemporary. It is new in subject, style, form, nature and characteristics. "The application of the term 'modern', of course, varies with the passage of time, but it is frequently applied specifically to the literature written since the beginning of World War I in 1914" (A Glossary of Literary Terms, 285). The modern period has produced major achievements in all the literary genres. Modern poetry was characterized by a prodigious appetite for assimilating the disparate and fragmentary experiences of a complex and heterogeneous civilization. The main themes that characterized modernist poetry are themes of disillusionment, fragmentation and alienation from the social world.

### 2.1 Background of modern poetry:

The movement of modern poetry starts from the end of the nineteenth century. In A Glossary of Literary Terms we see about modernism as, “The term Modernism is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the twentieth century, but especially after World War I (1914-18) (Glossary, 225). The major exponents and practitioners of modernism includes Marcel Proust, James Joyce, Ezra Pound, T.S.Eliot, William Faulkner, Virginia Woolf, Luigi Pirandello, and Franz Kafka. The major leading poets of the modernist movement includes W.B.Yeats, Ezra Pound, T.S.Eliots, Robert Frost, W.H.Auden, Etc. In Mizo poetry, Lalzuahliana act as the pioneer in modern writings. The characteristics of modern poetry are widely believed to be the feelings brought on by the Industrial Revolution and the many social, political and economic changes that accompanied it.

### 2.2 Lalzuahliana as a modern poet:

Lalzuahliana mostly writes his poem in an open form and free verse, which is an important characteristic of modern poetry. There are the things that embrace Zuahliana’s poem, and such strap includes confusion, chaos, anarchy, system failure, social breakdown, disorder, disunity, disintegrity, and personal breakdown. In most of his poem, the concluding lines never produce any relief to the readers, like other poets do.

C.Lalawmpuia Vanchiau comments about the works of Zuahliana as, “A chhiartute rilru tibuai thei tura ‘conflicting ideas’ zeh tel hi Zuahliana kut themthiamna lam tak a ni” (Zolife, 44). (To enclose conflicting ideas in order to make the readers confusing is the artistic skill of Zuahliana). This very conflicting ideas could be seen on some of his modern poem like *Chawimawina*, *Nunna*



*Tur(thihna), Beseina Thar Se, Kan Chenna, Hun leh Theihna,*  
etc. Taking out some lines from his *Beiseina Thar Se*:

*Vei lam I hawi a, an ngur che a,  
Ding lam i sawn a, an lo vua che a,  
I hnung lamah lungngaihna a awm a,  
I hmaah mualphona leh thihna. (L 2-8)*  
(Turning to the left, they are growling at you,  
Moving to the right, they drub you,  
There are sorrows at your back,  
Dishonour and death in front of you).

All we can observe from these lines is 'confusion'. He leaves the reader confusing, and consider life as a hopeless dream. Human lives are full of dreams and fantasy, no one wish to have the dark side of anything to happen in their live. But in reality, life is full of despair and desolation, things does not appear as one dreams or wish to be.

T.S.Eliot's fragmented poem, '*The Waste Land*' brings out the theme of despair. In this long poem, "Eliot writes about the despair, the emptiness and the purposelessness of life in modern cities where none of the old ideals are held up and no new ones are born to replace them" (Poetry Down The Ages, 128). This theme of despair and fragmentation goes parallel with Zuahliana's modern poem.

*Zingah huatna nen kan thangharh a,  
Zanah pulh pukna kan ngaihtuah a,  
Hlimna zawngin buainaah kan lut a,  
(Nunna Tur(thihna) 15-17).*  
(We wake up with hatefulness in the morning,  
Dreaming of the doom at night,  
We indulge ourself to chaos  
in search of happiness.)

Here the poet communicates to the reader his own sense of chaos, disorder and futility that he finds everywhere in the contemporary world. He has no intention of expressing the disillusionment of an entire generation. But the poem remains an important document of social criticism.

Zuahliana's modern poetry comes in contact with T.S. Eliot's and his contemporaries 'modern', though their living age is not the same. His poetry is impersonal, anti-romantic, innovative and approaches to life. The point of resemblance between Zuahliana and modern poetry is in his obscurity and irregularity of diction.

### 3. Realism:

*The Oxford English Minidictionary* defines realism as, "Representing or viewing things as they are in reality". It is the faithful representation of reality. M.H. Abrams says about realism as:

Realism is applied by literary critics in two diverse ways: (1) to identify a movement in the writing of novels during the nineteenth century that included Honore de Balzac in France, George Eliot in England, and William Dean Howells in America, and (2) to designate a recurrent mode, in various eras and literary forms, of representing human life and experience in literature (A Glossary of Literary Terms, 334).

From the above passage, realism seems applicable only for novels and fictions. However, this section deals with the concern of the application of realism in poetry. Realism is an opposition to romanticism. "The romance is said to present life as we would have it to be—more picturesque, fantastic, adventurous, or heroic than actuality; realism, on the other hand, is said to represent life as it really is" (334). As a result, realism is the verisimilitude of the real

life as it is, it is a concern for fact or reality and rejects impractical and visionary. It is an artistic representation of reality as it is.

### 3.1 History of literary realism:

Realism is an artistic movement begun in the nineteenth century. “The term ‘realism’ had been used in the 1820s but did not acquire any significant valency in literary strategy and criticism until the 1830s when a reaction started setting in against the predominating ideals of Romanticism” (A History of Literary Criticism, 472). It is a reaction to and a rejection of romanticism. The realistic period (1865-1900) are marked by the novels of Mark Twain, William Dean Howells, and Henry James, as well as by John W. DeForest, Harold Frederic, and the African-American novelist Charles W. Chestnut.

In poetry genre, realism is strongly marked in these poems: Geoffrey Chaucer’s *The Miller Tales*, William Shakespeare’s *My mistress’s Eyes (Sonnet 130)*, Jonathan Swift’s *A Description of the Morning*, George Crabbe’s *Peter Grimes*, Robert Browning’s *Porphyria’s Lover*, John Drinkwater’s *The Carver in Stone*, Thomas Hardy’s *Friends Beyond*, and Rudyard Kipling’s *Danny Deaver*.

### 3.2 Realism in Mizo poetry:

Though realism includes very little poetry, its major literary forms only consists of novels and short stories. But the nature and form of realism is not a new phenomenon in Mizo poetry. The major poets like Liangkhaia, Awithangpa, Hrawva, Saihnuna, Liandala, Rokunga, Zikpui Pa, Lalthangfala Sailo, C.Chuanvawra, R.L.Thanmawia, Laltluangliana Kiangte, and Lalzuahliana wrote about the subject of realism in their poems. The glimpse of realistic approach could be traced from their poems.

For instance, Zikpui Pa’s *Sikni Eng* depicts the true nature

of the sun, how it gleam and glow in winter, and the effect it brought to human and other living things. C.Chhuanvawra's *Chapchar Kut* and Laltluangliana Khiangte's *Chapchar Kut Lawmin* express how the Mizo celebrate their important festival *Chapchar Kut*. Likewise, the sense of reality could be examine from the Mizo poetry.

### 3.3 Sense of reality in Zuahlia's poem:

In the word of Pam Morris, "Realism as a literary form has been associated with an insistence that art cannot turn away from the more sordid and harsh aspects of human existence. The stuff of realism is not selected for its dignity and nobility. More positively, realism participates in the democratic impulse of modernity" (Realism, 3). The modern poetry of Zuahlia goes side by side with the sense of reality or realism. It avoids stylization, and explicitly rejects the imaginative illustrations, but it shows the verisimilitude of reality. Taking out some lines from his *Chawimawina*, "Inang theuhin chi tuh a ni a/ Chil hlum a awm a, thangduang a awm" (L 7-8). (We all sow the same seed/ Some are trodden to death, while some are well-endowed). These lines potray the proverb, "We shall reap what we sow". All live on Earth have the same Creator, and that Creator endows living things with the same blessings. Our reaction shows the result and what fruit we will reap at the end.

As M.A.R.Habib said, "The most general aim of realism was to offer a truthful, accurate, and objective representation of the real world" (A History of Literary Criticism, 471). One of his poem, *Sikpui Kan Tlawm* shows the real nature of winter that every living being on Earth encounter with. His short poem *Nula*, which consists of only four lines express the beauty of woman's nature, that everyone knows. Likewise, his *Pangpar* shows the real beauty of wild flowers when they bloom.

Realism avoids fantastical, imaginary, and mythical; excludes events which were impossible and improbable; includes characters and incidents from all social strata. It focus on the present and chose topics from contemporary life. Taking out lines from *Hlim Taka Nui Ri*, “HUN khata cheng vek kan ni a/ ANG khata thuum vek kan ni (L 11-12). (We all live at the same time/ And dressed up using the same code). These lines shows that we all live under the same sun, and that anything and everything can happen to everyone. Some may be well-endowed with wealth and health, some may be followed by poverty and sorrows. But at the end, we all end up equally. This shows the reality of human nature.

Zuahliana’s modern poetry shows the verismilitude of the social life and society of the modern life. It emphasizes the experienced that deals with social and political issues of the day. He truly represents natural instincts. He presents his realism not merely as an appendage to literary technigue but as to circumnavigate an entire way of looking at the world.

#### 4. Conclusion:

From the above analysis, it is clear that the nature of modern poetry and realism is not a new phenomenon in Mizo literature. And the poetry collection of Lalzuahliana jutifies it. His poem is always marked by powerful undercurrent of an effort for reality. His poetry act as a reflector of human life as well as a mirror of the human society. The images of light and darkness could be seen on most of his poem. His modern poetry focuses on the concrete particulars of everyday live.

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## **A Study of Primary School Textbooks in Twentieth Century Mizoram**

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Laldinpui\*

The history of formal education in what is now Mizoram<sup>1</sup> started with the arrival of the British administrators and the Welsh missionaries. However, it is wrong to assume that there was no “education” among the early generations of Mizos. There was a tradition of passing knowledge from one generation to the next through folktales, actions and proverbs; and this “education” was imparted in different places such as family mealtimes, in hunting expeditions, in “Zawlbuk” (the bachelors’ dormitory) and at public gatherings. According to several sources, the first school in Mizoram was started in 1893, which was a Primary School meant for the children of army officers (Lianzawna 7). There is a record of the list of students who appeared in the first Primary School exam, thus confirming that in 1893 there existed a school in Mizoram (Lalhmuaka 9). It appears that the main medium of teaching was not Mizo but Bengali. These Bengali medium schools might not have been very successful because, according to Lianzawna, with the start of the new schools by the missionaries, their students continued their studies in the new schools(5). However, with the

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arrival of the Welsh missionaries, the first school with Mizo medium of instruction was started in 1894. The pioneer missionaries J. H. Lorrain and F. W. Savidge had developed a script for the Mizo language (Roman script) and they started teaching the Mizos how to read and write. In the history of the establishment of schools in Mizoram one fact that cannot be ignored is the close relationship that existed between education and Christianity.

According to Lianzawna, the schools in Mizoram were handed over to the missionaries from 1903 till 1952, when the District Council was formed (136). In 1903, a Mizo medium Primary School was started in Serkawn, in the southern part of Mizoram. The first High School was opened decades later in 1944 which makes one wonder whether the missionaries and the administrators were thinking of the well-being of the Mizos at all (Lalrimawia 128). It is possible that the main aim of education was to make the Mizos literate so that the missionaries could preach the Gospel. There is no denying the fact that the introduction of a script for the Mizo language brought about a change in the lives of the Mizos; however, it would appear that the initial aim of such a move by the early missionaries was more for conversion than development. Another aim of the missionaries for educating the people was that they needed the help of literate locals to help them in their work and their missions. Since most of the time they lacked the funds for employing outside help, they needed to train the locals to help them.

When J. H. Lorrain and F. W. Savidge, the two pioneer missionaries arrived in 1894, they started a school even though there was no proper place for it. They taught the Mizo alphabet and also the Bible. The Sunday School was started where reading and writing were taught alongside the scriptures. The early Mizo textbooks used in Primary Schools had stories from the Bible and

passages of the scriptures. Two of the most widely-used textbooks for children were *Zir Tan Bu* (“Book for Beginners”) and *Zir Tirh Bu 2* (“Book for Starters”) which were initially prepared by missionaries. *Zir Tan Bu* was meant primarily to teach the Mizo alphabet and to help the students develop reading and writing skills. Therefore, this book had the alphabet in different fonts, had simple sentences to read and had no references to the Bible. However, *Zir Tirh Bu*, which was<sup>2</sup> (“Book of Starters”) which were initially prepared by missionaries. *Zir Tan Bu* was meant primarily to teach the Mizo alphabet and to help the students develop reading and writing skills. Therefore, this book had the alphabet in different fonts, had simple sentences to read and had no references to the Bible. However, *Zir Tirh Bu*, which as originally prepared by David E. Jones<sup>3</sup>, a missionary, in 1915, had a number of stories and passages from the Bible as well as lessons which are related to Christianity.

If one were to look at the 1915 edition and the 1967 edition of *Zir Tirh Bu*, one will notice that there are slight changes in the content. As already mentioned, the 1915 edition was prepared by a missionary whereas the 1967 edition was a revised version of the earlier edition by the Mizoram Textbook Committee. The 1915 edition had 67 lessons which consisted of sentences that had to be read and understood. In the introduction to the book, David E. Jones writes that the teacher has to be responsible for the learning process of the students and should not be in a hurry to finish the lessons, thus emphasising the important role that the teacher plays in the life of the student. Among the lessons, there are at least nine that have a connection with Christianity. Lesson No.31 is titled “*Pathian Thu*” (The Word of God) and this has ten lines about the love that God has for His people. Lessons 38 and 45 are about God and Jesus Christ respectively; there are lessons on Morning and Evening prayers, the Ten Commandments, the Lord’s Prayer and two passages from the Bible. *Zir Tirh Bu* is one of the first textbooks that the Mizo child reads

in the Primary School. By including these references to God and the Bible in the lessons, the missionaries were in a way spreading the word of God through education. One of the reasons why there is a prominent presence of Christianity could be that these were initially also taught on Sundays, in the Sunday Schools.

The 1967 edition of *Zir Tirh Bu* has none of the lessons on God that the earlier edition had. There are lessons on etiquette and good behaviour, Mizo proverbs, different animals, traps and trees found in Mizoram and some poems. The only reference to Christian beliefs that one finds in this book is the inclusion of two parables from the Bible – “The Good Samaritan” and “The Prodigal Son” – and these two lessons end with a moral. Although there are no overt references to Christianity as in the earlier edition, this book also has the presence of Christianity, thus proving further that education for the Mizos cannot be devoid of the influence of religion. It cannot be denied that Christianity is very much a part of the Mizo identity. In the earlier days, school teachers were given a high status in society. Since the schools used to be under the administration of the missionaries, there were strict rules to become a school teacher. The teachers were expected to be in the same league as the pastors and were also expected to be good Christians. They were respected wherever they went.

Another textbook that was used in schools at that time was also prepared by a missionary, Edwin Rowlands, and was called *Bu Lai* (Middle Reader) (1909). It was meant to be read after *Zir Tirh Bu* and this had more lessons to be read aloud so as to improve the reading skills of the students. As in the case of *Zir Tirh Bu*, this book has also been revised and reprinted. The earlier edition of *Bu Lai* had several passages from the Bible, the Ten Commandments, the Apostles’ Creed and two Mizo folktales as well as stories from other parts of the World. It is interesting to note that one of the Mizo folktales included here is titled “*Samdala*” and the sub-title is “Laziness”. In this folktale, the protagonist is a very lazy man who does not work, sleeps all day and worries

whenever any kind of work opens up for him. At the end of the tale is the moral: "If you are lazy, you will become poor; if you are hard-working, you will be a very clever person" (Rowlands 10).

The inclusion of this tale may be viewed from two angles, if not more. One view could be that the missionaries realised the need to put into writing the folktales of the Mizos and decided to include them in the school textbooks. They also discovered that these tales could be useful to motivate the children to become "good" Christians because the moral of the tales could be stated and the children could follow them. Thus, the folktales would prove to be quite helpful for education. On the other hand, another view could be that the missionaries picked this particular folktale for the book because of the theme of "laziness". The depiction of a man who is lazy and does not work might have been a depiction of a Mizo. Could it be possible that this particular folktale was chosen to show another quality of a Mizo which was not highlighted so much? The other Mizo folktale that is included in this book is titled "*Bak Thu*" (The story of the bat) and this is about the battle between birds and animals and how the bat shifted sides, always siding with the winning side. In the end the bat is left alone because both sides come to know that it is a turn-coat. The moral at the end of this folktale is: "If one does not choose a side, it will not be good for him." This is among one of the most well-known Mizo folktales. There are stories from other parts of the World in this book such as "The Fox and the Grapes", "Who will Bell the Cat?", "The Two Travellers and a Bear", "The Argument between the Wind and the Sun" and "The Wise Goat and the Foolish Goat".

All these stories have a moral at the end and in a way one could find that the inclusion of Mizo folktales among these stories might have been a way of showing the possibilities that the Mizo tales have. The morals of these folktales appear to be similar in terms of the code of conduct and the way of leading a good life are concerned, irrespective of whether they are Mizo folktales or Western stories. The moral is given at the end of the lesson.

*A Lai Bu* (a reprint of Bu Lai of 1909) was reprinted after many years and the contents of the book were changed. The particular edition that I am using for reference in this article is the 26th edition of the book that was published in 1978 by The Synod Bookroom. Among the thirty-one lessons, there are three from the Bible – a passage from Ephesians, a passage from the Gospel of John and a chapter from Psalms. There are Mizo folktales and lessons on well-known historical people of Mizoram. There is one lesson titled “Great figures” which includes Mahatma Gandhi, Jawaharlal Nehru and Rajendra Prasad. There are also stories from outside Mizoram, just like the earlier edition and each story ends with a moral.

The outline of the earlier edition and the later edition of *A Lai Bu* appears to be the same – some lessons from the Bible, some folktales from Mizoram and stories from outside with morals at the end. However, the content differs in both the books and it would be useful to look at the ways these have changed. In the earlier edition, there were no references to India as a country and the most prominent lessons were the ones with some form of moral. Considering that the later edition was made after the independence of India, it is appropriate that historical figures from the country are added in the lessons. This could be seen as an attempt to find a way to come to terms with the fact that after the independence of India, Mizoram also became a part of the country. Even though there are heroes in the history of the Mizos, there should be an awareness of the great figures in India, in the larger context. Mizoram was in a state of unrest for about twenty years (1966-1986) when there was a demand for a separate nation from the Indian Union. If one were to look at the date of publication of this edition of the book, there would have been an unrest in the region.

At such a time, when figures like Mahatma Gandhi, the “Father of the Nation”; Jawaharlal Nehru, the first President of India and Rajendra Prasad, the first Prime Minister of India are included in the lessons of a school, there could have been an at-

tempt to spread awareness among the youth.

An exercise of collecting folktales, compiling and publishing them in a book involves a process of selection, editing and exclusion of certain tales. In one of his articles, Vladimir Propp views folklore as an ideological discipline that is governed by the context (Propp 3). It would be interesting to make an attempt to locate the textbooks that have been used in Mizoram to teach Mizo language in the time period in which they were published. A closer look at the tales that have been included in the textbooks might also be useful.

*Zir Tan Bu, Zir Tirh Bu, Serkawn Graded Reader* (1938) and *Mizo Titi* (1957) were books meant for students in the early stages of schooling. The authors or compilers of these books must have been aware of their readers. Therefore it is not wrong to assume that there was a pre-conceived idea of trying to mould the stories in such a way that children would be able to understand them. Children are easily influenced by the things they learn in school and are often infatuated with their teachers. Hence it was crucial for the authors/compilers to keep all these in mind while making these text books.

*Serkawn Graded Reader*<sup>4</sup> by Nuchhungi consists of three volumes meant for Classes I, II and III. In Book I there are ten folktales; there are no classifications within the book but if one attempts to classify these tales, there are four tales with women as protagonists, three tales with men as protagonists, two tales about animals and one tale about siblings. The tales with women protagonists usually portray women as weak and in need of a man to rescue them. For instance, "*Kungawrhi Thawnthu*" narrates the story of a woman under the spell of a half-man, half-tiger who has to be rescued by a "hero". On the other hand, evil creatures are of the female sex, for example, in "*Nuchhimi Thawnthu*", where the protagonist is captured by a female ogre. In the story "*Sichangneii Thawnthu*", the protagonist is a woman from heaven who gets married to a man from Earth but abandons her husband

and seven sons to return to her home in the heavens. Could it be a coincidence that the author/compiler has chosen these tales? It could have been a subtle way to teach children about what not to do in their lives.

The three tales with men protagonists – “*Samdala thu*”, “*Rahtea thu*” and “*Kawrdumbela thu*” – differ in their portrayal of men. *Samdala* is an extremely lazy person who does not work and is therefore the laughing-stock of people in his village as well as the animals in the forest near his village. *Rahtea* is an orphan who decides to run away from home to escape being killed as a sacrifice by his step-mother and eventually turns into a beetle. *Kawrdumbela* is an extremely ugly man who uses magic potions to transform himself and marries the daughter of his village chief. The three remaining tales are about friendship, sibling rivalry and the battle between animals and birds. All these tales could have taken place anywhere in the world if one were to look at the themes and topics such as the woman in distress, the evil ogre, an extremely lazy man, a down-trodden orphan or an unlikely friendship, among other things.

However, there are specific trees, plants and animals that are mentioned in many of these tales which locate the folktales at a particular place, namely, Mizoram. The practice of making baskets out of thin strips of bamboo (“The Story of *Kungawrhi*”); the fruit called “*theipui*” in “The Story of *Samdala*”; and the layout of a typical Mizo house that is described in the last part of “The Story of *Nuchhimi*” are a few examples of the location of these tales in Mizoram. It could be argued that there are similarities with other folktales in terms of the plots of the stories but there are markers in the tales which make them specific to the Mizos.

*Mizo Titi* by Lal Mama was first published in 1957 by the Mizoram Textbook Committee and the second edition was published in 1959. The author/compiler of this book, Lal Mama was the Headmaster of the Government Middle School in Serkawn,

Lunglei. This particular book consists of fifteen lessons which deal with the history of the Mizos, covering diverse topics such as clothing, beliefs, historical milestones, war tactics and the advent of the “outsiders” (Vai). Most of the lessons have a story or a folktale included in it. This book could be considered a Mizo history book for young students as it spans a large period from the early days of the Mizos to the late nineteenth century. Written in easy-to-understand Mizo, it would have been very useful for the readers/students to learn more about their ancestors – their ways of life and their beliefs.

*Zir Tan Bu, Zir Tirh Bu, Serkawn Graded Reader, and Mizo Titi* were all published prior to the 1960’s, before the formation of the present state of Mizoram in 1986. There could have been an attempt on the part of the authors/compilers to make the students have an interest in the history and heritage of the Mizos. It is possible that the folktales and stories included in these textbooks could have been influenced by the location of the authors/compilers. For instance, Nuchhungi, who prepared *Serkawn Graded Reader* does admit that she wrote at the behest of Mrs. Chapman, a missionary’s wife. Therefore, consciously or unconsciously, it is possible that she could have selected tales which could have taught Christian lessons to the school children. She admits that she wrote the tales from her memory but it is possible that she left out many tales which had violence and sufferings. Her position as a woman and being one of the earliest educated women among the Mizos might have affected her compilation of the folktales.

These books are no longer used in schools in Mizoram but it is quite possible that while they were in use they must have helped the students learn their language along with their culture and their history. They could also have been used as moral books which taught them how to live their lives, what to do and what not to do, how to live in communities and how to help out their fellow



human beings. They must have also shown them that they had a history that could not be denied and which they ought to be proud of.

In the present times, the word “education” denotes a formally structured system which involves books, institutions and classrooms. However, the “education system” of the Mizos in the olden days spanned over their homes, in their fields, on hunting rounds and in the “*Zawlbuk*” (dormitories for bachelors). Sangkima wrote: “In Mizoram the education imparted to the people before the coming of the British was as important as modern education” (155).

There was a system of education wherein knowledge in different fields of life was passed on from one generation to the next generation. Although this kind of “education” might seem to be insufficient when viewed from the present day, it was enough for the Mizos to live their day-to-day lives by learning the trades from their elders. There are various differences in the “education” that was imparted in the time before the arrival of the missionaries and the “education” introduced by the Welsh. Proverbs, beliefs and practices were all part of the education of a Lushai child. Knowledge of the ways of farming, hunting and doing chores was taught verbally and practically. The children might not have been aware of the written forms of language but their knowledge was useful for their everyday life. Cultural knowledge was handed down in a practical way.

Children are easily influenced by what they see and hear. Schools are important factors which mould their view of the world. If there is an opportunity to make them aware of their heritage from an early age, it would be good to begin in schools. The authors/compiler of the early Mizo school textbooks may have kept this in mind while coming up with the books. *Zir Tan Bu* and *Zir Tirh Bu* were both used to teach the Mizo alphabet and language. They also helped students to read and write. Language being an important identity-marker, these textbooks could have made a

strong impact on the identity formation of the students. One has to keep in mind that these textbooks were a part of the syllabus and were not the only books of the schooling system, which means that the teachers did not concentrate solely on Mizo language and history.

*Zir Tan Bu* was prepared by Pasena and was meant for Primary School students. This textbook consisted of only one Mizo folktale about a monkey and a bird (an animal tale). This folktale appears to be an explanation of the appearance of a particular species of birds which the Mizos call "*Vahmim*". It is the last lesson in the textbook and appears after a series of lessons that include the Mizo alphabet, sentence formations, Mizo proverbs and well-known Mizo sayings and expressions. It is interesting that the author of this book chose to include a tale about a monkey and a bird in his text because it is not one of the most well-known Mizo tales. The story is about a monkey who has a flute and a bird (called "*Vahmim*") who longs to steal the flute from the monkey. The bird tries in vain to make the monkey leave its flute by telling it that its mother had given a list of things to do. Eventually the bird manages to persuade the monkey to take a nap but is still unable to steal the flute. Finally the monkey agrees to let the bird play the flute on the condition that it would hold on to the bird's tail. The bird flies off with the flute and the monkey is left with the bird's tail. The bird refuses to return the flute and does not get its tail back, and this explains why the particular species of birds called "*Vahmim*" are believed to have short tails to this day.

This story has certain elements that could assist the students. First, it gives an explanation of the appearance of a bird which the students must have seen on numerous occasions. The cause of the bird's short tail might not seem "logical" but it is part of the Mizo traditional story-telling. Second, there is an element of cunning on the part of both the characters in the tale. Although the students might be young, this tale might help them understand the

ways of life, that there is evil in this world. Third, the tale could motivate the students to be sensitive towards animals around them as it portrays the monkey and the bird having feelings and thoughts. Hence, apart from teaching students how to read and write, the folktale at the end of the textbook opens up a wide range of possibilities of how to be aware of their culture and generate an interest in knowing more about their folktales and their history.

*Zir Tirh Bu* was prepared by Pasena and Zosaphluia (David E. Jones)<sup>5</sup>. This book was meant to be a follow-up of *Zir Tan Bu*, to be taught in the next class and was co-authored by one of the early Welsh missionaries who had gone to Mizoram. There are no Mizo folktales in this textbook. However, there are four lessons that can be called “stories”. One is a story about flowers, two are from the Bible (The story of the Good Samaritan and the Prodigal Son); and the last one is about the solar and the lunar eclipses. While Pasena is the author of both *Zir Tan Bu* and *Zir Tirh Bu*, the latter has a missionary as a co-author. This could explain the presence of Biblical stories in the text. The stories of the Good Samaritan and the Prodigal Son are widely-known stories told to children in Christian families. By including these in a school syllabus, there is scope for the teachers to bring in Christian moral teachings into the classrooms. It could also be a way of instilling Christian identity to the Mizo children from an early age. The story of the Good Samaritan might have been useful in teaching the young students the importance of helping one another in times of trouble. The story of the Prodigal Son could have been discussed further as a metaphor to know more about the love that the Almighty God has for His children.

Christianity entered Mizoram with the arrival of Welsh missionaries in 1894 and since then, the state has been declaring that almost the whole population has embraced Christianity. Hence this religion is an important part of the identity of a Mizo. However, this does not mean that the missionaries did not face any problems

with the people of the land in the initial stages. There was resistance from the Lushais/Mizos in the beginning but the missionaries succeeded in converting the whole state to Christianity.

The last lesson/story in *Zir Tirh Bu* is titled “*Awk*” which means “Eclipse”. In this lesson the early Mizo belief about the eclipse is given. The folktale that explains the reason for an eclipse is that there is a spirit of a man who occasionally swallows the sun and the moon. At these times the Mizos used to make as much noise as they could by shouting and banging drums so that the spirit would spit out the moon or the sun. This lesson explains that these are beliefs that have no “rational” foundation and gives a brief scientific explanation for the reasons behind the eclipses. This story or lesson could have been used to argue the fact that although the Mizos might not have had a “formal education”, in their own ways they tried to make sense of the world and the natural occurrences around them.

Stuart Blackburn writes: “Whether as speech, behaviour or belief, folklore represents a shared tradition, or at least a recognition that it is shared, which is a key criterion for a shared identity” (Blackburn 147). One of the observations that can be made from the study of these Primary School textbooks is that none of the books includes the Origin myth of the Mizos. A study of folktales generally includes an origin myth; yet all the compilers/authors of the textbooks seem to have omitted this important folktale. Could it be that the presence of the missionaries had an influence on them? The origin of the world and mankind from the Christian perspective would have clashed with the Mizo origin myth, which would not have been helpful in spreading the gospel. Perhaps this explains this omission. In the earlier chapter, it has been noted that the British administrators had included the origin myth of the Lushais as well as those of other tribes because their purpose was different from that of the missionaries. The administrators needed to understand the people of the region they were going to conquer,

so they needed to know different aspects of their lives, hence the need to collect and write down the origin myths. On the other hand, the main aim of the missionaries was conversion to

Christianity; therefore, the origin myths were left out. This shows that when a collection of folktales is made, there are certain aims and requirements which the compilers keep in mind and the tales are used to further their purpose. In the history of schools in Mizoram, one cannot deny the fact that the missionaries played a major role in the development of education. The Mizo script, the Mizo school textbooks and the schools were in their hands. The literacy of the people is mainly the result of the hard work of the missionaries. However, there was a driving force behind all these endeavours of the missionaries – conversion to Christianity. Therefore, education became an important tool for this mission and this is why whenever one delves into the past, the close connection between schools/education and Christianity cannot be ignored. The textbooks that had been prepared by the early missionaries might have been revised and reprinted but there will always be traces of the Christian teachings that had been inculcated by the missionaries.

**Note:**

- 1 Though the state of Mizoram was formed only in 1986, I use the term “Mizoram” to mean the territory comprising the present state of Mizoram.
2. It is difficult to translate the titles of the books since they are so similar. *Zir Tan Bu* was taught to the students who were in “*Pawl A*” (equivalent to Lower Kindergarten of today) and *Zir Tirh Bu* was taught to the students in “*Pawl B*” (equivalent to Upper Kindergarten of today).
3. A later edition of *Zir Tirh Bu* was co-authored by Pasena, a Mizo.
- 4 The first edition was published by Serkawn Christian Book Room in 1938.
- 5 David E. Jones was given a Mizo name by the people of the region to which he had gone as a missionary.

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## ZAWLAIDI

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Dr. Rualkhuma Colney\*

When I first pick-up my pen and sit to start writing on ‘**Zawlaidi**’, I am reminded of the two jokes which we used to share and laugh together during my school days. First, a question asked by a student to a teacher. Student: “Sir, what is small pox?” Teacher: “Small pox is not a big pox, it is a small pox”. Second, a question asked by a teacher to the students, Teacher: “John, tell me the name of an animal that can live both on land and water?” John: “A duck, Sir”. The teacher being satisfied with John’s answer went on to the next student, Mary and asked: “Mary, tell me the name of any other animal of that kind. Then Mary stood up and said with full confidence, “another duck, Sir”.

The teacher’s explanation of small pox, ‘It is not a big pox’ or Mary’s answer to the teacher, ‘another duck, Sir’ may not be totally wrong answers, but surely not the expected answers. My explanation with regards to the identity of ‘*Zawlaidi*’ could be similar to these. I mean, my observations could be just as ‘not a big pox’ or ‘another duck’. But I have no hesitation to go ahead with this assignment for it would be my humble expression and

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explanation of the concept as I understood, and I rather prefer to express my concepts than keeping my pen closed even if I may fail to clarify the doubts with *zawlaidi*. At the same time, I wish and have confidence that this piece of write-up will provoke the scholars for drawing a concrete conclusion on the concept. I will, therefore, simply go ahead to share my ideas and beliefs in all about *zawlaidi*.

Yes, there is 'love' and 'romanticism' between man and woman by nature. We fall in love with the opposite sex and get married. Marriages may be arranged depending upon the society and religious practices. But, marriages without love between the parties could be raw. Courting or wooing of the girls by the bachelors may not be a common practice in every society. But, romanticism and love plays between the male and female is natural not only between human beings but also to other creatures. So, loving and being loved are the best gifts to unite the two opposite sexes. Therefore, I believe that every society is likely to have its own concept of *Zawlaidi* because it is concerned with the love affairs of the opposite sexes.

In other words, *Zawlaidi* is a term coined and utilized in the game of romancing between man and woman. Accordingly, I believe that *zawlaidi* could be as old as mankind and no society is totally free to conceptualise the man-woman relationship in this regard.

No doubt, the world of Mizo literature would be incomplete without *zawlaidi*. Though popular as is understood, It may not be possible to tell in its historical perspectives as to when did it appear, or who first used it and how did it grew, and the like. Further, I am sure that I will not be able to pin-point at any particular thing or material and say, '*this is the zawlaidi*'. But, still then we will have to scout for the right answer for, '*what is zawlaidi?*'. Before we can define the concept, let us try to examine how do people understand *Zawlaidi*.



**Understanding Zawlaidi:** *Zawlaidi* is best understood as a material being, a mixture of certain liquified materials, which can be rubbed on the body/clothes/other materials or added to beverage items for consumption. It is applied or used by man or woman (as the case may be) so as to gain the love of the sweetheart. *Zawlaidi* need not be applied when the two parties love each other. *Zawlaidi* is presumed to be applied only when the suitor fails to find the love of the one with whom she or he has fallen in love. In a situation where the lover finds himself/herself being abandoned, disliked, rejected or unwanted by the sweetheart because of ugly face or any other social and economical inferior qualities, etc. whereas he or she cannot give up loving the other party, then such a wicked and fickle minded lover may go for *zawlaidi*. It is believed and also told that whenever *zawlaidi* is successfully applied, automatically the sweetheart will turn to the lover and madly fall in love.

The power of *zawlaidi* is so strong and intolerable that once it starts working on a person, the person would no more be able to hide or control the compelling love that has germinated within himself or herself but would turn to become a mad lover uncontrollably. The person will become love-sick and will always be longing for the lover (the one who applied *zawlaidi* on him/her) so much so that he/she would need to be with him/her (as the case may be) for all the time. In the Mizo literature, such an incident is told and learned from the story of:

- (a) Sawngkhara and Chawngvungi.
- (b) Neihlaia and His sister.

It is true that one of the most unfortunate events in life is to have fallen in love without being loved in return. In Mizo society, normally, the boys or the bachelors use to court the girls seeking for love and friendship. Courting, asking and seeking for the heart of the sweetheart, and showing love and cares with best possible

manners from the boy side may not necessarily result into unity of the two in love. In spite of the best efforts given by the boy, the girl may still refuse to love but rather shows dislike or hatred. In such a situation, the boy, out of desperation may go for the so called *zawlaidi* so as to compel the sweetheart to madly fall in love with him, if he believes in *zawlaidi!*

Therefore, *zawlaidi*, being the compelling tool to enable a lover to win the heart of the sweetheart, is a very beautiful and lovely weapon for the rejected and desperate lovers. Thus, in the Mizo society, it is commonly known that a lover, when fails to gain the heart of the other party may go for *zawlaidi* so as to compel the dear one to love him/her in respond to his/her love.

#### **Definitions:**

To define *Zawlaidi* is not an easy task. First, whether you agree with me or not, I will try to split the word *Zawlaidi* into pieces and clarify the likely literal meaning of each piece. For a literal translation, the word *Zawlaidi* in Mizo language could be split up into three meaningful parts, '*Zawl*', '*ai*' and '*di*'.

*Zawl* means to be possessed (by a spirit, etc). *Ramhuai a zawl* He is possessed by an evil spirit. (Pu Buanga 1983, p 562). (*Zawlnei* means a prophet. A person with God's spirit), *ai* means (1) magnetic power; magnetism; the power of fascinating, charming or controlling by mesmeric or other occult influence; (2) the fate or occult influence which urges one to do anything which brings about death or misfortune; (3). the name of a root, supposed to have magic properties, used by sorcerers; the name of a small plant. (Pu Buanga, 1983, p.4). *di* means a paramour, a mistress, an illicit lover (of either sex), (Pu Buanga, 1983, p113). Thus, on the basis of the above analysis, the literal translation of *Zawlaidi* may be said as the supernatural power that can be utilized to compel the sweetheart to turn towards the lover and fall madly in love with the user of the *zawlaidi*. Accordingly, *zawlaidi* was supposed to

be applied by the wicked and fickle lovers.

Pu Buanga (James Herbert Lorrain), the author of the 'Dictionary of the Lushai Language' defined *zawlaidi* as a name of a philtre. (Pu Buanga, 1983, p 563). The word philtre in English means a love potion. A love potion literarily means madly in love with the one with whom one is in love or to get crazy in love with the sweetheart and potion means liquid medicine/drug or poisonous or magical power. Therefore, *Zawlaidi* is a material that can be used to make the sweetheart, who has refused the lover, to fall madly in love and adores the user in return.

According to HKR Biakliana (may his soul rest in peace), *Zawlaidi* is a kind of withcraft. Mr Biakliana, a popular Mizo writer, said, "*Zawlaidi tih hming awmzia chu, ngaihzawngte di theih ngei ngeina ai tihna a ni*". That means *zawlaidi* is a tool for compelling the sweetheart to fall in love with the lover so much so that the user and the one on whom *zawlaidi* is applied would be compelled to fall in love and lust to have sexual intercourse. And, It can be used either by man or woman to gain the love of the dear ones in romance.

Biakliana further said that the *zawlaidi* of the neighbouring tribes, are applied or added secretly and skillfully in edible items for consumption whereas the Mizo made *zawlaidi* is said to be applied in different manners such as (I) rubbing *zawlaidi* on the girl's flesh while going by the side on footpaths. (ii) Putting or rubbing *zawlaidi* on the materials supposed to be touched or used by the girl or (iii) put on a material lying on the way where the girl passes by so that she may unconsciously knock at the material with her legs so that she would be under the influence of *zawlaidi*. (Biakliana, 1995, p 370-371). Some 10 verses on *zawlaidi* composed by different poets are given by Biakliana in his book.

*Zawlaidi* is a magic or witchcraft or to bewitched. It is not used for causing harm or killing but to attract and cause to be

longing for the lover. It is not to be eaten but to be rubbed or painted. (K.Zawla, 1984, pp 26-27).

*Zawlaidi* is a mixture used or employed between unmarried bachelors and maidens. When a person has a sweetheart or has fallen in love with the other and the 'dear love' rejects blankly, then *zawlaidi* is used to compel to fall in love and adore by the other party. (Dokhuma. J., 1992, p256). *Zawlaidi* may be in the form of edible kind or painting/rubbing material. (Dokhuma J. 1987, p 407).

Then what exactly is *zawlaidi*? As mentioned earlier, in spite of my eagerness to be able to show *zawlaidi* either in a liquid or solid material forms, I am convinced and firmly believe that it is not practically possible to do so. So, obviously, the answer for the same old question that, 'what is the so called *zawlaidi*?' is still blowing in the wind. Yes, if *zawlaidi*, as we understand, is a reality and if it can be used/ applied as it is said, it can be presumed that it must be readily available in one form or the other. And if it is available in any form, either in mixture or in compound nature, there have to be concrete answer to these questions, such as:

- (1) What are its components?
- (2) How is it prepared?
- (3) Who said, "I have seen *Zawlaidi*?"
- (4) What is the colour?
- (5) Is it in solid form or liquid?

The right answers to these questions still remain out of expectation. Besides, there may still be some other queries that have no explanation or answer. Thus, in reality, *zawlaidi* as is understood may be just a legendary ending with stories and tales.

Biakliana claimed that *zawlaidi* exists and was used by our ancestors in rare cases. He said that *zawlaidi* could be prepared (with certain mixtures/ components) from the following materials such as: *Safia*, *Choak thlarang*, *Rulpui siak*, *Tlangsam thumli*

and *hnim chi sarih chawhpawlh*.

(Safia - the name of a small animal resembling a marten; *Choak thlarang* - a crow with spotted wings/feathers; *Rulpui siak* - the spur of a serpent; *Tlangsam thuamli* - a shrub (Eupatorium odoratum?) with four leaves / branches branching out from a node; *Hnim chi sarih chawhpawlh* - mixture of seven varieties of grasses or shrubs (the name of the seven shrubs are not mentioned).

Here, the author not only failed to name the grasses but also to tell the detail process and combinations for manufacturing *zawlaidi* with the raw materials. It is not known as to whether all the five items have to be mixed or any two or three will do. In short, no clear and concrete formula for manufacturing, including the volume or proportion of the items for manufacturing *zawlaidi* is never mentioned. The author, Biakliana simply said that one will have to change the materials from the original form to the new form. (Biakliana, 1995, pp 370-371).

James Dokhuma (RIP) said that the *zawlaidi* of Sawngkhara was *Choak thlarang êk* (the dung of a crow with spotted feather. (Dokhuma J 1992, p 257). James Dokhuma told that the dung of a crow with spotted feather is just a minor component of *Zawlaidi*, and the second item is the oil of a tiger's fat. The third item, which he claimed to be the prime item among the three, he failed to mention or tell its name. Further, James Dokhuma said that he himself has seen a crow with spotted feathers. (He told me these when I visited him at his resident in Kulikawn, Aizawl on the 31<sup>st</sup> December, 2005).

James Dokhuma also talked about a *zawlaidi* of other neighbouring tribes which seems to be a legend. He told me that they catch a bee alive and then wrap it and bury alive in the southern and northern ends/entrances of the village. After the bodies of the bees become completely rotten or dried up, they took it out again and grind it into powder and mix with other components, (he did

not name other components) which is used as *zawlaidi*.

K.Zawl also said that Swngkhara's *zawlaidi* was *Choak thlarang êk*. K.Zawla said that Sawngkhara was advised by the village elders to search for *zawlaidi*. Then Sawngkhara went to the jungle in search of that particular bird and fortunately found a nest of the bird and collected the dung from the nest which he used as *zawlaidi*. K. Zawla did not write about any other components required for preparation of *zawlaidi* (Zawla K. 1986, pl 56).

The writer, K.Zawla, also talked about *zawlaidi* used by a widower which was said to be obtained by the man from a monk (vai puithiam). K. Zawla further said that the *zawlaidi* was made of only two materials. One component was available only in the plain areas (vai ram) and that is also available only in rear cases. The other component, the stronger one, was easier to find it in Mizoram, and that is also not abundantly available in comparison to the past. (Zawla K. 1984, p 26). But, he did not say or failed to name those materials.

Lal Rinawma, also told me one kind of *zawlaidi*, which may also be regarded as a tradition. He said that by watching serpents making love and after they have satisfied each other, go on watching what happens to the female after the intercourse. If the female dies, then take the sperms with a dry leaf and rub on its body, from head to tail, again and again. Then slowly and ultimately the serpent may recover and become alive. If so, the very leaf by which you have done the job will become *zawlaidi* or can be used as *zawlaidi*. (Lal Rinawma told me on the 31<sup>st</sup> Dec, 2005 at Hrangbana College, Aizawl).

William Shakespeare also talked about *Zawlaidi* (Love Potion) in his Play, 'A Midsummer Night's Dream'. In this drama, *zawlaidi* was said to be the juice of a red flower, a very rear and peculiar type of flower. In the play, it was mentioned that Cupid, the God of love, fully armed with bow and arrow, was flying

between the chaste moon and the earth. Cupid then took a sure aim at a beautiful virgin, seated on a throne in a western country and released his love inspiring arrow with a tremendous force, as if it was meant to pierce a thousand hearts. But, Cupid's arrow extin-guished in the cold rays of the moist moon and the virgin queen was unaffected, innocent and free from the power of love. Then the arrow of Cupid fell upon a little flower blooming in the west. Originally this flower was as white as milk but by being pierced with Cupid's arrow, it became deep-red in colour. This flower was called by maidens the pansy or love-in-idleness. This was the very flower whose juice was used as *zawlaidi* in the play. If the juice of the flower is poured or applied on the eyes of a sleeping person, it will make him or her to fall madly in love with the first living creature that he or she sees on waking. (Sastri & Lahiri, 'A Midsummer Night's Dream' (Paraphrase), p33-34.)

**Practical :**

The use of *zawlaidi* in the then Mizo society was not common. Moreover, it may be presumed that with the advent of Christianity in Mizo society, the name as well as its use has begun to fade away. At the same time, it appeared that even in the past, the frequency of its applica-tion seems to be very rear, it was used only in rear of the rearest case. Let us take a look at some of the Mizo legendary tales where *zawlaidi* is said to be seen being applied.

**Sawngkhara and Chawngvungi:**

The story of Sawngkhara and Chawngvungi is a very popular story among the Mizos. The popularity of the story could be attributed to the role played by *zawlaidi*. Sawngkhara was a son of Hauchema, a famous Chief of Chawngtleng, near Keiṭum. (Keiṭum is on the Aizawl-Lunglei Road, near Serchhip). His father belonged to the Pautu clan and his mother was of Bawmzo clan. Chawngvungi was a beautiful girl and her village was also proud of her beauty and popularity whereas Sawngkhara

was apparently an ugly boy.

Chawngvungi was so popular in those days that Sawngkhara also wanted to see her and he then went to Chawngvungi's village to meet her. After meeting Chawngvungi, Sawngkhara began to fall in love at the very first sight and could not give up loving her. But, Chawngvungi totally rejected him that she tried to avoid him to see even. Ultimately, Sawngkhara, as advised by his own village elders, searched for *zawlaidi* and, as mentioned earlier, ultimately applied it to Chawngvungi.

There are different ideas or sayings among the Mizo writers with regards to the manner how did Sawngkhara used his *zawlaidi* to Chawngvungi. K.Zawla said that Sawngkhara asked Chawngvungi for the broom stick telling that he wanted to clean his toes. Then Chawngvungi gave the broom stick and said, "After use, you may put it in the corner of the room". Thus, Sawngkhara, taking advantage, rubbed his *zawlaidi* on the handle of the broom and put it back to the corner.

After all her suitors on that very night gone home, Chawngvungi picked-up the broom stick and started sweeping the house as usual. Chawngvungi surely touched the *zawlaidi* and as a result, before she could finish sweeping, her heart was beaten up with the name of Sawngkhara and she started crying as she was longing for the man all of a sudden.

Very soon, Chawngvungi's parents believed that Sawngkhara could have used *zawlaidi* on their daughter and they started controlling her not to cry as but to conceal it as far as she could. Then, cleverly, her parents started to confine Chawngvungi at home, locked the door inside and did not allow any suitor for the time being. Sawngkhara also could not enter their house the next night when he tried to enquire about what had happened to her.



In spite of her parents efforts to put her in confinement, Chawngvungi could not control herself. She could neither work nor do anything but went on crying for Sawngkhara. Her thirst/longing for Sawngkhara increased day by day intolerably.

In the mean time, as Sawngkhara could not hear anything from Chawngvungi, Sawngkhara was very much helpless. He wanted to see Chawngvungi, he was longing for her and his thirst for Chawngvungi increased day by day. In short, as the circumstances revealed that Chawngvungi could have become mad or mentally defective if she was never allowed to meet her sweetheart, Sawngkhara, Chawngvungi's parents were compelled to change their idea in favour of Sawngkhara. As a result, Chawngvungi and Sawngkhara got married.

The Pangzawl village people said that when Chawngvungi's parents allowed their daughter to meet and accept Sawngkhara, the two were very happy and overjoyed. They were said to be the happiest pair to be in love with each other that the Pangzawl village could ever know.

K. Zawla further said that while Sawngkhara was not allowed to meet Chawngvungi, he was totally annoyed and desperated, suspecting his *zawlaidi* as if not serving the purpose. So, he wanted to test the power or the quality of his *zawlaidi* on other human being. Then, he rubbed on the neck of an old man whereby the power of the *zawlaidi* was proved to be very powerful. With the experiment, Sawngkhara was satisfied and confident to believe that his *zawlaidi* must have surely won the heart of Chawngvungi and that he could firmly believe that he would gain the heart of Chawngvungi, sooner or later. (K.Zawla, pp 156-162).

B.Lalthangliana also reflected the story of Chawngvungi and Sawngkhara in his book, '*Chhuahtlang*'. In this book, B.Lalthanglian said that Sawngkhara rubbed the *zawlaidi* on her *Kawngvawn*. (*Kawng vawn* is the leather strap which is attached

at either end to the extremities of the tainam or themkawl bar in a loom and passes round the weaver's waist so that by leaning back on it she may keep the warp taut. (Pu Buanga, p 239). A beautiful film based on this story has been made and acted by the MC & DC (Mizo Cultural & Drama Club), Republic Veng, Aizawl. In that Film, it was indicated that zawlaidi was applied by Sawngkhara on the *Kawngvawn* of Chawngvungi.

B.Lalthangliana further said that Chawngvungi's mother was very angry on Sawngkhara and never welcome him to their home. One night, while Chawngvungi's mother was sweeping the floor as usual, Sawngkhara snatched the broom stick from Chawngvungi's mother and said, "Let me sweep this corner". Then, Sawngkhara secretly rubbed the *zawlaidi* on the handle of the broom. Since then, it was urged, Chawngvungi's mother become kind and good to Sawngkhara.

B. Lalthangliana added that even when the two families were negotiating for their marriage, Chawngvungi's mother, (as she also fallen in love with Sawngkhara), got jealous of her daughter and intentionally insisted for the 'Dar huai' (Gong) of Sawngkhara's father as bride-price, (whereas asking for such material as bride's price was regarded as unlawful or supposed to be a taboo), with an intension that Sawngkhara's father may cancell the marriage. (B.Lalthangliana, pp 332-335).

Laltluangliana Kiangte also wrote about the same story in his book, Mizo Folk lore-1 'Folk Tales of Mizoram'. There he said that Sawngkhara asked Chawngvungi for the broom stick and when given, spread the *zawlaidi* on the stick. (Tluangliana, pp 161-164). Laltluangliana Kiangte did not mention whether Sawngkhara used his *zawlaidi* on the old man, as mentioned by K.Zawla or on Chawngvungi's mother as said by B.Lalthangliana. However, the story of Sawngkhara and Chawngvungi is a popular legendary tale among the Mizos.

**Neihlaia and his sister:**

Another popularly known story is the case of Neihlaia and his Sister. Neihlaia was one of the greatest chiefs of the Hmar clan. He was the Chief of Lungpho. He seemed to be living in and around 1850. (Doliana .p 121). The story of Neihlaia and his *zawlaidi* was mentioned by different writers. All the writers said that Neihlaia's *zawlaidi* unintentionally trapped his own sister and that his sister had fallen in love with him abruptly.

D. Sailo said that Neihlaia rubbed his *zawlaidi* on a thread and tied up across the footpath in the jungle so that by chance his sweetheart may touch it while fetching fire-wood from the forest. But, unfortunately, his own sister happened to be the first lady to touch the thread and as a result his sister happened to have fallen in love with him. Many verses were composed by his sister which are popularly known as *Neihlaia Zai*. (D.Sailo, p53-56).

Doliana also wrote similar story that Neihlaia rubbed his *zawlaidi* on a thread and tied it up across the footpath in the jungle which his sister touched unintentionally. Then, Neihlaia's sister fell madly in love with her own brother. On the night of Neihlaia's wedding day, his sister spent the night in the forest as she could not tolerate her brother marrying to another girl. Ultimately, his sister began to compose many verses. It is said that among the verses of *Neihlaia zai*, verses composed by his sister are more than actually composed by Neihlaia himself. (Doliana, pp 121-123).

HKR Biakliana also wrote about Neihlaia and his *zawlaidi* being used against his own sister. According to Mr. Biakliana, Neihlaia rubbed his *zawlaidi* on a thread and tied it up on the way to the village fountain so that any passerby will touch it and he will observe the result. Neihlaia put his *zawlaidi* without aiming at any particular girl. Unfortunately, his own sister happened to be the first lady to touch the thread.

After reaching the spot and touched the thread with zawlaidi by her legs, she was influenced by her brother's zawlaidi, as a result, Neihlaia's sister was in trouble. She composed many verses and these verses become popularly known as Neihlaia zai, the youngest of the *Mizo Chai Hla*. The verses were composed during the 1794 AD-1796.

**Other stories:**

Another case of zawlaidi application was told by both James Dokhuma and K.Zawla. K.Zawla said that a Mizo bachelor obtained *zawlaidi* from a *vai puithiam* (a monk/priest? of a non-Mizo). The *zawlaidi* was made of only two items. This man used the *zawlaidi* to a widow. The man was not in love with the woman but well acquainted to each other. The man jokingly said to the woman, "Whether my *zawlaidi* is good or bad, let me test on you". The woman, thinking that the man was joking laughed away and did not take it seriously. But, the *zawlaidi* was proved to be true resulting that the woman was in love with the man. But, as the man was not serious at all ultimately escaped her. Later on, the man threw away all the remaining. (K.Zawla, pp26-27)

James Dokhuma talked about the same story in his book, '*Hmanlai Mizo Kalphung*'. Dokhuma said that the story was told to him by a reliable person while he was writing the book. "The man said", Dokhuma told, "the one who was having the *zawlaidi* was a widower and belonged to the same village. He obtained the *zawlaidi* from the plain man and that he was not sure about the reality/quality of his *zawlaidi*. In those days, there was a widow in the village to whose house they used to drop-in very often". (Dokhuma claimed that the man informed him both the names of the widow and the widower).

One day, the widower plainly said to the woman, "I am keeping *zawlaidi* and I am going to apply on you". The woman, thinking that it was not a true *zawlaidi*, laughed away and did not

object to it. Then the man rubbed the *zawlaidi* on her neck, and further said, “let me pour on your head”. The woman said “I do not want, it smells very bad.” Then the man did not pour it. But, the *zawlaidi* proved to be effective that both of them were in great trouble later on. As the man was not loving her, inspite of the efforts of the woman, he escaped her . Ultimately, the man threw even the remaining portion of the *zawlaidi*.(Dokhuma,pp256-257).

**Hrangchhawni’s *zawlaidi*:**

Another story of *zawlaidi* is told by Lalhmuaka of Mc Donald Hill, Aizawl. The story told by Hmuaka, *‘Hrangchhawni leh Zawlaidi* (Hrangchhawni and Zawlaidi) is a more recent one. Lalhmuaka said that Hrangchhawni was very popular among the Mizos during 1910-1920 as she was extra-ordinarily good in dancing, composing and flirting. Lalhmuaka compared her with the famous Hollywood actress, Marilyn Monroe. Lalhmuaka said that Hrangchhawni was expelled by her step-mother from home and then she went to Aizawl, possibly before 1910 or in the year itself.

Lalhmuaka said that Hrangchhawni never stay on for long in any village but moved from village to village. From Aizawl, she went to Buhban, from Buhban to Khawruhlian and then moved to Ratu and Vanbawng, from Vanbawng to Khawlian, Parvachawm, Senvawn, etc. Lalhmuaka further told that when he himself visited Lamka in 1969, he was informed by the people there that Hrangchhawni became a good believer and that she never fail to attend the Church services. Lalhmuaka said that he saw (peeping through the door) Hrangchhawni while she was dancing, probably in the year 1917.

According to Lalhmuaka, wherever she goes, Hrangchhawni used to draw the attention of the manfolks. As she was a good dancer, composer and singer, she could always cheer-up and entertain the manfolk. One strange thing about her was that

she used to flirt with those who did not admire but despised her. One clear example was the case of Vailova of Ratu village who said despisingly, “*Mi hur in rim ang maw?*” (Are you courting such a lecherous or a public girl?). But when Hrangchhawni, intentionally started flirting with him, Vailova ultimately divorced his wife and married to Hrangchhawni. This man actually had to be given a tender care by Hrangchhawni as if he were her baby!. That man, Vailova, exclaimed, “*Hrangchhawnin a zawlaidi min tat*” (Hrangchhawni rubbed her zawlaidi on me). (Souvenir, pp 114-119) It seemed that no one proved whether Hrangchhawni was having zawlaidi or not. Perhaps Hrangchhawni was accused to have used zawlaidi only after Vailova accused her of having used zawlaidi on him.

More recently, in and around 1982, one beautiful song on zawlaidi was composed by Lalhriata. I talked to Lalhriata over Telephone on the 21st December, 2005. Lalhriata was kind enough to tell me the story behind the song he composed. Lalhriata told me that while he was a College student, he loved one girl of the same College. The girl was very beautiful whereas he found himself to be ugly. He considered himself unfit for the girl or in other words, he thought that he did not deserve her. So, in spite of his strong love for her, he dared not even confess to her but simply became love-sick. He therefore composed the song, ‘*Zawlaidi*’ where he expressed his feelings and dreams. When I ask the man whether he believed in *zawlaidi* or not believed in it, Lalhriata told me that he did not believe in *zawlaidi* but simply called for it in vein. He said, “Even if I was able to get *zawlaidi*, still I did not expect to win the heart of that girl with the so called *zawlaidi* because I believed that *zawlaidi* was just a tradition”. The song was recorded by Lalrimawii at the AIR, Aizawl Station, broadcasted frequently and was very popular during the early part of 1980s.

As *zawlaidi* is a popular tradition concerned with the

romanticism, the concept or term is being used by poets and writers for the expression of romantic dreams, feelings, and passions between the boys and girls. It is apparently believed that any lover would like to be loved in return by the sweetheart. Love is the right answer for love reciprocally. So, when you love a boy or a girl, as the case may be, you always go on searching for the love of your dear one, and when you missed the heart of that very person, it is really painful and intolerable!

It may not be an exaggerating to say that when people fall in true romantic love, they want to get married and dare to face any problem or enemy that comes on the way; but when their dear one do not respond as they wish, then what the love-sick are bound to suffer is so painful, so much so that they do not feel like eating, sleeping, or doing anything as love is always associated with spirits, thoughts, dreams, tears, physical, desires, emotions, etc. If the problem is not solved or removed in one way or the other, then they may even die of hunger.

In such a state of love-sick, there must still be one resort or just another hope to substitute dead, which is the *zawlaidi* because if any person is completely in desperation with no hope, no love, no dream, no care, etc, dead is always the last hope and the ultimate answer. But, can we rely on *zawlaidi*? Is it really avail-able in material form?

**Conclusion:**

It may not be possible to draw a conclusion on the matter so easily, but to attempt with utmost sincerity. There may still be many other things that have to be concerned and considered before drawing conclusion. Attempts would still be made here.

First, let us presume that *Zawlaidi* as we understand is not a reality because it is not readily available in material form or as a solid material. Whenever people talked about its components,

or the materials required for its preparations, they used to stop at half way to tell the full components or items required for its manufacturing. That is, they always tell the items incomplete or missing the vital item(s), i.e. one component or the main component will always be missing.

If it is a solid material which can be prepared and utilised as is believed or said to be, it should not be just a tradition. Instead, it must have been manufactured and marketed with the modern sci-ences or technology, whatsoever. What I mean to say is that if *zawlaidi* is a purely material being which can be manufactured or prepared with the available raw materials, then it must have proper literature and no more ends within the tradition, but seen and being used in material forms.

Moreover, If *zawlaidi* is made available and it can be used for the purpose it is told, then there will be immense of chaos among mankind and there will be no society free from its devilish influences. There will be no religious boundary, racial boundary or social boundary, etc. If at all, one can get *zawlaidi* in his hand and he is freely or secretly using it, the whole world will be in real trouble. We have seen this kind of chaos or confusing and troublesome results in the *Midsummer Night's Dream* when the love juice was wrongly used between true lovers. In fact, as we have seen in the play, *A Midsummer Night's Dream*, the so called Red flower juice, used as *zawlaidi*, was an apple of discord.

Even in the story of Sawngkhara, K.Zawla said that the *zawlaidi* was tested to an old man, and as it did not fail to influence the old man, Sawngkhara could guess the result on Chawngvungi. Moreover, Sawngkhara was said to apply the same *zawlaidi* on Chawngvungi's mother as revenge and the *zawlaidi* equally worked on her that she became the trouble maker as she got jealous of her own daughter. Also in the story retold by James Dokhuma, the widower applied *zawlaidi* on the widow without any guilty intention,



but still the *zawlaidi* did not fail to influence.

By carefully considering from the lights of the above discussions, we can see that there were many unnatural things and unbelievable incidents in the stories of *zawlaidi*. At the same time, it may also be argued that if the stories of *Zawlaidi* were true and facts, these should have been told many folds as are known. Therefore, it appears that *zawlaidi* is not a tangible which can be made or manufactured.

Obviously, if we are asked to name anything that is not in existence on earth, we will surely fail to name such a material for there cannot be anything which is not existing but being named. Therefore, it may be presumed that *zawlaidi* is a reality and it is existing in both man and woman by nature or as God's creation.

In other words, *zawlaidi* is the intrinsic value and natural quality of mankind in the world of romance. It is said that if *zawlaidi* was applied to a person, the person madly falls in love and being compelled to fall in love with the person who used it. But let us look into the lover who loves the person so much so that he or she is ready to do anything that will bring the heart of the person with whom he or she has fallen in love. In short, people always dare to die for love. Out of thirst for love sought for, the question of fear, shame, prestige, status, etc, can hardly be taken care of. This could be a true state of mental condition that when a person has fallen in love with the sweet heart and the love being from the bottom of the heart, full sacrifice is always demanded. This condition is said to be the same with being influenced by *zawlaidi*. The *zawlaidi* within himself/ herself being aroused first and then the heart flies to the sweet heart to be being loved in the same state of mind where only *zawlaidi* can help!

What I mean to say is that we all have *zawlaidi* by nature. This is the innermost and the intrinsic quality for romancing with

which one can love his/her opposite sex. This *zawlaidi* can be aroused by the beauty and charms or any other qualities of the sweet-hearts. Once this *zawlaidi*, which was in dormant state in your heart, is aroused, your heart flies to the service of the dear love. If this really happened, people always dare to die for it. We may be able to give many examples who gave their lives to their dear ones without the so called *zawlaidi* but with the real *Zawlaidi*. So, romancing between man and woman or loving and uniting the two in sex is universal and unique, and this very state of mind and body is the facts behind thousands of love story and love play.

So, a true love is always with the *zawlaidi* or *zawlaidi* symbolises romanticism. If your *zawlaidi* and your sweetheart's *zawlaidi* meet and united to go together, then the racial boundary, religious boundary, social boundary, blood relationship, etc. are no more strong enough to become barriers between the lovers. Therefore, *Zawlaidi* is the strength, refuge, elixir, justice and binding force for the lovers to unite them in love. It is this *zawlaidi* which always differentiates the sweethearts from the rest.

The true nature and reality of *zawlaidi* as is understood would best be identified by romancing with twin sisters / brothers. Supposing that, there are identical twin sisters who are apparently looking similar so much so that people always find it difficult to differentiate them even in day light. Not to talk about the general public, even their own parents used to get confused when they meet anyone of them separately or even when living together. But, any boy or man who has fallen in love with either of them will never get confused as to who is who. This is due to the intrinsic quality and identity for romancing, existing in every human being or in the opposite sex. When this quality and personality of an individual is concerned with love, *zawlaidi* is said to be aroused. The *zawlaidi* in a person seeks for the *zawlaidi* in another.

It is amazing and interesting to interact with the twin brothers or sisters in this regard. To be frank, since my attention is drawn to write a paper on the matter, I begun to meet and enquire the love affairs of twin sisters and brothers and i have interacted with a good number of such twins and I am confident about what I am talking about mainly because of their hmuble confessions.

One fine day, I happened to meet with one triplets, ( three identical sisters), Alpha and her sisters, who are of above 20 years, together in my own car. I asked them many questions regarding their love affairs and relationship with the other sisters. I firmly believe in what they said and they also mean what they told. They said,

- (1) They never fall in love with a single boy together, i.e. If one has fallen in love with a boy, she will be singled out by the boy and non of the other sisters will also love the boy, the question does not arise.
- (2) If any boy has fallen in love with anyone of them, that boy will never get confused who is who i.e. the boy will recognise or can identify his chosen one even in the dark.
- (3) If any boy has fallen in love with anyone of them, that boy would go only for the chosen one and would always stick to her alone

Same is the case with boys. I talked to a relative identical twin brothers Puia and his brother, who have married. The twin brothers are so identical that I myself always find it difficult to identify who is who. I asked them many questions. I believe in what they said and they also mean what they told. They said:

- (1) Their wives never will get confused between them, either in day light or at night. They said, 'it is not just possible for their wives to get confused between them'

(2) None of them will be able to impersonate his brother even under complete darkness at night pretending to be her husband.

This very secret code of an individual which unites, binds, identifies, recognises and forces to sacrifice one for another in romancing is God's gift, the intrinsic value for the opposit sex. This can be in dormant stage and it can be aroused. This very quality or state of mind and spirit, whatever you may call is nothing but what I presumed to be known as *Zawlaidi*.

I also believe in the saying that, each and everyone of us is having the 'smelling' which is different from the rest and this fact differentiate every individual, and this could be attributable to *zawlaidi*. Similarly, no thumb impression of a person is identical to another. So, these unique personality of an individual vis-a-vis *Zawlaidi* makes the person perfect in romancing.

So, the cause of love from the bottom of the heart or love without any reservation but whole heartedly, spiritually, and with sacrifice is the result of *zawlaidi*. If you love any person in such manner, you always insist for the heart of the sweetheart and you are always ready to pay for the same.

So, *zawlaidi* is within oneself. It is the inner quality for loving and uniting with the opposit sex in intercourse. It is not a material being but spiritual. It is not meant only for one in live. If you are a boy, your *zawlaidi* would be applicable to , say, all the girls whom you fine lovely and vice versa. So, take care of your *zawlaidi*. If you only know how to take care, control and tame your *zawlaidi*, it will make you humble and trustworthy but you lost it, means you are already spoiled.

The '*Zawlaidi*' of a person can be awaken by many means. Therefore, how does a boy fallen in love with a girl and vice versa have many answers. In fact, how and why do people find their love ones in the romantic world could be attributed to many factors.

Constant or frequent meeting, maintaining relationship or close contacts, working together, meeting in a party or gettogether, travelling together, giving a beautiful flower or a small gift, your smile, an eye-cut / staring, massages, sweet voice, your perfume or natural smell, your dress, physical and manners, or any other similar events or situations could be the burners or triggers to activate *zawlaidi* and apparently people may also fall in love at the first sight only after *zawlaidi*.

**Points to ponder:**

1. *Zawlaidi* is not a tangible that can be seen, touched or smelt. It is just an excuse to justify the state of love affairs for people who have fallen in love in unique cases like a beautiful girl with an ugly boy or a poor boy with a rich girl, of the same parents or closely related persons, etc.
2. *Zawlaidi* is a tangible that can be used as it is told. It can compel any person to fall in love with the user and it can also arouse the sexual urge.
3. *Zawlaidi* is nothing but the intrinsic natural quality of human beings with which men and woman are united in marriage and it helps to identify and differentiate the lover from others.

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**An Analysis of the Profiles of  
Mathematics Teachers of Secondary Schools  
in Aizawl City**

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**Introduction**

Mathematics education in secondary schools is a major concern till today. But only a limited research is available for studying this topic. Mathematics is the backbone of all science and technical education. Yet, a look at colleges in the state shows more students opting for arts or other fields other than mathematics or other subjects where calculation is necessary. If students opt for these subjects, the obvious result will be that the state will accumulate more students with arts background and less students with science or technical background. This doesn't mean that this subject is more important than other subjects. But when there is no proper balance, the state will be in dire need for students with technical

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background and will have no choice but to select man-power from other states in order to fill the void. This will ultimately result in a lot of educated unemployed and useless citizens whose skill will not be the skill required in a developing state.

### **Rationale of the study**

Aizawl is the capital of Mizoram and has the maximum number of educational institutions from elementary to university stage. Its population is also the largest when compared to all the other towns within the state. Not surprisingly it also has the largest number of secondary schools with a total of 135 schools. Since this is the most populous city within the state, any kind of development in the state is expected to happen first and fastest in this city. When it comes to mathematics education also, this particular city supposedly has the best human resources available within the state. If the status of math education is not good in this city, one cannot expect a very good profile of mathematics within the rest of the state. Therefore, this city was chosen for the analysis of the status of mathematics teachers at the secondary level so as to have a general idea of the status of mathematics education. The result can give us an idea of what steps need to be taken for the development of this very important subject so as to ensure faster development for the state.

### **Objective of the study**

To make a complete academic profile of mathematics teachers at secondary level within Aizawl city.

### **Population**

The population of the study consists of all 135 secondary schools within Aizawl city.

### **Sample**

The sample comprise of 70 mathematics teachers, 35 each from government and private secondary schools.

**Construction of tools**

Information schedule for teachers for preparing their profile.  
The data relating to name, age, gender etc. of teachers.

**Statistical treatment of data**

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

**Analysis of data and results**

The data collected for each teacher was arranged so as to have a clear idea of the status of mathematics teachers at the secondary level. These arranged data was then analysed as follows:

(i) The total number and percentage of mathematics teachers in terms of Gender in Aizawl city is as shown in Table-1

**Table No-1**

Total no. of mathematics teachers in terms of Gender

GENDER	No. of Mathematics Teachers	%
MALE	60	86%
FEMALE	10	14%
TOTAL	70	100%

Source: Directorate of School Education, Government of Mizoram.

District Education Office, Government of Mizoram.

As shown by Table-1, 86% of the teachers are male and only 14% are female in secondary schools in Aizawl City. It clearly shows that male mathematics teachers occupy a higher percentage than female mathematics teachers in secondary schools.

(ii) The number of mathematics teachers according to their educational qualification in Aizawl City is reflected in Table-2

**Table No-2**

Total No. of mathematics teachers according to their Educational Qualification

Educational Qualification	No. of Mathematics Teachers	%
B.A	7	10%
B.COM	7	10%
B.SC	41	58%
B.E	3	4%
B.TECH	3	4%
BEEE	1	2%
B.SC(Agri)	1	2%
M.A	2	3%
M.SC	5	7%
TOTAL	70	100%

Source:

- 1) Directorate of School Education, Government of Mizoram ( for Government Teachers).
- 2) District Education Office, Government of Mizoram ( for Private Teachers).

As shown by Table-2 it is clear that B.Sc degree holders have the highest percentage in secondary schools in Aizawl City. Regarding to National Council of Teacher Education (NCTE) norms, mathematics teachers in secondary schools should have B.Sc, B.Com, B.E, B.Tech and BEEE degrees; besides, they must also be trained teachers. But this table shows that 13% of the mathematics teachers at secondary schools are not qualified for

teaching mathematics subject.

(iii) The total number and percentage of mathematics teachers according to their age group within Aizawl City are given in Table-3:

**Table-3**

Total No. of mathematics teachers according their Age Group

Age Group	No. of Mathematics Teachers	%
15-19	1	1.42%
20-24	8	11.42%
25-29	11	15.72%
30-34	5	7.14%
35-39	11	15.72%
40-44	10	14.29%
45-49	10	14.29%
50-54	9	12.86%
55-59	5	7.14%
Total	70	100%

Source:

- 1) Directorate of School Education, Government of Mizoram ( for Government Teachers).
- 2) District Education Office, Government of Mizoram ( for Private Teachers).

As written in table-3, the Investigator classified mathematics teachers according to their age group in secondary schools in Aizawl City. Mathematics teachers in secondary schools within the lower age group occupy the lesser percentage. Generally, the upper age group have higher percentage, only a 7.14% of the teachers were in the highest age group from 70 selected

mathematics teachers.

(iv) Number of mathematics teacher at secondary school according to their teaching experience from 70 selected mathematics teachers is shown in Table-4:

**Table-4**

Mathematics Teachers according to their Teaching Experience

Length of Service in Years	No. of Mathematics Teachers	%
0-4	24	34.28%
5-9	12	17.15%
10-14	7	10%
15-19	10	14.28%
20-24	8	11.43%
25-29	5	7.15%
30-34	3	4.28%
35-39	1	1.43%
Total	70	100%

Source:

- 1) Directorate of School Education, Government of Mizoram ( for Government Teachers).
- 2) District Education Office, Government of Mizoram ( for Government Teachers).

From this information, it can be seen that mathematics teachers at secondary level have more junior mathematics teachers than senior mathematics teachers within Aizawl City. Mathematics subject needs teachers who have good experience and are professional in their job. Therefore, senior mathematics teachers are very important for the development of this subject. This lesser percentage of senior mathematics teachers at secondary schools

could be because of more teachers who have retired from their jobs. It also shows that since a higher percentage of mathematics are at the lower age range, mathematics education is still in a good position with more teachers who will have a longer time to serve.

(v) A summary of trained mathematics teachers and untrained mathematics teachers from the 70 selected mathematics teachers at secondary schools in Aizawl City was also made and analysis of the data is as shown in table-5:

**Table-5**

Trained and Untrained Mathematics Teachers

	No. of Mathematics Teachers	%
Trained	26	37.15%
Untrained	44	62.85%
Total	70	100%

Source:

- 1) Directorate of School Education, Government of Mizoram ( for Government Teachers).
- 2) District Education Office, Government of Mizoram ( for Private Teachers).

From the calculated table-5, there are 37.15% trained mathematics teachers in secondary schools and 62.85% untrained mathematics teachers in secondary schools. It was found out that untrained mathematics teachers had a higher percentage than trained mathematics teachers at secondary levels in Aizawl City. Since the National Council of Teacher Education (NCTE) has clearly laid down the preference for trained mathematics teachers, it should be made on immediate action to enable all mathematics teachers to get proper training as soon as possible.

**Discussion:**

As would be expected in the capital of a state like Mizoram, the status of mathematics teachers within the city is not bad as shown by the results. This shows that Mizoram is not in a very bad shape when it comes to mathematics education. However, there are certain causes of concern. One main concern is that teaching of mathematics within the city is dominated by male teachers. Since education is for all, an urgent call for more research is to find out the reason why there is this huge disparity even at the 21<sup>st</sup> century. Another cause for concern is the presence of unqualified teachers. If this is the case in Aizawl city, it can only be assumed how sad the case will be in the other parts of the state. The fact that more than 60% of the teachers are still untrained is also cause for concern because this should not be the issue at this stage of our development and the reason for such a poor percentage of trained teachers should also be ground for another kind of study.

**Conclusion**

At HSLC level where mathematics is a compulsory subject, most students have a problem with this subject. Yet this subject has rightfully been included as one of the compulsory subjects because it is the backbone of all science and technical education which are the ultimate foundations of scientific development. The facts that students still do not fare well in this subject, female teachers mostly opt out of this subject in later years and that most of the teachers are still untrained are causes for deep concern. Urgent measures need to be taken in order to improve the status of mathematics teachers and also to find better methods of imparting this subject. If serious efforts are given, there is a chance that positive results will soon be reflected on the teachers as well as the students.

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## V. Thangzam hla “Tho la, ding ta che” Bihchianna

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Lalrammuana Sailo\*

### 1. V. Thangzama chanchin tawi.

Rambuai lai behchhan hla “Tho la, ding ta che” tih phuahtu V. Thangzama/Vanchhawng Thangzama hi *LZ Vision-in* a tarlan danin March 23, 1935 khan Ngopa khuaah Vanthuama leh Laichhungi te inkarah a lo piang a. Kum 1960 ah Vanlalengi nen an innei a. Kum 1959 leh 1961 inkarah Govt. Higher Secondary School Aizawlah Commerce zirtirtu hna a thawk a. 1962 ah Assam Civil Service ah a lut a. Mizoram U.T a lo nih khan Assam Civil Service atangin Mizoram Civil Service ah a lut a. Kum 1972 khan Dawrpui Vengtharah an pem lut a. Hla hi Pathian hla sawmthum vel a phuah tawh a; ramngaih hla panga vel leh saptawng a phuah pathum a nei tawh bawh tih kan hmu. V. Thangzama hla phuah lar zualte zingah “Tho la, ding ta che” tihte, “Rual Tin Khumtu YMA” leh “Thlangtiang Thlifim” te chu sawi hmaih theih a ni lo ang.

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## 2. Rambuai hma Mizo khawtlang nun.

“*Tho la, ding ta che*” tih hla hi Mizoram buai behchhan hla a nih avangin Mizoram buai lai chanchin leh buai hma khawtlang nun sawi telin he hla hi hmuhfiah leh zual theih a ni ang. Rambuai hma leh rambuai hnu Mizo khawtlang nun khaikhinin buai hma nun chu rilru thianghlimna kawngah a sang zawk a, mihring nun a zalen zawk bawk. Thu ziaktu tam takin “ruk ruk hi rambuai hnu a rawn hluar ta” anga an ziahna chhiar tur a tam. Entirna pakhat lek, Novelist Mafeli chuan a leh khabu *Nghilh har kan tuar* tihah chuan “Pu Rochhuaha phei chuan rukruk te pawh hi rambuai hrin chhuah kha niin a hre ve tlat a ni,” (44) tiin a lo sawi ve a. Rambuai hma leh rambuai hnu Mizo nun khaikhinin Dr. Lalrimawia chuan rambuai kan tuarzia heti hian a sawi ve bawk, “Zoram buaiin sualna chi hrang hrang a rawn keng lut a, ei leh bara intodelh thin kha sawikhawm avang leh rilru thlabar avangin ei leh bara intodelh thei dinhmunah kan awm lova,... mi rinawm leh mahni inring tawk thin kha, mi rinawm lo, hektu, mahni hmasial, duham, mahni inrintawk loh dinhmunah min hruai lut a ni.” (Zoram ding le le, 130, 131).

Vanthuama chuan British hoin Mizoram an awp kum 1890 leh Mizorama Political Party lo chhuah hma 1946 inkar kha “Kan ram **NAWM BER HUN** chu a lo ni e” (Zoram tang fan fan, 222) a ti a. A sawi chhan a ziahah chuan British hoin Mizoram an awp hnu chuan khua leh khua inrunna leh indona a tawp a, ramhuai hlauhna a bo tawh a. ‘Puma zai’ leh ‘Tlanglam zai’ ten Zoram a sawi dual dual rualin Kohhran lamah pawh Harhna a thlen fo vangin a hunlai khawtlang nun chu nuam a ti a ni. C. Rokhuma ve thung chuan India independent hnu Mizoram boruak sawiin, India sawrkar chu “rin aia tha tak” a nih thu leh “vanneihna leh sum leh pai, ram thenawma mite it tham...” a lo luh thute sawiin chuti ang lai hun chu “...Mizoram tan ‘VUL LAI NI’ a tling awm e” (Zoram ding le le, 127) tiin min hrilh ve bawk.

Rochamliana chuan *Mizo nih tinuamtu Rokungatih* lehkhabuah Rokunga hla phuah vanglai kum 1941 aṅanga kum 1969 inkar boruak a sawinaah a hunlai khawtlang nun hetiang hian a lo sawichhuak bawk:

Heng hun lai hi Mizoramah chuan khawtlang nun nawm vawrtawp lai a ni mai awm e. Tih dan hlui leh chin dan ṭha lo tam zawk chu Chanchin Ṭha engah a bo zo tawh a. Mahni mihringpuite hmangaihna leh duhsakna leh hriatthiamna kawngah mi rilru a la inhawng em em a. Thilsual lian tham chu sawi loh, a tenau deuh avanga hmingshhe ta viau pawh an awm mang lo. Zirna kawngah te, sumdawna kawngah te leh ram rorelna kawngah te thlengin Zoramini a phak ang tawkin hma a sawn ve zel bawk a. Mipui mimir nun a zangkhai a. Nula leh tlangval an hlim a, khawtlang an hlimtlang a ni. (283)

Amaherawhchu amah vekin “Rokunga hla phuahte zingah Zoram Buai-1966 hnu lama a hlate erawh chuan ziarang hran an nei ta a. Mizo nih chhuanawmzia sawina lam hmuh tur a awm tawh lo” (284) a ti a. Hei hian a hunlai khawtlang nun nuam tak lo tlachhe ta chu min hriatchiantir thei a ni. Rambuai tuartu mipui tam takin buai hmain khawtlang nun nuam tak an hmang ṭhin a ni tih an la hriatring lai, an mitthlaa a cham reng lai leh, chu aia nuam zawk beisei a, Independent an sual lai mekin an beisei ang ni lova Mizoram lo awm ta chuan an rilru hnualna a belhchhah niin a hriat a. “Duhthuleng sam sual” han tih awm tak pawh a ni reng a ni.

### 3. Mizoram buai (1966-1986).

Hnam zia, sakhua leh hmelmanga India mite nena inlaichinna nei lo, British sawrkarin India rama awm tura a hnutchhiah avanga India rama bet ta zel, chumi avanga India mi ni theia inngai chuang lo leh mahnia ram inenkawl hrang nih duhin October 22, 1961 a din Laldenga kaihhruai *Mizo National Front* (MNF) chuan India laka Independent tumin nasa taka a inpuahchah

mup mup hnuah February 28, 1966 zanlai aţangin Mizoram chhunga India sipai hmunte leh hmun pawimawh dang te a bei ta a. “March ni 1, 1966 aţanga Mizoram Independent-na thu Laldenga leh mi 60 in ziakin an puang a. Assam Sorkar in March 2, 1966 aţangin Mizoram chu ‘Rambuai’ ah a puang a (Zoram a ţap,29). India Jet Fighter te chuan March ni 5, 1966-ah Mizoram a bei a. Sipai thlen chin apiangah inpawngkahna leh pawngsualna, insuatna leh innghaisakna a thleng zui a. Sipai leh vantlang an inhuat rualin, ngaihndan thuhmun lo avangin Volunteer leh Volunteer ni ve lo Mizote zingah inhmuthiam lohna a nasa a. Mipuite chuan ‘Tuboh leh dolung inkara awm’ niin an inhria a. Mipui nawlpui nunah ei tur tlakchham leh buainain a ken tel hlauhna hrang hrang avangin Mizo nun ze mawi chhawm nun theihin a awm lo. Rilru ţhatna a tlahniam a, hlimna aiah tawrhna, damna aiah thihna, thlamuanna aiah hlauhna nen Mizoram chuan hun a hmang a.

Kum 1967 January aţangin Mizoram khuate sawi khawm a ni a. Khawkhawm vang leh inkahna a thlen apianga a bul hnai khuaten nasa taka an tawrh ţhin avangin zalenna sualtu Volunteer te dinhmun a chep a. 1968 leh 1969 velah E. Pakistan lamah a nawlpuiin an chhuk thla a. Inkahna awm zeuh zeuh mahse buai zualpui a reh a. 1972-ah Mizoram chu District Council aţangin Union Territory pek a ni a. Buai intan aţanga kum 20 hnu June 30, 1986-ah MNF leh India-in inremna an siam a. Rambuai a tawp a, buai vanga taksa lama hliam leh thinlung lama hliam tam tak erawh dam seng rual a ni lo. Amaherawhchu ‘hliam dam lo’ chuan thu leh hla tam tak a hring chhuak a. Chung chu Mizo Literature in hlawkpui nan a lo hmang ve lai hi Rambuai kan chhawrna tlemte zinga mi a ni. Tichuan, February 20, 1987-ah Mizoram, Union Territory ni ţhin chu State ah hlan kai a ni ta a. He *paper* ah hian ‘Mizoram buai’ chungchang sawi nan hian ‘Mizoram buai, Zoram buai, buai lai, buai, rambuai’ tih emaw kan hman pawlh fo ang.

## 4. A hla kamkeuna.

“Tho la, ding ta che” tih hla hi H. Lalrinfela (*a.k.a* Mafaa Hauhnar) chuan a lehkhabu *Chawlhna Tuikam* ah a hmuh dan a lo sawi tawh a. Lalthangfala Sailo chuan *Rimawi Ram* buah he hla chungchang hi a lo sawi tawh baw a. Tin, amah V.Thangzama vek hian *Zoram i tan chauh* tih buah “Tho la, ding ta che” tih thupui hmang vekin a hla phuah behchhan hian thuziak a lo nei tawh baw.

“Tho la, ding ta che” tih hla hi Rambuai behchhan hla te zinga mipui nawlpuiin an hriat lar ber pawl a ni a. “Kum 1971 a a phuah a ni a, Mizoram Union Territory nih hlim 1972–a a phuah zawh tak a ni” (Rimawi Ram - 92). He hla hi buai zualpui laia thil thleng te theihngihlh tum tura insawmna hla a nih rualin duhthusam thil au chhuahpuina hla a ni a. India sipaite laka kan tawrhna sawi tho siin Volunteer leh an kut tuartute inkara boruak muanawm din tuma thahnem ngai taka au chhuahna hla a ang ber. Hla phuahtu hian ‘tawrhna’ te chu hnufum pui nana hmang lo tur leh hmalam pan a “ram kal siam” zawk turin min duh a. Kum sawmhnih lai rambuai kan nih avangin hmasawmna kawnga “khua kan tlai” hlau tel chung a phuah a ni baw.

## 4.1 Mizoram rum chhan leh duhthusam sual.

*Aw ka pianna leh ka seilenna ram,  
Eng vang nge i lo rum le?  
Duhthuleng i sam sual vang em lo ni,  
Heti kauva i nat le? (1-4)*

A hla chang khatnaah hian hla phuahtu hian a pianna Mizoram chu ‘duhthuleng sam sual’ a neih vanga hliam na tak tuara ‘rum’ vawng vawng angin a rawn sawi a. V.Thangzaman ‘duhthuleng sam sual’ a tih hi eng a sawina nge a nih kan ngaihtuah a tul. Mafaa Hauhnar chuan “Zofate chu, ngaihdan rual lo leh duh thuhmun loh (‘Duhthuleng sam sual’) vangin hmelma kumhlun cheibawl takin

kan incheibawl a; kum 1966-ah unau hmelhai hun rapthlak tak a lo thleng a ni” a ti a (Chawlhna tuikam, 138). Mafaa hmuh dan siamtu hi kum 1993 a Lalthangfala Sailo lekhahu chhuah *Rimawi Rama* ni thei. Chu lekhahu pheh 92 naah chuan “ram hmangaihtute duh dan (duhthuleng sam) a rual loh avangin” Mizoram a buai thu kan hmu. Amaherawhchu V. Thangzaman “Duhthuleng sam sual” a tih hian “duh thumun lo” mai lo deuh a kawkin a hriat. Rambuai behchhan thu leh hla chhuak te atangin he ‘duhthuleng sam sual’ hi eng nge a nih tih chhui nawn kan tum dawn a ni.

4.1.1: A pakhatnaah chuan Independent theih inring hote rindan chu ‘duhthuleng sam sual’ a tih hi a ni thei. MNF Volunteer ten zalenna sual tura an inpuahchah lai hian Mizo mipui tam tak independent movement a tui lo leh independent theih ring lo an awm. Mipui chu hmun hnihah: independent theih ring leh ring loah arawn then a. K.C Lalvunga thawnthu bu “*Nunna Kawngthuam Puijah*” kan chhiar chuan he thawnthua a changtupa ber Chhuanvawra ngei pawh Independent theih ring lo tu a nihzia leh a ngaihdan ang pu mi tam tak an awm tih kan hria ang. Chhuanvawra chuan “ka rilru chu...ka sawi ngam chiah baw lo, mahse ka mangang ru riau mai a,” (Nunna Kawng, 16) a ti a.

A thawnthua Pastor Lianzuala, M.E School Headmaster Pu Zalawma, Ngurthansangi pa Khawvelthanga leh Chhuanvawra pa Selthuama Renthlei te chuan *Independent* turin kan lian taw lo tih ngaihdan an nei. (14) C. Lalawmpuia Vanchiau pheh chuan a lekhahu ‘Rambuai Literature’ ah chuan “Independent hmuh inrin loh thu sawi rik pheh chu mahni leh mahni ‘death warrant’ inpekna tluk a ni” tih kan hmu a (Rambuai literature, 124). Tin, A. Thanglura lekhahu kan chhiar chuan buai kaihnawihah thi Laimana chu rambuai tak tak hma January 3, 1966-a MNF kuta thi a ni tih kan hmu baw (Zoram politic lumlet dan, 222). Independent theih ring lo leh a boruaka tui ve lo te tan chuan ‘zalenna sual tute’ au hla leh beiseina chu ‘duhthusam thil’ mai a nihna lai a awm ve tho. Tin, a lo

hlawhtlin tak lohah phei chuan ‘duhthu leng sam soal’ tihsak pawh chu thil awm tak a ni.

4.1.2: Amaherawhchu chumi piah lamah chuan Mafaa Hauhnar leh Lalthangfala Sailo te sawi tel loh thil dang awm a la awm. Chu chu ‘United Nation-in Mizo te chu darkar 24 chhung an mahni hnam bil flag an tar hman chuan independent ram anga a puan tur thu te’ leh ‘Khawthlang sawrkar ten Mizoram chu rawn pui mai tur nia ring’ tlat an awm thinte kha a ni. A tichiang turin midang thu leh hla te lo en leh i la. Vanneihluanga chuan a article “Thim Thuahhnih” ah chuan “Kum 1966 March thla tira dingdihlipa UNO thlawhna var nghah beidawnthlakzia hretute kan la dam e” a ti a. Tin, Suakliana “Khawkhawm Hla” chang thumna ah chuan “Hnampui lungfing mingo valin hnutiang min chhawn” tih a lo lang kulh mai a. Buaina a lo thlen chuan anmahni rawn tanpui tura an lo beisei em em sap ho chu an reh vung vung mai si. Suakliana mangang lutuk chuan a ram tuarna leh manganna laka chhanchhuak turin Pathian a ngai vawng vawng mai a, “hnampui lungfing” ho chu anmahni rawn chhan turin a au zui tawh lo a. A tak hmuh tur awm lo, beisei mi an ni lo tih a hre Chiang ta te pawh a ni ang.

Heng thil kan sawilan te hi independent theihzia tlangaupitu mi thenkhat ten mipui rilru hmin nana an thu phuah a ni a. Mipui tam takin thil rawn thleng tak tak turah an ngai a, an beisei bawka. Chu thil chu V. Thangzaman Zoram mipui tam tak ‘duhthusam soal’ lian tak a tih zingah sawi hmaih chi a ni lo.

V. Thangzama mithmuha a pian a seilenna ram ‘rum’ tirtu hi India sipai te ai mahin Volunteer ten mawhphurhna an nei nasa zawkin a lang. Mizoram ‘rum chhan’ leh ‘hliah tuar chhan’ a tih zingah buaina vanga hmasawna kawnga Mizoram than chawl chu a tel. Hei tho hi a hla thunawna Mizoram ‘thathum’ a tih hi ni bawkin a hriat. 1966 leh 1967 chho va buaina nasa tak vanga Sawrkar pawhin hna a thawk hlei thei lova, hmasawna hna thawh a chawl

a. Chu chu hriain a thuziak “Tho la, ding ta che” tihah chuan “Development Block leh BDO te chuan awmzia an nei tawh lo, Agriculture, Vety, Industry, Education, PWD te chuan hma an sawn thei mawlh lo...kha lo liama ‘hliam tuar ram’” tiin a lo ziak a (Zoram i tan chauh, 15).

4.2 *Tho la ding ta che, i hliam a dam e,  
I thathumte pawh a kiang e.  
Hnutiang hawi lovin, ram kal siam ta che,  
Khuavel i la chhing ngei ang. (5-8)*

India sipaiten Mizoram an awp a. MNF lam chu ramhnuaiiah an tlanchhia a. Ramhnuaiia thlai rah ringawt chuan an mamawh ang tawh ei tur a phuhruk zo lo va. Khua a mite hnenah buhfai leh an mamawh ang dilin an kal thin. Amaherawhchu kum “1967 khawkhawm a nih takah chuan Volunteer te chuan harsatna lian tak an tawh ta a. Hei hi Volunteer ten chawp leh chilha E. Pakistan lam an pan thlak chhan a ni” (Zofate zinkawngah, 639). R. Zamawia sawi danin kum 1966 ah ai chuan 1967 ah chuan a let deuh thawin inkahna a tlahniam a, 1967 aiin 1968 ah pawh chuti ang vel bawh chu a ni. Inkahna a nasat zawh pawh leh mipuite tawrhna a nasat ve zel si avangin a theih ang anga pumpelh an tum ta a a ni (642).

V. Thangzaman ‘thatum kiang’ anga a lo sawi hi he hla phuah hun lai 1971 leh 1972 ngaihtuahin buai zualpui vanga Mizoram-a development awm thei lo kha MNF lam an insaseng tak deuh avanga ngaiawh leh ta deuha a inngai te a nih ngawt loh chuan chhan dang puh tur a vang hle. He hla phuah a nih hunlai 1971 leh 1972 hian buai zualpui chu reh deuh tawh mahse India sipaiin Mizoramah awmhmun nghet an khuar sauh sauh a. India sipaite laka Mizote tawrhna avanga leh India sipaite huatna rilru chauh pu chung a phuah nise ‘hliam’ a sawi hi dam thei tur chi a la ni lo.



- 4.3. *Siar leng mah khian lamtluang an chhui a  
Si zangkhoa a bungbu e;  
Kan tan khua a var, khawfing lo chat e  
Tho r'u le i kal ang u. (9-12)*

Indona muala chanchhe zawkte leh retheihna avanga tuarte inhnemna thin chu 'zangkhoa pawh a bungbu thin' tih hi a ni. Chu thil beiseina chu hla phuahtu V.Thangzama nunah pawh a lo thleng a. MNF lamte dan chep nan leh Mizoram khuate chu enkawl an awlsam zawk nan kum 1967 atangin sawikhawm a ni a. Heng sawikhawm hmun hi MNF lam chuan 'Concentration Camp' tiin Nazi tena Juda mi an khungkhawmna angah an chhuah ve thung.

V.Thangzaman he hla a phuah hun lai kum 1971 leh 1972 inkar hian, MNF Volunteer te E.Pakistan lama an insaseng avang leh khawkhawm inawpna avanga mipui nawlpui nunah hmalam hun tha zawk beiseina a awm chho leh tan a. Chu chu hla phuahtuin 'khawfing lo chat leh khua lo var ta' anga a sawi theih chhan hi niin a lang. Hla phuahtu chuan buai vanga hliam tuar te chu hmalam pana "ram kal siam" turin a sawm a.

- 4.4 *Hmanah khanin maw thinlai zing riai e,  
Min chimtu chu darfeng rual;  
Chengrang rawl a au, kan muanpui si lo,  
Zan mu chhin a har ngei e. (13-16)*

Hla chang thumnaah hian buai lai hreawmzia a rawn pholang leh a. Hliam dam a sawi kha a rilruah chuan a la dam fel lo niin a lang. "Kum 1963 October atangin Volunteer din tan a ni a (Zofate zinkawngah,236). Kum 1965 kum laihawl velah te phei chuan Volunteer-a tel ve lo nih chu, thalai tan chuan thil zahthlaka ngaih a ni thei hial tawh a ni" (179). Ram a buai chho a, India sipaiin curfew an puang fo va, chhuahvah dawn reng rengin MNF lam leh Sipaiten hnen atangin 'parmit' neih a ngai fo.

Independent sual chu thil namai a lo ni lo a ni tih leh an

beisei ang reng reng a lo ni lo tih mipuite leh Volunteer te ngei pawhin an hre chho òan a. Independent harsat turzia sawi tute thusawi chu a lo dik zawk a ni tih an hre chho a. Independent chu awlsam taka hmuh theih anga sawitu MNF hrulaitute an dem a. Ram nuam zawk beiseia Volunteer ten silai hmet puak (chengrang rawl au tir) ni si kha an beisei loh zawk ram hreawm leh buai tak ‘thinlai zinna ramah’ an siam chhuak a. Rambuai a nih miau avangin inkahna a thleng fo va. Volunteer zingah mahni ngaih dan dana thu lo pe ve ta ngawt zelte pawh an bo lo (Zofate zinkawngah, 642). Volunteer lam leh India sipai lam pawh mahni inphen nana mipuite hmang tawk an awm a. Chu avang chuan khaw chhungah leh mipuite karh inkahchilhna a thleng zeuh zeuh a, thlamuang taka “zan mu chhin” a har òhin.

Independent an beiseina kawngah, nuam tura an rin kha a lo nuam lo a, awlsam tura an rin kha a lo awlsam lova, lo thleng tura an beisei kha a tak hmuh tur awm lovin a thamral òhin. He mi chungchang hi Novelist Mafeli chuan a lehkhabu *Nghilh har kan tuarah* chuan Laldenga demna thu sawiin Independent dan kawng chi sawm hria nia insawi chung chi khatah mah hlawhtling lo leh silaia inkaha bul òanah a puh a ni (Nghilh har kan tuar, 16).

4.5 *Hnutiang hawi lovin nghilh zai rel ila,  
Kan hliam hluite dam rawh se;  
Khua a sang ta hle, khua kan tlai ang e,  
Tunah hian i kal ang u. (17-20)*

Mafaa Hauhnar chuan he hla chungchang hi sawiin V. Thangzama hian ‘...sumkar, hup leh thup neih hauh lovin “Tho la, Ding ta Che” tih hi arawn phuahchhuak ta a ni.” a ti a. (Chawlhna tuikam, 139). Amaherawhchu he hla hi “thup nei hauh lo” han tih tur chi a ni dawn em ni? Hla phuaktu hian a sawi duh ang pawh a sawi chhuak ngam lo a ni lo maw?

“Tho la, ding ta che” tih hla hi tlang taka thil nihna a ngial a ngana tarlanna hla ni lovin zep then nei leh venthawn nei chung a phuah a nih bakah, a thil sawi duh a sawi chhuah dan pawh hi puan zar phena hlimthla lo lang ang deuh chauh hi a la ni a. “A chhiartuin tlan paha a chhiar theih tur khawpa chiang a ziaak” (Habakuka,2:2) a ni ve lo. A chhan chu a phuah hunlai kum 1971 leh 1972 hi Rambuai lai a la ni miau a, venthawn tur a tam a ni.

Hun a inher danglam a, rambuai a reh hnua kum 1998 a tihchhuah *Zoram i tan chauh* tih lehkhawua V.Thangzama thuziak “Tho la, ding ta che” tihah chuan he hla a phuah laia tlang taka a puanchhuah ngam loh a thupai ruk chu heti hian a sawi ngam ta:

Nakin hnu lehzel tur ngaihtuah erawh chuan, ram Buai hun laia kan lusunte, hliam kan tuarzia te, chhungkua kan kim tak lohzia te, in leh lo kan chan dan te hriat chhuah hun neiin kan thinur ang a, phuba lak duh kan awm ang tih kan hlau thin. Ralmuanguin awm tawh mah ila, ka pasal thattu, ka fapa lung ina khungtu, min hektu, ka pa mantu, ka u hruaibotu, kan inhaltu, silai nena min umtu tiin, phuba la rilru kan pu ang tih a hlauhawm a. Theih chu ni se, chung tawrhna zawng zawng chu theihngihl thei ila, hma lam zawk chu beiseina nen thlir thei theuh ila tih hi , duhthusam a ni (16).

V.Thangzama chuan ‘hliam hlui’ vanga nun thaw ipikna chu tlananin suangtuahna leh duhthusam ramah chen a tum a. Mipuiin ‘tuboh leh dolung inkara an lo tawrh’ tawh dante chu theihngihlha inngaihdam tawn a duh a. A hla chang linaah hian tawrhna te, huatna te, phuba lak duhna te chu kalsan a, an hreawm lo tawrh tawhna te chu theihngihl turin mipuite a ngen a. A thunawna ‘i hliam a dam e’ a tih lawm lawm tawh hnua, ‘hliam hluite dam’ tura duhthu a rawn sam leh si hian hliam chu a dam tak tak lohzia a tichiang zawk a ni.

## 5. A khaikhawmna.

Rambuai lai tawrhna hi thil namen a nih loh avang hian a hrephak te thinlungah a thi hlei thei lo a. Chu chu thuziak mite kutchhuakah hmuh turin a rawn inlar leh thin. Entirnan Vanneihluangan UNO thlawhna var nghah beidawntlakzia a sawina article hi lirnghing lo thleng thei laka inpuahchah a tulzia a sawina article a ni a. Rambuai lai hrechiang phakte zinga Autobiography leh Biography ziaktuten rambuai lai chanchin an tarlang hmaih meuh lo.

V. Thangzama an Mizoram leh a chhunga chengte ‘hliam tawrh’ a sawi ang hi a nasa em em a, “hliam” inthup hi a la langchhuak zeuh zeuh fo dawn niin a lang. Kum 2014-a Mizorama Political Party lian pahnih Mizo National Front leh Indian National Congress inkar buaina avangin Congress Party chuan buai laia Volunteer kut tuar te hming an la khawm hman hial. Heng Party lian pahnih inkara boruak tha lo deuh a awm chang apiangin ‘Rambuai lai’ hi sawichhuah a ni thin. People’s Conference Party sawrkar laia Education Minister hova Rambuai lai chanchin an khawnkawm chu ‘Mizoram Upa Pawl’ kutah an pe a. Chung thuziak chungchang chu *Rambuai Lai leh Kei* tih lehkhawh Thanseia chuan sawiin “...tuarna thu a ni ber a. Chung tuarna rapthlak pui puite zinga 70% chu India Sawrkar sipaite kut atang niin 30% dawn lai chu MNF Volunteers kut atanga tuar niin a lang thei,”(xii) a ti a. He lehkhawh vek hi mipuiin an “hliam hluite” an la theihngihl lohzia tarlanna lehkhawh a ni.

Tun thlengin “hliam” dam lo hi thu leh hla leh titi a titam hle. C. Lalawmpuia Vanchiau chuan “kum 1972 hnu lama rammu sawrkar bitum lian ber chu ‘inremna’ siam a ni daih!” a ti a (Rambuai literature,xx). R. Zamawia sawi danin July 1, 1976-ah India sawrkar leh MNF lamten inremna lailawk siamin MNF chuan Mizoram chu India ram bungkhat a nih an pawm thu an sawi tel a (Zofate

zinkawngah,892). Amaherawhchu rambuai chu a tawp mai lo. Hemi chungchang hi H. Raltawna IAS (Rtd) chuan lungawilo takin heti hian a sawi a: “MNF leh Sorkar laipuiin inremna thuthlung an han ziak khan mipui min thlamuan hle a. Amaherawhchu kum 10 dang zet mai ram mipuiin kan han tuar zui leh tate kha chu lung a awi thei ngang lo a ni” (Rambuai lai leh kei,9). Thlirna tlang dang aṅanga thlir chuan buai zual lai, mipuiten Sipai leh Volunteer te lak aṅanga “hlialiam” nasa tak an tawrh aṅanga kum sawmhni h vel a inher liam hnua inremna tluantling awm chauh hi Volunteer zinga mithenkhat laka lo che na fal tan chuan zalen taka vahvel theihna ‘parmit’ a ni.

Khawvel indopui pahnihna hunlaia Nazi hoin Judate an tihduhdahna rapthlak tak chanchin ziaktu Miklos Nyisli chuan Nazi ho laka an tawrhna rapthlakzia sawiin, an dinhmun hreawmzia chu “...kan theihngihl palh vanga kan duh te a nih nghal loh chuan, theihngihl mai pawh a ṅha reng zawk a ni” tiin an hreawmna tawrh te kha theihngihl duh reng chung a theihngihl harsa a tihzia a lo sawi a (Auschwitz, 116). Chuti angin Mizoram buai lai hun pawh hi theihngihl duh mah ila theihngihl rual loha tam hlialiam a awm hi hnam tinin inzir nan hamng se a duhawm hle. Inpeih lo chung a zalenna suala, ngam loh tur do hlauhawm theihzia hriat nan leh hnamdangte beng a Mizo literature ti ngaihawm thei thil a nih vangtein ‘Rambuai lai’ chanchin hi ziak mi te leh a zir miten kan ngaihvena kan zirchian deuh deuh zel hi a ṅul a. Tupawh rambuai vanga ‘hlialiam tuar’ apiang chuan thu leh hla khawvela an thinrimna an bun ruah theihnan kawng zau tak a inhawng reng a ni.

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## Satirical Elements in Mizo Folksong

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H. Lalawmpuii\*

### 1. Introduction:

Khawvel Literature tifamkimtu leh tihlawhtlingtu zinga pawimawh tak chu 'Hla' hi a ni. Hla hi hrang hrang, kalhmang leh phuah dan, thupui leh hawizawng inang lo tak tak zinga mihring nun hlimthla tarlang chiangtu tak leh hringnun kalh tikimtu zinga kan sawi hmaih hauh loh tur pakhat chu 'Satire' kan tih hi a ni.

*Poetic genre* chi hrang hrang zinga pakhat 'Satire' hla kan tih hi, Mizo ṭawng chuan 'tihelna hla emaw intukna hla emaw' tiin kan sawi thei ang a. 'Satire' tih ṭawngkam hrim hrim ṭobul chu Latin ṭawng 'Satura Lanks' tih aṭanga lak niin a awmzia chu 'thei chi hrang hrang chawhpawlhna thleng' tihna a ni (*Literature Kawngpui*, 120). A ṭobul aṭanga chhui chuan Drama, Poetry, Novel, Essay/Article leh Painting kan tihho hrang hrangah hian a

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remchan dan anga hman niin heng *literature genre* dang dangah pawh hian a hlimthla leh a hmanna kan hmu deuh vek a ni.

M.H. Abrams chuan *Satire* chu thu leh hlaa mi sawisakna leh sawichhiatna lam hawi, a tuartu emaw a chanchin kan sawi thil emaw chu nuihzatthlak taka chhuah leh a awmdan leh nihdan cheksawlh a, hmuhsitna leh tihhlimna te, lungawi lohna leh diriamna thu hrang hrang phuh chhuahte hi a ni, a ti a. (*A Glossary of Literary Terms*, 159)

*Handbook of Literary Terms*- tih buah chuan hetiang hian hrihlfiah a ni bawk. “Satire chu thu leh hla chi (genre) khat, thu hlimawm leh nuihzatthlak tak tak hmanga mihring nun inthup hailanna leh nuihsawhna emaw vantlang nun leh ram inrelbawlna kawnga thil atthlak leh tlaktlai lo tak tak awmte sawiselna leh khakna a ni.” (*Kennedy, Gioia & Bauerlein*, 142)

K.C Vannghaka chuan hetiang hian Satire-in a tum ber min hrih ve bawk:

Hmanlai hun atangin heti ang elsenna thuziaktute chuan tum thuhmun an nei thin a. Chungte chu, nih loh pui ni anga inlantir tum atthlakzia te, mi tha tak anga inlantir tumna leh chapona atthlakzia te, thil intihre lutuk te, mahni hriat dan leh ngaihdan nghet taka pawngpaw vawn tlut leh milem biak atthlakzia tarlante leh chute ang mite siam that chu a tum ber a ni thin (*Literature Kawngpui*, 121).

## 2.1 Analytical Study of Satire:

A lan danah chuan Sapin ‘Satire’ an tih chuan fiamthu rawngkai leh nuihzatthlak, hlimawm tak leh huatawm bawk si loh, thil dik lo hai langa siamthat hna thawh hi a ni. Sapho kutchhuakah chuan Mark Twin-a novel ‘The Adventure of Huckleberry’ te, Daniel Defoe-a hla ‘The True-Born Englishman’ etc tihte hi ‘Satire’ hmasa pawla an sawi a ni a. Keini Mizote rawh chuan ‘Satire’ kan neih hmasak pawl ber nia lang chu kan ‘Tuanthu’ (myth)-a kan

hmuh 'Thlanrawkpa Khuangchawi' tihah khan a ni a. Thlanrawkpa Khuangchawi tum khan Zuhrei tih thikin Buipui chuan pangpar a beh ve a; chumi an tihelna hla chu Mizoten 'Satire' kan hmuhna hmasa ber a ni awm e.

Intukna hla (*satire*) kan tih chuan R.L.Thanmawia hrilhfhah danin, "Mi mal nun emaw, kohhran leh khawtlang thil emaw, ram hruaina lam thil a ni emaw a hlemhletna leh thil duhawm lote hnualsuatna leh demna tawngkam, thil atthlak a nihzia lantir tura hmusit tak leh deusawh taka tih-elna hi satire chu a ni a," (*Mizo Hla Hlui*, 684) tiin mimal nun te, vantlang nunphung leh ram inrelbawlina lam thilahte a tha lo leh mawi lo lai awmte na taka demna leh deusawhna a ni tih chiang takin kan hre thei a ni.

Chuvangin, tobul leh hmasanga an lo hman dan te, *Roman Literature* leh *English Literature* lama an hman dan kan en chuan lemchan leh thawnthu lamahte an lo hmang uar hle zawk tih kan hmu thei ang a. Hnamdangte thu leh hlaah chuan thu leh hla peng tinah *satire* hi a inbahra ngul zep chiat a ni ber e. Hun hmasa lamah chuan ram inrelbawlina kawnga dukhawp lohna leh chumi avanga a tha zawk tur kawhmmuh avanga deusawhna leh tihelna kan hmu tam hle a ni. Tunlai hunah pawh thu leh hla huang chhung mai piah lamah *print media* kaltlangin nitin chanchinbu hrang hrangahte kan hmuin hman a ni ta zel a. Thiamna leh finna san ang zelin *television* kal tlang tein *film* hmuhdawm tak takah leh *cartoon film* thlengin *Satire* ziarang hi kan hmu a. *Cartoonist* tam tak hi *Satirist* tha tak tak an tam a ni. Chutiang bawkin hmuhdawm taka kan en thin *film* leh *television programme* hrang hrang kaltlangin tunlai huna kan mimal leh vantlang nun te, ram leh sakhaw inrelbawlina leh kalphung dukhawp lohna leh sawiselna, a chhe lai sawtna leh a tha tur inkawhmmuhna kan hmu tam em em a. Duhthawh taka sawi phei chuan kan nitin nun leh min hual veltu thil chi hrang hrangah hian *Satire* zungzam leh zia hmuh leh hriat tur, en tur leh chhiar tur hian min hual vel a ni kan tithei ang.

Chumi anih avang chuan, *Intukna Hla* kan tih hian a nihna takah chuan *Satire* awmzia leh nihna hi a phawk chhuak zo lo hle zawk a lo ni. Thu leh Hla huang chhung bika kan sawi dawn anih pawhin kan hla-ah mai ni lovin kan thawnthu (*fiction*)chi hrang hrang phuah thar leh lemchan kan neih hrang hrangahte pawh hian *Satire* tha tak tak hmuh leh zir tur tam tak a awm a. A chhan chu mipuite rilru sukthlek chhungril ber puan chhuahna leh an tui zawng leh ngaihhlut ber thilte tarlanna, vantlang inrelbawlina kalhmang zir Chiang duh tana hriat awlsamna ber anih vang a ni. Mi tam tak phei chuan *History* leh *Anthropology* subject-te ai hian an dah sang zawk hial reng a ni.

## 2.2 Satire Chi Hrangte:

Intukna Hla hi mi thiamte chuan hlawm lian tak tak pahnihah an then phawk a. Hetiangin- *Formal or Direct Satire* leh *Indirect Satire* tiin. (*A Glossary of Literary Terms*, 160-161.)

*Formal Satire*-ah chuan *First Person* (*Ka, Kan, Keimahn*)a thu kan sawi angin tihelna leh deusawhna tawngkam hawihhawm lo chu mahni sawi angin a ri chhuak thin a. *Horatian Satire* leh *Juvenalian Satire* an tihte hi *Formal Satire* huam chhung ami niin Pope-a *Moral Essays* leh Dr. Johnson-a hla 'London' tih leh 'The Vanity of Human Wishes' tihte kha *Horatian* leh *Juvenalian Satire* entirna tha tak a ni.

Chutih laiin *Indirect Satire* ve thung chu thawnthu sawi ang (*narrative*) a mi emaw a chanchin kan sawia emaw chu sawi chhuah a ni thin thung. An thusawi emaw thiltih emaw an nungchang emaw chuan nuh a tizain a sawitu sawi chhawn dan a zir leh a tawngkam chheh dan a zirin a nuhzatthlakina hlimawmin a hlimawm lo thei a ni. *Menippean Satire* an tih hi *Indirect Satire* hnuai a mi niin Dryden-a poem 'Absalom and Achitophel' tih Thuthlung Hlui hun behchhana a hunlai ram ro inrelbawlina chungchang a phuah

kha entirna tha tak a ni.

Hetianga Sap pa then dan ang diak diak ni chiah lo hian R..L Thanmawia chuan Mizote Intukna Hla chu kawng liin a then fel et mai a. Hetiangin:

Sapho chuan an thuziak lamah remchang takin tihelna tawngkam hi an zep thiam a, kan thuziak lamah hian hmuh tur a vang hle. Hla lamah erawh chuan hmalai atang tawh kan lo nei thahnem ve hle. Kan hlaa tihelna kan hmuhte hi thuang liin a sawi theih a, chungte chu mi mal inphuah elna (*personal Satire*) te, sakhua leh kohhran beihna (*religious satire*) te, ram rorelna leh political party inbeihna (*political satire*) te, khawtlang nun sawiselna leh siamthat duhna hla (*social satire*) te a ni  
(*Mizo Hla Hlu*, 685).

Khing a chung a 'Satire' then hran dan chi hrang pali-te khi tawi te tein kan Mizo hla hlui behchhanin kan 'hla hlui' kan hmuh hrang hrangte nen sawifiah kan tum mai dawn a ni.

### 3.1 Mimal Inphuah Hla (Personal Satire):

Mimal Inphuah elna lar ber Awithangpa leh Diriallova inphuah elna hla kan en pawhin chuan an sawi tam ber leh an indeusawhna leh diriamna lai ber, a tawngkam na leh dengkhawng lai ber ber an hmante chu an chhiatna lai leh an mawi lohna lai tak an indeu zuina leh diriamna lai zel kha a ni. Diriallova'n Awithangpa hla pakhata thliin nge maw Thangngo zun zawkin ka puan minrawn chhem chu le, tia a phuah chu

*Vah tlai thli reingin a chhem nem maw,*

*Diriallo val zai leh kawlawna virthli,*

*A tang kawp e Buang khawpui chhem turin*

(Thanmawia : *Mizo Hla Hlui*. 695)

tiin tluangtlam takin a han fiam hlek a. Awithangpa chuan dam taka

tit a mai lovin Diriallova lei chawi thu chuan a rawn chhang ta mai a.

*Diriallovan zai tinreng ka vawr a ti,*

*A vawr sual e, a saw imam leh thiam si lo;*

*VA WKPUI leh CHENG SAWM a chawi tu tu (696)*

a han ti kher a. A hnu lamah phei chuan an chi leh kuang thlengin an inbei ta mai a ni tih kan hria. A hnu zela an inbeihna hla chu engpawh lo nise, a tira Awithangpa'n na taka a han phuah-el nghal mai hi a fuh lovin mihringa mihring zia a pholang nghal mah mah lo maw ka ti deuh thin. Chutiang bawkin Diriallova hian a hunlaia hla phuah thiam hmingthang, Awithangpa hi a itsik deuhvin han fiam ve hlek hi a chak ve reng reng em ni aw, Buipuiin Zuhrei pangpar beh a thik ang deuh hian ani pawh hla phuah thiam tho a lo ni sia, Awithangpa tluk turah a lo indah sang ve reng reng em ni tih pawh ngaihtuah theih tak a ni ve bawk.

### 3.2 Vantlang Nun Sawiselna (Social Satire):

Khawtlang nun sawiselna leh siamthat duhna hla (*Social Satire*) han tih tur ang hi Mizote hian kan nei tam lo hle mai a. Kan hla hlui lamah phei chuan hmuh tur a awm mang lo em ni aw tih theih a ni. Mahse, Kum zabi 20 chhovah khan Lalmama leh F.Laltuaia te, Roliana Ralte te leh Jimmy L. Chhangte adt tihten *Social Satire* tha tak tak an rawn phuah kha chiang taka kan hmuh leh hriat theihte a ni mai a. Chutih laiin vantlang nun leh zia tam tak lanna leh sawiselna chu hla hlui lamah pawh a awm lo chu a ni lova, Sawngkhara leh Chawngvunga thawnthua kan hmuhte pawh kha mimal thil chu ni tawh lo deuhvin a lang a. A hunlaia sum uma an inneihna, Mizo khawtlanga '*marriage system*' chuangchang min hrihthu a ni ti zawng pawhin a a sawi theih tho awm e. Man pea innei thin kan nih avang hian man uma nu leh paten an fanute an hralh phah hial zingah Chawngvungi pawh hi a tel ve ngei ang.

*Chawngvungi, man tami*

*Thi ka pek a duh lova dar ka peka duh lova  
Kan Darhuai kher I ngen le  
Chawngvun man tam sumhluani*

Thailungi thawnthu te, Darpawngi Thinrim zaiah te, Lalvunga zai chungchang thute hi *social Satire* ang zawnga sawi luh theih a nihna chen a awm ve bawk a. A chhan chu a hunlaia vantlang nun chi hrang hrang a tarlan dan hi belhchian chuan nuhrawn sual thu leh fate pawih sumdawng laka hralh ta mai duh khawpa a awm hi nuhrawn leh fahrawn inkar thu, a hunlai Mizo khawltlanga thilm thleng ngei a ni bawk si a. Lalvunga Zaiah pawh a Farzawl luah thu leh thah a nih dan te kan hmu a. An hunlaia an ngaih ropui ber Sial sawmthum ngawt mai an kaihsak a ni tihte kan hmu bawk. Heng zawng zawngte hian vantlang nun chi hrang hrang a pho chhuah avangin Lal neia khawsa thin leh ran vulh thin an nih thu, nuhrawn leh fahrawn dinhmun rapthlakzia puangtu leh Lal rorelna lai loh thu huaisen taka puan chhuahna leh dodalna a ni kan ti thei bawk ang.

*Lalvungan ka lian a tiFarzawl a luah,  
A luah sual e changsial sawmthum an la e..*

*(Mizo Hla Hlui. 688)*

Lalmama 'Thaibawih' hla te, Chhuana 'Valuangthuanga' te, F.Laltuaia 'Tleitir Lungmawl' leh 'Chhipchhuan Pawngthawri' hla te, PS Chawngthu 'Leng Uchuaki' leh Roliana Ralte 'Aw Vala Vala' tih hlate leh Jimmy L.Chhangte 'Ka Thai Ve chu' tih hlate hian a hunlai mil zela Mizo khawtlang nun Chiang takin an hla hmangin an puang chhuak a. Sawi leh chuan tur awm chuang lovin a hla chhiarin a hriat nghal mai a ni.

### 3.3 Ram Rorelna Kawnga Sawiselna (Political Satire):

Ram inrelbawlina chungchanga inphuahelna kan hmuh lar zualte chu 'Chhim leh Hmar Indo' lo chhuah chhan Vuttaia'n Lalpuithanga a phuahna-

*Buanhmun pai ang pawm tawh hnu*

*Chengteah lam ang let e*

*Lalpuithang lema, a lema lem a.*

(Thanmawia : *Lung Min Lentu. 91*)

tih hla chuan Chhim leh Hmar indo a chawk chhuak der a. Mimal inerna leh ropui inchuhna avang te, ram inchuh avangtea an innekn chu hlaa phuah chhuah anih hnu leh Silai hial a rik hnuah indonaah a chang ta a, Khawnglung Run hmingthang tak a thlen phah bawk.

Tin, Chhak leh Thlang Indo lo chhuahna chhan pawh nula inchuh vang te, thutiama rinawm loh vangte ni bawk mah se a langsar ber zawk chu an hla inphuah elna vang a ni kan ti thei bawk ang.

*Piah tawlh rawh Laldanga,*

*Kei chhung pa'n a man ang che*

*Pipu ro thil tiandar I ui chuanin (91)*

Heng Ram inchuhna leh ram inrelbawl na kawnga intukna hlate atang hian ropui nih inchuhna, ropui zawk nih duhna leh chapon a avanga hetiang hlate hi phuah chuak an ni tih a lang thei a. Midang chung a leng leh mite hnuachhiah nuam ti mi leh lalte pawhin an lalna tlang zauh zel duh vanga inhrosak leh inhampuar nan heng hla dengkhawng tak tak hian an khingpuite an chhu hmasa phawt a, tunlai tawng tak chuan an mar an dek hmasa thin a lo ni. Chuvangin, lal ban an niha *political party*-ten thuneihna inchuha a mawi leh mawi lo dawn lova Mizo Union leh Zalen Pawl atanga vawiin thlenga *party*-te an inbeihna hi a nihna takah chuan thuneihna leh lal nih inchuha indona a la ni reng a. Mipui roelna sawrkar hi mipui nawlpui tan hamthatna tak tak hmanlai atanga vawiin thlengin heng lal chak leh lal nih thlahhlelte avang hian a la awm thei tak tak lo a ni.

#### 3.4 Sakhaw Indeusawhna (Religious Satire):

Sakhaw lam nun kan en pawhin hmanah chuan Khawvel miten Pathian thuawih hote deusawhna leh hmuhsita elsen nan hla an phuah khum thin a. Chutiangin Thiangzauhoten Kohhran nawlpui



an bei reng baw a. Nimahsela, heng zawng zawngte hian kan Pathian biakna leh kan ringtu dinhmun chiang taka a tarlan chu hnam tlemte inlungual thei lo, pawl chhuak atanga pawl lo pawl thlenga awmna ram kan ni tih leh sakhua ang zawngte leh party ang zawngte chuan Mizote hi engtikah mah kan inpumkhat tawh ngai dawn lova, a theih tawh lo. Chuvangin, inpumkhatna lam hawia ke kan pen hi tul takmeuh tawh a ni.

*Lal imanuela a tam em ni le?*

*Chawlhni tlaitina in buh tham khawn zozate hi*

*Ei seng hian keizawng ka ring nem le (98)*

#### 4. Tlangkawmna:

Intukna hlate chu Chhura buh enin kan han thlir thuak thuak atang hian Mizo khawtlang nun hmanlai atanga vawiin hun thlenga kn tualzal nun tam tak kan hmu a, chutiang bawkin ram inrelbawlna thua inbeihna leh thuneihna leh lal nih inchuhna kan hmu lian em em baw a. Sakhaw thar Kristianna leh Mizo Sakhaw hlui innnek dante kan hmuh rualin tunah chuan a a vawtuin ek an chehzia kan hrethiam thei baw a. Mimal nuna itisikna leh mite elrelna lo lang tam lutuk hi Mizo ze tha lo pakhat, hmana atanga kan lo neih leh kan sim theih si loh anihzia pawh chiang takin kan hre thiam awm e. Chuvangin, heng kan Hla hlui atanga *Satire* ziarang nei hla tlemte atang mai pawh hian Mizo nunphung, vantlang nun leh ram inrelbawln, khawtlang zia leh mimal rilru puthmang dik tak thlenga kan hriat theih avangin hian *Satire* hi **Hringnun** thlirna leh hmuhfiahna **Darhlalang** fiahfai tak a nihzia kan hre thei a ni. Chutah chuan mihring nun nena a inzawmna thuk tak lo lang chu fiah takin kan hmu thei si a.

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**Mizo Hlaah Tehkhinna(Simile) Kan Hman Dana  
Chiang Lo Thenkhatte**

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Lalremliana\*

Mizo hlaah hian hlarua tha tak tak a awm a, chung zinga thawh hlawk tak chu tehkhinna(simile) hi a ni awm e. Simile chu Latin tawnga 'Similis' tih atanga lak a ni a, 'anpui/ang' tihna a ni ber a, thil pahnih a inanna lai tehkhinna a ni. Sap hlaah chuan 'as' leh 'like' hmangin an tehkhin a, Mizo hlaah chuan 'ang' leh 'iang' hmangin kan tehkhin thin. Hla hlui lamah chuan 'bang' hmanga tehkhin kan hmu nual a, ang tihna tho a ni. Simile hian Mizo hlaah hmun pawimawh tak a luah a, hla tihlatu pawimawh tak pakhat kan ti thei awm e.

Thu lamah chuan tehkhinthu hi kan thu sawi tifiaktu leh a dawngsawngtute hip nan kan hmang tlangpui a. Hlaah pawh chutianga tho chu a nih rualin tihfiahna aimahin kan hla tingaihawmtu, a thu lam tihbikimna, a thu luang timawitu leh tihrunthlak nan kan hmang tam hle. Hla phuahtu zalenna (poetic licence) hi kan hla phuahtute hian an hmang thui mah mah em aw ni tih turin sawi fiah theih mang loh, thil pahnih inanna nei miah lo, 'ang/iang' hmanga tehkhin hmuh tur a awm nual mai. Chutianga tehkhinna(simile) kan hman dana chiang lo thenkhatte i'n thur chhuak dawn teh ang.

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**Chem ang dam:** ‘Dam/hrisel’ sawi nana hman a ni a, ‘Chem chu a dam thei em?’ tih leh ‘Chem a hrisel thei em?’ tih chu zawhna awm thei tak a ni. James Dokhuma chuan, “Chema inah palh te hian a pûn loh nan, ‘Chem dam, chem dam,’ an ti ðhin a. Tin, insah palh nana la hman loh chem hi ‘Ka chem hi a dam a nia,’ tiin an sawi ðhin. Chu avanga tehkhin a ni,” a ti a. R.L.Thanmawia chuan, “Chem tuai ðha, him-dam ðha hi chem dam ti an awm a, insah nana la hman loh hi chem dam an ti bawk a. Henga dam an hman hi lain tehkhin nan an hmang mai a, chem anga hrisel tihna a ni kher lo,” a ti bawk. Heng hrilhfiahtute hian thil awmsa a nih avangin a hrilhfiah dan an zawng a ni mai a, fiah an ti bik lo mai thei a ni.

Mihring dam leh hriselna chem nena han tehkhin daih chu a awmang lo hlein a hriat a. ‘I chem a hrisel ðha em?’ emaw ‘I chem a dam zel maw?’ emaw ti ta ila pa nikhua lo tak kan ni mai lo’ng maw? Mihring dam leh hrisel chungchang thil dang nen tehkhin kan duh a nih chuan natna leh hriin a tihbuai theih loh, thlarau lam tehkhin a ðha mai lo’ng maw? ‘Khua(vang) ang dam’ tih te, ‘Chhâm ang dam’ tih te, ‘Huai ang dam’ tih te pawh hmang mai ila. Tin, chem tehkhinnaah kan hmang duh a nih chuan, ‘Chem ang ral’ tih te, ‘Chem ang hriam’ tih te pawh a rem zawk awm e. Thil inang lo, ang tih tlat hi kan hla tisawngnawitu, zirlaite leh a ngaihventute tibuitu leh zirtirtute inrintawkna tihnamtu a ni mai lo’ng maw?

**Hrui ang zawt:** ‘Zawt/zawt chiang’ tih nana hman a ni a, ‘Hrui ang’ ni lova ‘Zawt’ tih nan hrim hrima hmang an awm nual awm e. R.L.Thanmawia chuan, “Hrui sei tak tak chhat tur chuan a bul awmna chhui fê ngaih chang a awm ðhin a, chu chu zawt(chhui) an ti a, tehkhinna atan an hmang ta a ni,” a ti a. ‘A va dik kher em!’ han tih ve mai chu a harsa deuh a ni. Mi ðhenkhat(?) chuan, ‘Hrui ðha chhah dawn chuan a awmna hre deuh te zawh a ngai ðhin a, chu chu tehkhin nan an hmang ta a ni,’ an ti bawk. Hei hi chu a pawmawm deuh hlek.

Hla phuahtu pakhat,(?) he tehkhinna(simile) ‘Hrui ang zawt’ hmangtu chu a awmzia ka zawh chuan, “Zawt a ni mai, hrui

ang tih chu a tihmawina angah ka ngai, mi'n an hmanga ka hmang ve mai," a ti mai a. Hetianga kan hmang mai mai a nih chuan eng pawh hi simile-ah kan siam thei dawn a va ang awm em! 'Ui ang zai' te ti ta ila, zai tihna a ni mai a, chutiang chuan tehkhinna a nihna bo thaka hman tur chu a tam thei viau ang. Chu vangin, a awmzia hre lova hman mai mai hi kan thu leh hla tihbawrhanna kan ngaih a tha hle awm e.

**Lêm ang der:** 'Tihder/ngaizawng der' tih nana hman a ni a, 'Lêm' erawh hre lova hmang kan tam hle awm e. James Dokhuma chuan, "Lêm tih hi mi ngainat zawnga khawsa lam hi a ni a. Mi duhzawng tura khawsa der thiam lam sawina a ni," a ti a. Hmai chhana ka zawh pawhin, "Lêm chu ti tak tak lo, tider sawina a ni hrim hrim a," a ti mai a. Amah ka rin loh vang leh ka sawi hnawmna ni lovin ka duh chu ka hmu lem lo. Hetianga kan pawm chuan 'Der ang der' tih a ni dawn tlat a; hrilhfiahna dang ka hmu mai lo va, tun hnuah hian hmu tain ka inhria.

Lêm hi Mizoram hmarthlang lamah chuan a awm nual a, hmun danga a awm leh awm loh ka hre chiah lo. Tûm chhungkaw zinga mi a ni a, hnah hlai, kuang sei tak, kung sawi tham nei lo a ni. A hnah chu meihle hnah ang deuh, a kuang chu raiphak kuang aia lian deuh, sen dang, hling nei lo a ni a. A kuang hi an hlai ve a, hruihnang(Hruihui/raiphak/mitperh/tai etc.) angin an hmang ve thin. Hnâng tah hmanrua reng rengah a rinawm nan hruihnang telh thin a ni a. Mi thenkhatin hrui hnang hmu zo lovin lêm an hmang thin. Lêm chuan hruihnang a ang em em a, mahse a tlo lo em em a, mauhnang chhe ber ber pawh a tluk kher lovang. Chu vangin, mahni tan ni lo, mi dang bum nan lêm an hmang thin; chu chu tider nen an tehkhin ta niin a lang.

**Puan ang bâng:** 'Bâng/bansan/chawlhsan' sawi nana hman a ni a, a inhmeh lo hle. R.L. Thanmawia chuan, "Puan chu an bâng thin a, 'bâng' lai tak chu lain ban/bansan/chawlhsan lam

sawi nan an hmang,” a ti a. James Dokhuma pawhin hetiang deuh tho hian a sawi fiah a, hrilhfhahna ai mahin thil awmsa sawi remna a ang zawk mah. Heta bâng leh chawlhsan tih hian puan chu a ang lo va, sawi ân pawh an tum lem lo; a theih miao loh vang a ni ang.

Miin puan a tah dawnin themtlang chu kawng chen vela sangah, bangah emaw a tawn bet a, a puan tah sei zawng tur awm tawk velah themkawl, pakhatin kawngvawn hmangin chhuatah a lo thutpui a. An la tah tur kha themtlangah han batin themkawlah zuk bat lehin, a indawt zelin an bat tawn zel a, la kha a inzawm vek tur a ni a, puan hlai zawng tur awm vel an bah tlar hunah t̄ul dang chu an ti leh t̄hin. Chutiang chu puan bâng chu a ni. Bâng/bansan nena a inzulna a awm lem lo. ‘Puan ang’ tih hi chu hmanna tur a awm nual mai: ‘Puan ang hlui’ tih te, ‘Puan ang hnawl’ tih te, ‘Puan ang chul’ tih te hi. ‘Bâng/bansan’ tih nana ‘Puan ang bâng’ tih hman hi chu bansan atan a t̄ha hle.

**Sul ang t̄um:** ‘Tum/rilrua tum’ sawi nana hman a ni a, sawi fiah chuan a ho zawk tlat! James Dokhuma chuan, “Kal vel paha hnim pal hawi lam chu sul tum lam ti an awm a. A t̄henin khual khua kal a, mi khaw nula ngaih entir nana sul (hnim)-a milem an tumtel hi an tehkhin ti an awm,” a ti a. A sawi ang hian ‘sul tum’ chu tlangvalin khaw dang, a va mikhualna nula a ngaih avanga intihtheih nan, a haw paha hnim tumtel khawtchhuaha a dah hi an sawi dan ber chu a ni a. Chu chu ‘tum/rilrua tum’ tih nen chuan a inhlat angreng hle.

Mi t̄henkhat(?) chuan nupui/pasal neih tum sawina an ti bawk a, chu pawh chu a la hla deuh deuh niin a lang. ‘Min duh lo tih chu ka hria’ tihna ni awm tak, ‘Sul ang min t̄um lo, ka hai lo’ tih te hi a nalh viau a. Mahse, ngaihtuah chian chuan, “T̄thuum ang ka ngai vawng vawng che,” tih ang vel a ni. ‘Sul ang’ tih hman kan duh a nih chuan ‘Sul ang zui’ tih te, ‘Sul ang hawi’ tih te hi hmang mai ila; t̄um nen hi chuan a inhmeuh thei meuh lo niin a lang.

Heng lo pawh hi sawi tur a awm nual mai thei e. A hre ber ang ziazangin kan han sawi ve duah chu a ni a. Heng tehkhinna(simile) Chiang lo kan tihte hi a hmang tawhtute kan demna leh kan deusawhnaah ngai lo hram ila. Kan hriatthiampui pha lo pawh a ni mai thei e. Pawmawm taka hrilhfiah thei an awm mai loh vang te pawh a ni bawk. Ṭhangtharte tan leh Mizo thu leh hla (literature)-in hma a sawn a, a changtlun zel theih nana ṭhahnemngaih vangah ngai thei ila a ṭha awm e.

Kan sawi tawh ang khan hla phuahtute zalenna (Poetic licence) hi a ṭha viau a, kan hlain hma a sawn phah thui thei hle. Hla thu ṭha tak tak a pian belhin hla ṭha tak tak a pian belh thei a, hla phuahtu pawh an pun phah thei. Mahse, thil reng reng hi tih lutuk chu a ṭha ber lo fo va, fimkhur a ṭul ṭhin niin a lang. Nu leh paten an fate an khuahkhirh lutuk chuan a ṭha lo thei a, chu aimaha ṭha lo thei chu an dah zalen lutukin a ni. Khuahkhir lutuk lo va, a awm tawka zalenna an pek thiam a ṭul ṭhin. Chutih lai chuan an dah zalen lutuk chuan kawng dik lo an zawh ang a, siam ṭhat harsa khawpin hum sual an dai thei a, chhungkaw timualphotuah an chang thei tlat. Hetiang bawk hian hla phuahtute hi kan dah zalen lutuk chuan siam ṭhat hleih theih loh hum sual an dai thei a, kan thu leh hla(literature) tichiritu an ni thei a ni.

Zalenna an neih avanga hla phuahtuten an duh ang anga hla thu an pawh sawih mai chuan kan thu leh hla(literature)-in a tlakhniam phah thei a. Ṭhangthar leh zirlaite hnenah hrilhfiah theih loh hla thu (Poetical word) kan rochun ṭeuh ngei ang. Hla phuahtuin a duh ang zawng zawng a hman mai mai hla thu kan hnutchhiah ṭeuh mai chuan kan thu leh hla (literature) mai ni lovin kutchhuak neite pawh kan hlutna a tlakhniam phah ngei ang. Chu vangin, kan hlaa tehkhinna (Simile) Chiang lote hi tihchian theih chu tihchian ni sela, tihchian theih loh chu hman zui loh mai ni se. Kan neih sa bakah a thar ṭha tak chher chhuak thei kan awm chuan chher chhuah ni bawk se, kan hlain hma a sawn phah ngei ang.

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Poetry Huang

LELTE NUNNEM

- Lalringgheta Renthlei

1. Kar lam hla mah se ngaih lai ban zai rel lovin,  
Tlang chuan a lengin huiva te han tir ila,  
'Ngaih lai bang lo'ng aw' tia biahzai hril turin,  
Lungchimten lo pawm nang che aw di! Hmangaihna.
2. Ka thlir thin a saw raltliang romei tlang bawm saw,  
Lang hian i mawi si lo aw ka lelte nunnem,  
Aw lelte, i lung di ngai hian kiu ve che maw;  
Kawl a ngui i tel lo chuan aw ka lallunghnem,
3. Dawn lungrukan leitlangpui a cham reng thin e,  
Tah chuan engtin tuan rel che maw aw ka lungdi;  
Lelte, mahriak chuan Zawlkhawpui a ngui ruai e,  
Han dawn ve che maw a riang sui hlungleng val hi.
4. Ni chhun awmkhua harin ka hawi ngam lo vangkhawpui,  
Ka thlir thin sakhmel sensiar dar ang tawn ni tur;  
Kirtiing rel la aw ka lungdi kan vangkhawpui,  
Dawn chang ni hian ka ngai zual buan ang pawm hun tur.

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**KANSUTPUIBER**

(To The Lingering Memories Of Col. Sawichunga O.F.)

- Lalramliana\*

*Kan Sutpui ber Krista pasaltha kha,  
Hringmi kan nihphung renga lei danin;  
Ropuina ramah i kaisang ta a;  
I hum luah zo an awm ngai dawn si lo...*

*Theih ni se chelh din che kan nuam ngei e,  
I tu leh fa, nuthai, chinlai lengte'n;  
Kan la tiam lo, pui ni tumkawng zawh che,  
I sul zuia i zawh thuang lam zawhte'n...*

*Malsawmna hnar i ni, mi zawng laiah,  
Vohbik khuanu leng chawi em lo ni che;  
Thlarau saltang, riang leh reng zawng zingah,  
Jubilee dar tuntu i pamhmai mang e.*

*Isua hniak hnung zuiin kal lai i rel,  
Keini'n a zar kan zo kan tan i hlu;  
I silhnu kan chhui, tharin suihlung a leng,  
Khuarei pawh hian min hnem zo dawn em ni le?*

*Kan sutpui ber, famkhua i lawi ta maw?  
Zantiang tawnmang si lo tuar har na e;  
Hnam tin chi tin lungngaih bilhpuan kan inzawn,  
Tahhluan zai kan sa; nang sun nan maw e.*

*Phun hun a awm a, phawi hun a awm a,  
Nung tura thih a ngai, lei dan a ni;  
Mahse kan la tiam si lo, kan Sutpui ber,  
Sun hlawh lo iang kan sun leh thin che hi...*

*Kan la ngai che; kan la thlahlel che,  
Natna tihbuai lohvin i leng ta a;  
Sawt lo nun hlui ngaihlin tahna kai tho mah se,  
Rel mai rawh se chan tawk, khuain kan ti a...*

*Kan Sutpui ber, kan kungpui ber O.F.,  
Chhungkaw ziding leh sipai rual zingah;  
Kan Sutpui ber leh hma hruiatu ber i ni,  
Thiam i, zaia chawi i phu kan ti a...*

*Fam ta mah la dairial i chang lo'ng,  
I sulhnu a tam ngei, lei awmharah hian;  
Tahlai ni kawlkunga a liam hma zawg,  
Nang nghilh lohna phunlung chu kan thinlung hi...*

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\* Guest Faculty, Deptt. of Mizo.

***Damna Dawi***

- R.L. Thanmawia

*Mûrvate leh chunglêng sirva iangin,  
Zalên thlifim dawngin ka leu kual a,  
Zan mu chhing turin rûn ka pan a,  
Phunnawi lovin min lo dawm thin.*

*Turni thlang lenkawl a liam thlengin,  
Ṭuan ṭul vangin ni ka vui liam a,  
Bianga thlan tui nen siang ka lawi a,  
Chhemdam thli iang min thawi dam thin.*

*Hmatiang chawlhna daihlim awm maw tiin,  
Sum leh pai ûmin kil tin kil tang,  
Ka tha leh zung nen lam ka ṭang,  
Mi chawltir thin lunghnûrin kir mah i.*

*Sal angin min mana, awmlai lêngin,  
Mangang leh lungngaiin ka vân a,  
Chau leh ngui takin rûn ka kai a,  
Naunâwn tê iang mi chawi mu thin.*

*I thla daihlimah lung ka muang ngei.  
Ka damna daw i lo ni e.*

*New Delhi -08/03/2015.*

**Ph. D. DEGREE AWARDED BY MZU DURING  
July-September, 2015**

1. **Lalchhuanmawia**, Deptt. of Economics, *Economics of Production and Marketing of Horticultural Crops in Mizoram: A Study of Selected Crops.*  
Supervisor : Prof. Vanlalchhawna
2. **Ruth Lalremruati**, Deptt. of Mizo, *Oral Literature: A Study of Mizo Folk Songs.*  
Supervisor : Prof. R.L.Thanmawia
3. **Rohmingliani**, Dept. of Economics, *A Study of Floriculture Industry in Mizoram: With Special reference to Anthurium.*  
Supervisor : Prof. T. C. Nunga
4. **Aldrin Malsawmtluanga**, Dept. of Physics, *A Study of Photocurrent and Band Structure from the Semiconducting Materials.*  
Prof. Zaithanzauva
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