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Editorial

Kumin 2020 hi thangkhat lian chhunga hun harsa ber pawl a la ni awm e, he kum hi *kum sakeipawh* vuah ila thil awm lo a ni lo hial ang. December 22, 2020-a All India Radio, Aizawl station-in a puan dan chuan Covid-19 hripuiin a thlen phak lohna ni thin Antarctica khawmualpui pawh hripui hian a thleng tawh a, hri kai thar mi 58 an awm hial a ni. Kan hriat angin kum 2020-ah hian mi maktaduai telin hripui avangin an nunnna an chana, a rapthlak hle a ni. Chutiang kârah chuan keini erawh chu Pathianin dam takin min veng a, kumthar hman thei turin beiseina sang tak kan nei mêk a ni.

Hetiang harsatna karah hian kan journal, Mizo Studies chu bahlahna lian tham awm lovin issue kimin kan chhuah thei a, thil lawmawm tak a ni. Hei tunah phei chuan kumin atana issue chhuak hnunung ber tur kan lo chhuah thei ta. Tin, thil lawmawm tak chu, Mizo Studies hi UGC Care-List ah telh a lo ni ta a, hei hi kan hlawhtlinna mel lung pawimawh tak a ni. Hetiang dinhmun kan thlen theih chhan hi thahnemngai taka *research article* rawn ziaktute leh he journal lo ngaih lutute an ni, kan zavaia thawhhona (collective contribution) a ni tak meuh a. In zavaia chungah lawmthu kan sawi a ni.

Tichuan, he hun thar lo inher turah hian, kan zavaia theihtawp chhuahin kum 2020 aia hlawhtlinna nasa zawk leh hmasawna duhawm leh zual beisein theihtawp chhuah tum ila, kan puan ven i sawi chhing sauh sauh ang u.

Editor hna ka thawh chhunga issue hnunung ber a lo ni ta reng mai. Kum 2021-ah chuan a enkawltu leh mawhphurtu turte pawh kan inthlak a lo hun ta a. Heng mawhphurtu turte hian tluang tak leh tha taka he journal hi an kalpui zel theihna turin duhsakna ka hlan e. A enkawltu lam kan inthlak ang bawkin journal-a thu ziak man leh inkaihruaina tharte siam a ni a, heng hi website lamah kan lo ngaihven theuh dawn nia.

Rokunga Simile

Darchuailova Renthlei*

Abstract : *Mizo hlaphuahtu hlu tak tak zingah hla phuah mai ni lo, essay leh thawn ziak bawk Rokunga (20th February 1914-7th May 1969) hian han thur bik a phu viauin a lang. Kum 1952 daih tawh khan Rokunga hian Thalai Hlabu, tun thlenga Mizo tana hlu leh tangkai, mi 56 hla 282 awma tichhuak bawk. Rokunga hlate hi sak a nawm vang pawh a ni tel mai thei e, tun thleng zofate awmtleitu tak a la ni reng a, a thu leh hlate hian nasa takin Mizo literaturea tihausea tih hi hnial rual awm lo.*

Millennium Celebration Committee chuan Rokunga hi “Poet of the Century” Award a hlan nghe nghe a ni. Zikpui-Pa chuan, “Pu Rokunga hi Mizo hla phuahtuah chuan ka dahsan ber a la ni” (71) a ti. Rokunga kha anaupan lai chuan mizakzum tak, mah se, kawm nuam tak si, khawngaihna ngah, mi tihlim thiam tak mai leh mi dang tana inphal leh inpe zo tak a ni. Mahni intodelh tum tlat mi a ni a, sikul a kal chhung zawngin a nu kutkawih hlir a ha thin. Mi thilphal leh pamham lo, mi dang hmangai leh duhsak thiam tak a ni bawk. Siamkima pawhin, “Rokunga hi Mizo thalaite hla sak tur petu, mi malah chuan amah tluka thalaite lungruak tak leh hlim taka

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zaitir thei hi kan hla phuahtute zingah hian an awm lo vang” (69) a ti thlawt nia.

Rokunga hian 1939 atangin hla a phuah tan a, a hla phuah hmasak ber chu “Vanhnua i Khuavel Sakhming Chhiarin” tih hla a ni a; a hla phuah hnukung ber chu “Sualin Bo Mah i La” tih hla, kum 1969 kuma a phuah a ni. Rokunga Memorial Committee-in a hlate hi lakhawmin kum 1999 khan *Rokunga Hlate* tiin a buin a siam a; he lehkhabu hian Rokunga hla 128 lai a chuang a ni. Rokunga essay panga leh a thawnthu tawi ziah pakhat chu Chawnghranga chuan a lehkhabu, *Rokunga leh A Hlate Parvul Lai* tih buah a chhuah tel nghe.

Thupui hrang hrang hmanga hla a phuah bakah Rokunga hian hla phuahna hmanraw hrang hrang a hmang a, hla phuah dan zei ril tak tak a pholang teh bawk a; hengte hian a hla hi mi dang hla atangin a thliarhrang a tih theih hial awm e. A suangtuahna a ril ang bawkin uluk taka zir ngai leh ngaihtuah ngai a tam a, mawlmang tak anga lang pawh belhchian tham tak an ni vek mai. ‘Rokunga hlate chu tluangtlam leh mawlmang tte an ni’ tih a ni fo mai. Mahse, hei hi a dik lo; ngun tak leh uluk taka zir chuan thupui ril fe fe a fun bakah hlaphuahna hmanrua chi hrang hrang thiam tak leh tangkai takin a hmang teh a; heng hla phuahna hmanraw hman a thiamzia han hmuh hian, mi namai a nih lohzia a lang chiang khawp mai. Rokunga hi “regional poet” an tih ang hi a ni a; Mizoram hmunhma, he rama thil thleng leh nunphung hian a hla an phan chiat reng a; nimahsela, mi tinin an tawmpui theih tur thupui, chiang taka mihring nunphung lanna hla a phuah teh bawk. Hmun zimteah thil tam tak fun a remkhawm thiam hi chhuan loh rual a ni lo. Engkim mai hi Rokunga tan chuan hla phuahna hnar tha tak a ni vek mai. Sangzuala-pa pawhin, “Rokunga tan chuan suara lui luang ri te, van boruaka chhum leng vel te leh thlifim tleh heuh heuh te hi kan chenna khawvel hla mawi, a awitu an ni vek mai” (60) tiin engkim mai hi Rokunga tan chuan hla phuah tura turtu (inspiration) an tlin thu a sawi nghe nghe.

Simile hi hla phuahna hmanraw pawimawh tak, hmanlai aṅang tawha hla chungchanga bang ngai lo a ni a; Mizo chauh ni lo, hnam dang pawhin an hman ṅangkai em em a ni reng a, an hman dan erawh a thuhmun diak diak hauh lo thung: finna aṅanga thil hlimthla din nan tak an hmang a, hla tihlatu tak pakhat a ni. Hlaphuahtuin thil mawi leh ṅha a tarlanna hmanraw pawimawh tak a ni. Tehkhinna hla thu, *iang, ang, dungthul, bangtih* te hi Mizo *simile* langsar tak chu a ni mai awm e. Hla timawitu leh thil sawi duh tifiaktu atante daihzaih taka hman a ni ṅhin a, tehkhin nana hman leh thil tehkhin táktena thawnthu sei tak keng ve ve ang chi, *epic simile* an tih chu a awm bawk. Hlaphuahna hmanruate chu hlaphuahtuin a suangtuahna, a thinlung luahtu leh a thinlung so vel a lantirna hmanraw pawimawh leh ṅangkai tak a ni a; hla nihna dinhmun hriltu leh a phuahntuin ngenna emaw sawmna emaw dilna emaw a aupuina ṅangkai tak an ni fo mai.

Johnson-a chuan, “*simile* chu thil pahnih emaw, thil tih dan chi hnih inang lo tak si inanna lai lantir hi a ni a, an hna thawh dan inanna hmanga thil sawina a ni” (7) a tia; J. A. Cuddon chuan “*Simile* chu... ”ang’ tih hmanga fiah taka thil tehkhinna a ni (830) a ti bawk a; S. K. Banerji pawhin, “*Simile* chu thil inang/kal ṅhiang, ...eng thil emaw, mihring emaw, chetzia emaw te tehkhinna a ni. Cheimawina a ni ber mai a, rilru kawihherna, thiamna leh theihna lantirna a ni” (34) a ti ve bawk.

2. Rokunga *Simile*

Simile hi Rokunga ropuizia lantirtu, hla phuah a thiamzia pholangtu tak a ni a; a hla thu lam tinuamtu leh sak tinuamtu an tling hial awm e. A thil sawi duh leh tarlan duh, a uar duhlai tilang turin *simile* hi inhmeleh ṅangkai takin a hmang thluah mai. *Simile* tam tak a hmang a, *epic simile* a hmang nual bawk. Rokunga hian a hla chhiartuten a phuahntu ngaihdan, a duh tak leh a thu tum, a rilru sukthlek an hriat theih nan a hmang ṅhin. *Simile* a hmante hian eng dinhmunah nge an dina, eng thil nge thleng tih te leh a thil sawi reng reng awmze thuk zawk an pholang ṅhin; thil thleng leh thil dang a

sawi reng reng a chhiartuin a lo hmuha a lo hriatchian theih nan a hmang ƚangkai em em a ni. Hmuh theih loh, khawih theih loh (abstract) pawh suangtuahna aƚanga hmuh theih leh khawih theih, tak nei ang maiin simile hmang hian a lantir thiam a ni. W. H. Auden-a *simile* chungchang a sawinaah Tilak chuan heti hian a ti a, “Auden simile-te hi ngaihdan, hmuh leh khawih theih hauh si loh chu, thil nung, hmuh theih leh khawih theih anga chantirna (animating) a ni (102) a ti. Rokunga simile-te pawh hi a lo zik chhuahna boruak aƚanga chhut a ngai a, chuti lo chuan a tum loh tak kawhtir palh theih a ni. John Milton-a simile hman dan chungchang sawiin B.B. Jain chuan, “Milton-a chuan thil hlimthla a din leh a ngaihdante a hla chhiartuten Chiang taka an hriat nghal theih nan ƚha lam leh chhe lam lantir turin fimkhur takin *simile* a hmang ƚhin”(48) a ti.

Rokunga hian a hla, “Aw Isu, mi kai ang che” tih hlaah hian kawh bik leh entir nei *simile*, *Hrui ang ka vuan ngam lo* vetih a hmang a, khawvel parmawina uma mi an tlan chuan kawng an bo nge nge fova, thianghlimna hlohvin sualah an tlu nge nge ƚhin tih zirtir nan a hmang a ni. A lehlam zawng chuan Isua nena inpawl reng nun chu a tlovin a nghet a, chatuan nun kawng zawhna lamtluang mam a nihzia pholan nan a hmang bawk. He hlaah hian *simile*, *hrui ang vuan* hi Pathian laka a rinawmzia a puanna hmanraw pawimawh tak a ni.

A hla, “Lalpa Thlamuanna” tihlaah hian simile hi Western’s imagery ƚawmpuiin a siam a, *Tuifinriat ang hmangaihna* (L.30) tih chu Pathian hmangaihna ropui leh zau tak, mi zawng zawng huap sawi nan a hmang a ni; Johnson-a (60) sawi angin, thil pahnih inanna lai aƚanga zir chhuah turin a chhawp a ni.

Rokunga hian a hla tiƚuanƚha leh zual turin epic simile a hmangh thiam khawp mai. Milton-a simile sawngbawl dan vel a chainaah Jain chuan heti hian a sawi a, “Heng *epic simile*-te hian mihring theih bak titheite tlozia leh ropuizia an lantir a ni”(50). Epic simile chuan thawnthu sei tak keng thil inanglo tak tak pahnih khaikhina tehkhinin thlaru thil, Pathian thu, hnam thawnthu (mystic

and mythology) leh mihrang chanchin emaw, hnam chanchin emaw, rindan emaw te chu thamkawpa, a tehkhinin a khaikhin thin.

A hla, “Bethlehemah Hmun a Awm Lo” tih hlaah hian Rokunga hian *epic simile*-

Hmanah Eden huanah nunna kraun hlu kan hloh kha

Tunah Lalpan min chharsak leh ta (18-19)

tih hi awmze nei takin a hmang a ni. He hla chang hian thawnthu sei tak pahnih kal thiang rial rial a tarlang a: Pathian laka Setan-a hel thu, thlahtu bulte ngamthlema suala tlu tura a bum dan leh chu suala tlute chhan chhuak tura Isua lo kal thu a aupui a ni. Eve-i leh Adam-ate chu, an dilchhut vang ni ve bawk pakhat mah se, Rulpui anga Setana inlan chuan thiam taka thlemin a bum a, Eve-i chuan Pathianin a khap tlat, thei rah ei thiang lo chu lovin a ei ta mai a, a pasal Adam-a pawh chu a eitir ve bawk a; Pathianin thu awih lova huan laia thei rah chu an ei phawt chuan an ei ni la laa an thih ngei tur thu a hrilhlawk diam chungin an ei lui ta tho a nih chu! Hei hi suala an tluk tanna, Pathian dan bawhchhiatna, *nunna kraun hlu* an hlohna chu a ni a, Pathian nen inzawmin hlim takin an lengho thei ta lo. A hrilhlawk tawh ang ngeiin Pathian chuan Eve-i leh Adam-ate chu Eden huan atang chuan a hnawtchhuak ta ngei a; anni leh an thlahte zawng zawng chu thi turin an chungthu a rel ta a ni.

Chu mihring suala a tluk chanchin nena kal thiang rial chu *epic simile* khing lehlam, *Lalpan min chharsak* tih hi a ni a; a tira Eden huan nun hlimawm tak, chatuana Pathian nena leng dun nun, chatuan nun, *Paradise* an chan leh theihna chanchin, Pathian ngaihdamna thu a puang a ni. Heng chanchin pahnih hian mi zawng zawng a huap vek a; tumah thliarhran an awm lo. Mi zawng zawng thihna leh mi zawng zawng nunlehna thu a keng a; Pathian nihna tawmpui mi thar lo chhuah thu leh, Pathian nena inmihran tawhte inremlehna, an thianghlimna te, an hlimna te leh chatuan nunna an hloh tawh chu pekkir an nih thu puangtu *epic simile* ropui tak a ni. Sual hliam hnute damna, Krista hmamngaihna leh a inpekna thu a puang a ni. Heepic simile hian chatuan thil ropui a aupui a ni. Miin thlarauva an chana an hmuhfiah zet chauh loh chuan an sawi theih

hauh loh tur thuruk ril a puang chhuak a ni. Mi dang hriat theih tura a thinlunga thil inmung a han puang vel hi nuam a ti hle tih pawh a hla thu leh a rik dan invawrh vel a tang te leh simile a tang hian a hriat theih khawp mai. Hlimna tak tak chu Krista chhandamnaah a inngat tih thlarau pawlna a tang a hmuh chhuah chu chhiartu tan hai rual a ni lo. *Epic simile* hmanga Setana chan leh khawsa zia a puan te, a theihna zawng zawng chu Krista chaknaa hneha a awmzia pawh kan hmu nghal ngei ang.

Rokunga hla puah thiamna thuruk chiang taka a lanna chu rinna thu leh a fin varna a tang a theihnate eng hunah pawh pawm tlak, nung reng tura a hlawmkhawm thiam hi a ni a; chu a thinlunga nung reng chu a hla pumpuiah hian a inphan chhuak vek a ni. Mihring chu a thuawihlohna avangin sualah a tlu a, a hlain a tum tak a fuh leh fuh loh chu a hmangtuin tu thu nge zawm tur tih a hriat phah leh phah loh vah a inngat pakhat a, thudik a puan hi an zawm leh zawm loh vah te a inngat ang chu. Rokunga hian Pathian nena inremlehna chu rinna chhinchhiah nan a tar a, chu chu he hla thupui, mi hruailuh a tumna tak pawh a ni bawk. Setana thu zawm turin Eve-i chuan Pathian dan a bawhchhia a, Adam-a duhdan kalhin a khawsa a, Adam-a pawhin a nupui thu a awih avangin ama chhiatna thlen turin Pathian dan a bawhchhe bawk. Pathianin “ei hauh suh u” a tih kha a nupui thu zawmin a ei lui a; chu mi ei chu thihna a ni tih chiang taka hrilh an ni chungin an ei ta tho va, anmahni leh an thlah zawng zawng chhiatna zakhua a thleng ta a ni. Chutianga tlusawp chhe vek tawh chu Kristan a din thar leh a; mi thar, *Pathian Lal fanihna* changing a lo tho chuak leh a, *Kraun hluan hloh tawh* chu Kristan a *chharsak leh ta* a ni.

A hla, hnam hla lar tak, “Ka pianna Zawlkhawpui” tih hlaah hian Rokungan thawnthu inpersan tak pahnih, hnam chanchin leh thlarau thil chu *epic simile* hmangin a pawtkhawm a ni. He *epic simile* thamkhawm thawnthu kal thiang *chhinlungleh van Lal naute* hi thawnthu sei tak keng ve ve an ni. Rokunga hian a thiamna, hriatna leh thlarau nuna a thil tawn chu *epic simile*-ah a thun khawm

a ni. Richard Chase chuan “*myth* hi hla phuahna hnar ṭha tak a ni reng” (245) a ti. Northrop Frye pawhin, “Zirtirtute pawhin tunah chuan hlawk taka literature zirtir turin a innghahna thawnthu tlangpui chhui nawn a pawimawh tih hriain, hmasang rindan fun thawnthu te, kaa inhlanchhawn thawnthu te leh Pasalṭha chachin te bul ṭan nan an hmang tawh a ni” (165) a ti. Philip Wheelwright chuan *myth* awmzia leh a hnathawh heti hian a hrilhfiah a: “Myth chu hlaphuahtu tana the sen rual lohva hlu a ni a, rilrua thil awm nghetsa hmanga hlaphuahtu leh a lo chhiartute rilru thlunzawmin, thupui lam a hawitira; thil dang aia thuk zawk inpawhtawmna a thlunsak a ni” (261).

Rokunga hian he *epic simile* hmang hian nula leh tlangval hlimthla a dah dun rial a; chu chu Aizawl nula hmelṭha tak leh *Van Lal nau* an ni: *Nula hmelṭha tak* hlimthla hian nula zawng zawng, Mizo mipui zawng zawng a entir a, *Van lal nau*, a duhawmna chuai ngai lo tur hian rinna thu ril thuk tak, Pathianthu ril leh ropui a entir bawk. Bible thu, “Pathianin khawvel a hmangaih em em a, chutichuan a Fapa mal, a neih chhun a pe a” (John 3:16) tiha innghat a ni. A tehkhinna hmanrua (vehicle) *van Lal nau* hian mihring suala tlute chhanchhuah leh nan mihring anga lo piangin a inngaitlawma, a pa thu zawmin thih thlengin Krawsah a tuar a ni. Eve-i leh Adamate bawhchhiatna avangin an thlah mihring zawng zawng chu thi tura an chungthu rel a ni a; chu thihna ata chu tu dang mahin an chhanchhuak thei lo va, Krista, *Van lal nau* chauhvin a chhan chhuak thei a ni. Kristan a tlan chhuah mihring a hmangaihna chu a chuai mai lo va, englai pawhin a hmangaihna a pangngai reng a ni. Chuvang tak chuan Isua Krista, *Van lal nau* duhawmna chuan chuai ni a nei lo, a hlutna, a duhawmna chu ni tinin a zual deuh deuh zel a ni. Rokunga hian nula hlimthla a din duhawmzia chu a chhiartuin a hmuh hmaih hauh loh turin mit la tak *epic simile*, mi tin thilunga Chiang chu thlengin, chu nula duhawmna chu thi tura rel fel diam tawh chhanchhuaktu *van Lal nau* nen a tehkhin a; thlir dan thara thil thlir turin a chhiartu rilru a kuaibet a, thil thar, phurna thar thlentu a chhawp chhuak a ni. He *epic simile* hnathawh hi thuk leh zau, ropui

chung chuang tak a ni a, nun bul leh tawp a khawih a ni ber mai. Rokunga imagery pahnih (*chhinlung chhuak* leh *van lal nau*)-te hian hnam chanchin (historic) leh rinna thu ril tak (mythical) an keng ve ve a: Chhinlung atanga Mizoten thlang an tlak chanchin leh thi tura a chungthu rel tawh chhanchhuahna thu lawmawm tawp a keng a ni. A phuahtu thinlunga *Chhinlung chhuakah chuan van Lal nau i ni* (L.20) tih chiang taka lang chu a chhiatu pawhin a tawmpui theih khawpa chiangin he *epic simile* hian a tarlang a ni. Rokunga nula hi nula zawng zawng zinga tha ber, duhawm berah a chhuah a; Lalzova *Rual zawng zawng zinga Sangzuali* (L.10) leh Dura Chawngthu *Tleitira tletiri/Zalenga lengdawni* (L.5-6) te nen an intluk tlang viau ang. Thil ropui tak entirtu tekhinna chhuanawm a va ni tak em!

Heta Rokunga hman hi *simile* ni lovin *metaphor* zawk alawm ti awm ngei ang. Ni e, *simile* leh *metaphor*-te tekhin dan hi a inang chiah lo reng a; amaherawhchu, inzawmna leh inkungkaihna an nei ve baw. William Hazlitt-an *simile* a tih hi han lachhuak ila, kan hmin deuh mahna; heti hian a ti a: “Beramvengtu naupang mak tihna aiin mak ka tihna a nep chuang lo vang, (he simile hi *Cassandra* ah kan kan hmu thei ang a), tek lo tla zuaiin a ke bul a deng dawta, a phu dawrh a nih kha” (147).

Mak ang reng tak chu, *epic simile* ropui tak a hmang zo chauh tihin a dawt leh tlarah hian a cheimawina satliah (literary simile), *chham ang zal* tih a hmang leh tho nia. Heta *simile* hi suangtuahna, khawtlang nun hlimthla te chu tak nei, mahnia nihna ze bil nei, mihring pakhat anga lantirna an ni. Cheimawina satliah kan ti nachungin, Rokunga hian nun lo tlahniam ta lutuk chu *chham*, thawh kan leh chetsawn tum lo, a diklohna insiam that tum hauh lova tui hnuai a bawk reng nen a tekhin hian a dinhmun dik tak min hmuhtir thung. Rokunga hian a hla, “A Ropui Leh A Mawizia Chu” tih hlaah pawh hian *chham ang zal* tih hi a ngai chiahin a hmang baw.

P. B. Shelley chuan poetry fakin heti hian a ti a: “Poetry chu thinlung hlim ber hlim lai tarlanna a ni (133). Rokunga pawh

hian a hla, “Tur nipui Kan Dodai” tih hlaah hian *simile*, *lawm lungrualdung thul*, *dawi ang dawm*, *par ang kan tlan* tih hmangin hlimnaa khat thinlung lantirin hlimna sang tak an chan dan a zaipui a; a chhiartute pawh *lawm rual*/hlim tak zingah min lenpui thei a ni. Ni sensa hnuaia hna hahthlak tak, rim taka an thawk chau hnep tawh chhawk zangkhai nan, rilru thawi dam sawng sawng turin *simile* hi a hmang a; tha sova tichaktu (refreshment and reinforcement) tangkai tak a ni. Chhim lam lanuin a mal chungga Solomona a chawimu hle hle ang mai khan, heng *simile*-te hian a chhiartute pawh a awi hleuh hleuh thei a; a chhiartute chu khawpui tawt leh bengchheng ri mum mum a tangin hmun fianrial takah nature-te leh *lawm rual*/hlim, nui hawm hawm zinga hun hmang turin a chawi delh delh thei nia. Chu mai a la ni lo, vauva tui fim thianghlim em em, vawt raih mai chu duh tawkin min intir a nih hi. Sawi chhuah thiam harsa khawpa lawmnaa khat thinlung min hmuhtir a ni.

Dr. Johnson chuan, “Milton-a simile-te reng reng chu mi hmin nghal zak thei khawpa mawi leh ropui chungchuan an ni” (48) a ti. Rokunga simile-te pawh hi mit la leh rilru hneh tak an ni hlawm. S.T. Coleridge-a thiamzia fakin Walter Horatio Pater chuan heti hian a ti a, “an hun lai leh an *culture*-in hun hlimawm an tawn lai chu a tak anga mitthla theih khawpa chianga tarlan theihna, thiamna tia vuah tlak a awm a ni” (444). Rokunga pawh hian *lawmrual* hlimna sang tak chu hmuh theih leh khawihtheih ang maiin a pho chhuak a nih hi. *Lengi*, an lawm rual zinga nula zeih leh fel takin vauva tui vawt raih mai chawia a lawmpate a han intir chu hmanlaia dam lo an thawia a dam suai suai nen a tehkhin a; an hlimna boruak chu thiam tak leh nuam tih hmel taka dawhsana lam nen a tehkhin a a nih hi. Heng *simile*-te hian tihchak tharna (reinforcement) a entir a; chu chaktharlehna chu khawi dang a tang a lo kal ni lovin anmahni chhung ngei a tang a lo chhuak a ni a; mahni intodelh a entir nghe nghe a ni. Rokunga *simile*-te reng reng hian entir tha tak an nei zela, an tum tak an fuh chat chat bawk. A hla thu hlawm, ri inchhawk mawizia hi sawi nin theih a ni lo, a saka sak aiin a chhiar/sawia sawi

ngeiin a ri mawina a phur zawk a, hlawm khatna ri leh hlawm hnihna ri inchnawn hian hna ropui tak a thawk a, ri mawi tak tak (true music) a tling a ni; han chhiar teh mah: *Thangvan dumpawl ri ai e, Sawmfang hring no nghial e* (L. 7). Milton-a simile chungchang a sawinaah T.S. Eliot chuan heti hian a ti a: “Miltonic simile chu mi thiam chungchuang atanga lo chhuak, a tum tak thlen hma pawha rilru kuai bet tlat khawpa tha imagery an ni” (152). Eliot-an Miltonic *simile* a fak ang mai hian Rokunga *simile* pawh hian rilru a khawih a, a thupui tak aiin min chelh nghet zawk mah thei hial awm e.

Rokunga simile hman lar zual thenkhat han tarlang ila: *par ang vul, puan ang hnawl, puan ang chul/hlui, puan ang thar, keipui zia tial chhailaiiang, hrui ang vuan, nau ang nui, nau ang nuar, doral chhum ang zing, dar ang leng, dung thul, dawu ang dawm, and par ang tlan, chham ang zal, sirva iang, rial ang ral, ar ang vai, lawi ang thang, sam ang then, mim ang piang, zarva iang, tui ang dawn, sul ang pel, buan ang pawm* etc.

3. Tlangkawmna

Rokunga hian *simile* hi a tum tak kah nan a hmang a; a thiamna ril tak leh a rilru zauzia tilangtu an ni. *Simile* a hmante reng reng hi an tang tlangin an inpuibawm tawn tha viau zel a; lungngaihna leh manganna a tawh thin umkiangtu atan a hmang thluah mai. *Simile* a hmante reng reng chu a thil puan duh sawi uarna, a tifiaktu an ni fo mai. Boruak leh thil thleng sawifiah nan a hmang thiam em em a, hla phuah tura hla thu mawi a thlan thiamzia tilangtu a ni thin. Rokungan *simile* a hmanho hian a chhiartu rilru a lain khaw dang hawi lo lekin a siam thei a; a phuahtu mizia leh rilru chhuina pawimawh tak an ni. Tunlai thil thleng a hriatthiamzia leh a duhthusam ram tialngtu an ni fo. Hmuh theih loh khawih theih loh (abstract) rilrua riak rengte chu hmuh theih leh khawih theih ang main simile-te hian an lantir thin. *Epic simile* a hmante hlei hlei hian mi a hnehin fak an phu a ni. *Simile* tam tak mawi tak leh inhmeh taka a hman lain pi pute tlatna suara tlain a cheimawina satliah (literary/decorative simile) atana hman a nei nual bawk.

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Kuang Ur Bih Chianna

Vanlaltana Khiangte*

Abstract : *Kuang ûr hi Mizo mitthi sawngbawl dan kawng chi khata an lo neih a ni a, eng tik hunlai aţanga an lo chin ţan nge tih erawh hriat theih a ni tawh lo. Europe rama mitthi sawngbawl dan zir chiangtu Peter Bogucki chuan, “Archaeologists ho hian mihring phumna hmun leh an serh leh sangte hi an ngaih pawimawh hle a. A chhan heng thil hmuhchhuahte hian hnam ziarang, inrelbawl dan, mihring dinhmun tlangpui a chhui let theih ţhin vang a ni,” (319) a ti a. Mizo Kuang ûr chungchangah pawh hian ngaihdan hrang hrang a awm thei a, kawng khatin kan thlir zau dawn a ni.*

R. Chaldailova'n, “Tiau chhak lama kan pi pute an awm lai hian Kuang inûr chu an ching tawh tih erawh chu a chiang a...” tia a lo sawi hi pawm dan tlânglawn ber niin a ngaih theih a. Kuang ûr chungchang ziaktu tam ber chuan lalte chauh an inûr ţhin thu an ziak tel deuh zel a, a chhan ni bera an sawi pawh a hâutak vâng a ni deuh ber. Ziaktu ţhenkhat chuan kuang siam nana an lo hman bik thingte an sawi a, an inûr dan thu-hlaah pawh an inkhuâng ruâl hlawm hle a, a ûr hun chhung thu-hlaah erawh sawi dan hrang hret hret a awm thung. Mi ţhenkhat chuan Mizoram chung puk hrang hranga ruhro lo awm ngawtte nen hian an sawi zawm ve fo bawk.

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Hnam zia tam tak chu an lo chin ngei a ni tih hre mah ila, chhuidawn thu mai lo chuan thil nihna tak tak hriat phak rual lo thil a awm fo a. Kuang ûr chungchangah ngei pawh hian chiang tak kan hriat theih chhun chu Mizo ten Kuang an lo in ûr thin tih zawng hi a ni a. Eng vanga lo in ûr nge an nih a, khawi hmuna an awm laia an lo chin chhuah nge ni a, eng rinna nge a phenah inphum awm a, eng rilru pua lo in ûr zel nge an nih tih zawhnate pawh chhan a harsa tawh. Kum 1939 khan Ratu khaw lal Lalhleia a thih khan an ûr a; B. Lalthangliana pawhin, “kum 1940 vel thleng khan an in ûr a ni,” (Mizo culture 144) tiin a sawi bawk. Sapho lo luh hnu fê a ni tawh a, chin thana an lo neih a nih avanga in ûr nge an nih a, inchawimawinaa an ngaih vaga ti an nih ang tih pawh hriatthiam a har hle tawh. A chhan chu heng hunlai leh a hmalam deuhte pawhin kuang ûr hi an uar vak tawh lo a, lal zawng zawng pheh chu an in ûr lem lo a nih a rinawm. Eng pawh ni sela, kuang ûr chungchang ziaktu thenkhatte ziah dan han tarlang hmasa ila:

C. Lianthanga chuan,

Lalte tan lo chuan tih mai mai chi a ni lo, sawi tura ting chuan hnamchawm mi neinung deuh kuanga in ûr chu an awm ve awm e. Lal erawh chuan lei daia indah mai chu an hreh hle a, kuangah an in ûr deuh zel thung. Kuang ûr chhung (thlathum vel) chuan englai pawhin zu neih reng a ngai a chu chu lenpuitute leh riahpuitute hrai nan a ni. Chu bakah kuang ûrna tur thing kha tlai tin tlangvalin an put a ngai bawk.

Kuang in ûr nan hian thingvawkpui hi an hman lar ber a ni a. Kuang ûr tur chu chhuat lai pathlang velah an mut zar mai a, a velah meichhem nan tap an siam chawp a, kuang chhuat lai tak chu an verh pawp a, mitthi taksa tawih (thû) luan chhuah nan mau dawt an vuah a, a hmawr lehlam chu leiah an phum thin. Tichuan, a chhinna turin thingphel rem takin an chhin a, a rim a chhuah loh nân vut sawhin emaw an char tlat thin, tichuan ruang chu an ûr tawih an tum a, a bul velah

chuan khawhar lenpuitute in tur zu a in chamchi a ruih deuh hnuah pheï chaun an zai a khawhar hla an sa ber ðhin.

Thla hnih vel hnuah chuan enlâwkna an rêl a, a rim a ziaawm nan ser hnah den an theh kual vak ðhin. A tu leh fate chuan kuang chu an han hawng a, a veng uihin a uih vung vung mai a ni. An tu leh fate chuan ten lo ang maiin an khawih bawrh bawrh thung. Kuang an enlâwk khan a lo tawih ðhat vak loh chuan a taksa chu mau hriamin an chansawma, . . . Chumi hnuah chuan an an hawng leh a an lu ruh leh ruh dang chu kawl ðhat atan an silfai a, sahriakte an hnawih a, an dah ðha a, a ruh dang leh thil dang kha chu a belah an dah a, an phum ta ðhin a ni. (Hmanlai Mizo Nun 75,76)

B. Lalthangliana chuan, lalte chauh an in ûr ðhin thu a sawi a; hnamchawm an in ûr thu erawh a sawi ve lo thung. Khumâiah tap lianpui an chhep a, a bulah chuan kuang chu an hung thu a sawi a. A ûr hun chhungah hian, “a chang chuan thla khat laite pawh an ûr ðhin.” (Thangliana 114) tiin a sawi a, ‘a rei berah’ a tihna tlukah a ngaih theih. An ûr zawh tawh hnuah chuan, “an pho ro diam a, an chhungten puanin an fun ðha a, mitthi thûlah an khung ðha ta ðhin a ni...Khaw thar an kai pawhin an chhawm zel a, an chei fai fo va... rei tak hnuah thlan an lai leh a, zah takin an phum ta ðhin a ni.” (ibid) tiin a sawi zui bawk. Sawi tawh ang khan kum 1940 vel thleng khan an la in ûr thu a sawi a, an in ûrna hmun erawh a sawi lang lo.

R. Chaldailova chuan, kuang atan Khiang thing kher an hman a, a thing a chan ðhat avang leh a ti a muk avangin hman bik a ni a ti ve thung. “Lalnu emaw, lalpa emaw thite chu kuangah an in ûr deuh zel niin a lang,” a ti a. Ani pawh hian inchhung Pathlang lam tuium hunna piahah a hranpain tap an siam hran ðhin thu a sawi a. A ûr rei zawng hi, “thla bi kim lo, thla thum, thla nga, thla sarìh emaw an in ûr ðhin a, Lal khaw ngah deuhin an in ûr rei deuh ...mai niin a lang. Zu nen nilengin upaho an zai a, zu an in a, khawhar hla

an sa a, an lam a, chutiang chuan hun an hmang ðhin. Khuang ùr hun chhung a zawh chuan khuang chu an han hawng a, a lu ruh, a malpui ruh leh a ban ruhte chu an la ber a, fai takin an sil a, nisaah an phoro leh ðhin. Kuang hawn ni hian thlai chhiahna hnukung atan sial emaw vawk emaw an ralh a, zu tam tawk nen vantlang an hrai ðhin. Ani hian 1939-a Ratu lal, Lalhleia an ùr kha a chhim avanga ziak thei a nih thu a sawi nghe nghe.

Hmasang Zofate tih ziaktu H. Lalrinawma chuan Tuivial khuaah Paite kuang ùr a chhim a, "...Dai pawnah bûktê an sa a, chutah chuan an ùr ðhin a, a ùrte in tur zupui an chhawp a, ùr lo chu in an phal ve lo. An ùra te pawh Lal leh mi hausate an ni ber..." niin a sawi. Hei hi kum 1956 chho vel a ni. (H. Lalrinawma)

'Pawi Chanchin' TRI (Art & Culture)-ho chhuahah khan, "Lal a thih chuan a ruang chu thing-luang ker kuangah dahin an ùr ðhin a, ni nga lai phum lohvin an in ùr a," (177) tiin a inziak a. Amaherawhchu, Tiau rala Pawi hnam hlawm lian Tlaishun, Hâka (Halkha) Zahau adt., hi an in ùr thu sawi leh ziak hmuh tur a vâng hle a. Pawi ram chhuahsana Mizorama rawn lutte zingah pawh hian kuang in ùr hriat tur a awm lo a tihtheih. "Lal leh mi awmtheite chuan chhungkaw thlan in ðawm... Thlanpui an nei ðhin a," (Thanliana 394) a hnam ang chuan kuang an in ùr erawh hriat ngai a ni chiah lo. Tin, TRI-in an ziaka in ùr hun chhung pawh hi a rei lo viau a, pawm a har deuh. Eng pawh ni sela, Lusei lalte chauh an lo in ùr lo tih erawh a hriat theih.

R. Chaldailova hian Sailo lalte in ùr dan a sawi laiin C. Lianthanga leh B. Lalthangliana te hian Mizo lalte tih bakin an sawi chiah lo naa Lusei lal chungchang an sawina a nih erawh a rinawm. H. Lalrinawma sawi a ðangin Paiteho an in ùr thu kan hre thei bawk. Hualngo ho hi Tiau chhak lam a ðang tawhin Mizo (lusei) lal ropui tak an ni tawh a, anni bakah an sangâwi zawnpui unaute sulhlu tam tak thlir hian an lo inphum nasa hlein a ngaih theih. Kum 1550 chhova Hualngo lal hmingshang, Tlahte thlân lungah sial lu tam tak

hmuh tur a awm a; Zathanga lungphun pawh hmuh theihin a la awm bawk. (Thanliana 153) Lungdawh kha an lo ching em em a, “khaw thar kai hlím pawhin lung an dawh hman zel thín.” (Siamkima 89) Kum 1780 chho vela Farzawl lal Lalvunga lungdawh pawh hmuh theihin a la awm a. (Thanliana 150) Mizoram chhungah pawh thlan leh lungdawh tam tak hmuh tur a la awm bawk.

Lusei lalte chanchin chik taka han thlir chuan Lusei kan tihho zingah pawh hian Ṭhangur ho hi inûr bik deuh em ni aw a tih theih. Lusei lal chî kan tihte hi Paite Zahmuaka, lala an va thlan taka thlah kal zel an ni a. Paite hnam hi hnam upa tak, thlahtute pawh Luseiho aia chui thui thei zawk an ni a. Inthlawhpawha reng reng an nih ve bawk avangin chung lal Lusei inthlah chhawng zelho zinga ropui zui deuh ber Ṭhangurho hian Paite hnam tihdan zulzuiin an ching ve ta mai em ni ang? Luseiho sakhua leh thih hnu piah lam ram an rin dan nena inkungkaihna hranpa em em a nei lem lote hian kuang ur hi tih makmawha ngaih a ni lem lo a ni ang tih a ti rinawm hle.

Eng pawh ni sela, B. Lalthangliana te sawi ang khian Mizoram chhungah ngo ngo chuan kum 1940 vel thleng hi an inûr an tih hi a pawmawm viau a. A chhan chu sapho rorelna hnuaiia kan awm fe hnu, AG Mc Call-a hun hnunung lam mah a ni tawh a, lal ban la ni lo mah se, kristiannain khaw tin a luah chho tawh avangin kristiante tihdana inphum a nih tlangpui tawh zawk ang tih rinawm. Chutihrualin, Kristiannain a chim ve phak lohna rama cheng Paite ho chuan kum 1950 chho velah pawh kuang ûr hi an la ching hle thung tih mit ngeia hmutu sawi aṭangin a pawm theih bawk.

Kuang ur na atana an thing hman te, a hun duh rei zawng chungchangah erawh sawi dan danglam hret hret a awm a. Lal chi bikin inûr rei zawng bithiah an neih erawh a rinawm loh. R. Chaldailova'n, ‘khaw ngah deuhin an inûr rei mai’ a tih pawh hi Mizo tlawmngaihna zia nena chhut chhuan pawm mai a har deuh. Mihring thû (thlí) a luan ral hnua inûr khan awmzia a nei lem lo va, an ûr ṭhat leh ṭhat loh azirin a luang ral chakin a chak lo mai turah

a ngaih theih bawk. Chuvang chuan, a rei zawng thuhlaah hi chuan hun a awh dan tlangpui bak chu sawi chian har tak tur a ni zawk awm e. An hmanraw hman chungchangah pawh ziak dan a inang lo deuh zel bawk. Kuang ûr atana thing ðha deuh bik chu a awm ngei ang; chutihruah chuan, chumi thing kher kher chu hman tur a ni tih a awm a nih chuan ngaihdan a mum hle tawh hnu tihna a nih chauh ang. Chumi hma chuan ðha tura an rin thing tam tak an lo enchhin tawh tihna a ni bawk ang.

Kuang ûr chungchang ziaktu ðhenkhatte sawi dan hmangah hian hnamchawm emaw, mi hausa deuh emaw tan pawh inûr hrim hrim hi tih ve theih loh emaw, thiang lo emaw niin a lang lo a, a hautak em avanga ti ve lo angin an ngai chauh zawk. C. Lianthanga'n, "sawi tura ting chuan hnamchawm mi neinung deuh kuanga inûr chu an awm ve awm e," a lo tih hi ziaktu tam berte pawhin an ðawmpui ve niin a ngaih theih. Lal chauhin lo ching ni sela chu inchawimawina te, inzhahna te, chin ðhana an lo neih a nih avanga tihmakmawha ngaiha lam rawng a kai thei a; mahse, hnamchawmin an tih ve theih nia a lang tlat si leh Upa titi ðhenkhat, "...hnamchawm mi ðhenkhatte pawhin thingkungah emaw, sain an khawih theih lohna turah an dah a, khua rei hnuah an ruhro an va hlawm leh ðhin," (Vanchhawng) tia sawi a awm ve bawk si avangin ruhro dan ðhat hrim hrim hi an lo ngai hlu hle em ni zawk ang? tih hi ngaihdan awm thei tak a ni.

Khawvel ram hrang hrangah ruhro dah ðhat hi hmuh tur a awm a. Zirtu ðhenkhatte chuan hmanlai mite mitthi sawngbawl dan kawng chi khatah an ngai a. Kum 45,5000-a upa, Malaysia, Sarawak-a Niah puk te, Bornio an tihah te khian hmanlai mite mitthi ruhro dah khawm tam tak hmuh tur a awm a. South African ho pawh khuan puk leh lungpui hulhliâp hnuai mitthi ruang dah ðhat hi an lo ching hle a. Border Cave an tih, South Africa leh Swaziland inkarah khuan nausen ruh tam tak chu, a dahna kehtem ni awm tak takte nen hmuh chhuah a ni a, ruhro ðhenkhat chu lei sen (*ocher*) hmanga chei a ni a, a chung ruhrote chu kum singkhat

vela upa a ni a. Herto leh Ethiopia ram bula chutiang deuh chiaha nausen ruh an hmuhte phei chu kum 1,60,000 vel laia upa a ni a. Vawi tam tak serh leh sang an lo hmanpui tawh a ni tih hriat takin chei ran a ni bawk. Heng bakah pawh hian khawvel hmun hrang hrangah hmanlai mite sulhnu hi an la hmu chhuak zel a ni.

Constance A. Cook-a sawi dan chuan, “Kum 3,000 hmalam khan Lapita (*Polynesian*) ho chuan mitthi ruang ṭawih tawh luruh chu hlum bel (*pot*) chhungah an dah a, an phum leh ṭhin; a ruh dang zawng chu an ha nen lam lei laih khuarah an phum leh ṭhin.” (Cook 316) tiin a sawi. A. Cook-a’n a zir chiannah chuan Asia ramah vek hian BC 8000 liam taah khan mitthite chu a biala lei laihkuar (*Circular pit*) chhungah an dah ṭhin a, tichuan. an ruhte chu hlum rawng nei (*orcher*)-in an chei sen leh ṭhin. Hun a lo kal zel a, BC 3000 na velah kha chuan thing tum hmanga kuang siam chhungah an lo dah ṭhin. China hmar lam ramah pawh hetiang a mitthi ruang sawngbawla phum nawn (*secondary burials*) leh hi an lo ching hle a, a bik takin naupang thi phei chu hlum bel tung (*jars*) chikhat chhungah an dah a, puanin an tuam leh ṭhin. Japan rama Yayoi-te phei khi chuan BC 300-na vel thleng khan hlum bel (*Jar*) chhunga inphum hi an la ching reng a ni.

Hmanlai mite’n heti taka an lo uar dan leh kan bul nia kan ngaih khawchhak ram lamin an lo chin dan te thlir chuan Mizoin ruhro dah ṭhat dan pawh hi kan thlang tlakpui ni ngeiin a ngaih theih a, a upa hle tawh ang tih pawh a rin theih bawk. Chutiang chu a nih chuan Kuang ûr hi chu ruhro an dah ṭhat theih nana a kawngkal pakhat Mizoin tlai khaw hnua chin ṭhana an lo neih leh tak tihna a ni ang a. Hmun khatah kan thlahtute kha kum rei tak tak awm ngai lo va, chutianga hmun hrang hranga pem kual mai ṭhin hnam tan chuan rang taka mitthi ruang tiṭawih a, a ruhro dah ṭhat chu tihmakmawh a ni a, chuvanga kuanga inûr ta chu an lo a nih a rinawm ta em em a ni.

R. Chaldailova hian, “Burma hmar tawp a zingzum lai leh China chhim tawp insik khawmna lai velah khian Mizo hnahthlak ni ve ngeia hriatte chuan tun thleng hian an nu ber leh pa ber an thih hma hian Kuang an siam lawk vek a, an thihin chu Kuangah chuan an zalh a, phui takin leiin an zut a, kum khat hnuah emaw, kum hnih hnuah emaw an ruhro an la ðhin.” (TRI 178) a ti a. Hei hi thudik a nih ngat chuan Kuang ûr hi wawiina Mizote tihchhuah bik a ni lo vang a, hnam hlawm lian tak aţangin emaw, kan lo zik chhuahna bul aţangin emawa kan chhawm zel tihna a ni ang. Khawchhak ram lam leh thlang kan tlakpuite zingah pawh kuang in ûr ðhin hnam eng emaw zat an awm ngei a rinawm.

Sawi tawh ang khhan puka inzalh hrim hrim hi chu khaw chhak ram lam pawh khian hma khawsang lam kha chuan an lo ching hle ðhin a. Asia chhim chhak lamah khian kum 25,000 zet liam tawha puka an lo hnutchhuahte ruhro an hmuchhuak a, chutiang chiah chu Thailand ramah pawh a awm ve bawk. Mitthi sawngbawl dan hmasa lam kan thlir pawhin puka inzalh te, *rain-forest foragers* (Niah puk) chhunga an hmuh thingtum kuang leh puana tuam satliah deuha inphum te hi a bik takin Asia rama chin dan upa bera ngaih a ni a. Chhura thawnthuah, “E khai, kei pawh ka thi a nih hi pukah ka va inrawlh ve teh ang,” tih kan hmu a, Mizote pawh hian puka inzalh hi kan lo ching ve reng zawk em ni ang tih a ngaihtuah theih bawk.

Mizoram chhunga Lamsiam puk te Biate kham puk te, Maite khaw bul kham puk te, Vapar ram puk, Hnahlan ram puk leh Samthang khaw hmun hluiah Lallula Puk an tih te leh adt., ruhrote hi lunghriam hman hunlaia hmanlai mi, Mizoram luah hmasatu ten an lo dah a ni thei mai ang em tih pawh ngaihtuah tham tak a tling awm e. Kuang ûr nen inzawmna neia mi tam takin rinna an nei pawh hi thil awm tak a ni a. A chhan chu kuang ûr hrim hrim aiin an in ûr chhan a pawimawh a, ruhro an khawmte chu phum lovin pukah an dah ve a ni thei. Amaherawhchu, ðiau kan kan hnulam zawng hi history ziaktute pawhin chiang takin an chhui let thei deuh vek a,

puka ruhro chungchangte hi upa ti tiah takngial pawh hriat tur a vang hle thung. Puka ruhro tam takte hi chu pi pute sulhnu a ni lo deuh em ni chu aw tih ngaihndan pawh a awm thei. Eng pawh ni sela, heng ruhrote hi kum engzata upa nge a nih hlawm tih a hriat theih hunah ngaihndan a mum thei deuh awm e.

Hlum bel chhungah an dah a, an phum leh thin tia an sawite erawh hmun hrang hrangah hriat tur a awm a: Ratu lal Lalhleia Sailo chuan Lianvunga leh a thlahte ruhro a kawl khawmte chu Khanpui ramah a hlawmin a lo phum te; kum 2019, ramtuk thla ni 20-a Muallungthua ruhro, luruh pathum leh ruh dang thenkhat, hlum bel chhunga awm an laih chhuah te; kum 2020, thlazing ni 14-a Tuidam khaw bul, kawrtethawveng nena an inkar kawng leiminin a rawn hnawl chhuah te pawh hlum bel keh them thenkhatte nen hmuh a ni bawk. Tu phum nge hriat harsa tawh mah se, Mizote sulhnu ni ngeiin a ngaih theih.

Eng pawh ni sela, hmanlai atang tawhin mihringin a mihringpui thi tawhte taksa sawngbawl hi tihmakmawha an lo neih kumkhua a ni a. Mihring fin zel hnu phei chuan ruang chhe lova dah that te, an ruhro dah that te, an vap dah that te chenin an lo chhing chho zel a; Rome ho an inhalral hunlai khan an vap hi mitthi vap dahna tur bika siam bel kiar (*urn*) chhungah an dah thin a, khawvel hmun hrang hrangah pawh hmuh tur a lo awm zel bawk. Mi lian leh mi ropui te, hnam leh chhungkaw thlahtu te phei chu eng emaw ti tala an mahni hriatreng nan emawa an taksa chu dah that zui an lo duh zel a, hei hi a huhona cheng thin mihringte chin atana thil awm ve reng pawh niin a lang. Chung tih dante chu hnam ziarang pakhatat lut chhoin urhsun leh puithu taka hman a ni zui deuh zel a. Africa leh America hmun thenkhatah chuan hnam tha (*Elite*) te ruang chu tawih chhe mai mai thei lo tura dah that a ni a, Egypt-ho pawhin *pyramid* chhungahte an lo indah tha thin nghe nghe; Mizote pawhin lalte kuang an lo ur thin pawh hi a khua leh tuite tan chuan tih awm tak a ni ve bawk.

Pi leh pute pawh khan an thlahtute leh an lalte hriatreng nan te, chawimawi nan tein an lo inûr thin a, an ruhro te khawmin uluk takin an lo vawng thin. B. Lalthangliana'n, "Mitthi rosum dang aiin an rohin an duat," (Mizo culture 114) tia a lo sawi ang khan pi pute khan an thlahtute luruh leh ruh kawli lian deuhthe chu an mahni hriatreng nan an ti a, rei tak tak uluk takin an lo kawli tha thin. An tihdan kalmang pawh hnam zia tam tak a kal darh hmaa hmanlai miten hmakhawsang aţanga chin bera an lo neih thin aţangin a peng hla lo hle a, a upa tawh hle ang tih a rin theih. Sakhaw thil leh thihhnu piah lam rin dan nena inzawmna a neih hriat a ni hauh lo te hian rihdil leh a chhehvela Mizo sakhua inhrual mum hmaa an lo chin tawh a ni tih a hriat theih bawka. A kawngkal chu eng pawh ni se, a lo chhuahna bul leh a tum ber hriat theih ni lo mah se, hmanlai miten khawvel hmun hrang hranga an thahtute hriat reng nana an lo chin thin kan tarlante nen khan danglamna nei chuangin a lang lo.

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Mizote leh Mingote

H. Lalawmpuia*

Abstract : *Mizote hi mingo kan tih mai (sap) nena kan inhmelhriat țanna hi a rei tawh hle a. British rorelna hnuaia awmin missionary-te pawh an lo lut a, mahse mingote leh Mizote inkungkaih dan hi kawng thenkhatah țha viauin lang mah se Mizote chung a an rilru put hmang erawh chu anmahni zingah pawh a inang vek bik lo hle. Min lo hmangaih dante leh Mizote chung a an rilru puthmangte hi zir chian a ngai hle awm e.*

Mizote leh Mingote kan inhmelhriat țanna hi a rei ve ta viau mai. ‘Mizote’n an thenawm ram sapho awp chin an run chanchin chhinchhiaha hmasa ber chu September 1826-ah a ni a,’ (Kumpinu leh Mizoram 3) chu chu Mizo lal pakhat Buangtheuva tehoin phai vai an zuk rûn ațang khan a ni. Tichuan, a khât tawkin Mizo lalte chuan British awp chin ram chu an zuk rûn fo a; British lamin ngaithei reng bik hek suh, Mizo lalte chu tuk dawlin, “... kum 1890 December thlaa sa ui an tan hnuaia Mizo lalte chu, a bo a bâng awm lovin British sawrkar hnuaia an tlu lut titih ta a ni.” (Tarmit Bawm 97)

Khatia Kumpinu-in Mizote awp a, sipai leh *missionary-te* nena Zoram an rawn daidar hnu khan Mizote khawvel chu nasa

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takin a inthlak danglam a. Hnam dang nena intlawh pawh ngai zen zen lo Mizote chuan khawvel dang hmelhriatin, hnam dangte pawhin an rawn awm pawlh chho ta zel a. Chutianga rawn chen pawlh a, rawn daidar ta chu nupui pasal anga lo invuan a, lo inkawp zui ta te pawh sawi tur an awm ve ta nual a. Chu'ng zinga sawi hlawh ber pawl chu Zosaphara (Edwin Rowlands) leh Thangliana (T.H. Lewin) te kha an ni.

He *paper*-ah hian Thangliana leh Zosaphara ten nupuia Mizo an neih dan chanchin kan thlir ang a, an harsatna tawh hrang hrang leh Mingote indah sanna, an rilrua thûk taka inphûm chu hai lan kan tum dawn a ni. Tin, chu Mingote leh Mizote inkara indaidanna awm, thawnthu phuah thar (*fiction*) lama zung kaih zui ta chu James Dokhuma thawnthu pakhat 'Goodbye Lushai Brigade' tih aṅangin kan en zui thuak bawk ang.

I. Dari leh Thangliana:

'Sapho zinga Mizo fate'n an kawm tlangnel hmasak ber chu Lt. Col. Thomas Herbert Lewin (Thangliana) kha a ni a' (Thuhlaril 126), kum 1857-ah India ram a lo thleng a, kum 1864 khan Chittagong Hill Tracts enkawl turin Superintendent atan ruat a ni a (126). 'Lewin-a chu British *officer* zinga Mizote tlawh pawh hmasatu, Mizoram daidar hmasatu leh a ram mipui leh nunphung leh zia hre hmasatu (*remarkable pioneer British Officer of Lushai Land*) a lo ni ta a ni.'" (Kumpinu leh Mizoram 4)

Thangliana hian nupui ah Mizo a nei a, a hming chu Dari a ni. A hming pum tak erawh hriat a ni lo a, Darṭhuami tih te, Darlaili tih leh Darthangi tia sawi te a ni hlawm a. A dik ber hriat a ni ta lo (Thangliana 196). "Thangliana hian ama chanchin a zia kah leh a chhungte leh ṭhiante leh kha a thawnah te leh sawrkar lam chhinchhiahna khawiah mah Mizo nupui a neih thu hi zia kin a awm lo," (196) niin Lalhruaitluanga Ralte chuan a zia k a. Mahse pi pute titi leh thu inhrilh chhawn zel aṅangin an innei ngei tih hriat a ni.

Thangliana hi kum 1872-ah Tlabung bawrh sap atan an ruat a (Zoram Vartian 106). Dari hi a rim fo niin an sawi. ‘Dâri tih chu a lam rik zin lutuk avângin sipaihote chuan Mizo tawnga nula sawina emaw an lo ti hman’ (108) hial a ni. ‘A tirah chuan Dari hian Sap vun ngo chu a tih hle a. Mahse, Thangliana hian a duh em a, thilpek chi hrang hrang pein a rim thin a. . . Kum khat vel Thanglian a hel hnuah Dari chuan a nupui nih chu a ngam ta a, a chhungte pawhin an duhpui thei ta baw k a.’ (Thangliana 198) Tichuan, an innei ta a, an inneih hun hi kum 1872 laihawl vel a ni tih kan hre thei (197). Kum 1873-ah Sirte tlangah in an saksak a, chutah chuan Dari nen chuan an cheng dun thin. Dari hian fapa pawh a hring ngei a; mahse ‘in chhunga kal thei a ni hman chauh a, a thi ta a ni.’ (197)

Thangliana hian ‘a nupui Dari chu Sap rama hawpui a tum a, mahse Dari chuan tui puiral ram hla taka a hriat ngai loh khawvela dam chhung nun hman g tura a indahin ngam ngang lo va, a zui haw ve ta lo niin titiah chuan sawi a ni.’ (219)

Hetih hun lai hian mi tam ber chuan Sâp neih hi an ngam lo a, mi rel leh sawi kai nih an duh lo a. Dari pawh hian a tirah chuan a hreh hle a ni. An inneih pawh hian khawtlang mipuite chuan Dari hnung lamah an sawi sep sep thin. An inthen hnuah pawh nuthlawi to lo tak a ni a, ‘Sâp pasal a lo neih tawh avangin thenkhatin an thinrik a, a hriat phak deuh si hian an sawi ru sep sep thin a ni awm e,’ tiin Lalhruaitluanga Ralte chuan a ziak (282). An fehnaah pawh ‘lawm tur a hmu ve lo a, amahin khawhar takin a feh thin a. Kutni-vang-thlaah pawh mite chuan chhungkuain kut sa duh tawkin an ei a, Dari erawh chu inthlahrung reng rengin mi hmel eng hmu ngam lovin a tawmim thin.’ (2)

Hetiang hian Mizo zinga hnam dang pasala nei hmasa ber ‘ni-a lang’ Dari khan harsatna tam tak a lo taw k a, a hnampuite thinrik leh en hran a ni thin tih kan hmu a ni.

II. Thangkungi leh Zosapthara:

Zorama *missionary* rawn chhuak Zosaphara (Edwin Rowlands) pawh khan a tleirawl awmpui thin Thangkungi nupui ah a nei a, hmingchhiatna leh mualphona tam tak phurin, *missionary* atana amah ruaitu *Welsh Mission Board* te pawhin an ban phah hial a ni (Lalthangliana 34).

Zosaphara hian December 31, 1898 khan Aizawl a lo thleng a, Mizoramah kum riat rawng a bawl a (Keivom 93). A thawhpuite leh mi dangin a awmpui nula Thangkungi nena ingaizawng ang leh mit timim zawnga khawsa angin an puh a, an hek ta a. An hekna chu *Board of Directors, Welsh Mission Board, Liverpool* lamah an thawn a; anni chuan Zosaphara chu kum 1907 khan Mizoram aṭangin an ko kir a (130), a hnuah an ban zui ta a. Zosaphara chuan ni 22, June 1908 vel khan Aizawl a chhuahsan ta a ni (Lalthangliana 36).

Zosap pahnih Zosaphluia (D.E. Jones) leh Zosaphara te hian Aizawl leh thingtlang hmun hrang hrang aṭanga lo kal mi rethei naupang lo kalte chu an chenna bangla kiangah *hostel* an saksak a, an chāwm a. Mipa leh hmeichhe tan a hrang ve vein *hostel* an sa a, chu'ng naupangte chu uluk takin lehkhah an zirtir thin. Hmeichhe naupang zinga pakhat Thangkungi chu tleirawl hmelchhe lo tak, ngaihnopei tak mai a ni a (29). Chu naupang chu Zosaphara chuan a ngaina hle a, a fanu ang chiahin, nausen lawm takin a biangah fawpin a pawm uaih uaih thin a. Chu chu Sapho tih dan pangngai ni mah se, kohhran tiak tir thikthu chhiat lai ngang a nih avangin an ngaithei lo a; an hek ta a ni (Keivom 130).

Tichuan, Zosaphara chu an ban tak avangin Mizoram chu a chhuahsan ta a. A hnuah hmingchhe taka an ban phahna chhan Thangkungi nen chuan an innei ta tho a, an inneih hun hi chiang taka hriat a ni tawh lo a, B. Lalthangliana chuan, 'kum 1924 kum bul lama inneiah dah ila, pawm a nuam tawk awm e' (Zosaphara 57) tiin a ziaik.

III. Mizote leh Mingote inkara indaidanna awm chu:

Zosaphara leh Thangkungi chungchang ngaimawhtute kha Mizote chauh ni loin, anmahni Zosapte ngei pawh khan an hmuhmawh hle a. ‘Zosapte zinga an rinhlelh ber chu Zosaphluia (D.E. Jones) nupui Pi Zawni (Katherine Ellen Williams) a ni’ tiin L. Keivom chuan a ziak (Zoram Khawvel 5, 133). Zosaphluian Williams hnena lehkha a thawnah chuan, ‘*European* nula ngei nei se, *missionary* tha tak a ni mai ang,’ (*Yes, European wife – then he be a good missionary*) tih te a ziak lang a (140). Chuvang chuan Zosaphara’ n nupui atana Mizo a nei tur hi an hnampui indah sanna rilru atangin an pawm lo hle tih a lang a, a theih ang anga tihbuai leh hek chhiat an tum ni berin a lang.

Zosaphara leh Thangkungi chungchanga Sâpho rilru put hmang chu L. Keivom chuan heti hian a ziak a: “... hnama inthliar hranna ramri khamtute mitah chuan Thangkungi chu Zonu, Edwind Rowlands chu *European*, indaidanna pindan hrang daiha awm an ni. Chumi indaidanna bang chu mimal duhthua sawn mai theih a ni lo,” (191) tiin a ziak a. Zosaphluia (D.E. Jones) chuan, “Mizoho chuan Mizo nupuia a neih an duh lo,” (*Lushais were against his marrying a Lushai*) tiin Mizote pawhin Zosaphara’ n Thangkungi a neih chu an remti lo niin a ziak bawk a ni (qtd. in Keivom 140). Thangkungi Mizopuite hian anmahni rilru puakchhuaka duh lo nge an nih a, Zosaphoin an kheuh ruk avanga duh lo an nih tih hi ngaihtuah zui tham tak a ni awm e.

Mingo *missionary*-te hian Mizote hi an thlarau nun hmangaihin, kristiana siam pawh duh viau mah se, anmahni *level*-a an rawn awm a, nupui pasala inneih pawlh hial mai chu an duh lo hle a. Hnam sâng zawk leh ropui zawk nia an inhriatna chuan, Zosaphara’ n Thangkungi neih a tumna chu a pawm thei lo a, an inkarah harsatna an siam ta mai niin a ngaih theih. Amaherawhchu, a hnu-ah Zosaphara leh Thangkungi hi an innei leh ta tho a, Burma ramah *missionary*-ah an tang dun ta nghe nghe a ni.

Mingo zinga Mizo nupuia nei hmasa pahnih Thangliana leh Zosaphara te hian an hnampuite aṭangin harsatna an tawk ve ve a. Zosaphara chu Thangkungi nena an awm danah mi dang mit a kham avangin *missionary* aṭangin an ban a. Mizoram aṭanga hnawh chhuah a ni. *British*-ho hian Mizote nena inneih pawlh emaw, hmangaih taka zuk chenpui emaw hi an ngaithei lo hle a. Chutianga hmangaihna thinlung nena entute chuan harsatna an tawk zui zel niin a lang. Thangliana pawh kha Mizorama awm thei tawh lo turin an hnawt chhuak ta bawk a ni. L. Keivom chuan, “Mizoram histawri kan thlir kir chuan, anni ang tluka Zofate entu leh hmangaiha nupuia nei duh hialtu Zosap emaw Sap (mingo) reng reng chuan mingo dang thinhrik leh endawng an kai nghal thin niin a lang,” (Keivom 141) tiin a ziak a ni.

Dari leh Thangkungi hi Mizo zinga hnam dang pasala nei kan hriat hmasakte an ni a, harsatna pawh an tawk ve ve. Thangkungi leh Zosaphara karah buaina tam tak a awm a, hmingchhe taka puh chhiat an ni. Dari pawh hnam dang pasala a nei avangin a hnampuite hmuhsit leh endawng a hlawh phah tih kan hmu.

IV. James Dokhuma ‘Goodbye Lushai Brigade’:

Hetianga Mingote leh Mizote inkara inen hranna leh nupui pasal thua indaidannain zung a kaih dan hnam chanchin (*history*) lama kan hmuh hi thawnthu phuah thar (*fiction*) huang chhungah a thangkhwâwk a lo lang a, James Dokhuma ‘*war novel*’ pakhat ‘Goodbye Lushai Brigade’ tih thawnthu-ah chuan Mizo nula Lallawmi leh Sap sipai pakhat, *British Army Captain* Mark Martin-a inngaihzawn chungchang kan hmu a. Inneih hial tum mah se hnam inkara indaidanna bang chhah takin a pin hnan avangin an innei thei ta lo.

Lallawmi hi Hmunhmelṭha khua a ni a, a pa chu kohhran upa fir zet mai a ni. Mark Martin-a ‘Lushai Brigade’-a a awm laia Mizoram an fan kualnaa intawng an ni a. Ṭawng inhre pawh hlei thei lo mah se, inneih hial duh khawpin an inhmangaih hman a ni.

An inneih theih lohna chhan hi Mark Martin-a hnampuiten Mizo nula nupuia neih chu an pawmpui theih loh vang leh, Lallawmi pain a remtih loh vang a ni. Mark Martin-a hi chuan, “Siamtu siam dan rilru ṭawmin, eng hnam pawh ni se a neitu tur berin ka iai loh nak hmanah chuan ka dam chungng khing phel ni turin pawl ka ti si lo a,” (Goodbye Lushai Brigade 68) tiin Lallawmi chu neih tum viau mah se, a hnampuite chuan an pawmpui thei ngang lo a. “... English hnam, hnam azawnga hnam ropui, khawvel hnam azawnga hnam chungnung ber inti siin Lushai nula ka nei tur mawlh chu an remti thei ngang lo a ni zawk,” (63) tia Mark Martin-a sawi ang hian, an hnam indah sanna chuan hnam hnuaihngung zawk nia an ngaih nupuia neih chu an remtihpui thei lo a ni.

An inneih theih lohna tura hmala nasa ber chu, Zosaphara leh Thangkungi chungchanga buaina thlentu *missionary*-te bawk kha an ni a. Khatia Mark Martin-a leh Mingo sipai ṭhenkhatin Mizo nula ngaizawng a, nupui ah hial neih an tum ta mai kha an ngaithei lo hle mai a. Tichuan, Lallawmi pa, ‘Kohhran Upa fir zet mai leh Kohhran Dân chu Pathian Dân tluk mai pawh ni lo, Pathian Dân ai maha pawisa mi’ chuan *missionary*-te chu ‘pathian tenau’ ang thawthânga a ngaih avangin an thu chu a kawli a ngilin a zawm vek mai si a. Lallawmi leh Mark Martin-a tan chuan kawng a ping zo ta vek mai a ni.

He thawnthuah hian Mingoho indah sanna, hnam dang an en hniamzia leh, *missionary*-te paw’n Mizote thlarau chhandam chu duh mah se, an zâwlpuia awm erawh thih hreh takin an hreh ṭhin a ni tih chiang takin kan hmu a. Chu an hnampui intihna rilru chu, James Dokhuma hian a changtupa Mark Martin-a kê hmangin hetiang hian a puang chhuak a ni:

Kei sipai laisen lungmawl hian hnam tê zawkte chungna ‘Sap’ kan lo indah sânzia chu ka lo hre ve phâk chai si lo. Khawvêl pakhat luah ho tûra Pathian kutchhuak ni tlâng ta chu kan thuhmun vek ei ka lo ti mai a. Mahse chu ngaih dân ang chuan

an lo ngai ve i-khaw silo. Mingo-ah pawh ‘Sap’ chu mihâng chung a lêng, an thu pawh mihâng chuan a kaw i a ngila zàwm tûr niin an lo inhmu sâng si a. Mihang thlarau tân chuan kohhran dinsakin sakhua chu pe mah se, hnam lamah erawh chuan sakhua a inchen anga khawsa ho tur chuan a teuhin a hnai thung lo a ni. (64)

Hetianga James Dokhuma’n a thawnthua ‘*postcolonialism tukverh*’ min hawnsak hi thlir zui tham tak a ni. Mizote leh Mingo te inkâr chiang takin kan hmu a, Mizote laka Sapho rilru puthmang chu Mark Martin-a hmang hian fiah taka târ langin, ‘*Welsh Missionary rilru*’ pawh a tak behchhanin a phûm thiam hle a ni. Tin, Mizote vun ngo tawh phawt kan chung enzia Mark Martin-a’n, “Sap kan nihna kan vun a ngo tawh chuan ang khat vekin min en ni berin ka hria. Mi an zahin an ngaisâng êm êm ðeuh mai a, an ðawng thiamte phei chu anmahni hnampui ngei pawh an ngai ropui a, an zahin tluk loh enin an en nghâl mai ðin,” (39) tia a lo sawi te hi a dikin kan rilru puthmang a târ lang chiang viau a ni.

V. Tlângkawmna:

Mingote khan Mizote hi min hmangaih tak tak lem lo tih te, Zosap *missionary* te meuh pawh khan kan ðatna tur an lo duh tak tak vek bik lo tih leh, Mizote hmangaihtu tak takte kha chu an hotute lakah an hnawng zawk zel a ni tih te hi thil chiang tak niin a lang a. Mizote kha kawng tam takah duhsak viau mah se, an *level*-pui anga dâwr a, nupui pasal ang tak taka an han en dawn meuh chuan harsatna tam tak pal tlang a lo ngai tih a lang chiang hle. Chutianga Mingo te indah sanna, Mizote chung daiha an indahzia chu kan sawi tak hrang hrang aţang khan a fiah viau awm e. Mizote ngei pawhin hnam dang nupui pasala neih kan duh lohzia, a neite pawh kan en dan a dan theihzia pawh a târ lang a. Tin, Sap tawh phawt chu eng mi pawh ni se kan chung ena kan ngaih sanzia te pawh kan hmu a ni.

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Lalruali Hlain Mihring Nun Hlimthla a Tar Lan Dan (Reflections of Life from Lalruali's Songs)

Lalremruati Ngente*

Abstract: *Mihring kan ni miau a, zirna kawngah leh kan tui zawng kawng hrang hrangah, Science leh Arts leh pengthum dang dangah han tlan darh sung sung thin mah ila, mihring ngaihtuahna chhungrilin a buaipui ber chu ama hlimthla a hmuh theihna tur darthlang a nih loh vek pawhin a ngaihtuahna chhungril chhawl hal dawmtu tur a ni leh tho tho thin. Zirna huang chhunga kawng peng hrang hrang an then darhte pawh a tawpa inbawk khawm lehin mihring ngaihtuahna chhungrila zawhna tawp thei lo chhanna an zawng leh vek ang tho hian, hringnun hlimthla tia an lo sawi hial thin thu leh hla (literature) pawh hi thuang hrang hrangah inthen darhin, hla phuahtu leh thu ziaktute chuan an ngaihtuahna umin, tu ma chên ve lohna nia lang khawvel hran daihah pawh tlan luhpui daih mah se, chu khawvel thar chuan ama ngaihtuahna hlimthla aia thui a tlanan thei chuang lo.*

Lalruali hlate: Lalruali hian hla 59 a phuah a (Thlaler Nula, 22). A hla tam zawk hi Pathian hla a ni a, hla lenglawng huang

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chhunga khung theih tur a puah nual bawk. A kutchhuak zinga a tam zawk hi hla thlûk nei, sak tura duan a ni a, a chhama chham chi hlahril a puah nual bawk.

Thlûk neia a puah hlate hian thunawn a nei deuh vek a, chang khatah tlar li aia tam a rem ngai meuh lo bawk. Heng hlate hi ama nun ram puan chhuah nan a hmang deuh ber a, harsatnain a nun ram a bawh buai dan leh, thlamuantu leh hnemtu ngaia Pathian a auhna hla a tam hle a ni. A kutchhuak zinga hla lenglawng leh hlahril lamah, a ngaihtuahna peng hrangrawn tar lang ve bawk thin mah se, lalruali hlaa kan hmuh tam ber erawh chu mihring nun kawng chhukchho a zawhna kawnga harsa a tihzia leh, tanpuitu leh thlamuantu tura Pathian a auhna a tam ber thung.

Lalruali hlaa mihring nun hlimthla: *William Wordsworth*-a'n, "*Poetry* chu mihring thinlunga a vei lo hnâm chhuak hi a ni" (Theory of Mizo Literature, 33) tia *Poetry* a lo hrilhfiahna leh *P.B. Shelley*-a'n "Mahnia rilrua thil awm leh suangtuah thin pho chhuahna hi a ni e," (*Literature* Kawngpui, 60) tia *poetry* nihna a lo sawi dan mil chiahin Lalruali hlate hian mihring nun hlimthla a tar lang vek a. A phuahtu ngaihtuahna vah darh zau dan mil zelin a hlimthla pawh a inzar pharh thui zel mai niin a lang.

Lalruali hlaa thumal lang tam em em chu 'I' leh 'Ka' hi a ni a, a hla puah chhan leh a phuahtu inkara thil thleng leh thil awm chu tlang takin, puanzar phena hlih tît têt pawh nei lem loin a tar lang deuh pawp pawp a. A ngaihtuahnain a hawi lam chu chung lam, mihring theihnain a thlen phak piah ram a ni emaw, lei hnuuia chhilh hnan a ni emaw, a ngaihtuahna luangliam hian a au chhuahpui deuh bawrh bawrh zel mai a ni.

1. Lalruali hlaa mihringin a nun ruak hnawh khattu tur a zawhna: Lalruali hlaa lang tam ber chu, hnêmtu ngai leh mamawh ngawih ngawiha Pathian a auhna hi a ni. He nun ruak hnawh khattu mamawhna hi khawvel mihring zawng zawngin nu pum chhung atanga kan pianna leilunga kan chhawm luh a ni a tih theih hial awm

e. Chu an nun ruak hnawh khahna tur an zawwna lamah chuan mi thenkhat chu ruihhlo bawihah an luh phah a, mi thenkhat chuan pawn lam mawina leh lan dan thlak danglam chuan an chhungrila nun ruak leh kim lo awm chu a hnawh khah beiseiin an mit la zawng apiang umin an lo hmanhlel ve bawk.

Mi thenkhatin mipa leh hmeichhe inhip tawnnain mihring rilru ngaihtuahna a tihdanglam theih dan chu remchanga lain ngaihzawng tam tak an neih phah a, thenkhat ve thung erawh chuan an ngaihtuahna chhungril nun ruak au thawm leh bel ruak ri ring lutuk ngaitla hman loa buaipui tur thil dapin, an tha leh zung tam tak an sen ral phah hial thin. Kan zavaia kan zawn theuh erawh chu ‘nun ruak hnawh khahna’ tho a ni a, kan zawn dan leh kan zawwna kawng a inang lo mai a ni. Chu nun chhungril enna tur darthlang fiah lutuk mai chu, ‘Ka pian chhan’ tih hlaah kan hmu a,

Khawvelah hian ka lo piang a,

Ka nun kawng zawh tur pawh hre lovin

(Thlaler Nula, 28) (1-2)

Khawvelah hian ka lo piang a,

Khawvel tan chuan ka piang si lo, (...5-6)

Rei tak ka lo hre lo Lalpa,

Nun kawng dik min hriattir zawh lovin,

Khawvelah hian ka tlân thin a,

Lungngaih beidawna chauh mai a lo ni (...9-12)

Khawvela a pian chhan leh a tih tur ber pawh inhre lovin hun eng emaw chen chu lo khawhral mai mai tawh niin a inhria a, nun kawng zawh dan tur dik tak chu Pathian lam panna kawng niin a hria a, chumi kawng ni si lova nun ruak hnawh khahna kawng dang zawh chu lungngaihna leh beidawna kawng panna mai niin a hria a. A dam chhunga nun ruak kim lo leh famkim lo mihring a nih rengna hmun tur chu, a tana hmun ruat emaw hlut viau tlak emaw ni pawhin a hre meuh lo a ni. “Ka chatuan hmun” tih hlaah chuan,

Khawvelah hian hmun rêng ka nei lo,

Chhandamtu hmun buatsaih lo chu. (Thlaler Nula, 90) (1-2)

Tiin, chu a chênna leilunga a anpui awm ve dangte pawh amah ang thoah inngahna tlak lo leh nun ruak hnawh khahna tling lo an nihzia tar lan nan, “Ka nghah Lalpa nang i ni” tih hlaah

Lairil puanna a awm lo ve,

Van hnuai hring mite zingah hian. (Thlaler Nula, 82) (1-2)

A ti hmiah mai a ni.

2. Lalruali hla leh mihring ngaihtuahna khawvela Sakhua: Mizo theologian hmasa ber pawl Rev. Liangkhaia chuan mihring nun leh Sakhaw inzawmna heti ang hian a sawi fiah a,

“A sawi fiah dân a tam em em mai. Mi fing tinin sawi fiah dân kawng khat tal chu an phuah chhuak theuh. Chuti chauh pawh a ni lo va, “Sakhua” tih thu hian thu chi hrang hrang tam tak, inrem lo tak tak te pawh a huap reng bawk a ni. Amaherawhchu, chuti angin awm reng bawk mah sela, sakhua apiangah hian heng thil kawng thum, mihring aia thilithei zawk a awm tih rinna leh, chu mi chu biak châkna leh anmahni tanpui beiseinate hi a awm theuh a ni. . . A nih leh mihring mâwl berte sakhua chu eng nge ni? A pumpuia kan hmer khawm dawn chuan, “Thlarau biak” kan vuah thei ang” (Sakhaw Khaikhinna, 10,11)

Lalrammawia Ngente chuan Sakhua, Tuan Thu (*Mythology*) leh mihring nun inkungkaih dan heti ang hian a lo hrilh fiah bawk,

“Tuan thu reng reng hi chanchin ngaihnaawm tak leh thuk tak, hnam thlarau khawvel ngaih dan puanchhuahna a ni a. Lei leh Van leh thil dang chungchanga mihringin ngaihtuahna leh suangtuahna a lo neih tawh lantirna tha tak a ni a, chu chu culture

bik nei hnam hrang hrang te hian an thinlung takin an vawngin an humhalh thin a ni. Tuan thu hi Sakhaw thu (*theology*) ah a lo thanglian a, sakhaw tobul a ni tia ngai an awm. Sakhaw lam thila tawnhriat atanga inhlan chhawn zel ni pawhin a langlam ngaihtuahna atanga lo irh chhuak, sakhaw rinna lama kaihruaitu hmanraw pakhat a ni fo bawk thin. “ (Thil Bul Thawnthu (*Creation Myth*), 7).

Khawvel Sakhaw hrang hrang leh hnam hrang hrangte tuan thu (*mythology*) a lo lang Chiang em em chu mihringin, a mihring thiamna leh finna piah lama a chhui chhuah theih bak zawng tura a tluk luhna, engkim hrilhfiahna, thlamuanna leh hahchawlhna a zawna hmun a nihna hi a ni. Lalruali hla tam zawk hi kristian sakhaw behchhana phuah a ni a, a hla tam takah hian kristian sakhaw rinna leh inkaihhruaina hlimthla a lang bawk. ‘Sual thihsana Kristaa nun’ tih hlaah chuan,

Tui leh leilung pawh an awm hma-in,
Pa chatuan remruat mak tak mai chu;
Kristaah hlenchhuahin a lo awm ta a,
Mihring sual fate tan a lo ni. (Thlaler Nula 80, 1-4)

Tiin leilung din hma daiha Pathian remruatna leh finna ropuizia, kristian sakhaw behchhana a tar lanna kan hmu a. Mihring leh leilung indin tan dang chungchanga a ngaih dan, *Bible-a Genesis* mil thlapin kan hmu bawk,

Hmanah Eden huan mawi takah chuan,
Pathian leh mihring an lengdun thin;
An thinlung inpumkhatna thuthlung chu,
Mihringin an lo bawhchhe ta si,
A din thar leh a din thar leh khawngaih thuthlung,
Khawngaihna huanga awm leh turin.
(Thlaler Nula, 95) (1-6)

A hla dang tam taka a mit lawnga a hmuh theih loh leh a khawih theih loh, a ngaihtuahna leh rinna infawk khawm hmanga harsatna leh lungngaihna a tawrh laia hnemtu tur leh thlamuantu tura a auh thin, amah chauh chu inngahna tlak leh belh tur nia a hriat, engkim hrilhfiahna bul nia a ngaih chu Sakhua-ah tlan luhpuuin,

Thawhlehma ni hnehna ni lawmawm chu,

A ropui e thilsiam zawngte'n lawm r'u;

Setan ral lian hnehna ropui,

Lawmin au chhuak rawh se Amen!

(Thlaler Nula, 100) (1-4)

An hlim ngei e hnehna lawmtute chu,

Van leh khawvel lawmin an au rual e;

Kei pawh ka hlim hnehna lawmin,

Eden sual thlân lo inhawng chu (... ,13-16)

Mihring nuna zawhna tam tak chhanna leh inngahna leh thlamuanna, belh tura zawinna kawngah kristian sakhuaah lungawina hmuin, chutah chuan a zawn chhungril chawlhna a hmuh thu a lang chiang hle a ni.

3. Lalruali hlaa mihringin finna leh a thinlunga zawhna chhanna a zawn dan: Khawvelah hian lehkhabu tam tak a lo piang tawh a, thu leh hla tam tak a lo chhuak tawh a, zirna kawngah mi tam takin *subject*hrang hranga insem darhin, hriat chhuah belh, hmuh belh, finna kawnga hmasawn inbeiseiin an tha leh zung sengin thil hrang hrang an chhuuin an lo zir chiang tawh thin. Thil hlui hai chhuaka zir chiangtu (*historian*) ten hmun hrang hrang lei hnuai leh tuipui hnuai thlenga dap chhuakin, hmasang leilung din tih atanga min thlahtu ni thei awma an rinte thil hnutchhiah hai chhuah tuma an beih mup mup lain, leilung leh a chhunga thil inzam dan zir chiangtu *geographer* leh *geologist*ten kil tin dapa teh kualin hma an la reng bawk.

Mihring ngaihtuahna zir chiang mi (*psychologist*) ten nausen atanga mihring a tar thih thlenga a ngaihtuahna chhungril chet dan an zir belh reng a. *Science* lam atangin thil bul lo inʼanna, a te ber thlenga chhui kualin *scientist* ropui leh thiam tak tak ten *theory* chi hrang hrang duangin *atom* (thil te bera an lo ngaih thin. Laldailova, 35) lo chhuahna chungchang bikah ngawt pawh *model*/hrang hrang *Sommerfeld Model, Vector Model of Atom, Bohr model of atom, Dalton Model of Atom, Thomson model of Atom, Rutherford model of Atom* adt, duang kual chiam thin mah se, mi zawng zawng pawm tlan theih chhanna pe thei an la awm lo a ni tih ngaih dan nemnghet thlapin, mi tam takin khawvela *literature* ropui leh huai ber nia an lo sawi thin *bible*-in mi fing bera a chhal *Solomona* (Mizo Bible, 1 Lalte 4; 29,30) chuan Finna lehkhabu/ Thuhrlitu-ah, “Heng zawng zawng hi finnain ka chian tawh a ni. Ka la fing ang chu ka ti thin a; mahse, a teuh lo mai. Thil awmzia chu hla tak, thûk tak, thûk em em mai a lo ni a, tuin nge hmu chhuak thei ang?” (Mizo Bible, Thuhrlitu 7;23,24) tiin mihringin finna a zawn nasatzia leh a hmuh chhuah zawh lohzia a lo tar lang a.

He ngaih dan hi a rawn ʼawmpui nghal thlap a ni mai awm e, tih theih hial turin Lalruali hla ‘Pathian min enkawl na’ tih hlaah chuan,

Aw Lalpa ka Pathian
 Nangin min lo hriat chian dan hi a va mak em;
 Nu pum chhunga ka awm laiin,
 Ka ruh leh tisa leh a khawlte i siam a,
 Hriatna thazam leh a hriatna kalkawngin i vêt chhuak vek a,
 Chutichuan mi enkawl ta a ni. (Thlaler Nula, 153) (1-6)
 I kutphah khuar chh ûngah mi dah a,
 I mitnaute angin min humhim a,
 I thinlung ril berah mi vawng ʼtha a,
 Pain a fa duh a chantirna hmunah hian,

Ka phâklohna mi hliahkhuh thin a,
Chu chu a ni, ka tana mak lutuk,
Ka hriat phak loh ni (...7-13)

tia mihring finnain thilsiam ropui ber a nihna hre thiam tura a pawh phak lohzia a tar lanna kan hmu a, ‘Ka Rohlu Baibul’ tih hlaah,

Aw ka han dâwn sei zel a,
Lei chungah hian rohlu pawh ka nei lo ve,
Miten an sawi Lunghlu leh Rangkachak te,
An sakhmel pawh ka tawng ngai lo ve,
Ka tan rohlu an tling lo. (Thlaler Nula, 154) (7-11)

tiin khawvel ropuina, sum leh pai ten hlimna an pek lohzia leh finna zirna kawng peng tam tak inzamna leilungah hian lungawina a hmuoh loh thu hrilhfiah nan, chung thil zawng zawng aia atan lehkhabu pakhat, nunna thu inziahna a hlut zawkziain a chhunzawm nghal hmiah mai.

Ka rohlu ber chu hei hi a ni,
Van Lal hmangaih biahtu min hlantu,
Ka Baibul hi a lo ni e (...12-14)

4. Lalruali hlaa mihring inlaichinna: Mihring nuna thil pawimawh ber te zing ami, mihringin a mihringpui a mamawhna leh mihring inlaichinna chungchang Lalruali hlaah hian a lang tam hle a. Hla lenglawng a phuah hote hi mihring inlaichinna hrang hrang tar lanna hla a ni deuh vek a ni. Durtlang damdawi in tuala a awm lai a, Sihfaa awm a u Kapzingi thih thu a hriat laia a chham chhuah, ‘Vansang min kaisan’ (Thlaler Nula, 129, 130) tih hla te, a u Dengzika puala a phuah ‘I zalna run (Thlaler Nula 131, 132)’ tih hla te, Chun leh zua te, Ngai lovin ka ring si lo, A lo her chhuak leh ta, Bawihte ka phal lo che, Chhawl tui i dâwn dun ang, Len ka chak, Fam zun ngaih tih hla te hi mihring leh mihring inlaichinna leh inmamawhna tar lanna hla vek a ni.

A phuah chhan leh a phuah chhuah dan hi a inang lo thliah hlawm a. A nuna mi pawimawhte thihnain a den nat em avanga a phuah te, mi dangin phuah tura an ngen avanga a phuah te, a mumang ramin a lunglenna leh khawharna a kaihthawhsak avanga a phuah te a ni nawk hlawm mai. ‘Zai vawr ka zuam nem le’ tih hla thunawn hian a chhehvela cheng a mihringpuite a tana an hlutzia leh, mihringin a anpuia siam a mihringpui nena chhungmila inkungkaihna an neih thûk dân a tarlang chiang hle.

Engtin nge maw ka hman ve dawn le?

Awmlai vei leh fam zûn ngaih nen;

Rairah riang lawina runah hian,

Hlimte’ n zai vawr ka zuam nem le.

(Thlaler nula, 142) (5-8)

5. Lalruali hlaa mihring beiseinain thlamuantu a zawn dan: Mihring nun laimu, beidawna hre thiam em em chung a beiseina chelh tlat thei tura duan kan nihna te, vanduinain min bawhbeh tlat lai pawha vannehna thlir tlat thei tura ngaihtuahna thil ti thei tak pek kan nihna te, ÷ahna mittui hru chung a hlim taka kan nuih hun tur mitthla thei tura duan kan nihna leh, chu’ ng zawng zawng phena thlamuanna leh inhumhimna kan zawn ÷euh dan Lalruali hlate hian a tar lang chiang hle a. Chu’ ng beiseina a au chhuahpuina hlate chu, ram pum huapa a larpui ber ber hla te pawh a ni hial awm e. ‘Hun kha leh chen min kaihruaitu’ tih hla chang hnihna leh a thunawnah chuan,

Ka zinna ram kawng chhuk chhovah,

Thlêmna thlipui an hrâng lua e;

Pen khat pawh ka kal thiam nem maw,

Thlalêr ram ro ka pelh hma chuan (Kristian Hla Bu, 511)

(9-12)

Aw, min hruai la, aw, min kai rawh,

Khawngaih thahrui, ka ngai êm che;

Bo hmang ka ni, aw, ka Lalpa,

Keimah mai chuan ka kal thiam lo (...4-8)

tiin a ni tin nun kawng leh vanram kawng a zawhnaah ãanpui a, chelh tura Pathian a ngenna leh a auhna kan hmu a. ‘Ka chenna ram thlaler a ni’ tih hla chang thumna leh a thunawnah,

Buaina chhûm kara ni êng mâwi tak chuan,

Ka thinlung thim chu arawn ên;

Kalvaria hmangaih lo lang kha,

Hril turin Lalpa min pui ang che.

(Kristian Hla Bu, 294) (13-16)

Ka ãawngãai ngaithla la,

Ka dil malsawm ang chê;

I aw nêem nghakin ka lo ãthu,

I thlamuanna, i thlamuanna aw chu (...5-8)

tiin khawvel buaina leh lungngaihna karah pawh Pathiana beiseina a chhar chuan, a thinlung ngui leh thim a chhun ên thu leh, a thlamuanna ber chu Pathian thlamuanna âw anih thu fiah takin kan hmu a ni.

Tlangkawmna: Lalruali hlate hian mihring nun hlimthla a tar lang mai ni lovin, a kil kar thlenga hawl chhuakin, a chhungril ber thlengin a tar lang a. Mihring ngaihtuahna chingchivetzia hai langin, mihring ngaihtuahna chhungrila zawhna tawp thei lo chhanna atan ‘pawmna thinlung’ leh ‘sakhuaana’ hlimthla min chhawp chhuahsak a. A nuna a thil tawnten mihring thinlung a hliam nat theihzia a tar lan rualin, hliam tuam dam turin ãawngãaina leh inhnemna rimawi a hla zawng zawng deuhthawah hian a zep tel vek thung. Mihring hian a nun hrilhfiarna a zawn chung chuan Lalruali hlate hi a nep thei lo a, mihring nun chhungrila zawhna tawp thei loin hliam ser a siamte thawi dam turin, a la hlu nawn leh fô ang.

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Mizo Khawtlang Nuna Nun Dan Ṭha

Sangrozami*

Prof. R.L. Thanmawia**

Abstract: *Mizote hian nun dan mawi leh ṭha, tih tur leh tih loh tur te, in chung khura tu leh fate an inzirtirna leh pawn lama mi zinga awm dan tur an inzirtir nasa hle. In chung khur hi thil hrang hrang an in zirtirna a ni a, chaw ei lai phei chu nu leh paten an tu leh fate nun dan ṭha leh awm dan mawi an inhrilhna hun a ni. Chu'ng nun dan tur an inhrilh chu ziak ni lovin pi leh pute hnen atanga ṭawngkaa inhlan chhawn, thinlunga vawn leh chhinchhiah tlat a ni a, an tu leh fate nun kaihhruai nan an inhrilh leh hlan chhawn zel a ni. Mizo khawtlanga nun dan ṭhate chu zir a ni dawn a ni.*

Mi hrang hrangin nun dan ṭha nia an hriat an hrilh fiah dan tlem lo tar lang ila: Lianhmingthanga chuan, “Mawhphurhna nei mihring nungchang leh duhthlanna khawih tura a dik leh dik lo emaw, soal leh ṭha emaw thliar hranna hi nun dan ṭha chu a ni kan ti thei ang,” a ti (3). Khenglawt pawhin ti hian a sawi:

Rinawmna ngai hlu a, dah pawimawha zah thiam, nun tlang tak leh tluang tak nena hmasawn tura bei fan fan, mite tanpuitu zawk nih tum fan, ngilneihna leh rilru thianghlim leh rilru ṭha put, nun chengvawng tak neih, mahni hna ngai pawimawha hlut thiam, lainatna leh khawngaihna thinlung

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pua mi dangte tanpui duh mi leh an thatna tur ngaihtuaha a taka hlen chhuah duhna neih hi awm dan tha leh nun dan tha chu a ni kan ti thei ang (8).

Rathod chuan ti hian a sawi bawk: “Nun dan tha chu thil kan hlut tehna emaw kan ni tin nun dan bul thut, thil bul chhuina, sakhua emaw hnamzia atanga kan seng luh emaw a ni thei; mihringin ama tha tihna atanga a teh chu mi zawng zawng huap a ni tur a ni. Nun dan tha chu ‘thatna’ emaw ‘dikna’ emaw te nen a awmzia a thuhmun thei bawk a ti (1).

Mizo in chhung khura nu leh paten an fate an fuihna leh an zirtirna te, zawlbuka val upaten thalai naupang zawkte hnena thil tih honaa tih tur leh tih loh tur, thiang leh thiang lo, ni tina an awm dan leh nunphung atana pawimawh an tih, thu inrochun, thu fng tawi leh thurochhiah, wawiin thleng pawha pawimawh a tam hle. Mizo pi pute thu fng kha awmze ril tak, kheh chhuah tur nei leh nunphung dik leh mawi inzirtirna atana tha em em a ni. Mahatma Gandhi chuan, “Vantlang ngaihdan atang chauhin khawtlang nun hi thianghlim leh hriselin a vawn theih a ni a ti.” (*Mi Fing*, 82). Khawtlanga mihring nun chhuah leh lan danin nun dik leh dik lo kan lo hmuh dan a tar lang chiang hle.

Kum 1894-ah Mizoten A A W B an neih chauh avangin Mizote hian ziakin dan zawm tlan tur nei lo mah se, a tlangpuiin khaw tin tih dan a inhrul vek a tih theih. Dokhuma chuan ti hian a sawi:

Hmanlai Mizote chuan hawrawp an neih loh avangin an dan te chu ziakin vawn pakhat mah an nei lo va. Tawngkama inzirtir chhawng mai an nih avangin an dan te reng reng chu an hriatna atanga hman leh rel mai a ni. Mahse chu’ng an dan te chu mi tinin an zahin an pawisa em em a. Dan pawisa lo chuan ‘van ni an sal’ an ti. Dan bawhchhia chu malsawmah pawh tlaka an rin loh avangin, chu’ng an dan te chu a kawi a ngilin an zawm thlip thlep vek tih theih a ni (*Hmanlai*, 17).

Hmanlai Mizoten nun dan ṭha an inzirtirna hmun ber chu zawlbuk a ni. Zawlbuka paho titi leh val upa titi hi tlangval leh mipa naupangte chuan an ngaithla ṭhin. Chu 'ng an dan leh nunphung sawi aṭang chuan nun dan ṭha an zir ṭhin a ni. Mizoten nun dan ṭha an ngaith pawimawh leh zawm ṭhenkhat heti hian lo tar lang ila:

Taimak, rilru ngil leh dikna kawngah: Hmanlai Mizo pi pute kha an taima em em a, chaw ei tur neih loh chu thil zahthlakah an ngai a, ei tur neih tumin ṭan an la nasa em em a ni. Chaw tihduhdah leh tihnawmnah te hi thiango loah an ngai a, buh leh bal mir lohna leh thlawhhma lama hmuingil lohnaah an ngai. Damlohna avanga thawk thei lo chu lalin tlangau tirin khawtlangin an hna an thawhpui ṭhin. 'Vawiina tih tur naktuka tihah khek suh,' tiin thatchhia leh dawngdah an duh lohzia an sawi. Pain an fate chu mi aia ṭha leh chungnung ni turin an fuih ṭhin. Thatchhe lo turin an inzirtir nasa hle a ni.

Cervantes chuan, "Hriselna leh hlimna atana lungphum ṭha ber chu nungchang ṭha hi a ni," a ti (*Mi Fing*, 20). Nungchang ṭha chu engkimah malsawmna a nihzia a lang Chiang hle. Mizo pi pute chuan dik taka nungte chuan vanneihna an dawng zel niin an ngai. 'Rukruka khuangchawi an awm ngai lo,' an ti. Hahdam taka ei hmuh an duh lo va, mahni thawhchhuah ngeia nung turin an inzirtir ṭhin. Tin, mi taima leh hna thawk peih tan lo chuan ei tur a neih theih loh, chaw khawn a ni mai an hmabak chu tih hriain, 'hna thawk peih lo chu chaw khawna thleng nen an inmawi,' tiin heng ṭawngkamte hi taimak inzirtir nan an lo sawi ṭhin. Mizote hi mahni ringawt ni lo, mi dang ṭanghma ngai thiam em em an ni. An thil phal em em rual hian mi thatchhia chu an ngai sang ngai lo.

Rukruk chungchangah: Hmanlai Mizo khawtlang nun kha a thianghlim em em rualin rukru leh kutkem nei an awm tho. Rukruk chu nun dan ṭha lo a nih avangin an endawng em em thung, chuvangin kutkem nei an tam lo a ni. Kutkem nei chhungkua pheih chu an hmuh dan a dang khawp a, nupui pasal thu-ah mi thinhrik leh hnualsuat an nih bakah nupui pasal hmuh an tan a har fo. An kutkem

neih chu khawtlangin hriain timualpho lo mah se, mi sawi sep sep an hlawha hre lo an awm ngai lo tih theih a ni. Rukruk hmang chuan thenrual tha an van a, an ina leng tur thlengin an van a, miten thenawm atan pawh an duh lo va, an thian nih pawh an chak ngai lo. Chutiang taka Mizo khawtlang nunin a huat leh lungten avang chuan rukruk a vang hle. Rinawmna leh dikna an ngaih pawimawhzia heng atang te hian a hmuh theih a ni.

Mizo khawtlang nunah an feh dawn leh len dawn te hian kawngkhar hi thingfakin an do mai a, chu chu an awm lo tihna a ni. Tunlai in kalhna tala ang hi an neih loh chu thu hran ni se, miin thingfaka in a do chuan an lut lui mai mai khat hle, awm lo tihna a ni tih an hre tlat. Chuvangin, Mizo hnam chu hnam rinawm tih loh rual a nilo.

Mi thil reng reng a neitu hriat lohin an la ngai lo. A neitu awm loh laia an ei leh hawh pawh ni se an hmuh hunah an hrih leh thin. An ram vahnaah an ril tam a, tamchhawl hial an lo tawk a nih pawhin mi huan thei/thlai ei chu pawh an ti lo, mahse in thlenga hawn erawh ruah an ngai. Dokhuman ti hian a sawi, “Huan thlai leh thlawhhma thlai rah reng reng a hmuna ei chilh chu a thiang a, hawn erawh chu a thiang lo, hawn chu rukru an ni.” (*Pi Pute*, 97). A neituin a duh chuan rukru-ah puhin thil pawh tak a thleng thei a ni.

Miin ei tur nei loin, chhungkuain tam ta se, a nupui fanau ril tam ei tur nei lo thi tep tawhte tana thenawmpa buhzema mi buh ruk chu thiang a ni, buh ru ngam lo chu mi a ah an ngai hial zawk. Dokhuma chuan ti hian a sawi, “Mi in tam tawkin mei alh enin awm se, an hrawk hrui a chah dawn ai chuan thenawmpa buh a ruk a thiang ve tlat. A thenawmpa ngei pawh chuan lo hre leh mah se, ngaihhuat a hnekin “Ka lo bengvar lo a ni maw! Thenawmte mei alh ena awm pawh hre loa chu chen ka lo awm chu, min ngaidam rawh u,” tiin thupha a chawi letling hlauh zawk,” tiin (*Hmanlai*, 294-95).

Tin, mi thang awk ruk hi an duh lo em em a, sakuh ruk ngat phei chu sakeiin a seh duh an ti. Puan, tuthlawh leh hreipui pawh

ruk enah an en lo, thihna thlentu, mahni thlan laih nan leh ruang tuam nan hman a ṭul duh an ti a ni. Rukruk hi thil mawi lo leh awm dan ṭha loah ngaih a ni a, chuvangin rukruk hi Mizoten an duh lo va, malsawmna dawn lohnaah an ngai. Chuvang chuan rukruk hi an pawm lo va, ru lo turin an inzirtir nasa hle.

Sem sem dam dam, ei bil thi thi: Hmanlai Mizo lalte khan an khua leh tuite kha an ngaihtuah em em a, chhungkua ei tur nei lo an awmin buh ngah deuhthe buhzema buh chu an ruhtir ṭhin. Mizo pi pute nun kha ‘sem sem dam dam, ei bil thi thi’ tih thu hian a phuarin a kaihruai tlat a ni. Mahni chauh inngaihtuah, mahni ṭanghma hlawkna tur chauha thawh leh inhai vur hi an duh ngai lo, zahthlakah an ngai a, chutiang mi chu dam reng tlakah pawh an ngai lo, mi duhamah an ngai a ni. Buh kham neiin chhuanchham tur an peizawn fo ṭhin. Mi duhamin thil tam tak an nei bik lo, mi thil neih laksaktu ai chuan pe chhuak theitu an nihlawh zawk tih hriain, pe chhuaktu nih kha an tuma malsawmna pawh an dawng duh zawkin an hre ṭhin. Hmanlai Mizo pi pute khan, ‘Pek chhuah chu punna,’ ‘Pe rawh u, tichuan pekin in awm ang,’ tih hi an lo hre Chiang hle mai.

Hmanlai Mizo pi pute hun lai chuan an khaw tina lalte leh an upate khan ro fel takin an rel ṭhin. Pasalṭhain sa an kahin, a sa an chan ho va, khaw pumin an insem a, an ei liam liam ṭhin a ni. Thlai thar ni se an inthartem liam liam a, chawhmei ni se ṭhenawmte an insuah liam liam a, tu mahin eng mah pumbilh an tum ngai hek lo. Tu mahin an thil neih an kawmpui ngai lo, an ei tlang dial dial ṭhin a ni. ‘Dam leh tlang khatah, thih leh ruam khatah,’ tiin an theih ang ang inpui tawn leh inṭawiwmin an cheng ho ṭhin a ni.

Mizo khawtlang nun kha a nuam hle a ni ngei ang tu mah khan duham, chuhhelh, mahni hmasial leh mi dang tana hnawksaka awm te hi an duh lo a, nun dan mawi leh awm dan tur dik leh ṭha an inzirtir nasa hle. Anmahni chanpual ṭheuhah lungawi mai tur tih inzirtir nan, ‘mai leng an um ngai lo,’ an ti. A awmzia chu, ‘mai chu a zamna lam ram neituten lo eiin lo nei ve rawh se,’ tihna a ni ber ang. Mi ram chhunga an mai va zam kha umin va neih ṭalh an tum ngai

lo. Duham leh hlemhletnain an nunah hmun a chang lo a tih theih awm e.

Tin, mahni dehchhuah chhungte tel lova ei riral te an duh lo. Sa kah leh sa awh sa an kawmpui ngai hek lo. Sa kawmpui chu kut a chawl duha an hriat avangin thenawm hnai leh lainate sa chhimah an sawm a, an sawm loh leh hrang khat diat diatin an hleh thin. Chutiang chuan inpawh leh engkim inpe tawnin an lo nung thin a ni.

Mizo pi pute kha mahni chanvo dik taka lungawi turin an infuihin an inzirtir nasa hle tih a hriat theih. Pathian malsawmna dawn loh leh sual kawng zawh an hlauhzia an inzirtirna atang hian a hmuh theih bawk. Mahni chhungkua chauha thil neih ei biltu nih chu an duh ngai lo. Chumi tichiang tur chuan, ‘sem sem dam dam, ei bil thi thi’ tih hian a tilang chiang hle niin a lang. Mi duham leh chapo an ngaisang ngai lo a, nun dan mawiah an ngai hek lo. Chutiang chuan Mizo pi pute chuan an thil neih te chu an tlan ho dial dial a, an tem ho liam liam thin, tu mahin pumbilh an tum ngai lo a ni.

Nu leh pa leh aia upate zah chungchangah : Mizo khawtlang nunah chuan nu leh pa leh aia upate zah leh thu awi hi an inzirtir nasa hle. Bible-ah pawh nu leh pa zah, chawimawi, aia upate thu awi pawimawhzia kan hmu a ni: “Naupangte u, Lalpaah chuan in nu leh pate thu zawm rawh u; chu chu thil dik a ni si a. “I nu leh pa chawimawi rawh” (chu chu thupek tiam nei hmasa ber a ni). “Chutichuan i tan a tha ang a, leiah hian i dam rei bawk ang,” a ti (*Ephesi* 6:1-3). Mizo mai ni loin hnam dangte pawh hian aia upa leh nu leh pate hi an zahin, malsawmna thlent u hialah an ngai tih an chetziaah pawh a hmuh theih a ni. Nu leh pa zah chu malsawmna leh dinchhuahna a ni tih an hre chiang hle. Mizote hian aia upate zah pawimawhzia sawi nan, ‘Nu leh pa zah lo an dingchhuak ngai lo; kawlpawh vel la, i nu leh pa tluk i hmu lo ang; nu leh pa hming an sawi nawmna ngai lo,’ tiin nu leh pa zah a pawimawhzia lantir nan heng tawngkam te hi an hmang thin. Tin, hringtu nu leh pa mawl biak hi thiang loah an ngai, an hming pawh an sawi mai mai ngai lo.

Heng thu pawimawh tak takte hi nu leh pa zah a ṭulzia hriat nan an inzirtir ṭhin. Nu leh pa thu awi lo chuan eng kawngah mah hmuingilna an nei ngai loin an hria a ni.

Aia upa zah an inzirtir nasa em em bawk. Aia ute zahna thu an inzirtir ṭhin zinga mi, ‘Aia upate chaw an bar khalh ngai lo,’ ‘Aia upate tirh an hnial ngai lo’ tih te hi an vawng nung ṭha hle. Aia upate aia thleng tlang vawn hmasak te hi an duh lo, inzah lohnaah an ngai. An hawihhawm em em a, mite mawi lo taka biak te hi an duh ngai lo, inhnial nikhua pawhin aia upate aiin ṭawng hnuhnungah an ṭang ngai lo a ni. Kawng engkimah naupang zawkten aia upate zai an ngai em em ṭhin. Aia upate an hnial ngai lo a ni. Khenglawt chuan ti hian a sawi: “Mizote hi tunhma kan pi leh pute hun ata nu leh pa zah thiam hnam kan nihzia te pawh hi hre reengin ṭhangtharte hian a takin kan vawng nung reng tur a ni,” a ti (9).

Hmanlai Mizo nun kha hawihhawmna leh thuhnuairawlhna/ inngaihtlawmnain a khat a tih theih ang. ‘Ṭawngkam ṭhain sial a man,’ an ti a, tu mah an be chhe ngai lo tih theih a ni. Nupa te hi an hmingin an inko ngai mang lo. An fa u ber hmingin an inko ṭhin a, ṭhiante chauh hmingin an inko ṭhin. Mi dangte an zahzia lantir nan mi an koh te hian Pi, Pu, Nu, Pa, U leh adt, tiin an inko ṭhin. Mizo pi pute khan mahni infak te hi an hreh em em mai. An hming ṭhatna sawi an hreh em em a, chaponaa an ngai ang tih an hlau ṭhin. An nun kha a duhawmin a entawn tlak hle mai.

Tlawmngaihna: Mizo nun ze mawi tak tlawmngaihna hi Mizote ti Mizotu berte zinga mi kan ti thei ang. Tlawmngaihna chu mahni indah ṭha a, mi dangte tana inpekna hi a ni. Hmangaihna, lainatna, inpumpekna leh mite ṭanpuina te hi a huam vek a ni.

Hmanlai Mizo pi pute hunah chuan mi zawn ngai te, mi bo zawn te, tui tla leh adt, an awmin tlangval ṭhalai leh nulate tlawmngain an che chhuak ṭhin. Hei hian harsatna leh lungngaihna tawk chhungte a hnem em em a ni. Khuaah thawkmawh chhungkua awm se, an hlo an thlawhsak a, in an sak ṭhatsak a, chutiang chuan tlawmngaihna

te an lantir thin. Khual kuaah zualkoa kal ngai se, a sur a sa hnuaiah, zan rei, zanlai pawh ni se an kal thin. Heng avangte hian val upaten tlangval tlawmngai leh khawtlang tana mi inpe chu chawimawi nan 'nopui' an dawn/hlantir thin. Lal leh upate pawhin tlangval tlawmngai an kuaa an neih chuan nuam an ti hle thin a ni.

Tlangval bakah nulate tlawmngaihna hi sawi hmaih phal chi a ni lo. Damlo buh densak te, tui chawisak te, khawhar chhungte ei tur buaipuia rawng bawlsakah te hian an tangkai em em a ni. Hmanlai Mizo chhungkua chu ran vulha intodelh tak an nih avangin in tinin ran an vulh deuh vek thin. Mitthi chhungte leh khawhar chhungte vawk chaw peksak, ar lawih leh chaw pek sakah te nu leh paten an fanute tirin an thawhsak thin a ni.

Tlawmngaihna hi Mizo nunze mawi tak, hmanlai atanga tunlai hun thlenga Mizote vawn nun a ni. Mizorama Young Mizo Association (YMA), non-governmental organization/voluntary organization leh pawl dang dangte hian a rawn chhawm nung tha zel a, hei hi Mizote, hnam dang lakah pawh Mizo an nih hriatna langsar tak a ni.

Hnam tin hian inenkawl dan leh inzirtir dan, mahni society theuhin a zawm tur leh tih tur hi an nei theuh a, a then chu inang lo takte a ni. Chu'ngte atang chuan anmahni khawtlang nun theuhah nun dan tha leh tha lo an lo hre thei thin a ni. Chu'ng nun dan tha zawmte chu mi fel an lo ni a, zawm lote erawh mi sual nihna a ni. Hmanlai Mizo lal thenkhat chuan mi sual deuh phei chu an kua atangin an lo hnawt chhuak thin. Kristiannain Mizote a thlen chinah chuan an sakhaw rinna leh innghahna Bible thu hi nun dan tha leh tha lo teh nan an hmang bawk a ni. Heng kan sawi bakah hian Mizote nunah nun dan tha leh duhawm tam tak a la awm a, chu'ngte chu remchangah kan la sawi chhunzawm zel turah ngai ang.

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Book Review on *Lungrang Laiawrha*

Rochharzela*

Lehkhabu Hming	:	Lungrang Laiawrha
Lehkhabu Ziaktu	:	Lalhmingliana Saiawi
Lehkhabu Hawizawng	:	Realistic
A chhah zawng	:	185 (<i>A thu hlang chauh, thuhmahruai leh a tawp thubelh tel lo</i>)
Chhuhah kum	:	1993
Review atana hman	:	1998 (Second Edition)
Chhuahtu	:	P.S.L.Hlunsanga
Chhutu Press	:	G.S.L Press, Pant Nagar; Bombay.

A thawnthu nihna :

Lalhmingliana Saiawi hian Novel puitling a ziaak nual a. Kan sawi tur ‘Lungrang Laiawrha’ thawnthu hi kum 1994-a Book of The Year thlannaah a tha zual 20 zingah a lang phak a ni. Chu’ng a novel ziah tam zawk chu Lungrang chanchin-a insuih khawm (*saga*) a ni deuh vek a. Tuna kan sawi tur ‘Lungrang Laiawrha’ hi chutiang

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zingah chuan a hmasa ber a ni. A hnu a chhuak (*sequence*) chu 'Lungrang Hmangailhna' kha a ni a. Lalhmingliana Saiawi novel-te reng reng hi *novel of character* an tih ang hi a ni a. A chhan kawng thum han sawi ta ila -

- i) *Incident* ain *character*-te an pawimawh fal nalh thin.
- ii) *Character* pawimawh an tam.
- iii) *Character* ten a *plot* an siam.

Mizo thawnthu bu-ah chuan hei aia *Character*-in a *plot* a kaihhruai thatna thawnthu hi a tam lo viau ang. Tin, Lalhmingliana Saiawi aia *character* hmanga thawnthu din thiam hi an vang viau awm e.

He thawnthu hi *realistic novel* an tih ang hi a ni a. A chhan chu thil thleng thei ngei mai chanchin/thawnthu a nih vangin. Tehna hrang hrang a tanga teh pawhin 'Lungrang Laiawrha' thawnthu hi *realistic fiction* chu a ni ngei mai. A chhan kawng tam tak a awm thei ang. Tlem azawng han sawi ila ;

- i) Hringnun ze dik tak tar lanna thawnthu a nih vangin. A *character*-te kha an kum mil tawk zelin an khawsa.
- ii) A thawnthu inngahna hun lai mila chhutin a changtute khawsak phung kha a dik hle.
- iii) He thawnthuah hian sex /sexual orientation, chi (*race*) te, sakhuana te, an *socio-economic level* te, *culture* thlengin Chiang takin kan hmu thei. Chutiang phawk chhuak tha tak thawnthu chu a ni.
- iv) A *setting* hi a awihawm em em bawk. Mizote khua ngei, Mizorama awm a ni tih a hriat hlih hlih a. A *setting*-ah hian awihawm lohna a awm lem lo.

A chung a kan tar lan a tanga hian 'Lungrang Laiawrha' thawnthu hi '*realistic novel*' tiin kan sawi theih phah ngei ang.

Narration:

He thawnthu *narration* hi *third person point of view* hmanga ziah a ni. A ziaktu kha he thawnthuah hian a tel ve lo. Nimahsela, a ziaktu hian thil thlen dan leh a duh dan a sawi nghal zel a. Chutiang a nih avang chuan ‘*Intrusive narrator*’ kan tih ang hi a ni kan ti thei ang. Tin, an ngaihtuahna zawng zawng pawh a tar lansak theih vek avangin ‘*omniscient narrator*’ a ni pawh kan ti thei baw k ang.

A thawnthu tlangpui:

A bu chhung thu bih chian tak tak hmang a thawnthu tlangpui hi han sawi hmasa phawt mai teh ang. A thawnthu chu hetiang hi a ni. Indopui pakhatna hun laiin Saihum khuaah nula fel tak mai a awm a. Chu nula fel, a khuate pawhin an chhuan ruk em em chuan mikhual tlangval; a chanchin kimchang pawh a hriat loh lakah sawn a pai a. Chu sawn lo piang chu he thawnthu hming tumtu ber lo ni ta Laiawrha a ni. Laiawrha pa, Darkhuma chu Lungrang hnam ni awma an sawi avangin ‘Lungrang Laiawrha’ tih a put hlen phah a ni. Laiawrha nu chuan Laiawrha pa chu zawn chhuah a tum viau nain a hlawhchham a. A zawn chhuah hmang Darkhuma chu sakei hliam beihnaah a lo boral hman a. Laiawrha chu a tulpui ta a ni.

Laiawrha chu Saihumah chuan an nufain a pi leh pute nen an khawsa ho va. An chhungkuaah pawh buaina neuh neuh an tawh chang a awm a. Khawlai lamah phei chuan falak ang maia mi thenkhatin an lo en thin avangin hrehawm a tih chang a tam hle thin. Mahse naupang huaisen tak mai a ni a. A naupan lai atang rengin chanchin sawi hat tham vawi hnih chu a nei hman. Tum khat chu a aia upa zawkin pipu-a a uai luihtir tumah a ni a. Tum dang chu Sakawlhi nen an insual vang a ni. Sakawlhi chu an khaw hmeichhe naupang zinga huaisar larh mai a ni a. A rualpui mipa naupang pawhin an tih that ngam loh a ni.

A tleirawl chhuah hlim chuan Laiawrha chu nula ti mi lo tak mai ni mah se, ngai zawngtu chu a haihchham bik lo va. Mahse a ngaihsak ngai lo. Nula han tih bik leh lenna bik pawh a nei hran lo.

Tih tak meuha a han rim hmasak ber chu a naupan laia a insualpui Sakawlhi a ni. Sakawlhi nena an inngaihzwawng reng laiin Laleni nen pawh sawi zawm theih tingin an inngaizawng bawk a. Laleni lakah chuan palai a tir a. Rem lohna em em a awm lo. Palai leng tha leh turin an inti a. Nimahsela, Laiawrha chuan palai a tir nawn duh ta lo. Tir nawn duh lo mai ni lovin Sakawlhi neih a duh avangin Sakawlhi hnenah zawk palai a tir ta hlauh thung. Sakawlhi te chhungkua chu palai hmel an hmuh ve avang chuan an lawm em em a. Sakawlhi hi pasal hmu zo ve tura an ngaih loh a ni hial a. An beisei meuh loh Laiawrha hnen atanga palai hmel an hmu chu lawm tak an ni.

Laiawrha chu mipat hmeichhiatna lam ngaihsak har tak mai ni mah se; hun tha a hmuh meuh chuan insum thei lovin Sakawlhi nen chuan an chesual a. Laleni chanchin a hriat dan mak tak avangin Laleni chu a ngaihsak zui duh lo bawk a. A chhan chu Lawmawmi te nufa rawn hruaitu Aizawl tlangval laka him lo nia a hriat vang a ni. Chumi thinrim chuan alawm Sakawlhi hnenah palai a tirh zawk chhan. Sakawlhi nena an inneih hun ni tlem te chauhin a la dang tihin Laleni zawk pawh chu a chetsualpui leh ta a. Chutah chuan Laleni chu nula thianghlim a nihzia a hre ta si a. A rilru a buai hle a ni. Nimahsela, Sakawlhi zawk nei tur chuan a inbuatsaih zel a. A rilru dik takah erawh chuan Laleni chu a hmangaih zawk niin a hriat. Tichuan, Kohhran dan thianghlim chuan Sakawlhi chu a nei ta a. Sakawlhi chu nupui fel tak mai niin Laiawrha nu tan pawh ngainatawm tak mai a ni chho a. Mahse nupa nun zir chawp zel tur an nihzia leh a thawnthu chu chhonzawm leh turin a ziaktuin a titawp ta a ni.

A thawnthu bihchianna lam:

1. A bu hming:

‘Lungrang Laiawrha’ tih a thupuia a hmang hi a inhmeh hlih hlih niin a hriat a. A chhan chu, he thawnthu inngahna changtu pawimawh bera chhal ngam tur khawp a nih avangin. He thawnthuah

hian character pawimawh zual bik pathum thlang chhuak dawn ila, Laiawrha te, Sakawlhi te, Chhuhathangi chu kan lam chhuah ngei a rinawm. An pathum zingah pawh hian Laiawrha hi a thawnthu hnukpui ber tiin a sawi theih ang. Chuvang chuan a bu hminga ‘Lungrang Laiawrha’ tih hman hi a inhme hle mai.

2. Setting:

He thawnthu setting hi han sawi dawn ta ila. Kawng hnihin a then theih ang.

a) Place Setting: A thawnthu inngahna hmun hi Mizoram chhung ngei a ni a. Mizoram hmar lam tiin a sawi theih ang. Saihum khua hi a ziaktu khaw din chawp ang pawhin a sawi theih ang a. Amaherawhchu a hun laia khaw awm ngei Hortoki te, Aizawl te chu a hmang dik thlap baw si a. Thingtlang khua, in 80 vel awmna khua a ni. Lalhmingliana Saiawi hian a thawnthuah reng reng hian character a dah chungnun avangin he thawnthuah pawh hian a hmunhma leh an chettlatna hmun lam aiin a changtute an langsar a, chuvang chuan *place setting* pawh a uluk lem lo niin a hriat. An khaw awmna pawh a sawi Chiang fak lo. Lal an neih thute chu a sawi tho va. Amaherawhchu an lalpa hming takngial pawh a sawi lang miah lo. He thawnthu hi Saihumah deuh hlir a kual reng a. Laiawrha nuten Laiawrha pa Darkhuma an zawn vanga an chhuah leh Laiawrha nu nulat laia Aizawla an kal bak chu he thawnthuah hian hmun dang a lang lem lo. He thawnthu inngahna hmun chu a zau viau lo.

b) Time Setting: He thawnthu hi a hun thuah chuan indopui pakhatna hun aṅanga inṅan a ni a. Laiawrha leh Sakawlhi in nei thleng hi kum 25 chhung velah a khung len theih vek ang. Chuti a nih chuan Kum 1917-ah Mizo tlangvalten German ral lian tawn turin France an pan a. Chuta aṅanga chhut chuan kum 1917 leh 1942 inkara inngat niin a lang. A hun thu leh a thawnthu hian inmil lohna nei vak lo mah se la, indopui pahnihna chungchang eng mah

a lang tel lo hi he thawnthu famkim lohna lian tak pakhat a ni kan ti thei ang.

3. Characterisation:

Lalhmingliana Saiawi hian plot aiin characterisation chu a tuipui zawk tih he thawnthu aṭang ringawt pawh hian a hriat hle a. Character hmangin plot chu a kal ve zel a. A plot aiin a character a ṭha tiin kan sawi thei ang. A chhan chu, a character-te hian a plot hi an kaihruai zawk tlat. Chu tak chu a ni character-a innghat thawnthu a nih chhan chu. Character hi dah pawimawh viau mah se la, kawng lehlamah chuan character ṭhenkhat hi chu thawnthua nghawng nei lo, an tel lo pawha thawnthu kal tluang buai lo a awm nual. Harsatna rawn chawr chhuah chhan te, harsatna sut kian a nih dan te ngun taka zir chuan a plot-in ṭul a tihna lam aiin character-te avanga awm a ni deuh zel. ‘Lungrang Laiawrha’ thawnthu aia characterization ṭhatna thawnthu hi Mizo novel-ah chuan a tam lo viau ang.

a) Hmeichhe dinhmun:

He thawnthua hmeichhiate pawimawhzia chu hmuh hmaih theih loh khawpa tam a ni a. Major character tling phak zingah Chhuahthangi, Sakawlhi, Laleni, Vungkhami leh Kawlsiami te tel lo hian he thawnthu hi a famkim lo mai ni lovin, a kal thei thlawt lo a tih theih ang. Chutih rual chuan Lalhmingliana Saiawi hian a thawnthua hmeichhe character a dinho chan erawh chu a chau ve hlein a hriat. Mizo khawtlang nunah khan kan hmeichhe dinhmun a sang lem lo tih pawh a hriat viau mai. Lalsangzuala chuan he thawnthu a zir chianna – *A study of Women in Lungrang Laiawrha* tihah chuan,

“Nulate chu an mawina leh an ṭhatna laiah chuan sawi ngaihna awm lo khawpin an dah hlu a, mahse an han chet pelh zeuh emaw chuan nasa taka diriam leh sawi chhiat an hlawh leh thung si tih hi Chhuahi leh Dari aṭangin chiang takin kan hmu a. Tuna an dinhmunah sawiselna tur eng mah awm

lo pawhin khawsa se, an hun kal tawh avangin an hnualsuat reng tho tih Sakawli leh Dari te atangin kan hre thei bawk.”(A study of Mizo Novel, 105)

He thawnthuah hian Mizo hmeichhiate dinhmun ni awm lo takin nula character a rawn chhawp chhuak hlawm bawk a. Mizo nula chu mipa laka insum thei tak anga ziaktu tam takin an lo sawi thin dan chu bawhchhiain, mipate aia mipat hmeichhiatna kawngah pawh insum thei lo zawk ang maiin a rawn ziak a. Tin, Sakawli te nufa character-ah phei chuan hmanlai Mizo hmeichhiate tana awm dana mawi lo khawp nun dan kan hmu a. Hei hi Lalhminglian Mizo society-a mipa leh hmeichhiate dinhmun inthlauhzia a sawina niin a lang. A lehkhabu dang ‘Thukhawchang bu 4-na-ah leh ‘Ka lo tawn ve bu 2-naah pawh hmeichhe dinhmun leh mipa dinhmun chungchang chu a ziak nghe nghe. Hmeichhia a dah sang lo viau. Hetih lai hian TS Khupchong chuan a lehkhabu Beiseina Khawvelah chuan heti hian a hmuh dan a ziak thung a.

He thawnthu hi ngun taka chhiar chuan feminist criticism huang chung atanga thlirin feminist rawng kai mai ni lovin feminist novel ang hialah a puh thluk theih ang. Mipa character hrang hrang lo langte ai hian hmeichhe character lo langte hi a pawimawhin a langsar zawk niin a hriat a, hei ringawt pawh hi feminist novel a nih theihna a ni.

He thawnthua hmeichhe character-te hi mipate ai hian an fing lo chungin a langsar zawkah an tang deuh zar zar a. Darchhungi; ‘tirhkoh’ ni chung a sawn pai pawh kha nu fel tak niin a ziak a. Chumi phenah chuan Lianawka nena an inneih hmua an chhungkaw zinga roreltu ang hrime a awm te. Zak thei lo tih hriat tak maia a tangtai te, Chhuhahthangi, nula tha tak maiin sawn a pai dan te kha hmeichhe famkim lohzia tar lanna kan ti thei ang. Chu chu Lalhminglian Mizo society-a hmeichhe dinhmun nia a hmuh dan

ni tlatin a hriat. Chuvang chuan feminist novel nia TS Khupchong-in a sawi mai hi chu pawm a harsa deuh.

b) Mipa character:

Mipa character a din dan ve thung erawh chu a dang zar mai. Darkhuma kha ler(h) tak mai chu a ni ngei a, amaherawh chu tlawmngai leh huaisen takin a siam a. Laiawrha te, Huliana te chanchin bik hi chhui chhui mah ila, hmeichhe tana tluk rual loh in an nun dan a siam bik tlat. Hmeichhia aia fing leh dawhthei zawk an nihzia a tar lang nasa hle. Laiawrha khan a changtupa ber character chu zo takin a din chhuahpui a. Sakawlhi ve thung kha chu changtunu dinhmun luah pha zan lo deuh a ni kan ti thei ang.

4. Plot:

He thawnthu ruangam (plot) indin dan hi character-ah a bet kan tih tawh kha. Thu bul a pho chhuah dan te, harsatna a siam dan te, harsatna sut kian a nih dan zawng zawngah hian plot pakhat chauh a awm ni mai hian a lang a. Plot penhle (sub plot) mumal a awm lo va. Main plot-ah engkim a khung vek a. A tir lamah Laiawrha nu chanchin ziakin chuta țang chuan Laiawrha leh Sakawlhi chanchinin a khar zui leh mai a. Misual character pangngai awm miah lovin thawnthu țha tak a din tih erawh hriat telah a țha ngawt mai. A pum puia thlir erawh chuan plot hausa tak chu a ni lo.

5. A ziak dan:

He thawnthu ințannaah khan Haulaia leh Chhunțhuama te inbiakna kha lemchan (drama) dialogue ang maiin a ziak a. Kha kha a tih fuh loh ber pakhat niin a hriat. Thawnthu (fiction) ah chuan a țul lem lo. Tin, typing mistake pali nga chu a awm a. Mahse awmze hran siam thei khawpa min tibuaitsu a ni lo. Țawngkam pakhat ‘nghalh’ tih erawh chu a hmang zing viau a. Hmun thenkhatah chuan ‘nghal’ tiin a hmang lawi baw si a.

A phuahthu hian țawngkam thluaithlum a tum lem lo va. Chu chu he thawnthua a ziaaktu themthiamna tiin a sawi daih thei ang. Lalhmingliana Saiawi hi țawngkam dengkhawng tak tak hmang

thin, thu pehhel kual vak vak lo chi a ni a. Chu chu he thawnthu a ziah chhuah dan *style*pawh a ni. A thil sawi duh engkim chu tlang tak leh venthawn nei miah lovin a ziak chhuak mai a. A character te a sawi chhuahtir mai bakah amahin a ngaih dan a belh leh zauh thin chuan chhiartute min tihlimin a thawnthu a tingaihnaawm phah thin.

A ziah dan style hrim hrim hi a dangdai viau bawk. A hun laia an tawngkam hman ang zelin a ziak chhuak mai a. Love letter, pastor, kristian, christmas, bass, France tih te chu- lav leter, lafi letar, pasitor, hristian, masi, bes, Feren tiin an lam dan ni awm takin a ziak a. Chu chuan mitthlaah a changtute dinhmun awm min ngaihtuhtir thiam phah a. A tha hle a ni. TS Khupchong chuan,

A thawnthua inbiakna tawngkamte hian a changtute character a tar lang chiang hle bawk. Phek l-naa Haulaia'n 'kei 'awng' a ti hian Haulaia chu putar, hahmai bal tawh, tawng pawh fiah chiang kak thei tawh lo a ni tih a tichiang a. A hnuaiah Chhunthuama'n 'Kristian' sawi nana 'Hristian' a han ti, 'France' sawi nana 'Feren' tih te hian a ti-Mizo hliah hliahin a hriat a ni. (Beiseina Khawvel, 158)

6. A hun laia khawtlang nun pho chhuahna thawnthu tha tak a ni:

Lungrang Laiawrha thawnthuah hian a hun laia thingtlang khuaa Mizote khawsak dan a tar lang tha hle a. Naupang awm dan te, nula leh tlangval khawsak dan te, nu leh pa rorel dan te, lal thu neihna te chu fiah takin a tar lang a. Tin, kristian sakhaw zuitute leh Pathian ring lo mite chanchin pawh a hriat theih a. Thawnthu phuahchawp mah nise, he thawnthu hi vangtlang nun tar lanna leh kan pi leh pute chanchin kan hriat theihna tur thawnthu tha tak a ni. Fahrah leh sawn an hmuhsit thin thu te, nula rilru leh tlangval rilru thlengin a tar lang. Chu mai bakah, tunlai thlenga kan buaipui luai

luai; zu chungchang thlengin a tar lang a. He thawnthua kan hmuh angin Mizo society-a mipa leh hmeichhe dinhmun pawh ti hian a han sawi a,

A mangang ber chu nuho an ni. An zingah titi dang a leng der lo. An fa tlangvalte France rama kal tura tirh luih pawlah an țang ang tih an hlau hlawm a ni. Paho pawhin an hlau lo bik a ni lem lo. Mahse anni zawngin an sawi nasa lo deuh mai a ni. (4)

Kamding ngaihsan hun lai a nih thu te thlengin a tar lang a. Khawtual tlangvalten an nulate mikhual laka an hauhzia pawh kan hmu. Hengte hian mihring nun dik tak tar langin a thawnthu hi a tihlu zual a ni kan ti thei ang.

7. Chhuidawna

Lalhmingliana Saiawi hian he thawnthu hi ama chanchin nena hmehbel theih viauin a ziaak niin a lang. A ziaaktu nu Lalruni kha unau piang pali zinga a tlum ber leh hmeichhe awm chhun a ni a. (Lalhmingliana Saiawi, *Ka lo tawn ve Bu 2-na*, 32). ‘Lungrang Laiawrha’ thawnthuah pawh a changtupa nu Chhuhathangi pawh kha Suakbanga fa pali zinga a tlum ber a nih mai bakah a ute pathum kha mipa vek an ni. A ute chu Chuauhna te, Vailiana te, Lianawka te an ni.

Aizawl ațanga Lawmawmi te nufa za rawn hruaitu tlangval kha lu buk tak mai niin a sawi a. Chu chuan Laiawrha nunah harsatna a siamsak a nih kha. Laleni nena an kara a lo tlakzeh ve deuh avangin. Lalhmingliana Saiawi hi lehkha zira Aizawla a awm laiin; Aizawl tlangval lu buk tak mai ‘Zamlubuka’ an tih țhin khan a lo tibuai tawh a. Chuvang chuan a thawnthuah pawh a hmang zui ta mai niin a lang. Amah ngeiin,

Ka thil tawn chuan ka rilru a khawih khawp a, ka thu ziaakah hian a lang zauh zauh.(...) Ka novel Lungrang Hmangaihnaa a changtupa huaisen

Laiawrha pawh zana thil ṭ̄la a chhuak khawlaiah
Aizawl tlangval sual zu rui ka tawhtir nghe nghe,
tiin a ziak. ‘Ka lo tawn ve Bu 2-naah bawh kan
hmu. (128,129).

8. Thawnthu ṭ̄ha a ni em?

He thawnthu hi thawnthu ṭ̄ha tak mai niin a lang. A chhan kawng tam tak a awm thei ang. Thawnthu ṭ̄ha ziarang teha kawng hrang hrang aṭang hian teh dawn teh ang.

A hmasa berah chuan, a ngaihnaawm em? tih hi a ni. Thawnthu ṭ̄ha tehfung hi awm fak lo mah se la, mi nawlpuiin kan thlir dan aṭang pawhin a ngaihnaawm leh nawm lohah hian a inngat thui viau. He thawnthu hi Mizote tan chuan a ngaihnaawm a ni. A ziaaktu hian thu thup leh ninawm khawpa pehhel eng mah nei lovin, thu khuh miah lovin engkim a sawi lang a. Chu chuan hriat thiam a tiawlsam a. A tingaihnaawm bawh a ni.

Pahnihnaah chuan bul a ṭ̄an ṭ̄ha em tih a ni leh ang. A bul ṭ̄annaah khan Indopui pakhatana hun lai velin bul a ṭ̄an a. Major character te lang nghal lovin, Haulaia leh Chhunṭ̄huama te hmangan bul a ṭ̄an a. Saihum khawtlang nun dan a lo lang a. A bul ṭ̄an dan pawh a fuh viau mai. Mizo thawnthu ṭ̄henkhat chu a bul ṭ̄anna aṭangin a thawnthu kal zel dan tur a riruat lawk theih deuh vek ṭ̄hin a. Chutiang thawnthu chu thawnthu ṭ̄ha tak a ni ngai lem lo. A bul ṭ̄anna erawh chuan a thawnthu kal danah pawimawhna nei zawh sela.

Pathumnaah chuan a thawnthu tihtawp dan a ṭ̄hat leh ṭ̄hat loh a ni. Laiawrha leh Sakawhli te chu an innei ngei a. Sakawhli zawh chuan hmangan viau mah se Lalen lama Laiawrhan a rilru a pek leh mai hlauhawm khawpin a nupui Sakawhli chu a ngaihsak der lo mai a. Sakawhli hlim zui leh zui loh tur thua rilru pangkhing takin min siam a. Chutih lai mek chuan a thawnthu a titawp daih mai a. Chu chuan ngaihtuahna a tithui duh khawp mai. Chhiar zawh

tawh pawha ngaihtuah veng veng ngai chi a la ni tlat. Chuvang chuan thawnthu tha huangah a khung ve theih ang.

A tawp berah chuan, buaina (*conflict*) a tha tawh em tih a ni. He thawnthuah hian misual *character* langsar fal an awm lem lo a. Amaherawhchu, Laiawrha khan a naupan lai a tanging a buaina tawh chu a hmachhawn reng a. Chu chu Laiawrha chher puitlingtu a ni kan ti thei ang. Buaina hmachhawn thin na na na chuan a puitlin hnuah pawh rilru huaisen a neih phah a ni. Buaina an tawh tam zawk chu nulat tlangvalna kawngah a ni tlat mai a. Mi dang siamsak buaina ni lovin ama sual chhuah ngei buaina a hmachhawn thin. Harsatna chungchang bikah chuan he thawnthu hi a tha tawh lovin duh thu a sam tawh lo deuh niin a lang. Laiawrha naupan laia tiduhdahtu chungah pawh hremna eng mah a lang lo va. Hei hian chhiartu thenkhat rilru chu a hneh zan loh phah ngei ang. Chutih rualin misual zawng zawngin he khawvelah hian hremna an hmu vek lo tih lantirna tha tak a ni thung lawi si.

A chungah kan sawi kawng li bakah hian he thawnthu belh chian dawlna kawng tam tak a awm a.

Thawnthu tam takah mipat hmeichhiatna chungchang kan hmu ngei ang. A changtute pawhin an chhiatpui emaw an nun tihrehawmtu atan an hmang deuh zel. Nimahsela, Lungrang Laiawrha thawnthua mipat hmeichhiatna hian hlimna a siamsak tlat. Sex hi mihring nuna bet tel tlat a nihzia Lalhmingliana Saiawi hian a hre Chiang hle tih a hriat. Sakawlhi kha Laiawrha nen sex an hman zawhah a hlimzia kan hmu a. Laleni pawh a duh thu ngeiin Laiawrha lakah a inphalrai a. Laiawrha nu Chhuahthangi pawh Darkhuma lakah khan vawi khat te pawh a tang chhin eih lo. An duh thu ngeiin mipat hmeichhiatna an hmang hlawm. Mipain a tih luih vanga hmang an awm miah lo. Ziaktu tam takten a chhiartu tur mitthla chungah an ziah ngam bak Lalhmingliana chuan a ziah lang ngam a. Chu chuan 'Lungrang Laiawrha' thawnthu hi a ti-*reality* a ni.

A changtupa ngei mai pawh mipat hmeichhiatna kawnga insum vak lova a awm khan he thawnthu hi hringnun ze dik tak tar

lanna a nihzia a tilang chiang viau awm e. Mizo pi leh pu hun lai khan, mipate chuan nula a tam thei ang ber mutpui an lo tum thin a. Pathian lama piantharna nei vak lo tlangval Laiawrha te tan pawh insum vak chi a ni lo. A changtupa nih vang ngawta felna kawnga famkimtir hi thawnthu tiñhatu ni lovin tilemtu leh tihmelhemtu a ni thei zawk tlat. Chu thua chuan Lalhmingliana Saiawi chuan thiam a chang a ni.

He thawnthuah hian character-te tawngkam atangin leh an awm dan a ziaktuin a sawina eng atangin thu ða inzirtirna pawh a tam ve viau mai. Thu fing tak tak leh mawi tak tak pawh a hmang nual a. Philosophy pawh a pai ða viau mai. A ngaihnaawmna leh reality lam chhui vak loh pawhin philosophy sang tak nei thawnthu a nih avangin ‘thawnthu ða chu a ni ngei e,’ kan ti thei ang.

Thawnthu ða tak a nih rual hian sawisel bo chu a ni hauh lo thung. A ðat tawh lohna leh belh chian a dawl lohna langsar han tar lang leh ta ila:

A hmasa berah chuan a thawnthu inñanna Haulaia leh Chhunthuama te inbiakna drama dialogue ang maia a ziak kha a fuh tawh lo. Novel/Fiction chu mi thu sawi chhinchhiaha hmangin dialogue pawh ziah mai tur a ni. A thawnthu inñanna a nih bawh si avangin a thawnthu chung chhiar a tichakawm lo a. A quality a tihnam nghal tlat.

Pahnihnaah chuan, Sakawhli nu character a din dan kha a fuh tawh lo deuh niin a lang. Khatiang khua ve lema nu pakhat ve mai a inti eng emaw thei riau mai kha a awihawm lo deuh. Thil thleng thei lo tawp chu a ni chuang lo va. Amaherawh chu Sakawhli nulat hnua a nungchang nen khan inzawmna nei tawh awm lo tak niin a hriat.

Pathumnaah chuan, pheh 55-naa hmeichhe naupanghoin, “Khawi maw Darkhuma fa chu, awi a pa a ang i ti lo maw ka ðhian,” tih a sawitir hi a fuh tawh lo deuh niin a lang. Khaw khata chengho, an aia upa, a hmel pawh an hriat chian Darkhuma kha

‘Darkhuma’ tia an sawi ve mai kha a rinawm loh. Mizo naupang zia a ni lo. He lai hi chu a ziaktu tihsual lian tak niin a lang. Tin, he thawnthua an ṭawngkam hman kha mi pakhat ṭawngkam ni maiin a hriat. James Dokhuma thawnthu ziahah hian a changtute ṭawngkam ni lovin a ziaktu ṭawngkam kan hmu tam thei hle a. Lalhmingliana Saiawi pawh hian naupang; hmeichhe naupang lehngal pawh a ṭawng bulhtir hmik hmek hlawm riau. A ziaktu a lang deuh niin a hriat.

Palinaah chuan, thil thlen dan leh character ten an tihlan theih chin bak pawh a ziaktu hian a sawi tel zel a. Chhiartuten an ngaihtuahzui leh an beiseina siam lawk dan tur a tibuai phak tlat. A ziaktuin a lo sawi fiah hmasak ṭhin a vangin. Chu chuan he thawnthu hlutna hi a tinep kan ti thei bawk ang.

Panganaah chuan, a thawnthu nena inzawm lem lo. A ziaktuin sawi tel a nei ṭhin. Zirlaibu a ni lo va. Thil ṭhenkhat a sawi lan te hi chu sawi lan kher a ṭul lo viau mai. Phek 57-naah khan,

An khuaah hian sa a la nghal hle. Chinghniain vawk a seh fo mai a, bawng tlem an khuaa awm pawh vawi hnih lai a seh tawh. Zan rei tawhah hian, “Sa a tla e,” tia au hi an awm fo va, sa tla umin tlangval an tlan fo mai. Chu’ng thilah pawh chuan Darkhuma leh a ertu tlangval chu an chhuanawm hle ṭhin. Ar khawlaia tla hi muin a la fo va, zanah chhiara lawi tawh hi sanghar leh safiain a rawn la ṭhin bawk. Sanghar hian, ar tla thui deuh hi a seh ṭhin.

A tawp sentence hi chu a ṭul tawh lo hle. Titina satliah a ang deuh tlat.

A tawp berah chuan he thawnthua changtu pawimawh nula lang pathum Chhuhathangi, Sakawhli, Laleni ten pasal an neih hmaa an thianghlimna an hloh vek hi ngaihtuah tham tak a ni. Tin, Lianawka nupui ni ta Dari pawh kha sawn pai tawh bawk a lo ni a. Character pawimawh zual lo zingah Lianggovi leh Lawmawmi leh Laleni ṭhiannu te chu an him loh thu a sawi tel ve

si lo va. Tin, Laleni thiannu hming a sawi miah lo hi a tifuh chiah lo bawk. Role play a ngah ve teh reng nen.

Tlangkawmna:

He thawnthu hi Mizo khawtlang nun, a bik takin thingtlang nuna innghat thawnthu a ni a. Pasaltha huaisente hlutna tar lang pahin nula leh tlangval kara hmangaihna chungchang chu a *theme* pui ber a ni a. Hmangaihna chungchang chu tawngkamin sawi vak lo mah se la, Sakawhlin Laiawrha a hmangaihna aia nasa hi thawnthu danga a changtute inhmangaihnaah hian a awm kher lo vang. Sakawhli'n Laiawrha nu hnenah, "... Mi hi engtin nge an awm ka hre lo va, kei chu ka pasal ka duh em avang hian a chang chuan ka tap zawih zawih thin," a ti chhuak kha a ropui thlawt a ni.

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Queer reading on *Engtin Awm Ta Zel Ang Maw?*

C. Lallianzuala*

Abstract : *Mizo thuziak tute zinga ngaihnaawm taka thu ziak thiam C. Thuamluaia thawnthu ziah Engtin Awm Ta Zel Ang Maw tih hi Mizo thawnthu dangte nen chuan a kalhmang a inang lo deuhin a hriat a, literature-ah hian peng hrang hrang a awm angin thawnthu pawh hi ziah dan hrang hrang a awm a, hetiang thawnthu Mizote tana ziaktu an lo awm hi a hlu hle. He thawnthu hi a hawi zawng pawh a dang a, mipa leh mipa chungchang a tar lan dan en chik a ni dawn a ni.*

He thawnthu *Engtin Awm Ta Zel Ang Maw?* hi zirna in sang bera zir tlaka ngaih, thawnthu kalphung danglam leh zir chian hlawh tak mai, kawng hrang hranga a chhiartute ngaihtuahna hruai kual thei tak mai a ni a, a thawnthu hming ‘Engtin awm ta zel ang maw’ tih ringawt pawh hian sawi tur a titamin, ngaihtuahna a hruai thui em em a ni. He thawnthuah hian mi hrang hrangrawn langin, chu’ng mi hrang hrangte chanchin chu felfai taka zial mum an ni lo va, suanguahna leh zeldin hmanga um zui ngai vekin an tawp a ni.

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‘Engtin nge an awm zel ang le?’ tih chu rilrua zawhna piang lo thei lo a ni awm e. A bu hming ringawt pawh chai tham fe awm mah se, tun tumah erawh he thawnthua thian inkar lo lang chauh hi kan um zui dawn a, chipchiar taka khawrh chhuah kan tum dawn a ni.

KC Vannghaka chuan, “He thawnthu hian Jama leh Allana te thian inhmangaihna ropuizia; dam leh tlang khatah, thih leh ruam khatah tih pho lan a tum ber niin a lang” (66). tiin a sawi a, Nununa Renthlei pawhin, “Allana leh jama te inkara inthian thiatna chu a thukin a sang em em a, tangka pakhata hmai hnih a awm ang mai hian, thilung pakhatah taksa pahnih a awm kan ti thei ang” tiin a sawi ve bawk. F. Lalzuithanga pawhin, “He thawnthu thupui ber (theme) chu tawngkam khat leka khai khawm chuan, thian chhan thih ngamna nun, Mizo tlangval nun ze ropui ber kha a ni” (198). tiin a sawi ve bawk.

Queer tih chu a tawi zawnga sawi chuan mihring nunphung pangngai tura Pathianin a ruat ang ni lova inkawpna a ni ber ang. He thawnthuah hian mipa leh mipa inngainatna thuk tak mai, thian inhmangaihna leh inngainatna mai piah lam thlenga inpawhna a awm theiin a lang a, chu’ngte chu chipchiar takin hai chhuah kan tum dawn a ni.

A hmasa berah chuan hetiang lam rawng kai hi phek 29 leh 30-na chho velah a rawn lang tan a.

Chutianga Jama hlim taka khawchhak boruak thianga kara a len lai chuan Allana chuan Leitlangpooy-ah hlimna a dap a dap a, a hmu zo lova. A chang chuan khawhar takin ama pindanah te a thu nileng a, lehkhahute ngaihtuah lo takin a chhiar thin a. . . Jama lehkhah hmu a inbeisei hle a, mahse a hmu thei si lo. A chang chuan silai kengin ramhnuaiahte a vak mai mai a. . . Khawchhak ram lama silai nen chawlhkar hnih khat han vah te chu a chak ta a. Lungsangah emaw, khawi laiah emaw tal chuan Jama nen pawh inhmuh a beisei a. (29-30)

Allana hi Jama tel lo hian a tlei zo lo a ni. A tir lamah a bialnu Rovi nen holam deuh takin an inthen a, a thengthawngah a thawk zui eih pawhin a lang lo. Allana hi a pumrua leh kimtlang, a mizia leh nunphung tar lan a nih danah hian tlangval to tak tur, nula pawh duh duh thing thei mai awm a ni a; mahse nula lam reng a awn lo. Jama bakin a rilru an luah lo tih a chiang em em a, Jama'n a zin bosan aṭang khan namen lovin a lung a leng a, eng tih mah a tui hek lo. A awm hle hle thei lo va, a sahal a ni ber zawk awm e. Ti chuan a tawp a tawpah zawng Jama hmuh hlauh inbeiseiin a tawngpawng vah chhuah ta tawp a nih kha.

Chin hre saa ramvak a ni lem lo bawk nen, buaina leh harsatna tawkin ramhnuai pilrilrah chuan Allana chu a bo ta a. Chutianga ding leh vei bo tawna a awm mek lai pawha a rilru luahtu chu hei hi a ni leh tlat.

A chang chuan Jama kha a ngaihtuah a, Taju kha engtin awm ve ang maw, a ti ṭhin a. mahse hetiang a ngaihtuahnaah hian miten an rawn ngaihtuah tur chu, a chhungte lam pawh a ngaihtuah tel hauh lo mai a. Eng pawh ni se ngaihtuah ngai vakin a hre lo a ni ang. (47)

Dinhmun harsa taka a din lai pawhin a chhungte emaw, a bialnu hlui emaw mi dang han ngaihtuah a nei lem lo a, Jama erawh a lo ngaihtuah leh reuh reuh ṭhin.

Allana ngaihtuahna leh suangtuahnaah chuan Jama'n hmun lailum a luah hneh hle tih a chiang veng vawng viau. Jama thung hian engtin nge Allana hi a chhan let ve ang? Eng pawh ni se, han hmatiam chho miah miah dawn teh ang. Jama hi a pute khua Lungsangah a unaupa Bon-a nupui neihna lawmpui turin a kal a, chu tah chuan nula hmel ṭha leh duhawm em em mai Parlawmi a han tawng a nih kha! Leitlangpooy lama a di ruk Nina nen meuh, "Lungsang Chhawkhleih leh Leitlang Dingdi chu a tu nge vul mawi zawk" (28). ti hialin a suangtuahna buk lung khai meuhin a buk dun chhin vel a nih kha. Kha Lungsang Chhawkhleih ti hiala a sawi khan

Jama chu a ngainain, a ngaizawng ve em em tih kan hmu a, a hawsan mai tur pawh a lungngai em em a nih kha.

Mahse parlawmi kha nula fing leh mi rilru hre thei tak mai niin a lang a, “I lo kir leh tawh lo vang” (80). tia pangchang leh beidawng aw inphiar pawlh chiat hmanga Jama zawhna a zawh lai pawh khan, “Parlawmi chuan Jama rilru a hre vek a” (80). tih kan hmu a, a rilru hnehsak tum taka zawhna dang a zawh belh leh pawh chuan, “Mahse hmangaihna mipa leh hmeichhia a thliar chuang hlei nem” tiin Jama chuan thil dang, a zawhna nena inmil lo tak; mahse awmze thuk leh ril tak neiin a chhang ta daih a. Ni e, hun rei tak a lo chul nel a, a lo ngainat em em Parlawmi meuh pawh hian a thinlung aṭanga hmangaihna chhuak chu a chang pha meuh lo a ni ang e. Jama hmangaihna hian mipa leh hmeichhia a thliar meuh si lo. “Tajua chuan ka thlen ni tur a hre awm si lova, hria se la chu min lo hmuak tur”(80). tih mawlh chu lungleng taka a kalsan tak Parlawmi aia a rilru luahtu a ni leh ta daih a.

A thawnthu tir lamah Jama leh Nina chanchin kan hmu a, ingaizawng rilru ve ve, tilang chiam si loin an awm a nih kha! Mahse Allana awm loh hnua a va rim leh khan thil awm dan chu a fiah kuarin a lang. Nina khan Jama chu a lo thlahlel em em a, a bula awm pawh a kham lo hle tih kan hmu a; mahse Jama zawk chuan a thlahlel ve mang tlat lo. A rilru luahtu ber Allana zawk a awm tak si loh vang nge, a hawsan ta thuai a nih kha. Nina chuan, “I va haw hma awm ve, I Tajua a awm loh vangin” (85). a ti a, Jama chuan, “Ni e, a awm hunah ka lo leng reng dawn nia. Ka lo leng tak tak tawh ang” (85). tiin a thlah leh a nih kha. Parlawmi bula mipa leh hmeichhia thliar lo hmangaihna sawitu khan, a ngaihawng ve tituai bulah pawh a rilru a la thlak ta chuang lo niin a lang.

Nina hian a ute pahnih hi a hre chiangin, an inkawp dan leh an rilru zawng zawng pawh thuk takin a man thiam a ni mai thei bawk. Jama’n Allana a zawng ve dawn tih a hriat rual khan beiseina a nei lian em em a, a chhan pawh, “Mi zawng zawng hmuh theih

loh pawh ni se, Jama chuan a hmuh a ring tlat a. Jama hnen a tang chuan Allana a biru theiin a ring lo va. A thian tha ber, a hmangaih em em a ni tih a hria a” (86). tih kan hmu. Heti taka a hriat chian vang hi em ni ang, a haw dawnah pawh fiamthu titak deuha “I Tajua awm loh vangin” a tih deuh kher ni.

Lei mihringte hi sualin, khawlo hlawm viau thin mah i la, hmangaihna kawngah kher kher hi chuan a hmei a pa hian kan huam thuiin, kan huam sang thin viau a ni lo’ m ni kha? Thenkhat pheichuan hmangaihnte lunglawm kimna a nih dawn phawt chuan pakhat mai chu sawi loh ‘Si-ar sing sang sawmsarih’ hial pawh lak kan zuam thak zak thin a ni a. Jama pawh hi hetiang kawngah hi chuan a inhuam thui viau mai. “Allana chu a hmu chhuak zo ang em? Chhang thei chu awm se, tuar chhuak zo dawn ta ni se la, kum tam tak pawh ram palailengah chuan a vak duh ang chu” (94). Hei ngei hi a ni hmangaih berte tana hmangaihtu inpekna sang ber mai chu!

Ti chuan he thawnthu hi a vawrtawp (Climax) panin a kal zel a, Jama chuan Nina lo rin lawk ang ngei khan a Taju-a chu a va zawng chhuak ta ngei a. Jama lakah chuan a Taju-a chu biru rei thei lo reng a ni. Hlim pawh an hlim dun viau. Jama’n Allana hawpui a’n tum chuan a lo duh awzawng lo mai a, a mang lama a lo hmuh luipui phai ruam chu fan a chak ta tlat mai. Jama chuan hnial a’n tum deuh na a, a rilru a hnehsak dawn chuanga a inhriat loh avangin a zui leh ta zawk a. Luipui phai ruamah chuan an han awm renrawn hman a, an thilrawn rutu lehrawn rukrawn leh tum Muvanlai (Badia) an lo man avangin, a neitu (Kantu ram)-a mite’n anrawn zawng a, an hmuh hmasak zawk Jama chu manin, an kal liampui ta a ni.

Jama an man ta daih hi Allana hian a tuar thiam lo pawh a ni em emin a lang lo, an man dan lai tak hi a ni na a tih zawk chu! Ahnung an khirhsak lai tak hi a la na tih a lang thei. Ahming ringawt pawh a hriat ruala a hmangaih nghal em em Januari meuh pawh a

rilru chhungril chuan a dem a, Jama mantute zinga a tel ve satliah vang ni lovin, hnungkhirh chung a kalpuitute zinga a tel ve vang zawk a ni. “Chhawrthlapui ngai lo Januari chu a va ngilnei awm lo ve...?” (153). tiin a sawi hial.

Jama ngaihtuahnaah hian thil dang reng reng a leng lo va, tu mahin a Taju-a hi a thinlungah hian an lan thei hek lo. Allana'n januari a beisei em em tih a hriatpui a, tlangauin Januari leh Kokea inneih thuai tur thu a tlangaupui chu hre ve se a ti em em a, chet pawh a thawh duh nghal rum rumin a ring a, mahse a tawp a tawpawh zawng beidawng tho thovin a ring baw. Chu dinhmun, Allana beidawng taka a din lai chu Jama duhthusam pawh a lo ni ru reng thei baw. A chhan pawh, “‘Aw, chu'ng tlangau te tal chu hre ve se la, a tih theih ang ang a han ti tur' a ti vawng vawng a. Theihtawp chhuah hnuah kan beidawn zawngin, mihring hian lungdamna kawng zawng eng emaw tal kan nei thin tih a hria a” (163). tih kan hmu a, eng thil nge Januari laka Allana a beidawn zawh hnuah lungdamna kawng eng emaw tal chu ni ta ang? Chu a beisei chu eng nge ni ta ang le? A hnuai deuhah Jama baw chuan, “A ngaihtuah nep nep a, Allana chu a ngai em em a” (163). tih a lang leh a. Amah Jama ngei chu em ni ang Allana lung dam theihna tur kawng dang awm chu! Jama hian a ruk takin Januari hi hnaw a lo ti reng zawk ang em?

Tichuan, a thawnthu kal zelah Allana pawh chu Kantu rama mite chuan an man ve leh ta a, Jama tannaah baw chuan an khung ve leh a, bang erawhin a daidang thung.

Jama leh Allana chuan an awm dun leh ta tih an han hria a, an lawm em em a. An vuakna te kha chu engah mah an ngai lo thuai a...Chanchin zawng zawng an inhrilh a. In chhanchhuah leh dan tur thu chauh an sawi thei lo va, mahse thih chu an tum lo reng reng a. ‘Taju’ an han inti thei leh ringawt pawh chu vuak nekah hlawh mah se man an ti hle

a; tichuan anmahni pindan ve veah chuan a changa inbia leh a changa inngaihtuahin an awm ta a ni. (187-188)

Tan inah hian bangin a daidan ve ve a, an aw an inhre tawn leh thei ringawt pawh hian engkim a theihngihlhtir thei a nih ngai chuan, taksa indekin han awm dun thei ngat se chuan, nuam an va ti lehzual dawn em! Mipa leh mipa mah ni se thil an sawi nasain, an titi a kal tluang hle a ni phawt ang a, inchhan chhuah leh dan tur thu chauh ni lo, chanchin zawng zawng an sawi hian eng chin nge a huam ang le? “Taju” an han inti leh thei ringawt pawh chu hlu an ti em em a, vuak neka hlawh chhuah ni mah se, man an ti em em a ni.

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ENGLISH SECTION

Identifying Mizo Choirs As Agents Of Mizo Culture and Analyzing The Sociological Influence of Choirs in Mizoram

Dr. Henry Lalmawizuala*

Abstract: *Although numerous choirs exist in Mizoram, the impact or influence of choirs on the Mizo Society and the significant contributions choirs of Mizoram have towards representing the Mizo culture or community in the national or international standard is scarcely mentioned in literary academia. This paper therefore looks into the formation of various church choirs and other choirs formed within Mizoram and the influence choirs have on the sociological context of Mizoram. It also stresses upon identifying the Mizo choirs as agents of Mizo culture through representation in national and international arenas. The significant contribution choirs have in developing the youths of Mizoram is another factor explored within the paper.*

Keywords: *choir, cultural agent, sociological influencer, Mizo culture, art, society, lifestyle, group contact theory*

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Since the first performance of choir in Mizoram on the night of 25th December 1912 at Mission Veng Church (Tonson, 183), Choral ministry has become one of the most important features of the churches in Mizoram. Currently there are several churches in Mizoram, representing different denominations of Christianity, and almost all these churches uses the Choir as one of its most important means of worship and evangelical ministry. Although most churches have their own respective choirs, there are also several choirs founded and formed by Para-churches, other forms of Christian ministries such as evangelical groups and unions, and also non-profitable associations like the *Young Mizo Association (YMA)*, *Mizo Zaimi Inzawmkhawm (MZI)* and *Mizo Hmeichhe Insuihkhawm Pawl (MHIP)*. The choir seems to be an integral part of the Mizo culture as it has now become an underpinning item in almost every programs or functions organized by the Government, Churches, and various other organizations. This paper will not focus on any particular church choir or choir or the history of choir in Mizoram, but rather attempt to acknowledge the importance of the choir as cultural agents of Mizo culture and its influences in the sociological context of Mizoram.

A. The Church Choir Hierarchy: Several churches within Mizoram have a well-established system of choir hierarchy. The general hierarchical steps followed by these churches are as follows:

- 1) Local Church Choir – Local Church choirs are normally formed and looked after by the Youth Group of the church such as KTP, TKP, PYD, SAY, AY etc. Members are either selected or invited. In many cases, all members of the Youth Group are expected and encouraged to be a member and as such no selection or invitation process is carried out. However, the choir leader/s or conductor/s is selected by the Youth Groups. These choirs mainly perform within their local church in various church activities, joint-fellowship programs or conventions and conferences organized by the

Church. Currently, there are 1,137 local churches under the Mizoram Presbyterian Church (Wikipedia contributors), 677 local churches under Mizoram Baptist Church (www.mizorambaptist.org), 236 Corps under the Salvation Army in Mizoram (Social Media) and 520 local churches within the UPC (NEI). Considering that almost all local churches of every denominations normally have choirs, adding the four denominations alone adds up to 2,570 local churches, which subsequently means 2,570 local church choirs, assuming that all local churches have choirs whether active or passive. This simple illustration clearly highlights the enormous number of local church choirs that exists in Mizoram.

- 2) Circle Choir: The next level of choir among the churches is known as the Area/Circle/Parish Choir. These choirs are basically formed within a single pastorate or parish of every denomination and almost every denomination uses the term Bial Zaipawl. Members of the choirs are selected from the different churches within the pastorate/parish and are generally looked after by committee formed within the Youth Ministry of the different churches. These choirs represent the first layer of selected choir within the churches. They normally perform within their pastorate and wherever else they are invited including within and outside the state. The Mizoram Presbyterian Church has a total of 560 pastorates while the Mizoram Baptist Church has a total of 85 pastorates, which adds up to 645 pastorates between the two churches only. So the number of Circle choirs that exists in Mizoram can be assumed to be more than 500 if all other denominations are counted in.
- 3) Area/District/Division Choir: The next level of choir is the Area/District/Division Choir. These choirs exist purely on the basis of pastorate/parishes created within the three main

churches BCM, UPC (NEI) and SA. The Presbyterian Church, Seventh-Day Adventist Church and the Catholic Church do not have this level of choir. Several pastorate/parishes are combined to form an Area/Division or District within the three churches mentioned. This choir functions very closely to the Circle Choir, however, their coverage area in terms of ministry is slightly larger. They represent the second layer of selected choir within the churches. Selection is done but not purely on those members of the circle choirs who have completed their term within the circle choir. These choirs are normally managed by the Youth Ministry created for the said Area/Division/District. They too perform generally within their area accompanying the pastor assigned for the Area/Division/District but also wherever they are invited even outside the state. The Salvation Army has 8 Divisions, Mizoram Baptist Church has 15 Areas and UPC (NEI) has 5 districts which add up to 28.

- 4) Top Level Choir: The last level in the hierarchy is the most revered choir in all the five main churches mentioned. Their names generally represent the entire church such as *BCM Choir, Mizoram Synod Choir, Adventist Choir, Diocese Choir* etc. They represent the highest level of selected choir within the church. Members are selected from the different Area/District/Division Choir or directly from the Circle Choir. They are directly looked after by the highest level of Youth Committee within the church's administrative system in some churches while some are directly under the Church's Headquarters. They perform wherever they are invited within their respective church programs in all levels and also in any inter-denominational programs or other programs as deemed fit by the managing authorities.

Several other churches also have choirs but due to several factors they do not necessarily follow the hierarchical system mentioned

above. A representation of the hierarchical system of church choir is important to have an approximate understanding of the number of choirs that may or may not exist within the church in Mizoram. However, one may note that all local churches or circles or areas do not necessarily have a choir or a standing choir, but a general estimation is made possible through an understanding of the hierarchical system followed within the church choir set up.

B. Other Gospel Choirs: Apart from the Choirs within the church there are a lot of independent gospel Choirs formed within Mizoram such as *ZEF Choir (formed in 1973)*, *BESY Choir (1981 – till date)*, *Leprosy Mission Choir (1996 – till date)*, *TBZ Choir (2007- till date)*, *Mizo Cardinal Choir (2012 – till date)*, *M Choir (2015 – till date)* and *Seraphic Choir (2016 till date)*.

The three choirs *BESY Choir*, *Leprosy Mission Choir* and *TBZ Choir* are three of the most popular selected choirs within the state today, apart from the top level church choirs. They were all formed by societies and missions to expand their ministries such as The Bible Society of India, Leprosy Mission and a local based evangelical mission group known as ‘Thlaraubo Zawngtute’. The members of these choirs are selected from different church denominations keeping the spirit of ecumenism alive. They perform mostly in programs organized by their respective societies and also wherever they are invited within India and abroad, as deemed fit by their managing authorities.

Mizo Cardinal Choir, *Seraphic Choir* and *M Choir* are newly formed choirs and their functioning is a bit different from the church based choirs and the other society or Para-church choirs. Their performances are not limited to gospel songs alone. *Mizo Cardinal Choir*, *Seraphic Choir* and *M Choir* were formed by group of friends or choir enthusiasts who felt the need to have a choir who could represent Mizoram not only in the gospel music scene but also within the secular music arena.

C. Choirs formed by NGO: Several non-governmental organizations of Mizoram such as *Young Mizo Association* (YMA), *Mizo Zaimi Inzawmkhawm* (MZI), *Mizo Hmeichhe Insuihkhawm Pawl* (MHIP) and even *Mizoram Football Association* (MFA) have their own choirs. Some of these NGOs have several Branches or Sub-Headquarters and some of these Branches and Sub-Headquarters have their own separate choirs. It is however difficult to trace the history of these choirs as they do not function on a regular basis. Nevertheless, the existence of choirs within the fabric of these NGOs accentuates and validates the importance of choirs and how deeply embedded choirs are in the socio-cultural setting of Mizoram. These NGO choirs perform mainly within programs organized by their respective NGOs or in programs organized by the state government which concerns their organization. Their performances are not limited to gospel songs alone, and they are at liberty to sing any genre of songs, however, they mostly sing cultural songs pertaining to the Mizo culture.

D. Choirs as agents of culture: Choral ministry has been one of the most important features of the church among different denominations within the state of Mizoram. Before any of the popular denominational choirs existed in Mizoram, a choir known as the ZEF Choir (Zoram Evangelical Fellowship Choir) was formed in 1973. ZEF choir toured India in 1976 and then went on 17 international tours from 1978 to 2005 they visited USA, Canada, New Zealand, Australia and the United Kingdom. The Mizoram Synod Choir (1929 till date), the top level choir of the Mizoram Presbyterian Church, is one of the oldest selected choirs in Mizoram and they unsurprisingly have an unmatched history of ministry experiences not only within Mizoram or India but also internationally. They have had several tours of India and have visited UK and Taiwan, internationally. BCM Choir (1979 till date), the top choir of the Baptist Church of Mizoram, is also one of the oldest selected choirs within the church in Mizoram. They too have had several

national exposures and they have also visited UK, Singapore, Taiwan, Australia, Philippines, Hong Kong, Nepal, Thailand and Germany. The Territorial Songster (2005 *till date*) of the Salvation Army has visited several states in India and also Sweden. The Salvation Army had previously sent the *Central Division Songster* (before the existence of the Territorial Songster) to London in 1985 and another choir named *Mizo Singers* in 2015 again. It is, therefore, safe to say that almost all the top choirs of all the churches in Mizoram, as well as some of the other selected choirs of the state, has had many choral experiences nationally and internationally. The different choirs of the state can be emphatically said to represent Mizoram and its culture not only within the choral context but culturally also; culturally because these trips abroad and within India are normally adorned by a variety of cultural numbers or items performed by members of the choirs.

Many of the choirs who have toured both India and other nations abroad, have decked their performances outside Mizoram by involving certain cultural dances of the Mizo like the *Cheraw*, *Chheih Lam*, *Chai*, *Sarlamkai*, etc, and traditional Mizo cultural songs like *Lera Zai*, *Puma Zai*, *Lengkhawm Zai* etc. These cultural performances are a very important part of the choir's performances as it displays and highlights the cultural roots of the choir and the Mizo culture. In many occasions, choirs incorporate the traditional dresses of the Mizo in their uniforms, or sometimes completely dress up in traditional Mizo attire such as *Puan Chei*, *Thangchhuah Kawr*, *Ngotekherh* etc. These representations of the Mizo culture through dances, songs and dresses by different choirs of Mizoram are enough evidences to support Mizo choirs as agents of Mizo culture within India and abroad.

In a culturally diverse country like India, LIVE performances of different cultural items are a rare sight and are often marveled at by audiences and as such Cultural Day and Cultural Fests are held in many avenues including academic institutions. Choirs of Mizoram

have essentially provided the different cultures of India and international audiences, the opportunity to witness the culture of the Mizo and hence, they are one of the most important factors for the representation of Mizo Culture.



Picture 1, 2: Synod Choir performing Chheih Lam/Hla Do in Wales



Picture 3: Mizo Singers performing in O2 Arena, London



Picture 4: Mizo Cardinal Choir in Colombo



Picture 5, 6: BESY Choir performing Sarlamkai in Orissa

E. Sociological Influences of Choirs: Mizoram is predominantly a Christian state and therefore the church's influence on the society is enormous. Among the many practices adopted by the church to strengthen its ministry within the church and beyond, choral ministry is one of the oldest and most successful practices. Today, most churches in Mizoram have different levels of choirs (as mentioned above) placed under the jurisdiction of the Youth Ministry. Unlike most places around the world, members of the choral ministry in Mizoram are principally members of the Youth Ministry and most Youth Ministry within the different churches in Mizoram specify the age group of their members, which is mostly between 18 and 40.

The choral ministry within the church acts as a learning ground for youths to practice discipline, cooperation, group work, time maintenance and many other human qualities to become a better person in life. All these qualities are what make a good choir and choirs are known to implement certain rules for members in order for the choir to be successful. In various churches within Mizoram, being a member of a church choir is considered a must by every Youth Ministry members. Although local church choirs are not necessarily strict in maintaining these choral rules and practices, however, a certain amount of general rules are followed. In his article "A Qualitative Study on the Contribution of the Choir to Social-Cultural and Psychological Achievements of Amateur

Chorists” Gulnihal Gul asserts that choirs “contributes to the culture and art lifestyle of society” (119), Gul also mentioned that, “Choir education, which is thought to have important contributions to the social, cultural and psychological achievements of individuals with their musical development, also contributes positively to both the musical culture and general education of society with its educational, instructive and socializing qualities” (ibid). A study conducted by a group of researchers published the benefits of choral singing and stated that “. . . a large majority of choristers perceive the experience of singing to be a positive and beneficial one” the study was also conclusive in assessing that “. . . participation in singing has been of considerable benefit to them, in diverse ways, depending upon their particular circumstances and difficulties” (Clift et al, 32). The study conducted by both Gulnihal Gul and Clift et al. confirms the importance of the different disciplinary measures enforced within the choir for the benefit of the choir as learning ground for positivity. Therefore, by merely being a member of the choir, many individuals can be said to have gained positive control over their cultural behaviour within the social context. Hence, one can boldly claim that choirs of Mizoram have indirectly contributed or influence the general behaviour of many Mizos in a positive way.

Churches in Mizoram also have many different programs and activities organized for the congregation apart from the weekly regular meetings; one such program is the ecumenical worship program or inter-denominational programs. These programs are generally filled with items of different kinds, but one of the most regular features within these items is the Choir ministry. Several Choirs are often invited to perform in these programs thus providing another important avenue to practice socializing skills. Youths learn how to socialize in a dignified and socially acceptable manner in these church organized programs which contributes largely to their acclimatization of social mannerisms and etiquettes. The Intergroup Contact Theory hypothesized by the American psychologist Gordon

Willard Allport posits that positive effects of intergroup contact occur when it is marked by four key conditions: equal group status within the situation; common goals; intergroup cooperation; and the support of authorities, law, or custom. Allport's hypothesis suggests that contacts between members of different groups work to reduce prejudice and intergroup conflict (Everett & Onu, 2013). All these four keys mentioned by Allport are significantly the underlying conditions within the inter-denominational church programs attended by members of the choirs in Mizoram. The difference in faith and denomination sometimes acts as an evil catalyst of division among churches in Mizoram; however, these inter-denominational church organized programs are deeply essential in keeping the spirit of ecumenical worship alive.

Upon considering the first condition of Allport's hypothesis, all choirs are always given equal treatment in these events (rally, conferences, and worship services) by way of seating arrangements, order of performances and time allotment of performances. This uniformity in treatment ensures the absence of preferential treatment which could prove biased otherwise. The second condition requires having a common goal. Ensuring a common goal is basically the foundation of these ecumenical programs, this is true especially in a Christian environment and Christian services. The goals of these programs are normally faith driven as it is a church program and therefore any group or groups having a different agenda are unfathomable. The third condition under Allport's hypothesis requires intergroup cooperation which especially in ecumenical worship services are the focal point of service because cooperation, unity and brotherhood are generally the themes rendered and advocated. These ecumenical worship programs often invite choirs to perform together creating a mass choir for a single number or item. This opportunity to practice and perform together with different choirs encourages group cooperation to a large extent. And lastly, the fourth condition

suggests support of authorities, law or customs which in a state like Mizoram doesn't pose any problem since the state government and the society at large supports these gatherings or programs. In fact, many of the Ministers of the State themselves have participated in these events as Special Guest or Special Invitee thus rendering their support and local authorities such as the YMA or the Local Councils and Village Councils have always helped in coordinating these events and programs.

The sociological influence choirs have in Mizoram is therefore large and meaningful and cannot be blindly disregarded. With the experiences gained within the practice sessions and performances, individuals acquire many life skills already mentioned above. The society therefore is highly impacted positively and as such one can surmise that the institution the choir provides is a huge factor which contributes to the welfare of the Mizo society by reducing prejudice and intergroup conflict.

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Migration from Kabaw Valley with special reference to Khampat

Dr. Lalrinnunga Hmar*

Abstract : *Over the years, quite a number of books and papers have been written on the migration and pre-colonial society of the Mizo. However, there is a tendency among many writers to suggest a general trend when referring to Mizo past. While unable to contextualize what they uphold to be prevailing at that time, they suggest a picture of pre-colonial Mizo migration in unison. The attempt of this paper is to try to go beyond this generalised view. It seems that there was continuous migration flow since long time back.*

Keywords : *Migration, Kabaw Valley, Khampat.*

According to F.K. Lehman, among the Tibeto-Burman, the ancestors of the Mizo, Kuki-Chin moved south-westward on the line of Irrawaddy and Chindwin by around 8th century A.D. and disbursed along the mountainous regions of Indo-Burma and of Burma on its western side. It is very likely that from the Chindwin plain the ancestors of the Mizo migrated westward towards the Kabaw Valley of Burma. It is located in the Sagaing Division of western Burma and within it there are Kalemmyo and Tamu townships

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in which there are still sizeable numbers of the Mizo in the present day. It is apparent that, while living in Kabaw Valley, the Mizo had a close relation with the Burmese. This is clearly indicated by the similarities between many games, musical instruments, dresses and customs such as throwing of quoits, gauntlet, wrestling. *Kawlis* a Mizo word for Burmese and this word occurs in many goods and use items of the Mizo tribes. Some food items which refers to Burmese are *kawlbahra* (sweet yam), *kawlhai* (a type of mango), *kawlthei*, (guava) *kawlsinhlu* (a variant of Indian fig). Use items which carry the word are *kawlkhuang* (a kind of drum), *kawlchhuak* (designating goods of foreign product), *kawlhnam* (sword), *kawlhrei* (a kind of axe), *kawltu* (a type of hoe) etc (Lalrinmawia: 1998, p. 46).

It is important to note that the prefixing of many words with *Kawl* clearly indicates that while living close to the Burmese, the ancestors of the Mizo were set apart from the Burmese. The work *Kawl* as indicating Burmese is shared by the many tribes in the surrounding areas outside the boundary of the state of Mizoram today. This and the fact that these neighbouring tribes have very close linguistic and cultural traits and traditions with the Mizo indicate that they had a common origin. As an example of the shared cultural baggage, folk stories that are traced back to the Kabaw valley settlement are retained by these groups till today. Stories such as *Liandova Unau*, *Tlingi leh Ngama*, *Tuilet leh Ngaitei*, *Thlanrawkpa Khuangchawi*, *Chhura*, *Chawngchilhi*, *Mura*, are a prime example of this shared tradition (Lalthanliana: 2000, p.95).

Hmar tradition also tells about settlement in the Kabaw Valley – when they entered into Kabaw Valley a banyan tree was planted by the chief, Luopui. There was a *Renglal* called Chonhmang, he choose to administer the southern, northern and central areas. Chiefs Lersia was assigned to rule the south, Zingthloa in the north and Luopuia in the central. The settlement was memorized in one folksong:

Sima Lersi, hmarah Zingthlo,

Khawma laia Luaopui;

Luopuiin lenboun a phun,

Thlanga pualrang intlan e.

(Hranglien Songate, referred by B. Lalthangliana, p.92)

In the south is Lersi, in the north is Zingthlo

In the centre is Luopui

Luopui planted lenbuong (a tree)

Birds eat the fruit.

About the presence of the Mizo in the plains of Burma, the Asho of Mizo tradition says that the Mizo had founded a kingdom called 'Pugam' which literally means country or kingdom of our ancestors, and its capital was Pagan. There was Pagan kingdom in Burma that unified almost the whole of present day Myanmar during 849-1287 A.D. The Pagan kingdom was established in the northern dry zone of Burma particularly in the Irrawaddy River. Thus, there could be the possibility of the combined settlement of the Mizo and the Burman for long time since the Mizo claimed that they came from the Irrawaddy River. These are the story of Hnget-kyi (Great Bird) and that of about the forced labour (Luce: 1959, p.54) Luce notes that the great Bird legend was adopted by the Burmans from the Nanchao. This common tradition suggests that the Mizo and the Pagan Burmans parted not in a distant time.

Different clan legends tell different stories relating to the cause of migration from the plains. The following are the main traditions that folk tradition has maintained in so far as they were related to this place is concerned.

One source ascribes the migration to forced labour in the construction of the fortress of Kalemmyo. According to this tradition which comes from the Tedim clan, due to the rigours of the labour to which they were afflicted, the fingers that were cut in the course

of this forced labour filled a whole basket. (Lalthangliana: 2000, p.93) This tradition is corroborated by Burmese accounts of the later part of 14 century (around 1370-1400 AD). According to this, one Aca king sent his brother Kytonggying to rule over Kabaw region. Kytonggying started to undertake the building of a grand palace in 1370 which encompassed an area of about 234 acres. It was divided into streets, the main building being surrounded by two water ways. He is said to have enforced labour for digging the water ways.

This tradition may be further pinpointed in its plaction to Burmese accounts on the mention that a prince came up from below and ruled over the Kale Valley. According to Singkhawkai, the way and manner in which the ruler of Kale was installed suggest that the ruler coming from below does not seem to have come as a conqueror, but rather as the one appointed and sent. This tradition is clearer in the light of the version of the Hatlang clan (Singkhawkai: 1995. P.16). According to the Hatlang clan (a branch of the Tedim), their (Tedim) population in Bunglung was in the neighbourhood of over five hundred households. Frequently attacked by the Meiteis (Manipuris) they asked for help from the Burmese king who not only gave weapons, but also personally led the invasion of Manipur. On his return, the king left his son to rule Kale (Gin Zathat: p.16). Also, Kale chronicle records that the Mingsung who reigned at Ava from 1402 to 1423 AD made his nephew Kyitaungnyo ruler of Kale state. Therefore, it seems plausible that in this case, the Burmese prince Kyitaungnyo is the legendary prince who came up from below. From these we can infer that there was a dispersal of a group of the Mizo ancestors who moved out of Kabaw valley due to the hardships suffered under this king.

Ecology of Burma circa 1283-1700

There are various narrations in Mizo tradition of their departure from the Kabaw valley. Inference of these traditions suggests that the ancestors of the Mizo did not form a single or

cohesive group at that time. Departure from this place seems to have been prompted at different times arising generally out of the political unrest due to the tussle between the Burmans, the Shan, Chinese and the Manipuri kings. A brief account of these conflicts may be given here.

After the Mongol invasion of Burma in 1283 A.D. many wars were fought between the Chinese and the Burmese for possession of the Pong Kingdom. In 1339 the era of war with China and the Pong was started in which the Chinese were defeated by the Pong rulers in 1343 and 1393 while the reverse happened in 1462 and 1448 when the Chinese were victorious. In 1562 king of Pegu defeated the Monguang (Pong) kingdom. In 1582 the Chinese invaded Mungmau (Pong) and in 1604 China conquered it permanently.

Manipur chronicle also mentions the war between the Shan and several Manipur kings for the possession of Kabaw Valley. In 1565 Mungyamba, king of Manipur, invaded the eastern part of Kabaw valley resulting in the capture of the Shan ruler of Mungyang along with five chiefs including two Sawbwa, several guns, and a golden statue of a rooster. During the reign of Khagemba (1597-1652), several Shan principalities in Kabaw-Samjok, Kyang, and Khambat (Khampat) were annexed. Khagemba followed through with a series of invasions-the Shan state of Kyang (in 1602) where 177 prisoners were captured; Kyang in 1624 and 1647AD, in 1607 Samsok, and Thangdut and captured 60 prisoners, Kyang in 1614 resulting in the capture of a white horse called Maramba; in 1628 Shan principality and took booty of cattle and buffalo. On the other hand, it is recorded that during the last part of his reign there were two invasion from Burma made on the eastern part of Kabaw valley (Gin zathat: p.17). During his reign, Garibaniwaza (1709-1748), also led many military expeditions against Kabaw valley and against the surrounding hill tribes. He sacked Sagain (Ava) in 1738. Such was the state of affairs that Kabaw valley was

the battled field among the Burmese, Chinese and the Meitei(Roy: 1958, p.23).

In order to understand the Mizo Migration into the hills from the plains of Burma, it is imperative to give the political development in the Kabaw valley which played a significant role to the Mizo migration. We may conceptualize from the words of James Scott, he says,

“Expanding kingdoms have forced threatened population to chose between absorption and resistance. When the threatened population was itself organized into state form, resistance might well take the shape of military confrontation. If defeated, the vanquished are absorbed or migrate elsewhere. Where the population under threat is stateless, its choices typically boil down to absorption or flight, the latter often accompanied by rearguard skirmishes and raids” (James Scott: 2009, p.130.)

After the Mongol withdraw from Burma in 1301, the Shans occupied almost the whole north of upper Burma, east and west of Irrawaddy down to the walls of Myedu on the upper Mu and Tagaung on the Irrawaddy (Luse: p,80) . In 1364, they sacked the twin capitals of Sagaing and Pinya. Regarding this case, Luce states that the power contest between the Ava house and the Shans must have broken up the peace of Chindwin Valley and forced the Zos (Mizo) to take refuge in the Chin Hills. The dispersal from the Kabaw Valley was not concerted effort rather it happened at various period of time by different different groups. The approximate date of their arrival at the Chin Hills of Burma may be put as early 14th century A.D because they had been found in the Tripura kingdom during the reign of Raja Chachag at the beginning of the 16th century. They were the advanced groups commonly called the Old Kuki by the British administrators. Then the sixteenth century A.D. appears to be the most likely date of the

Tedim (present dwellers of Chin Hills of Burma) migration to the present hills and is found to coincide with the genealogy of Ciimnuai capital (Singkhawkai: 1995, p.16). Even Soppitt brings the date to the middle of the 16th century (Soppit: 1976, p.7). Professor Luce estimates the Zo migration during the sixteenth century.

The Khampat tradition

In the context of Mizo, under the banner of Lusei, migration from the Kabaw Valley, the Mizo insistently claim that Khampat, some forty miles to the north of the present Kalemyo, was once their capital. According to the tradition they were compelled to leave Khampat due to two reasons; cruelty of the chief and famine. At this time, a great famine over-ran the country and thousands of people died. Then a cruel chief ruled over them; and this precipitated their decision to leave the land. Before they left, they planted a banyan sapling at Khampat and took a pledge in front of their Burmese neighbours that they would return to Khampat, their permanent home, when the sapling had grown into a tree and its hanging roots had turned into new stems (Thanga: 1978, p.3). Oral tradition alludes that they emigrated from Kabaw Valley of Khampat into two groups; one went north and the other south-west, through which they entered into India.

The circumstances under which the Mizo ancestors left Khampat could be related to the incident that befell this place as narrated in the Pong Chronicle. Khampat town was an important Shan district headquarter and a vassal seat. The Pong chronicle recorded the destruction of Khampat town and the flight of the chief and the inhabitants who were dependents or subjects of the Pong kingdom. According to this chronicle, Soohoongkhum, king of Pong, sent an embassy headed by a Shan nobleman called Chonglanghiee to the reigning prince of Manipur, Kyamba, in the year 1474 A.D., requesting a daughter in marriage. In the following year, the Manipur princess left Manipur for Pong, escorted by

Chowlanghiee. On reaching Sekmo hill, the convoy was attacked, and the princess was carried off by the Raja of Khampat, who had been lying in wait at the foot of the hill for this purpose, with a chosen band of followers. The Pong noble, Chowlanghiee managed to escape, and on reaching Mongmaorong he related the fate of the princess to the king. Measures were taken immediately. The king of Pong crossed the Chindwin River with a considerable force, entering the Kabaw valley, and they were joined by the Manipuri chief with his men. They besieged Khampat fort, which, taken after an obstinate defense, forcing the Khampat Rajah to flee southward on a spotted elephant (Singkhawkai: 1995, p.44).

The same story is corroborated by the Manipur Chronicle. It goes as follows:

“About 1475 AD. The strength and influence of Manipur state increased to a considerable extent. The ruler of Pong prepared to marry a daughter of the king of Manipur. On her way to Pong, she was carried off by the Raja forces of Pong and Manipur.”(Roy: 1958, p.29)

Mizo tradition speaks about an old song described how they planted a banyan tree at Khampat before they left the town and how they longed to have opportunity of gathering again under that tree in future. The song goes;

Kan phunBungpi ai kan san na,
 Mi khawihloh, sa khawih loh tein;
 Thanginlian la, I tang zarpialle a zamtikah,
 Seifatenvangkhuarawn din lehnang e
 (Thanga: 1978, p.134)

Our banyan tree stands for our prophecy,
 Without inflicting harm on it by men and animal,
 Grown up under the protection of the Supreme Being;

Wait until earth is touched by your branches,
That shall be the time to restore our principal town of the
past.

From this song, it is clear that the Mizo did not leave Khampat of their own choosing, rather, they were forced to leave. The song expresses the dearness they held for the town and their formal and solemn commitment to return to this homeland – even be it till the banyan tree, which they planted in solemn oath, grew and spread branches that touched the ground. According to K.Zawla, this departure from Khampat town has been dated - 1463, which is very close to the year 1475, when the Meitheiis under Raja Kyamba combined with the Pong (Shan) of Mogaung fought and overthrew the Shan Sawbwa of Khampat (Singkhawkai:1995, p.45).

The Mizo tradition which mentions Khampat as populated by them needs a careful investigation. The tradition has been fostered by the Mizo as handed to them by Buddhist monks in Burma at a recent date. ‘Khampat’ is not a Mizo word. According to B. Lalthangliana, the literal meaning of the term is derived from two ‘Shan’ or ‘Tai-Chinese’ words, (‘Kham’ is gold and ‘Pat’ is necklace) so ‘Khampat’ means gold-necklace. It is difficult as to the exact nature of association that the Mizo ancestors had with this place. It is likely that the Mizo were the subject of the Pong/Shan king in the Khampat areas. However, some credibility may be given to this tradition as the planting of banyan tree was a practice of Mizo traditional society. The banyan tree, is very closely associated with Mizo culture, and Mizo were very proud to have evergreen banyan trees growing on their ritual grounds or located near a ‘*thlan*’ or memorial stone.

Conclusion

The dispersal from the Kabaw Valley does not seem to have been concerted or in unison, rather it was a dispersal of

different groups and seemingly a random scattering in different directions, and at different times. Thus, the second half of the 13th century may be considered as the period when the ancestors of the Mizo began their migration from Kabaw valley to the Chin Hills. Little can be gleaned of their life in the Kabaw Valley, from the little information we have so far, we can only infer that the Mizo, while in Burma enjoyed some of the fringe benefits of the Burmese civilization without being assimilated by it. While some process of integration with the Burmese was ongoing the series of chain reaction resulting from Shan, Burman, Meitei, military expeditions must have made these tribes leave Burma. After comparing Pong and Manipuri chronicles, it seems that one group left Khampat in 1474-75AD.

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Interviewed with B.Lalthangliana on 24 March 2008.

Voice of the Four Females of the Past

Lalhlimpuii *

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Abstract : *Confessional poetry is mostly reflective of the poet's personal life. It is best explained as autobiographical poetry. As in the words of Sherwin, nothing is too personal or too private to lay down their hurt psyche, emotional tortures, mental disturbances, humiliation and troubled soul to artistic form of poetry. It's the poet's way of articulating terrible experiences and tortured feelings, and way of working through traumatic experiences or anxiety. Nothing is too bold or frank to communicate their innermost feelings. This paper analyses the voice of the four females- Laltheri, Lianchhiari, Darpawngi, and Hrangchhawni with the perspective of confessional poetry.*

Key words : *Confessional poetry, self portrayal, bold and intense voices.*

1. Introduction

Mizo women were, in the past, seldom treated at par with men in their daily life. Nevertheless, there was no partiality in respect

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of composing songs because of their immense fondness to singing. Apart from the strong attachment Mizo people had long possessed to singing, women confronted severe hardships. The hardships and negligence they had to tackle in life pushed them to pour forth their sufferings in their songs. The scars and ignominy of theirs entered in their poetical works where they gave full expression to their emotional and psychological disturbances which gives them a qualifying degree to be called confessional poets.

Laltheri, Darpawngi, Lianchhiari, and Hrangchhawni had no inhibitions or reservations in putting their personal agonies or shame in their poetical works. They unhesitatingly pour out their innermost feelings and discontentment.

1.1 Their self-portrait

The self-portrayal of these four women is worth taking into account. The self-portrait is a work so evidently laden with the traits of confessional poetry. Laltheri, being the daughter of the most arrogant Sailo chief, Lalsavunga, portrayed herself as a woman of mourning in the most unusual way and a wrathful woman after the demise of her lover, Chalthanga. There was nothing much special about her during the first phase of her life except that she was a princess. But, all that changed when she, a princess, fell deeply in love with Chalthanga, a commoner, and when the royal family ordered for her lover to be put to death. A rather loving princess was transformed. She did the unspeakable. She revolted openly against the royalty and the society of that time, not through blood and fire, but through her song.

Her song is called *HlingvawmZai*. It is a 'one woman's autobiography' that contains a one wounded woman's rage. Her confessions are personal and intense. They are direct and laden with rage, candid yet bold; they are strong, laden with true feelings and emotions such as one could get from one's own experience.

Another princess named Lianchhiari portrayed herself as a destroyer of the royalty and nobility of her family. She was a

beautiful young damsel, good-hearted, sociable and modest. She too, like Laltheri, fell deeply in love with a commoner by the name of Chawngfianga. Unlike other Sailo chiefs, her parents did not object their relationship. But, when they were caught making love at the house of the chief, and that embarrassing moment of their love making spread throughout and became the talk of the entire village which prominently degraded the royalty and honour of her father, a princess became the one who brought humiliation and destruction to the royal family. She could only sing of her immoral action and how that action caused her father's royalty and honour going backward.

On the other hand, Darpawngi and Hrangchhawni belonged to *hnamchawm*¹. They did not have material wealth or dignity to boast of. But, both were gifted with talent. They were good at composing songs, singing and dancing. Both of them were gifted with these three admirable traits. Because of their talents, they had to move on from one place to another. Therefore, their talent itself put them at a disadvantage of being accused. So, both of them portrayed themselves as a woman of no fixed abode, a woman who loved drinking rice beer, and a woman who lazed around.

As Darpawngi had many issues and challenges to confront, she sometimes portrayed herself as an abject lover who lazed around when she was left alone by her lovers just because of her slavery; as a woman of mourning and grief because of the loss of her dear children; and as a rebellious woman who did not hesitate to rebel against their chief when justice denied her. Her poetical works are like a portrait gallery which shows all the nuances of her picture.

Hrangchhawni had no reservations in portraying her image in her songs. She gave vent to her personal feeling with no hesitation. She had portrayed herself in many ways that flaunt her as a woman of no character, of no self-discipline, and of no good behaviour. Sometimes, she portrayed herself as a woman who loved with no holds barred and a woman who did not mind to sin against God

and to go beyond the societal norms in order to quench her thirst and satisfy her needs. She had no inhibitions to unmask her womanly and sexual needs and expectations.

1.2 Their voice: Bold and intense

Of Sylvia Plath Chaudhary writes, “She wrote when the emotion was so intense that it gushed out to express itself. Sylvia Plath wrote when it was difficult to control intense and passionate feelings. She wrote in a compulsive mood as her hot lava of creativity seized her.” (51) It is the same for these four women. Even after many decades have passed, we can still feel their anger and discontentment in our bones while reading their songs. Their voice ‘surely has a cathartic effect on the reader. There is a very strong cathartic power’ which can make the readers possess the same spirit.

When their Zadeng chief who was a widow made her judgement according to her biased nature, Darpawngi was ready to fight against their chief despite her ignorable identity. Said she out of extreme anger, *Khualian chalngheng intai angin/ Dengpui, ka tai dawn che*” [I will fight against you/ As big buffaloes brawl], and “*Khua zanghinnu ’n biahthu tum thing/ Laiah i tan lo ve*” [You do not let justice/ Be done in your land]. She went on to boldly and intensely criticise her, “*Dengpui, ’kavar’ i ti e/ I vangkhua chung siar zatin/ Pawlin ka ring lo ve*” [Dengpui, you claimed yourself to be a just chief/ I do not think your villagers would increase/ As much as the stars above].

She boldly warned their fraudulent chief that the inhabitants of her village would surely decrease in numbers because of her unjust rule. She thought the power of their chief too would surely subside due to the loss of her villagers in numbers. In the early days of Mizo society, they had a firm belief that a village ruled over by a good chief was believed to increase more and more, whereas a village ruled over by a despotic chief would decrease in numbers

because inhabitants used to migrate to other village. Even though a commoner had no right to involve in the chief's government, they could emigrate to another village.

Without the chief's consent, no one could emigrate to other village; they therefore used to move out at night. Such migration of any inhabitant was the most shameful thing for a chief. Darpawngi, being bold enough, did not simply migrate but attacked their chief with a song in the most offensive way. Even though she was just a mere nonentity, she was daring enough to fight for whatever is wrong. Just like Laltheri, she was ready to struggle for change. So, Darpawngi's charge against their chief that her villagers would surely decrease in number is a thing not to be taken lightly.

Regarding Laltheri, when her family plotted against and ordered for her lover, Chalthanga to be put to death in order to keep their royalty intact, she was rather transformed. The heroic action they hoped to keep her subjugated and under control aroused her real nature, and she became victorious upon them. The tragic death of her lover which her family thought an honour killing was murder to the princess. She said against her perpetrators, "Bawmzo ralmah dar ang chhai ngam lo/ Belzu kungah ka di chhawntang chawngsai ang sat e" [Them that dare not to face the enemies of Bawmzo/ Yet, they chop my lover's body as though it was a meat of feast]. She hid none but revealed all of her anger. She further countered, "Kei mi thah thung loh Laldanga/ Ka fam erawh khuavel thansarah a zam tur chu" [Why don't you kill me instead/ My unnatural death would rather permeate the world] She scorned them, mocked at their wicked deeds, and sang their cowardice with contempt and full conviction.

Hrangchhawni boldly sang of her sinful deeds against God, "Vawiin chuan Lalpa min ngaidam rawh/ Vanram kawngkhar chabi ka hloh ta si a/ Khawvel parmawiin mi hip ta zawk e" [Today, forgive me, O Lord/ For I have lost the key of Heaven/ I am more

attracted to worldly pleasures]. She was one kind of a woman who did not hesitate to let her emotions speak. As a human, she too had a dream of having relationship with the man she chose; as a woman, she too had the need to feel secure and loved; and, as an emotional being, she too had to vent her emotions. Being bold enough, she dared to sing of her desire to have sex with the man of her dreams, “Laikhumah di chhai a rem si lo/ Chhairel ila, khawzwo thingsiri hnuaiiah/ Silhpuan tualrawtin tuar nang e” [It ain’t convenient to play with my lover in bed/ Wish we could at least play under a tree/ I would make love with him without any hesitation] Most of Mizo women did not have the gut to let their mental and emotional need speak, because, especially during that era, the freedom and will of women was limited and restricted. On the other hand, Hrangchhawni used her talent as an open window to vent her needs.

Lianchhiari too did not hesitate to present her shameful deeds and remorse artistically in her song. She sang of the humiliations she had brought to the royal family, “Kan va tih luat tukah/ Lengi’n ka zir sual e/ Ka pa, Vanhnuaihang tur/ A than ni bang kir e” [Alas! the immoral actions/ Of mine, the princess/ Have caused my father’s royalty and honour/ Reverse like the sun setting]. Her immoral action which was caught in the act was already much talked of by the entire village, but putting it in the form of art was a whole lot of different thing. It came out when that embarrassing moment was still stirring up in her head and haunting her soul.

Just as the lines of Sylvia Plath from *Letters Home* reads, “I write only because/ There is a voice with in me/ That will not be still,” (35) and Kamala Das’s lines from “Composition”, “I must let my mind striptease/ I must extrude/ Autobiography” (94-96), the voice of these four daring women, as in the words of Chaudhary, gushed out to express itself when the emotion was so intense. They are still fresh and lively as a flowing water so as to be able to inculcate what was burning inside them in the minds of their readers.

End notes

1. *Hnamchawm* : A term used for ordinary person(s) which is equivalent to commoner.

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Developing the Thinking Skills: A Comparative
Analysis of Class-X English Textbooks published
by MBSE and NCERT with reference to Revised
Bloom's Taxonomy

Sian Lalchhandami*

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Abstract : *Exercises and activities at the end of each lesson in textbooks are known to have huge contributions in the development of the critical thinking skills and creativity of learners. The present study analyses and compares the exercises in Class X English textbooks published by MBSE and NCERT to find out their contribution towards the development of the cognitive skills and abilities of the learners. The study analyses 1101 end-of-chapter exercises from Class X English textbooks published by MBSE and NCERT based on the Cognitive Domain of Revised Bloom's Taxonomy. Percentage analysis and t-test were employed for analysis of the data. Findings reveal that while the percentage of occurrence of exercises in Remember and Evaluate Levels are fairly similar in both MBSE and NCERT textbooks, higher percentage is found at Understand and Analyse levels in the exercises of the NCERT textbook. Contrary to this, higher percentage of 27.95% is*

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found in the MBSE textbook at the Apply Level compared to 4.37% in the NCERT textbook. Interestingly, NCERT is found to have increased a lot of its focus in the Create level. Further analysis showed a significant difference in the distribution of exercises in the MBSE and NCERT textbooks at Understand and Apply levels whereas no significant difference is found at Remember, Analyse, Evaluate and Create levels. Based on the findings it is recommended that more exercises to improve the critical thinking skills and creativity of the learners be included in both the textbooks.

Keywords: *Thinking Skills, Analysis, Exercises, MBSE, NCERT, English Textbooks, Revised Bloom's Taxonomy*

The 21st century is usually defined as “the knowledge age” and “the century of competition”, so people not only have to be literate and numerate but also need well developed thinking skills to survive in the rapidly changing world (Trilling & Fadel, 2009). It is therefore important that the education system work towards equipping the learners with critical thinking skills through the various activities across the curriculum.

One of the most widely used form for demonstrating a curriculum is the use of textbooks. In classrooms, textbooks guide the instruction and practical flow of the lessons no matter how much educators nowadays try not to rely on them (Ball and Cohen 1996). Moreover, the questions and exercises given in each lesson serve as an effective tool to scaffold and upgrade students' thinking skills enabling them to apply these 21st century skills in dealing with real-world challenges. Therefore, although modern teaching technologies and tools have evolved, the textbook continues to play an integral role in delivering the curriculum and its contribution towards the development of the students' critical thinking skills cannot be ignored.

It is therefore imperative that the content of the textbooks be examined time and again. Furthermore, it is also extremely vital that the types and level of difficulty of the questions are checked to see how much they challenge the students for the development of their critical thinking ability. Among the different existing taxonomies and models for textbook evaluation, Bloom's Taxonomy can be considered one of the most effective tool to analyse and assess the quality of the exercises and learning activities found in school textbooks.

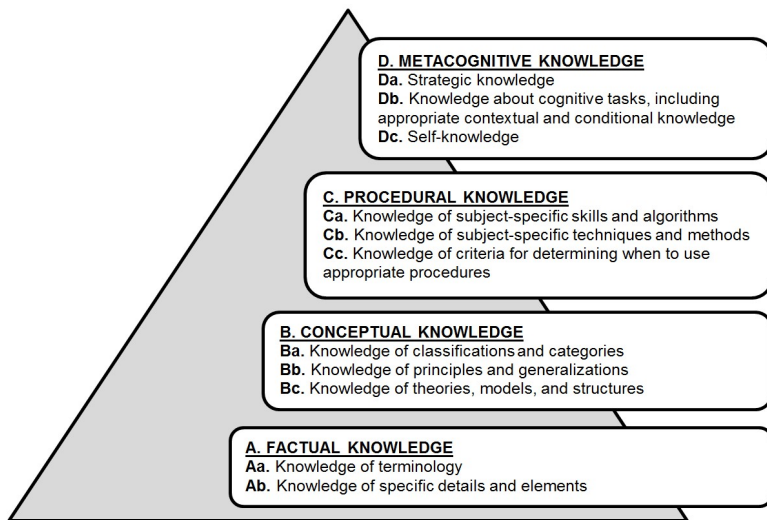
The Taxonomy of Educational Objectives, often called Bloom's Taxonomy, was proposed by Benjamin S Bloom, an educational psychologist at the University of Chicago in 1956 as an outcome of the conversations held at the 1948 American Psychological Association. It is a classification of the different objectives and skills that educators set for students (learning objectives) in the three psychological domains: cognitive, affective, and psychomotor. However, since Bloom's taxonomy was criticized to have treated the "knowing what" (content of thinking) and "knowing how" (procedures used in solving problems) as a single entity, a former student of Bloom's, Lorin Anderson, led a new assembly to address this limitation and published the Revised Bloom's Taxonomy (RBT) in 2001. The RBT is now two-dimensional, identifying both the kind of knowledge to be learned (knowledge dimension) and the kind of learning expected from students (cognitive processes). The 'knowing what' was classified into four levels, namely Factual, Conceptual, Procedural, and Meta-Cognitive. The 'knowing how' or cognitive processes were categorized as Remembering, Understanding, Applying, Analyzing, Evaluating and Creating.

The revised taxonomy table along with descriptions of the knowledge and cognitive domain are shown in Table No.1 and Figure No. 1 and 2 below:

Table No. 1: The Revised Bloom’s Taxonomy table as proposed by Anderson et al. (2001)

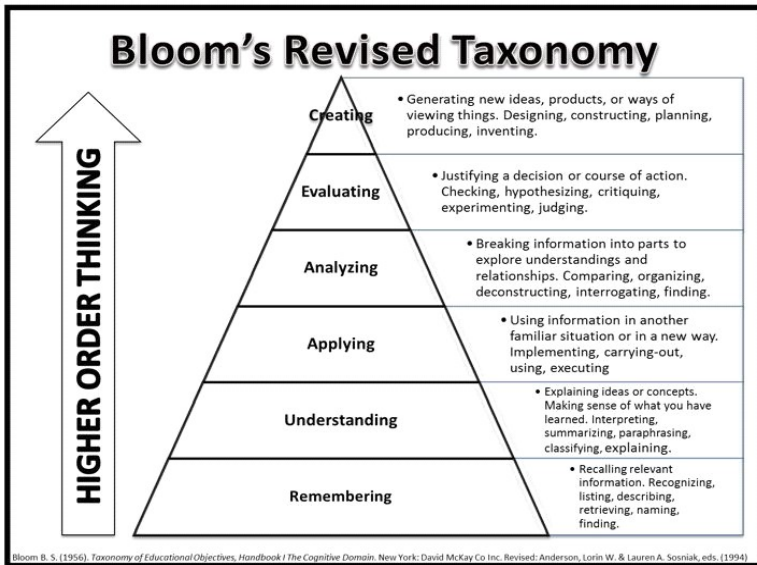
Knowledge Dimension	Cognitive Process Dimension					
	Remember	Understand	Apply	Analyze	Evaluate	Create
Factual Knowledge						
Conceptual Knowledge						
Procedural Knowledge						
Metacognitive Knowledge						

Fig. No.1: RBT Knowledge Dimension as presented in Anderson et al. (2001).



Source: <http://www.kamts1.kpi.ua/en/node/2422>

Fig. No. 2: RBT Cognitive Domain as proposed by Anderson et al. (2001).



Source: <http://discuss.cle.ust.hk/mediawiki/images/4/43/Revised.jpg>

2. Rationale for the Study

Besides the development the four fundamental skills (listening, speaking, reading, and writing), the National Focus Group on Teaching of English (NCF 2005) extends the objectives of language teaching to the development of the thinking skills of the students. It states that ‘Language in education would ideally and ordinarily build on such naturally acquired language ability, enriching it through the development of literacy into an instrument for abstract thought and the acquisition of academic knowledge. We can then speak of a “cognitive academic linguistic proficiency” (cf. Cummins 1979) as language and thinking skills that build on the basis of a child’s spontaneous knowledge of language. This is a goal of

language education, and education through language.’ For the achievement of this goal, emphasis on the impact of quality textbooks and well-designed exercises was crucial for teaching children to think critically and creatively.

English textbooks usually come with exercises either at the beginning or at the end of a lesson or unit; unfortunately, many research studies show how textbook writers fail to understand the importance of including questions that require students to think critically and use their meta-cognitive processes for solving the exercises. Many research studies find that most textbook exercises stress on the use of the lower-order cognitive levels only. (Razmjoo&Kazempourfard, 2012; Abdelrahman 2014; Alfaki (2014); Askaripour (2014). It is therefore important to note the necessity of textbooks to contain more exercises that promote and encourage students to think critically and develop their higher thinking processes.

The present study is therefore taken up to analyse and compare the types of exercises found in the English textbooks designed for Class X students and the difference between the textbooks prepared by the Mizoram Board of School Education (MBSE) and the National Council of Educational Research and Training (NCERT) with regard to the type and level of exercises based on the Cognitive domain of the Revised Bloom’s Taxonomy. It will also determine whether the textbooks give emphasis upon the development of the cognitive skills and abilities of the learners, thereby achieving the objectives of teaching English mentioned in the NCF 2005, or whether the exercises are merely limited to lower levels of thinking skills. Since no such study of this kind has been taken up in the State and most probably in the country so far, this study is expected to fill up the research gap in this area and also provide future curriculum designers and textbook writers with suggestions in preparation of textbooks to ensure “cognitive academic linguistic proficiency” through the textbooks.

Objectives:

1. To study the distribution of exercises in Class X English Textbooks published by MBSE and NCERT based on the Cognitive Process Domain of Revised Bloom's Taxonomy.
2. To examine the differences in the distribution of exercises in Class X English Textbooks published by MBSE and NCERT based on the Cognitive Process Domain of Revised Bloom's Taxonomy.

Hypotheses of the study

The following null hypothesis has been formulated in relation to Objective No. 3

1. There is no significant difference at the Remember, Understand, Apply, Analyse, Evaluate and Create Levels between the exercises given in Class X English textbooks published by MBSE and NCERT.

Methodology:**1. Research design:**

This study is mainly a document or content analysis type. In this type of research method, written or visual materials are analyzed for the purpose of identifying specified characteristics of the material (Ary, Jacobs, Razavieh & Serensen, 2006). Further, Revised Bloom's Taxonomy was used as a benchmark to analyse the data.

2. Materials:

This study covers all the exercises in Class X English textbooks published by MBSE and NCERT. Below are the lists of the textbooks under study:

- a) Essential English: a multi-skill language course – Coursebook 10 (MBSE)
- b) Essential English: a multi-skill language course – Workbook 10 (MBSE)

- c) Essential English: a multi-skill language course – Literature reader 10 (MBSE)
- d) First Flight - Textbook in English for Class X (NCERT)
- e) Footprints without Feet - Supplementary reader in English for Class X (NCERT)

3. Data collection and analysis procedures: All the exercises in the selected textbooks were taken up for the purpose of this study. The data were analysed qualitatively through content analysis in which the exercises and activities were identified and categorized using a coding scheme based on the different levels in the cognitive domain of the RBT. Further, quantitative analysis was done in which the frequency and percentage of occurrence at each level of the cognitive domain was calculated. Again, percentage t-test was applied to find out the significance of difference in the distribution of exercises across the different levels of the cognitive domain between Class X English textbooks published MBSE and NCERT.

Analysis and Interpretation:

The findings of the study are presented as follows in accordance with the objectives of the study as follows:

Objective No. 1: To study the distribution of exercises in Class X English Textbooks published by MBSE and NCERT based on the Cognitive Process Domain of Revised Bloom’s Taxonomy.

The distribution of exercises in the Cognitive Domain in terms of frequency and percentage in Class X English textbooks published by MBSE and NCERT is shown below:

Table No. 2
Frequency and Percentage of the exercises in Class X
English Textbooks based on the Cognitive Process
Domain

Level	Board		Total N3=1101
	MBSE N1=483	NCERT N2=618	
Remember	103 (21.33%)	133 (21.52%)	236
Understand	176 (36.44%)	317 (51.30%)	493
Apply	135 (27.95%)	27 (4.37%)	162
Analyse	29 (6.00%)	57 (9.22%)	86
Evaluate	31 (6.42%)	41 (6.63%)	72
Create	9 (1.86%)	43 (6.96%)	52

The table reveals the results of analysis of 1101 exercises in Class X textbooks based on the Cognitive process domain of the RBT.

Out of 483 exercises in the textbooks published by MBSE, it was found that 21.33% were in the Remember Level, 36.44% in Understand Level, 27.95% in Apply Level, 6.00% in Analyse level, 6.42% in Evaluate Level and 1.86% in Create Level.

In the textbooks published by NCERT, 21.52% of the total number (618) of exercises was in the Remember Level, 51.30% in Understand Level, 4.37% in Apply Level, 9.22% in Analyse Level, 6.63% in Evaluate Level, 6.96% in Create Level.

Further observation showed that majority of the exercises found in the textbooks published by MBSE was found in Understand Level (36.44%), followed by Apply Level (27.95%), Remember Level (21.33%), Evaluate Level (6.42%), Analyse Level (6.00%) and Create Level (1.86%). A slight difference in order of frequency in the different levels was found in the exercises of NCERT textbooks in which highest occurrence was found in Understand Level (51.30%) followed by Remember Level

(21.52%), Analyse Level (9.22%), Create Level (6.96%), Evaluate level (6.63%) and Apply Level (4.37%).

Discussion: The results obtained from analysis reveals that while the percentage of occurrence of exercises in Remember and Evaluate Levels are more or less equal in both the MBSE and NCERT textbooks, the NCERT textbook has shown higher percentage in Understand and Analyse levels compared to the MBSE textbook. Interestingly, the NCERT textbook has shifted a lot of its focus in the Create level with 6.96% of its exercises in this level while the MBSE textbook has only 1.86% in the Create Level. On the other hand, higher percentage of occurrence is found in the Apply Level in the exercises of MBSE textbooks with 27.95% compared to 4.37% in the NCERT textbooks. It has been observed that majority of the activities found in both MBSE and CBSE textbooks fall under Remember and Understand and only a few in the higher levels of the cognitive domain. The least frequent exercise in NCERT textbook was found in the Apply level while MBSE textbook had the least number of exercises at the Create level. There remains a question of how effectively these exercises would be able to contribute towards the development of higher level cognitive ability and thinking skills of the learners.

Objective No. 2: To examine the differences in the distribution of exercises in Class X English Textbooks published by MBSE and NCERT based on the Cognitive Process Domain of Revised Bloom's Taxonomy.

Hypothesis No.1

There is no significant difference at the Remember, Understand, Apply, Analyse, Evaluate and Create Levels between the exercises given in Class X English textbooks published by MBSE and NCERT.

The differences in the distribution of exercises in Class X English Textbooks published by MBSE and NCERT were calculated using percentage *t*-test and the results are as follows:

Table No. 3
Comparison between exercises in Class X English
Textbooks based on the Cognitive Process Domain of
Revised Bloom's Taxonomy

Level	MBSE		NCERT		Total	df	‘t’- Value	Significance Level
	N1	P1	N2	P2				
Remember	103	21.33	133	21.52	236	234	0.04	NS
Understand	176	36.44	317	51.30	493	491	3.17	**
Apply	135	27.95	27	4.37	162	160	2.62	**
Analyse	29	6.00	57	9.22	86	84	0.52	NS
Evaluate	31	6.42	41	6.63	72	70	0.04	NS
Create	9	1.86	43	6.96	52	50	0.58	NS

** Significant at 0.01

Table No. 3 shows that in Remember, Analyse, Evaluate and Create Levels, since the calculated ‘*t*’ value is lower than the criterion ‘*t*’ value, it can be concluded that there is no significant difference between the distribution of exercises in MBSE and NCERT English textbooks for Class X in these levels.

However, it is found that in the Understand Level, the calculated ‘*t*’ value is 3.17 whereas the required ‘*t*’ value to declare the difference as significant is 1.97 at 0.05 level and 2.59 at 0.01 level of confidence. Also, in the Apply Level, the calculated ‘*t*’ value is 2.62 whereas the required ‘*t*’ value to declare the difference as significant is 1.98 at 0.05 level and 2.61 at 0.01 level of confidence. Since the calculated ‘*t*’ value is higher than the criterion ‘*t*’ value at 0.01 level, it can be concluded that there is a significant difference between the distribution of exercises in both Understand and Apply Levels in MBSE and NCERT English textbooks at 0.01 level of confidence.

Although the calculated ‘*t*’ value is lower than the criterion ‘*t*’ value in Remember, Analyse, Evaluate and Create levels, since ‘*t*’ value is more than the critical value of ‘*t*’ at 0.01 level in Understand and Apply levels, the hypothesis that states that ‘There is no significant difference at the Remember, Understand, Apply, Analyse, Evaluate and Create Levels between the exercises given in Class X English textbooks published by MBSE and NCERT’ is accepted for the Remember, Analyse, Evaluate and Create levels but rejected in the Understand and Apply levels.

Discussion:

Although differences are observed in the distribution of exercises in Class X English textbooks published by MBSE and NCERT at all levels of the Cognitive Domain in RBT, the differences were not found to be significant in most of the levels except the Understand and Apply level. Results of the comparison showed that NCERT textbooks had a significantly higher number of its exercises testing the understanding level while MBSE has moved up the ladder by framing more application type exercises compared to NCERT textbooks. A cursory glance at this result would suggest that the MBSE textbook has given more stress on improving the thinking skills of the students by increasing the number of exercises that calls for a higher order thinking ability. However, a critical study of the distribution of exercises in all the levels in both textbooks would draw a different conclusion as we can also see that the NCERT textbooks have increased exercises at the Create level to a much higher percentage than MBSE textbook and this level, according to the RBT, is at the highest level in the cognitive domain.

Conclusion and Recommendation:

The study revealed that the exercises in Class X English textbooks published by both MBSE and CBSE have put maximum emphasis at the two lower levels of the cognitive domain i.e. Remember and Understand and has not given enough representation

for development and testing of higher order cognitive abilities through the textbook exercises. Based on the results of this study, it can be concluded that the main objectives of the two textbooks were aimed towards the development of lower-order cognitive skills only. Since these textbooks are meant for students of Class X, which is the last stage in the Secondary School level, it is important that the exercises in their textbooks be made more challenging in terms of cognitive abilities as they are already capable of performing such tasks and also need to be better equipped skills of critical thinking and creativity for a successful academic life as they progress to higher studies in the future.

Hence, it is recommended that a revision of the exercises in both the textbooks by MBSE and NCERT may be made immediately taking into account that the comprehension questions and other language activities may be designed in conformity with the RBT. Trainings and workshops may also be organized for teachers and textbook writers to prepare exercises in accordance with the Revised Bloom's taxonomy. In sum, the results of the current study implies that in order to ensure that "cognitive academic linguistic proficiency" is achieved, curriculum planners, textbook writers and teachers should engage students more in higher-order cognitive skills through the exercises and tasks given in the textbooks.

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Agripreneurship in Organic Crops : Challenges and Opportunities in Mizoram

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Abstract : *The Ministry of Agriculture and Farmer Welfare, Government of India has launched a central sector scheme entitled, Mission Organic Value Chain Development for North Eastern Region(MOVCD-NER) in the 12th Plan period.as majority of the population depends on agriculture in Mizoram, under this, 6 districts of Mizoram i.e. Aizawl, Lunglei, Champhai, Kolasib, Serchhip and Mamit are selected in the state for organic farming. The present study attempts to address the issues with integrated framework of the organic farming. The study tries to highlight the concept of agrepreneurship and its life cycle, problems and solution of establishment & registration of organic farms, its policy intervention and prospects, environmental & managerial issues & challenges and strategies in coping with them. The main objective of the*

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paper is to present the status of agriprenurship in Mizoram, its challenges and hindrances in the development of entrepreneurial endeavour in the state and explore the type of interventions required for its development and essential changes. This study is mainly based on primary data collected from selected districts in Mizoram. The paper found that potential of agripreneurs increases with involvement and assistance of government and its agencies; the social life of agripreneurs have a direct relationship with their performances. The paper also observed that agriprenurship generate growth, create widespread employment and entrepreneurial opportunities in Mizoram.

Key Words : *Organic Farming, Agripreneurs, Policy Intervention, MOVCD-NER.*

Introduction

Agriculture is the primary industry in India. Its significance can be gauged from its share in national income, employment generation, source of raw material, a catalyst of trade and commerce; in short it is the backbone of Indian economy. In India majority of the labour force are engaged in agriculture. In Mizoram, agriculture and its allied activities contributed 32 percent to the Gross State Domestic Product (GSDP) (Economic Survey 2017-2018).

India was led into Green Revolution during 1960's due to population growth accompanied by food scarcity and security, as a result in the following years, due to application of High Yielding Varieties (HYV) seeds, synthetic fertilizers, pesticides, India witnessed a boost in agricultural productivity for two decade, but later the increase in production and productivity slows down due to environmental degradation such as loss of top soil, decline in

soil fertility and water tables. This situation ushered and compels Indian agriculture for restructuring.(Menon 2012)

With better awareness and consciousness about environment conservation, health issues and due to preference of nontoxic and hazard free food, there was a worldwide interest in alternate forms of agriculture.

Organic farming system has a long history in India and it was successfully practiced in several forms in different climatic regions in India. In rain fed, tribal, mountains and hilly areas. Organic farming is a method of farming where cultivation is done in such a way to keep alive the soil healthy by using organic wastes of crops, animal farm, aquatic along with other biological materials and biological fertilizers to release nutrients for the crops for sustainability and eco-friendly production. Organic farming systems mainly based on ecologically practices, such as cultural and biological pest management. It practically excludes the application of synthetic chemicals in crop production and prohibits the use of antibiotics and hormones in livestock production.(Pandey and Tewari, 2010).

Agripreneurship relates to entrepreneurship in agriculture. There is no single definition of Agripreneur (Ambrose, 2015). It may be defined as sustainable, community-oriented, directly-marketed agriculture. (Uplaonkar and Birada,2015)._An entrepreneur whose main business is agriculture or agriculture-related. Agripreneurs are a new breed of entrepreneurs ranging from any age group, combining their adoration for farming and agriculture with business. But all agripreneurs are not farmers; some have taken the path of adding value through processing or new packaging for the crop of food that farmers have grown. Agripreneurs do not necessarily act alone; they can join hands with others in order to create a successful value chain. Agripreneurship

is the profitable marriage of agriculture with entrepreneurship. Agripreneurship turns the farm into an agribusiness (Bairwa, et al., 2014)..

Organic farming: Concepts and History

Organic farming is very much native to India. However the official credit of documentation and publication of The Vedic Indian techniques of sustainable agriculture better known as Organic farming goes to Albert Howard Agronomist from Britain stationed at Indore in 1931. (Deshmukh, 2010)

Organic farming plainly means rising of crops with organic compost without the use of artificial chemicals. The US Dept. of Agriculture defines Organic farming as a system that is designed to produce agricultural products by the use of methods and substances that maintains the integrity of organic agricultural products until they reach the consumer (Deshmukh and Jadhav,2010). Organic farming is a method of crop and livestock production that involves much more than choosing not to use pesticides, fertilizers, genetically modified organisms, antibiotics and growth hormones which provide attentive care that promotes the health and meets the behavioural needs of livestock. Organic farming is a kind of farming which is based on the principle of maximum production with quality without compromising the soil fertility and the environment. Production of Organic food is a commitment to a system as the primary goal of organic agriculture is to produce healthy and nutritious food without compromising or degrading the soil nutrients and fertility.

Organic crops is a crop or livestock product obtained through organic farming which involves much more than choosing not to use pesticides, fertilizers, genetically modified organisms, antibiotics and growth hormones. India produced around 1.35 million MT (2015-16) of certified organic products which includes

all varieties of food products namely sugarcane, oil seeds, cereals and millets, cotton, pulses, medicinal plants, tea, fruits, spices, dry fruits, vegetables, coffee etc.

The production is not limited to the edible sector but also organic cotton fiber, functional food products etc. Among all the states, Madhya Pradesh has covered largest area under organic certification followed by Himachal Pradesh and Rajasthan.

The idea of organic farming and its significance in the society started in Mizoram since 1996. It was in this year that the Agriculture Department of Government of Mizoram introduced Organic Farming Project and ran a trial at Lungmuat village, Kolasib district. Where organic farming was tried with contour trench farming with very promising results. Vermi-culture was also started by importing good species of earthworm. A good number of villages were covered given training on bio-composing methods. Since the Organic Farming system solely depends on the use of crop residue, animal manures, green manures, off-farm organic wastes to supply organic manures like neem cake, celrich, etc. to the needy farmers to supplement their plant nutrient requirement, crop rotation incorporating legumes and use of bio-fertilizers, organic manures, biological pest control to maintain soil productivity. The agriculture department gradually reduces the import of chemical inputs such as fertilizers, pesticides, etc. and several awareness campaign and training on organic farming were conducted.

It is strongly felt that Mizoram, by virtue of very less amount of chemical inputs imported and utilized, has a great scope for successful organic farming.

Mizoram Organic Farming Act 2004

The Mizoram Organic Farming Bill was passed in July 2004 by the Mizoram Legislative Assembly. The Act 2004 adopts areas

to support and regulate organic farming in tune with the National Organic Programme in the state of Mizoram. The adopted areas covers in Mizoram including all except the areas constituted as autonomous districts under the sixth schedule of the constitution of India. To support the organic farming, farm equipment or materials including seeds were provided to the farmers who have taken up organic farming. For the purpose of accreditation of inspection and certification, the accreditation regulations, 2001 under National Organic Programme for organic production was applied.

Realising the potential of north eastern region of India, the Ministry of Agriculture and Farmer Welfare has launched a central sector scheme entitled, Mission Organic Value Chain Development for North Eastern Region (MOVCD-NER) in the 12th Plan period. The scheme aims at development of certified organic production in value chain mode to link growers with consumers and to support the entire value chain starting from inputs, seeds, certification, to the creation of facilities for collection, aggregation, processing marketing and brand building initiative. Under Mission Organic Mizoram (MOM), farmers are facilitated to form Farmer Producer Organization (FPO)/ Farmer Producer Companies (FPC), for organic production clusters Crop specific clusters are identified and necessary financial supports for on-farm and off-farm and seed /planting are provided. Under Mission Organic Value Chain Production (MOVCD), 6 districts of Mizoram i.e. Aizawl, Lunglei, Champhai, Kolasib, Serchhip and Mamit are selected initially in the state for organic farming. The following Table 1 and 2 highlights the selected crops, clusters, farmers, Farmers Producer Organisation(FPO) and area covered of MOVCD-NER in the state of Mizoram.

Table 1
Selected crops, Clusters, Farmers, FPO and Area covered
of MOVCD-NER(2017-2018)

District	Name of Crops	Number of Clusters	No of FPO/FPCs	No of Farmers	Area covered(ha)
AIZAWL	Chilli& Ginger	24	2	484	297
LUNGLEI	Ginger,turmeric,chilli	29	3	968	883
CHAMPHAI	Ginger,chilli, turmeric,	41	4	2132	1146
KOLASIB	Turmeric	17	1	402	295
SERCHHIP	Chilli	12	1	651	369
MAMIT	Turmeric	41	3	1166	1368
Total		181	14	5803	4358

Source: *Mission Organic Mizoram, Agriculture Department.2018*

From Table I, Out of the selected six districts namely, Aizawl, Lunglei, Champhai, Kolasib, Serchhip, Mamit the number of clusters totalled to 181, and there are 18 FPO, and the total farmers who registered for organic farming are 5803 numbers and the area covered was 4358 ha. The three organic crops- Bird eye chilli, Ginger and Turmeric are grown throughout Mizoram, but under MOVCD-NER, Except in Aizawl and Serchhip District, Turmeric are grown mainly in all other districts, Single organic crop is designated to Kolasib, serchhip and Mamit district, while All crops are found in Lunglei District. Of the three organic crops selected for Mizoram by Mission Organic Mizoram , Agriculture department, Govt of Mizoram, of the three crops, Bird Eye Chilli of Mizoram is registered Geographical Indication(GI) as Mizo Chilli.

Table 2
Crops, No. of clusters, No of FPO in Mizoram

Sl.No.	Crops	No. of FIG/Clusters	No of FPO/FPC	Area (Ha)	No of Farmers
1	Turmeric	67	4	1496	1376
2	Ginger	40	4	948	1652
3	Chilli	74	6	1914	2775
TOTAL		181	14	4358	5803

Source: *Mission Organic Mizoram, Agriculture Department.2018*

There are 81 clusters comprising 5803 farmers where the farmers form FPO/FPC . Totally there are 14 FPO/FPC and each clustered are expected to promote and transform themselves to FPO/FPC.

The state lead agency (Mission Organic Mizoram) is the nodal agency for implementation of mission components and effective realization of goals. The agency facilitated tie-ups with commercial enterprises and entrepreneurs for setting up of value addition infrastructure including linking up with financial institutions/commercial banks.

Review of literature

Relating to the state of Mizoram, Lalthanthuami (2007) found that the farmers of Mizoram are suffering from shortage of finance. So, institutional credit facilities should be provided according to the expected yield. The climate and other agronomic conditions of Mizoram are found suitable for growing of the selected crops like banana, ginger, turmeric etc. However, growing of these crops has not been undertaken in specialized forms on commercial lines. The growers are experiencing a variety of problems especially in the marketing level and also production level. Unless a concrete action

is taken, no positive improvement can be expected in marketing of agricultural products.

French economist Jean Baptiste Say described entrepreneur as a person who shifts resources out of an area of lower and into an area of higher productivity and greater yield, encompassing higher output. Martin et.al (2007).

Singh (2007) concluded that the success or failure of the market depends largely on aids to marketing. This is particularly true in case of the marketing of agricultural produce. On the other hand, the studies reveals that with the emergence of new opportunities in agriculture, several agri-business ventures have come up. These ventures include not only food processing industries but also agro-input industries. Most of these ventures operate on the basis of service centre model and consider contract farming as a client-building proposition, useful for backward chain consolidation and an instrument of rural penetration

Saikia (2008) is of the view that agriculture development in northeast states is low mainly due to mismanagement and technology intervention in required.

On the other hand, Devin (2009) found that the impact of IT in agribusiness was found to be in the ranges of medium among the producers and traders and high among the processors and exporters. Majority of the stakeholders accept that IT would play a crucial role in their business which enhances the business activities and bring all the stakeholders together to perform their functions immediately on time.

Mishra (2009)found that simply increasing the efficiency and productivity of the farm sector is not a sufficient condition for economic development and rising levels of living. The effort must be associated with significant expansion of non-farm activities.

Sah et.al (2009) states that developing entrepreneurs in agriculture will solve the entire problem like (a) Reduce the burden of agriculture (b) Generate employment opportunities for rural youth (3)Control migration from rural to urban areas (4) Increase in National Income (5) Support Industrial development in rural areas (6) Reduces the pressure on urban cities.

Gerard (2013) points out that the role of the farmer in Europe is changing, as farmers have to develop new skills to be competitive. In a word, farmers need to become more entrepreneurial. Many of the skills associated with running a successful business are not necessarily skills that the farmer has

Qaisar (2013) found that the integrated use of ICTs would change the outlook of majority of the farmers by improving marketing value. Marketing arrangements to sell the produce may create hope if they sell their produce to buying agencies, cooperatives, etc. Transportation and financial transaction services were accessed and facilitated by the sources such as ‘own’ and ‘progressive farmers’ respectively and output buyers identified as a reliable source of information.

However Gajendra(2013) observed that agricultural business is not satisfactory because of the lack of new technology, unpredictable monsoon, effectiveness of pesticide, lack of water management policies and loan distribution.

Rajagopala (2014) views that communication strategy should be considered as a sub-system of integrated organic farming development. Optimum use of all communication resources and services in proper combinations would bring about systematic organic farming development in the rural areas. At the same time the future agenda for organic farming management at the grassroots level must deal with effective media support and active people's

participation in the management of organic farming across the country.

Ahuja (2015) asserted that there is an increasing concern of consumers about the health, quality, and safety issues, nutritional value of food products, environmental degradation, and about the residues of chemicals pesticides and fertilizers in the food products. Advantages about organic products are known to the consumers but when it comes to purchasing, not many people buy organic

Ambrose (2015) points out that there is no single definition of the term “agripreneur” and if a person undertakes different activities in agriculture ,he is considered as an agripreneur.

Kumar (2015) stated that entrepreneurship, value chains and market linkages are terms that are being used more and more when talking about agriculture and farming. Many farmers understand that there is minute prospect for them lest they become entrepreneurial in the way they run their farms, looking for better and more efficient and profitable ways to do things.

Ravindra and Sweta, (2015) Defined agripreneur as someone who undertakes a variety of activities in agriculture and its allied sectors to be agripreneur. An agripreneur may start an agro business, change a business direction, acquire a business or maybe involved in innovatory activity of value addition. They are influenced by three factors such as the economic, culture and education of the country

Valentina (2015) added that agripreneurship is often used in the context of small business formation and education as well. Majority of the activity of agribusiness is contribute by small and medium enterprises.

The study include 551 respondent agripreneurs, by taking at least 42 agripreneurs from each (14) of the Food Producer

organization/Food Producer Centre(FPO/FPC), Presently there are 14 FPO/FPCs under MOM (Mission Organic Mizoram). The total numbers of farmers or agripreneurs who are enrolled under Mission Organic Mizoram are 5803 in 2017-2018; as such 588 farmers are selected from the total farmers under simple random sampling method.

They are collected directly from the selected agripreneurs by providing them with structured questionnaire and through personal interview as well as personal observation. Secondary data are collected from reports, journals, books, documents, published reports of government and semi-government bodies and the internet.

Table3 : DISTRICT WISE MONTHLY INCOME TO ORGANIC FARMERS

Name of District	MONTHLY INCOME				TOTAL
	More than Rs 50000.00	Rs 50000-Rs 100000.00	Rs 100000-Rs 150000.00	Rs 150000 and above	
AIZAWL	67	10	1	2	80
LUNGLEI	68	10	1	2	81
CHAMPHAI	103	10	3	5	121
KOLASIB	47	5	2	1	55
SERCHHIP	39	13	2	0	54
MAMIT	128	28	2	2	160
TOTAL	452	76	11	12	551

Table no. 3 shows that district wise monthly income of organic farmers from all sources .

Out of 551 farmers, 452(82.03%) income is not more than Rs 50000.00 while 13.79% of the farmer income are not more than Rs 100000.00 and 1.99% of the farmers income is not more than Rs 150000.00 while 2.17 Percent of the farmers from selected district monthly income are Rs 150000.00 and above.

TABLE 4 : SOCIAL LIFE AND AGRIBUSINESS

Name of the district	Is social life of your community affecting your attention to agribusiness			Total
	No	Yes	No answer	
Aizawl	74	6	0	80
Lunglei	73	7	1	81
Champhai	96	23	2	121
Kolasib	48	7	0	55
Serchhip	54	0	0	54
Mamit	134	24	2	160
Total	479	67	5	551

It is observed from Table 6 that out of the total farmers selected from six districts, 86.93 percent of farmers agribusiness are not affected by involvement in their social life such as involvement in NGO, welfare, family and religious activities. While 9.8 percent of the total farmers agribusiness is affected by their social life. 23.95 percent of the respondent from Champhai District are affected by social life, while No one is affected in their agribusiness by involvement in social life from Serchhip district, and the agripreneur are least affected, while Champhai district agripreneur are most affected

Table 5 : MARKETING PROBLEMS OF ORGANIC CROPS

Name of the district	Do you have marketing problems of organic crops?		Total
	No	Yes	
Aizawl	62	18	80
Lunglei	42	39	81
Champhai	80	41	121
Kolasib	40	15	55
Serchhip	52	2	54
Mamit	130	30	160
Total	406	145	551

From the table above (Table 8), 73.5% of the farmers from six districts do not face marketing problems while, 23.77% marketing problems faced by organic farmers in terms of percentages are as follows. Lunglei district is (48.15%), Champhai (33.88%), Kolasib (27.27%), Aizawl (22.5%), Mamit (18.75%), and Serchhip (3.7%).

Table 9: INCOME CHANGES AFTER AGRIPRENEURSHIP

Name of district	Is there any changes in the income after starting the agripreneurship?			Total
	No change	Small Increase	Increased greatly	
Aizawl	12	64	4	80
Lunglei	22	56	3	81
Champhai	63	57	1	121
Kolasib	21	33	1	55
Serchhip	6	48	0	54
Mamit	37	117	6	160
Total	161	375	15	551

From the table above (Table no. 9) 161 (29.21%) farmers annual income do not change, 375 (68%) of the farmers income witness a small increase, while a 15 (2.54%) farmers income increases greatly. Income changes after agripreneurship is felt greatly among Aizawl district farmers (5%), 3.7% from Lunglei, (0.82%) from Champhai, (1.81%) of farmers from Kolasib, and no big change is felt among Serchhip farmers, while among Mamit, (3.75%) farmers felt a big increase in income. Stagnant or no change in their income after agripreneurship is felt more on Champhai district

farmers (52.06%), Aizawl(15%), Lunglei(27.16%), Kolasib(38.18%), Serchhip(11.11%) and Mamit district (23.12%). At the same time, aong farmers from each district, Aizawl(80%), Lunglei(69.13%), Champhai(47.10pc), Kolasib (60%), Serchhip (88.88pc), Mamit district(73.12%).

Organic Farming Opportunities

The Government of India launched the National Programme for Organic Production(NPOP) in April 2000 for accelerated promotion of organic movement in india. APEDA is entrusted the task of implementing NPOP by Ministry of Commerce and Industries.

Much of the forest produce like herbs ,medicinal plants etc. by default come under organic category. There are a large number of organic farmers by default but not classified as organic farmer, as for certification, the cost involves too high and demanding and time consuming for them thus, they prefer to remain uncertified, yet produce the valuable organic product for the local needs.

About 65% of India cropped area is not irrigated, thus high input demanding crops are not grown in this area and fertilizer are not practical due to insufficiency of water supply.

The North Eastern Region of India provides scope and opportunity for organic farming due to least utilization of chemical inputs. it is estimated that 18 million hectare of land is available in north east ,which can be utilised for organic farming.

Organic farming is highly beneficial for small farmers as the production cost is lesser and at the same time , it improves the soil fertility and reduces reliance on fertilizers and thus results to reduce minimal cost of production.

In Mizoram, the farmers who engaged in agribusiness of organic crops, are having promising future as the demand for

organic products increases and becoming more and more popular in every day lives, and besides, adding value to their farm products also increases majority of the farmers income. Farmer now convert themselves into producer by adding value addition of their output, which increases family income and also increases employment opportunities as well. Increasing production of organic products will increase the purchasing power of the rural and urban agripreneurs and it may lead to setting up of more FPO and production of more quality and certified organic products to meet the demand of local, national and international market. Presently in Mizoram about 4000 ha of land is already organic certified and about 10000 ha is on going process for certification.

Agripreneurship in Organic Crops in Mizoram : Challenges

In Mizoram there is inadequacy of retail market for organic products, only few or no certified produce , unfinished range , no competitive price points . There is also lack of awareness among the people , producers or consumers about the importance of organic food and , motivational campaign regarding the advantages of serving organic food to different establishedments. Market arrangement for organic food producer at village and district level. Organic certification be made at less expensive for individual farm land, Presence of well trained staff to demonstrate for agripreneur is a prerequisite for the success of organic farming. More establishedment of storage and quality control centre at rural areas is very much needed for future developments. Due to lack of partners in distribution of organic products , the farmers have no option to sell their products at alow price. inadequate supply or availability of seeds hampers the motivation of the farmer. Unforeseen weather condition disrupts and delay the sowing, harvesting and processing of the organic farmer community. Lack or not availability of processing machine urge the farmer to sell their organic products in the market like other

vegetables .To supply labeled organic products in any market to meet the demand of the consumer, certification is pre requisite, thus certification process be strengthened and enhanced

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