

A STUDY OF SELECTED LITERARY TRANSLATIONS:
ENGLISH-MIZO

A THESIS

SUBMITTED IN FULFILMENT OF THE
REQUIREMENT OF THE DEGREE OF DOCTOR OF
PHILOSOPHY IN MIZO

BY

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REGN. NO: MZU/PHD/595 OF 30.10.2013

DEPARTMENT OF MIZO

MIZORAM UNIVERSITY

AIZAWL – 796004: MIZORAM

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CERTIFICATE

This is to certify that the thesis entitled “A STUDY OF SELECTED LITERARY TRANSLATIONS: ENGLISH – MIZO” is the bona fide research conducted by Mr Lalnunpuia Renthlei under our supervision. The scholar worked methodically for his thesis being submitted for the degree of Doctor of Philosophy in the Department of Mizo, Mizoram University. He has fulfilled all the required norms laid down under the PhD regulations of Mizoram University.

Also certified that the research conducted by Mr Lalnunpuia Renthlei is an original work and neither the thesis as a whole nor any part of it was ever submitted to any other University for any research degree. It is recommended that this thesis shall be placed before the examiners for the award of the degree of Doctor of Philosophy.

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DECLARATION

I, Lalnunpuia Renthlei, do hereby declare that the subject matter of the thesis is the record of work done by me, that the contents of this thesis did not form basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other University or Institute.

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Dated Aizawl

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CONTENTS

Acknowledgments

Chapter – 1

Theories of Literary Translation 1-55

Chapter – 2

Origin and Development of Mizo Literary Translation 56-123

Chapter – 3

Analytical Study of Selected Five Translated Classical Works 124-187

Chapter – 4

Analytical Study of Selected Five Translated Popular Works 188-247

Chapter – 5

Conclusion 248-263

Bibliography 264-275

Appendices I

The First Translations of Mizo Folktales i-xvii

Appendices II

Zài or Lushai Popular Songs xviii-xxi

Appendices III

Vai Than Thu or Foreign Fables xxii-xxvi

Appendices IV

Thu Shay – A Dialogue xxvii-xxix

Appendices V

The First Translations of Foreign Hymns into Mizo xxx-xxxviii

Appendices VI

Chan-Chin Ṭha Luka Ziak xxxix-xliii

Details of PhD Degree Programme xlv

Bio-Data xlv

CHAPTER – 1

THEORIES OF LITERARY TRANSLATION

CHAPTER – 1

THEORIES OF LITERARY TRANSLATION

- 1.1. Literary Translation: A Brief History, 3
- 1.2. Meaning and Definitions of Translation, 7
- 1.3. Role of Translator, 9
- 1.4. Fidelity versus Transparency, 12
- 1.5. Translatability versus Untranslatability, 12
 - 1.5.1. Translatability, 13
 - 1.5.2. Untranslatability, 14
- 1.6. Translation and Style, 15
- 1.7. Stages of Translation, 16
- 1.8. Translation Assessment, 17
- 1.9. Translation Studies, 19
- 1.10. Readers of Translation, 22
- 1.11. Poetry Translation, 22
 - 1.11.1. Translatability vs Untranslatability of Poetry, 23
 - 1.11.2. Methods of Poetry Translation, 24
 - (i) Phonemic Translation, 24
 - (ii) Literal Translation, 24
 - (iii) Metrical Translation, 24
 - (iv) Poetry into Prose, 25
 - (v) Rhymed Translation, 25
 - (vi) Blank Verse Translation, 25
 - (vii) Interpretation, 25
 - 1.11.3. Strategies of Poetry Translation, 25
 - (a) Mimetic, 25
 - (b) Analogical, 25
 - (c) Organic, 25
 - (d) Deviant or Extraneous, 25
- 1.12. Drama Translation, 26
 - 1.12.1. Kinds of Drama Translation, 26
 - 1.12.2. Problem of Performability, 27
- 1.13. Prose Translation, 28
- 1.14. Types of Literary Translation, 29
 - 1.14.1. Literary and Non-literary Translation, 30
 - 1.14.2. John Dryden's Classification, 30
 - (i) Metaphrase, 30
 - (ii) Paraphrase, 30
 - (iii) Imitation, 30
 - 1.14.3. D. Washer's Classification, 30
 - 1.14.4. Roman Jakobson's Classification, 31
 - (i) Intralingual Translation, or Rewording, 31
 - (ii) Interlingual Translation or Translation Proper, 31
 - (iii) Intersemiotic Translation or Transmutation, 31
 - 1.14.5. Literal and Free Translation, 32
 - 1.14.6. J.C. Catford's Classification, 33
 - (a) Full Translation and Partial Translation, 33
 - (b) Total translation and Restricted Translation, 34

- (i) Grammatical Translation, 34
- (ii) Lexical Translation, 34
- (iii) Graphological Translation, 34
- (iv) Phonological Translation, 34
- 1.14.7. Rank-bound Translation and Unbounded Translation, 35
- 1.14.8. Catford's Other Classification, 35
- 1.14.9. Direct Translation and Oblique Translation, 35
- 1.14.9.1. Direct Translation (or Literal Translation), 35
 - (i) Borrowing, 35
 - (ii) Calque, 36
 - (iii) Literal Translation, 36
- 1.14.9.2. Oblique Translation, 36
 - (i) Transposition, 36
 - (ii) Modulation, 37
 - (iii) Equivalence, 37
 - (iv) Adaptation, 37
- 1.14.10. Other Types of Literary Translation, 37
- 1.14.10.1. Interlinear Translation, 37
- 1.14.10.2. Transliteration, 38
- 1.14.10.3. Overt Translation and Covert Translation, 38
- 1.14.10.4. Semantic and Communicative Translation, 38
- 1.14.10.5. Documentary and Instrumental Translation, 39
- 1.14.10.6. Domestication and Foreignization, 39
- 1.15. Theories of Translation, 39
- 1.15.1. Historical Perspectives, 39
 - (i) The Linguistic Stage, 40
 - (ii) The Communicative Stage, 42
 - (a) Functional Equivalence, 43
 - (b) Formal Correspondence, 43
 - (iii) The Functionalist Stage, 45
 - (iv) The Ethical/Aesthetic Stage, 45
- 1.15.2. Theoretical Perspectives, 46
- 1.15.2.1. Philological Theories, 46
- 1.15.2.2. Philosophical Theories, 46
- 1.15.2.3. Linguistic Theories, 47
- 1.15.2.4. Functional Theories, 47
- 1.15.2.5. Text-type Theory, 48
 - (i) Informative, 48
 - (ii) Expressive, 48
 - (iii) Operative, 48
 - (iv) Audio Medial, 48
- 1.15.2.6. Translational Action Theory, 49
- 1.15.2.7. Skopos Theory, 49
- 1.15.2.8. Sociolinguistic Theories, 50
- 1.15.2.9. Interpretative Theory (or Theory of Sense), 50
- 1.15.2.10. Systems Theories, 51
 - (1) Polysystem Theory, 51
 - (2) Manipulation Theory, 52
 - (3) Aesthetic Communication Theory, 52
 - (4) Relevance Theory, 53

1.1. LITERARY TRANSLATION: A BRIEF HISTORY

According to *Encyclopedia Americana*, translation “is as old as written language” (12). Literary historians have been able to trace it as far back as 3000 B.C. Emperor Sargon of Assyria made proclamations of his adventures in the Assyrian language. Since several languages were spoken in the vast Assyrian empire, the emperor’s proclamations were translated into all these languages. This is supposedly the first ever attempt at a formal translation. The proclamations of Hammurabi, the ruler of Babylon in 2100 B.C. were also translated into several languages (Nair 1). Besides these, “Fragmented versions of the old Sumerian *Gilgamesh Epic* have been found in four or five Asiatic languages of the 2nd millennium B.C.” (*Ency. Americana* 12). It is possible that these were read in their own languages by early Biblical authors and by the poet of *The Iliad*. But the Rossetta stone writing of 200 B.C. is now regarded as the most important model of ancient translation. In this, the ideas expressed in the Egyptian language using the Egyptian scripts Hieroglyphic and Demotic were translated into Greek using the Grecian script (Nair 2).

The ancient Romans contributed greatly towards translation. Eric Jacobsen even claims that translation is a Roman invention. The Romans were so impressed by their neighbours in Greece that most of them learned Greek. It is believed that a number of translated works could have been done from Greek into Latin in ancient times. Around 240 B.C. the Greek slave Andronicus translated *The Odyssey* into Latin, and is the first translator whose name is recorded in Europe (Nair 2). The early Latin authors made a number of translations from Greek, especially from dramas. As a result, the significance of translation in Roman literature has often been used to accuse the Romans of being unable to create imaginative literature in their own right, at least until the first century BC.

With the spread of Christianity, translation came to acquire another role that of disseminating the word of God. The Hebrew Old Testament was translated into Greek before the Christian era. A religion as text-based as Christianity presented the translator with a mission that encompassed both aesthetic and evangelistic criteria. Therefore, the history of

Bible translation may be considered as a history of western culture in microcosm. Translations of the New Testament were made very early, and St. Jerome's famous contentious version that was to have such influence on succeeding generations of translators was commissioned by Pope Damasus in 384 AD. The Wycliffite Bible translated between 1380 and 1384 was the first rendering of the complete Bible into English (Bassnett 53). It marked the beginning of a great flowering of English translations of Bible linked to changing conditions to the role of the written text in the Church that constituted part of the developing reformation. In fact, the history of the translation of the Bible is the history of the translation studies in the West in the sixteenth century. The Renaissance Bible translators perceived both fluidity and intelligibility in the TL text as important criteria, but were equally concerned with the transmission of a literally accurate message (Basnett 56).

After the Greeks and the Romans, it was the Arabs who promoted translation greatly. In the eighth, ninth, and tenth centuries the Arabs translated into their language many books on algebra, geometry, medicine, music, chemistry, and logic from Sanskrit. It was during this period that the works of Aristotle, Plato, Galen, Hippocrates and others were translated into Arabic by a group of Syrian scholars. Thus, the city of Baghdad became acknowledged as an important site of learning and translation (Nair 2-3).

After the Norman conquest of 1060, till Chaucer, English was used as a debased language only fit for translations. English literature was revived during the 15th century. But it also gave birth to a crowd of important translations. William Caxton, better known as the inventor of the printing press, was also a prolific translator. In the 16th century, which was marked by a serious theory of translation, Etienne Dolet was the first to formulate a theory of translation which advocated sense for sense translation. George Chapman, who translated Homer followed Dolet's theory, and reached the spirit of the original in his translation. Contemporary idiom and style were used to add immediacy. Martin Luther was the most influential figure in the field of translation during the 16th century. He laid the foundation for

modern English usage in translation. Translation gained importance in the Renaissance Europe. It was no more considered as cheap imitation or as secondary activity (Joshua 1-3).

According to Suka Joshua, the 17th century is the great age of French classicism. Translation of the French classics increased greatly in France between 1625 and 1660 and the French writers were in turn enthusiastically translated into English. Sir John Denham in his theory stated that the translator and the original writer are equals differentiated only by the social and temporal contexts. In his 'Preface' to *Pindarique Odes*, Abraham Cowley argued for freedom in translation and established imitation as a branch of translation. John Dryden's preface to Ovid's *Epistles* served as the starting point for nearly every discussion of translation in the 18th century (3).

Suka Joshua further writes:

The prevalent impulse of the 18th century was to clarify the spirit or sense of the text to the readers. As a result, many translated works were rewritten to fit the contemporary standards of language and taste. According to Samuel Johnson, George Campbell and Alexander Fraser Tytler, who were the eminent stars of the period, a translator should have the contemporary reader in mind while translating and should convey the author's spirit and manner in a more natural way. During the 19th century, the field of translation flourished with strange theories. Shelley was cynical towards translation and Coleridge tried to distinguish between fancy and imagination. Friedrich Schleiermacher suggested a separate sub-language to be used for translation and Dante Gabriel Rossetti proposed that the translation should show faithfulness to the forms and language of the original. The Victorian translators gave importance to literalness, archaism and formalism. Unlike Dryden and Pope, Victorians wanted to convey the remoteness of the original in time and place. Matthew Arnold, for example, gave a literal translation of Homer into English and was criticized for neglecting the spirit of the original work. The Revised and American Standard

Versions of the Bible best illustrate the harmful effects of a literalistic Victorian translation (3-4).

Joshua further wrote that the development of communication theory, the expansion of the field of structural linguistics and the application of linguistics to the study of translation effected significant changes in the principles and theory of translation during the 20th century. Good literature written in any part of the world in any language is now made available to the rest of the world through translation. Apart from works of translation, prominent contributions to the study and theory of translation were made by profound scholars like J.C. Catford, Eugene A. Nida and Peter Newmark (4).

The study of translation period-wise may be debatable. But, let us discuss, in conclusion, one of the most well-known divisions of periods of translation made by George Steiner. In *After Babel*, he divides the literature on the theory, practice and history of translation into four periods. The first period begins from the statements of Cicero and Horace on translation and ends with the publication of A.F. Tytler's *Essay on the Principles of Translation* in 1791. The chief characteristic of this period is that of 'immediate empirical focus', i.e. the theories and statements about translation come directly from the practical work of translating. The second period, according to him, which lasts till 1946, is characterized as a period of 'theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation'. The third period commences with the publication of the first papers on machine translation in the 1940s and is marked by the introduction of structural linguistics and communication theory into translation's study. And the fourth period which coexists with the third has its origin in the early 1960s and is marked by 'a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation', in brief by a vision which sets 'translation in a wide frame that includes a number of other disciplines': "Classical philology and comparative literature, lexical statistics and ethnography, the sociology of class speech, formal rhetoric, poetics and the study of grammar

are combined in an attempt to clarify the act of translation and the process of ‘life between languages’” (Das 12; Bassnett 47-48).

1.2. MEANING AND DEFINITIONS OF TRANSLATION

Before going any further, let us mention some basic abbreviated terms which are commonly used in translation studies – SL, ST, TL, and TT. The language that is to be translated is called source language (SL), and the text to be translated is called the source text (ST). The language of the target text is called Target Language (TL), and the translated text or the text that is to be created in translation is called Target Text (TT).

The word ‘translation’ derives from the Latin *translatio* (which itself comes from *trans-* and *fero*, the supine form of which is *latum*, together meaning “to carry across” or “to bring across”). The generic term translation has several implications such as alteration, change, conversion, interpretation, paraphrase, rendering, rephrasing, rewording, transcription, transformation, and transliteration, while the specific meanings of the word are translating, rephrasing, interpretation, rendering, and decoding (Patil 11).

Simply defining, translation is the process of turning an original or source text into a text in another language.

Larson states that translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant (3).

J.C. Catford defines translation from the linguistic point of view: “Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent material in another language” (20).

According to A. Lilova, “Translation is a specific oral or written activity aimed at the recreation of an oral or written text (utterance) existing in one language into a text in another language, accompanied by keeping the invariance of content, qualities of the original and author’s authenticity” (33).

A definition which is not confined to the mere transference of meaning is furnished by Nida and Taber who postulate, “Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (12).

Roger T. Bell seems to have pursued the same line of emphasis on meaning and style in his translation of the definition given by the French theorist, Dubois: “Translation is the expression in another language (or the target language) of what has been expressed in another source language, preserving semantic and stylistic equivalences” (5-6).

According to Susan Bassnett-McGuire:

Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovic’s goal of ‘expressive identity’ between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge (34).

J.C. Catford suggested that in translation the meanings of the source language are substituted by the meanings of the target language. He states, “Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language – a general linguistic theory” (1).

Translation has been described variously by a number of scholars, critics, and writers of different places at different points of time. For example, Theodore Savory defines translation as an ‘art’, and Eric Jacobsen defines it as a ‘craft’, while Eugene Nida describes it as a ‘science’ borrowing this concept from the German. Horst Frenz goes a step ahead to accept translation as an ‘art’ but with qualifications, stating that, “translation is neither a creative art nor an imitative art, but stands somewhere between the two” (qtd. in Das 2).

Translation has been perceived as a secondary activity, as a 'mechanical' rather than a 'creative' process, within the competence of anyone with a basic grounding in a language other than their own; in short, as a low status occupation (Bassnett 13). Above all, translation is a process of analysis, interpretation and creation which leads to a replacement of one set of linguistic resources and values for another.

If we agree with Paul St. Pierre, the significance of translation lies in the fact that it brings the readers, writers, and critics of one nation into contact with those of others not only in the field of literature alone but in all areas of development: science, medicine, philosophy, religion, political science, law, and so on. Translation, in this way, plays an essential role in determining how a nation establishes its identity in terms of others, be this through opposition to foreign influences, through assimilation or naturalization of the foreign whereby differences are erased to as great a degree possible, or through imitation of another, usually dominant culture. Through translation nations define themselves and in doing so they define others (Das 80).

1.3. ROLE OF TRANSLATOR

It goes without saying that, it is necessary for a translator to know at least two languages – the source language (SL) and the target language (TL). A creative writer or a critic can perform his role well by being monolingual but a translator must be a bilingual. Again, one cannot be a good translator unless he has inwardness with both the languages. Besides, according to Bijay Kumar Das, the translator should know that a literary text should be conversant not only with two languages but with two literatures. Here comes the question of intertextuality. The meaning of a text is often dependent on other texts that precede it. One may go along with Jonathan Culler to say that every text is a mosaic of citations from other texts which it absorbs and transforms. The translator has to be a scholar and a critic to translate a literary text. Unless he is widely read and has deep insight into the nuances of literary text he cannot successfully translate it (98).

Sometimes a text may have more than one meaning. Das also wrote that the multiplicity of meaning and the indeterminacy of such meanings in a literary text according to post-structuralists make the task of the translator all the more difficult. From the linguistic point of view for each word in a language there is no corresponding word in another language – that is, there is no equivalence of words in two languages. Hence, word for word translation will be a self-defeating exercise. What is more acceptable is sense for sense translation. When that kind of exercise fails, the translator may take recourse to transliteration. Therefore, a translator has to keep these three terms – translation, transcreation, and transliteration – in mind while undertaking the task of translation (98).

The translator must be careful in transferring the meaning due to the fact that meaning is very important in translation activity. It is clear that if the translator cannot get the right meaning from source language, the result of the translation will be misled. A skilful translator must have certain qualifications. He must be theoretically acquainted with the form, field, nature and process of translations so that his translation may perhaps be equally of fidelity and liberality of words in all languages. A translator must revise and review the first draft of translation to make it as natural and acceptable as possible. It is said that, if translation is undertaken faithfully, it can even rise to the level of the creative work.

According to *New Standard Encyclopedia*, “A good translator conveys the fine distinctions of meaning, feeling, tone, sound, style and diction of the original. It is especially difficult to capture the quality of a great work of literature in another language. Literary translators continuously try to improve upon translations of the classics and new versions are published fairly often” (qtd. in Ray 13).

Etienne Dolet, a French humanist, while formulating a short outline of the principles of translation entitled “La maniere de bieu traduire d’une langue en aultre” (*How to translate well from one language into another*), established the following principles for a translator:

(i) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

- (ii) The translator should have a perfect knowledge of both SL and TL.
- (iii) The translator should avoid word-for-word renderings.
- (iv) The translator should use forms of speech in common use.
- (v) The translator should choose and order words appropriately to produce the correct tone (Shanti 22).

Dolet's principles lay stress on the importance of the understanding of the SL text as the first requisite. He is of the opinion that a translator is or ought to be far more competent than a linguist (Bassnett 61). It also shows that a translator must be a poet too; he must be a master of both SL and TL; he must understand the characteristics and style of the source writer and at the same time must conform to the aesthetic canons of his own age.

Dolet's views were reiterated by George Chapman (1559-1634), the great translator of Homer. In his dedication of the *Seven Books* (1598) Chapman declares: "The work of a skilfull and worthy translator is to observe the sentences, figures and formes of speech proposed in his author, his true sense and height, and to adorne them with figures and formes of oration fitted to the originall in the same tongue to which they are translated..." (qtd. in Bassnett 61). He repeats his theory more fully in the *Epistle to the Reader* of his translation of *The Iliad*. In the *Epistle* Chapman states that a translator must:

- (1) avoid word for word renderings;
- (2) attempt to reach the 'spirit' of the original;
- (3) avoid overloose translations, by basing the translation on a sound scholarly investigation of other versions and glosses (Bassnett 61-2).

In conclusion, a good translator should be at home in two languages, be a good scholar and a good critic, a wide reader who has an in-depth knowledge of the literatures of both SL and TL, well-versed in the methods, principles, and subjects of translation. It is also an ideal concept that a translator should be faithful while doing his translation, he should be careful against addition and omission (loss and gain) of words, sentences, and phrases.

1.4. FIDELITY VERSUS TRANSPARENCY

Fidelity and transparency are two important factors that, for thousands of years, have been regarded as the highest ideals to be endeavored for in literary translation. According to *One Hour Translation* blog, “Fidelity refers to the faithfulness of the translation to the source text, while transparency refers to the comprehensibility of the translation in terms of the target audience’s cultural perspective” (n.pag). Fidelity is ‘a term referring to the close reproduction of ST meaning in the TT within the requirements of the TL without gain or loss in meaning. Also called loyalty or faithfulness’ (Munday 188). As Jeremy Munday writes, “Translations characterized by fidelity usually exhibit the following features: (a) transferred cultural words, (b) no unnecessary deviation from the grammatical and lexical ST structures, unless stipulated by TL constraints, and (c) loyalty to the ST author’s textual objectives” (188).

Fidelity and transparency are considered top-priority guidelines to better achieve successful translation work with clear messages. According to *One Hour Translation* blog, “Localization and globalization may have helped a lot in aiding different audiences to better understand the gist of any given human translation project, but the balance between transparency and fidelity remains the best way for a client to convey the ultimate message of their source text with little to no misunderstanding on the part of their target demographic” (n.pag).

However, fidelity and transparency are often at odds with each other. Translation is also likened to a woman who, if beautiful, is not faithful; if not beautiful, is faithful. Therefore, it is often said that a translation could have more fidelity and less transparency or vice-versa, but never both at equally high amounts.

1.5. TRANSLATABILITY VERSUS UNTRANSLATABILITY

The issues on translatability and untranslatability prevail in Translation Studies. The issue, however, is debatable and has been debated by scholars of different times at different places. Studies may be made in different points as below –

1.5.1. TRANSLATABILITY:

According to Pym, translatability is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change. Debates ensue when one tries to specify what kind of ‘meaning’ is involved. Few theories claim that all meanings are always translatable. Translatability is an operative concept in the sense that it actively helps structure an entire field of decisions and principles. It can open up ways of solving practical problems and can offer new approaches for the discussion of more theoretical and fundamental issues (273).

Pym further wrote:

“The question of translatability is also sometimes used to illustrate general methodological or philosophical concepts. Any agreement over what is or is not translatable, and exactly what criteria constitute translatability, will thus crucially depend on the different sectors of practice and research involved: the question of translatability may focus on the source or the target of translation; it may refer to the translation of literary, cultural, referential or pragmatic texts, or to the translation of entire life worlds and culture” (273).

According to Anthony Pym and Horst Turk, the concept of translatability may operate in at least three ways:

(1) For the rationalist, meanings (‘ideas’ or ‘structures’) are universal and are thus generally translatable into their various language-specific representations. The relation between thinking (meanings as ideas) and speaking (the representation of meanings) is thus held to be loose.

(2) For the relativist, thinking and speaking are more tightly bound together. Wilhelm von Humboldt, for example, saw each language as embodying a way of thinking; all translating thus seemed to be ‘an attempt at solving an impossible task’; translators would always have to ‘run aground on one of two rocks, either clinging too closely to the original at

the expense of the taste and language of their nation, or clinging too closely to the specificity of their nation at the expense of the original.

(3) A third approach is to acknowledge that although all languages have a claim to individuality, texts should still be translatable out of them. Meaning is neither indifferent to expression nor insurmountably tied to it; meaning is accessible with the help of modes of understanding that we might call 'sense'. For Schleiermacher, translators and interpreters express not only the sense but also their 'understanding' of it, which means that they take up a 'relationship to language which is not only not commonplace but which allows one to experience that it is not entirely freely grown, but rather has been bent across towards an unfamiliar similarity'. The translator thus indicates that the submitted text is a translation (273-4).

Translatability would thus depend on the target language, and especially on the translation culture existing within it; it would lean on previous translations of the same text or of other texts translated from the same language, literature or genre. It can also be influenced by the attention of critics, the interest and previous knowledge of the receiver, the strategies of publishing houses and the historical context (Pym 276). Claims to static universality thus often imply that other languages should be translatable into one's own, but not one's own into any other.

1.5.2. UNTRANSLATABILITY:

Untranslatability is a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated. J.C. Catford, a celebrated translation scholar of linguistics school, raised the issue of untranslatability in 1965. He argues that the linguistic untranslatability is due to the differences in the source language and the target language, whereas culture untranslatability is due to the absence in the target language of relevant situational features for the SL text (Basnett 39). Nida presents a rich source of information about the problem of loss in

translation, in particular about the difficulties encountered by the translator when facing with terms or concepts in the source language that do not exist in the target language.

J.C. Catford distinguishes two types of untranslatability, which he terms ‘linguistic’ and ‘cultural’. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. Catford’s category of linguistic untranslatability, which is also proposed by Popovic, is straightforward, but his second category is more problematic. Linguistic untranslatability, he argues, is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text (Bassnett 39).

Popovic also attempted to define untranslatability without making a separation between the linguistic and the cultural. He distinguishes two types as follows:

(1) A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequences of a lack of denotation or connotation.

(2) A situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the translation (Bassnett 42).

In conclusion, it is clearly the task of the translator to find a solution to even the most daunting of problems. Such solutions may vary enormously; the translator’s decision as to what constitutes invariant information with respect to a given system of reference is in itself a creative act.

1.6. TRANSLATION AND STYLE

According to Paul Goodman in *Five Years: Thoughts During a Useless Time*, “To translate, one must have a style of his own, for otherwise the translation will have no rhythm or nuance, which come from the process of artistically thinking through and molding the sentences; they cannot be reconstituted by piecemeal imitation. The problem of translation is to retreat to a simpler tenor of one’s own style and creatively adjust this to one’s author” (qtd. in Nordquist n.pag.).

The term 'style' can essentially be taken to indicate a particular use of language serving given rhetorical or communicative functions, and therefore 'motivated' by these functions as regards such aspects as syntactic formulation, lexical choices and textual properties (Palumbo 110). Style has sometimes been used as a very general term that covers some of the ground of form and contrasts with content or meaning. For example, Nida and Taber see the translator's role as being to translate the meaning first and then the style, which they define as 'the patterning of the choices made by a particular author within the resources and limitations of the language and of the literary genre in which he is working'. Work in translation studies has examined, amongst others, the artistic (Parks), cognitive (Boase-Beier) and ideological (Munday) reasons behind the variation in linguistic style; it has studied both different variations of the same text and tried to identify the style of individual translators. Other work, such as that of Mona Baker, has adopted corpus-based methods or has looked at the translation of the narrative point of view (Munday 230).

1.7. STAGES OF TRANSLATION

Regarding the stages of translation, Sreedevi K. Nair in *Aspects of Translation* writes: The process of translation has two important phases. The first phase in which the translator acts as a reader and the second phase in which he adopts the role of a writer. During the reading phase or the text analysis phase, the translator is applying his own individual taste and affinities to arrive at the meanings of the language code used by the original writer. During the process of reading or text – analyzing, the translator identifies the meaningful elements in a text to which he attributes meaning that may or may not have been intended by the original writer. During the second phase of the process of translation, i.e. the writing phase, the translator undertakes meaning assembly which results in sense production. But the writing strategy adopted by the translator will be greatly influenced by his concept of his potential readers. The writing will be carried out by him in such a way that he feels confident his prospective reader is able to understand and appreciate him. Thus, subjective elements enter into

the translation process not only during the reading or the text analysis phase but also during the writing or the text synthesis phase (105-8).

Eugene A. Nida suggests three important and similar steps in translating as follows:

(i) Analysis, in which the surface structure is analyzed in terms of the grammatical relationships and meanings of words and combination of words.

(ii) Transfer, in which the analyzed material is transferred in the mind of the translator from source language to receptor language.

(iii) Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language (Joshua 6).

Here, an important point to note is that a translator is not supposed to spot the original text only, but to explore and distinguish the differences between the three versions, (e.g. Arabic, Urdu and English in a Pakistani situation). This also supports the idea that errors may creep into translation from translation. So translation direct from the original text (SL) is more reliable.

According to Joshua, the single stage procedure of the first approach is inadequate. The second system though looks complicated is a more complete approach. After the three stages have been completed the translation has to be tested focusing the attention upon the amount of dynamic equivalence, i.e., how the receptors or users react to it. A good translator also becomes lengthier than the original because whatever is implicit in the source language text is made explicit with more details in the translations (6-7).

1.8. TRANSLATION ASSESSMENT

“Assessment (or evaluation),” defines Palumbo, “is the activity aimed at establishing the quality of a translated text. As the notion of quality is a relative one, assessment is also bound to rely on relative criteria, depending on the aims of assessment and the context in which a translated text is assessed” (10). Chesterman proposes a broad distinction between ‘descriptive assessment’ and ‘evaluative assessment’. The former is aimed at determining the nature or the characteristics of a translation (i.e. what a translation is like), the aim being that

of inferring translator's concept of equivalence or of describing the social and cultural conditions under which translations are produced (which is the focus of interest for the scholars looking at translation from a cultural studies perspective). Evaluative assessment, on the other hand, is made 'in term of how good or bad a translation is' (qtd. in Palumbo 10).

Larson makes the strategies for the assessment of translation, as below:

(i) Accuracy Test:

Accuracy test means to check whether the meaning of source text (ST) is similar with the target text (TT). A translator should not ignore, add, or reduce the message contained in ST. Larson states the main objectives of accuracy test are as follows –

- a) to check the equivalence of information in a text,
- b) to find another problems by comparing ST and TT, after he/she is sure about the existence of the information need. It means that this test intends to ensure that the meaning and dynamic of ST are conveyed well in TT.

The best technique in accuracy test is by making draft with two spaces and wide margin, so there is a space that can be used to edit the text (490).

(ii) Readability Test:

Larson proposes that readability test is intended to ensure whether the meaning of translated text can be understood. A text with a higher readability is easier to read than a lower one and vice versa. Readability test can be done by asking someone to read a part of translated text loudly. If she/he stops and reread a sentence, it means that there is a readability problem on the translated text. A text is readable because it is good writing, that is, it has pleasing style, a good rhythm, and moves along at an acceptable pace.

(iii) Naturalness Test:

The aim of naturalism test is to conform whether the form of translated text is natural and equivalent with the TT. A text can be determined as natural if conforms to these criteria –

- a) The meaning in ST is conveyed accurately,
- b) The meaning in TT uses a standard grammatical pattern and vocabulary,

c) Translated text should represent an ordinary context in TT (497).

(iv) Comprehension Testing:

Comprehension Testing is done to know whether the translated text is comprehended well by the reader of TT. This test is related with referential mistakes that might be done by the translator. According to Larson, comprehension test is done by asking people to retell the content of translated text and to answer questions about the text. This test is to test ST, not about reader's capability. It is used to verify whether the reader can comprehend the translation (493-7).

(v) Consistency Check:

Consistency is desired only when the same meaning is to be communicated. Consistency check is needed in technical things in translation, e.g. in translating proper noun or personal name, in using loanwords, in making capital words, etc. Larson states that ST usually has key terms used frequently. If ST is long or the finishing process takes a long time, it might have a chance to have inconsistency of text equivalence for the key terms. To avoid inconsistency, a translator should check and re-check the result of translation (500-1).

1.9. TRANSLATION STUDIES

Translation studies is an interdiscipline containing elements of social science and the humanities, dealing with the systematic study of the theory, the description and the application of translation, interpretation, or both. The academic discipline which concerns itself with the study of translation has been known by different names at different times. Some scholars like Nida and Wilss have proposed to refer to it as the 'science of translation', others as 'translatology', but the most widely used designation today is 'translation studies' (Baker 277).

Interest in translation is practically as old as human civilization, and there is a vast body of literature on the subject which dates back at least to Cicero in the first century BC. However, as an academic discipline, translation studies is relatively young, no more than a few decades old. According to Baker, "Although translation has been used and studied in the

academy for much longer, mainly under the rubric of comparative literature or contrastive linguistics, it was not until the second half of the twentieth century that scholars began to discuss the need to conduct systematic research on translation and to develop coherent theories of translation” (Baker 277).

Most scholars would today agree that translation studies constitutes a discipline in its own right, but opinions differ as regards both its internal structure and the nature of its connections with neighbouring disciplines such as linguistics, semiotics, comparative literature, cultural studies and anthropology. Venuti sees translation studies as a fragmented ‘emerging discipline’, having different centres and peripheries and encompassing several sub-specialties; he recognizes, however, that the various approaches adopted by scholars have also been capable of ‘productive synthesis’. Other scholars like Hatim, while recognizing the plurality of approaches, the diversity of their aims and objectives and some permanent scepticism on the part of both practising translators and applied linguists, see the discipline as consolidating. Other scholars still, like Snell-Hornby, emphasize the interdisciplinary nature of translation studies. For Chesterman, studying translation means investigating how these and other factors act as constraints either on the way translation translate or on the way translations are received (Palumbo 133-4).

James Holmes divides translation studies into two major areas: (1) pure translation studies and (2) applied translation studies. Pure translation studies has two main goals: (a) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of experience, which is known as Descriptive Translation Studies (DTS), and (b) to establish general principles by means of which these phenomena can be explained and predicted; this is known as Translation Theory (TTh) (Baker 277).

Within descriptive translation studies (DTS), Holmes distinguishes between: (i) Product-oriented DTS – text-focused studies which attempt to describe existing translations; (ii) Process-oriented DTS’ – studies which attempt to investigate the mental processes that

take place in translation; and, (iii) Function-oriented DTS – studies which attempt to describe the function of translations in the recipient socio-cultural context (Baker 277).

Under the theoretical branch, or translation theory (TTh), he distinguishes between (i) general translation theory, and (ii) partial translation theories. The latter may be ‘medium restricted’ (e.g. theories of human as opposed to machine translation or written translation as opposed to oral interpreting), ‘area-restricted’ (i.e. restricted to specific linguistic or cultural groups), ‘rank-restricted’ (dealing with specific linguistic ranks or levels), ‘text-type restricted’ (e.g. theories of literary translation or Bible translation), ‘time-restricted’ (dealing with translating texts from an older period as opposed to contemporary texts, or ‘problem-restricted’ (e.g. theories dealing with translation of metaphor or idioms) (Baker 277-8).

Applied translation studies, the second major division proposed by Holmes, covers activities which address specific practical applications, most notably translator training, translation aids such as dictionaries and term banks, translation policy (which involves giving advice to the community on such issues as the role of translators and translations), and translation criticism (Baker 278-279).

In addition to these basic divisions, Holmes also makes a brief mention of two important types of research: the study of translation studies itself (for example, the history of translation theory and the history of translator training) and the study of the methods and models which are best suited to particular types of research in the discipline. Both these areas of study have been receiving more attention in recent years (Baker 279).

Susan Bassnett, in her *‘Translation Studies’* roughly divides the areas of translation studies into four general areas of interest as follows:

(1) The first category involves ‘the history of translation’ and is a component part of literary history. The type of work involved in this area includes investigation of theories of translation at different times, the critical response to translations, the practical processes of commissioning and publishing translations, the role and function of translations in a given

period, the methodological development of translation and, by far the most common type of study, analysis of the work of individual translators.

(2) 'Translation in the target language culture' which extends the work on single texts of authors and includes work on the influence of a text, author or genre on the absorption of the norms of the translated text into the target language system and on the principles of selection operating within that system.

(3) 'Translation and linguistics' which includes studies which place their emphasis on the mutual comparative arrangement of linguistic elements in the source language and the target language texts with regard to the phonemic, morphemic, lexical, syntactic and syntagmatic levels. Into this category come studies of the problems of linguistic equivalence of language, bound meaning, linguistic untranslatability, machine translation, etc. and also studies of the translation problems of non-literary texts.

(4) 'Translation and poetics' which includes the whole area of literary translation in theory and practice. The studies may be general or genre-specific including investigation. The studies in categories one and three are more widespread than those in categories two and four. It is important to keep in mind the four general categories even while investigating one specific area of interest (18).

1.10. READERS OF TRANSLATION

The readers of the TL is considered very important in the twentieth century. Mohit K.Ray, in his *Studies in Translation*, classifies readers of translation into three different types. The first type is the reader who does not know the alien language but reads the translation of that alien language from a genuine interest in the literature of that language. The second type is the student of that language who learns that language by reading its literature through translation. The third is the reader who knows both SL and the TL (23).

1.11. POETRY TRANSLATION

According to David Connolly, the translation of poetry is considered the most difficult, demanding, and possibly rewarding form of translation. It has been the subject of a

great deal of discussion, and much of the discussion consists of a theoretical questioning of the very possibility of poetry translation, even though its practice is universally accepted and has been for at least 2000 years, during which translated poetry has influenced and often become part of the canon of the TL poetic tradition (170).

Let us put forth three points by which poetry translation may be discussed –

1.11.1. TRANSLATABILITY VS UNTRANSLATABILITY OF POETRY:

Poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked (Connolly 171). Poetry is also informed by a ‘musical mode’ or inner rhythm, regardless of whether there is any formal meter or rhyming pattern, which is one of the most elusive yet essential characteristics of the work that the translator is called upon to translate (171). Therefore, translation of poetry is one of the most difficult and challenging tasks for every translator. A number of scholars, critics, and poets are in favour of Samuel Johnson who strongly argues, “Poetry cannot be translated.”

Robert Frost’s famous statement, “Poetry is what gets lost in translation” has been considered as a truthful one to a certain extent because there is no one-to-one equivalent when comparing two languages. Even if the translators possess a profound knowledge in the source language they would not be able to create a replica of the original text. That is why Nabokov, a firm believer in the impossibility of poetic translation, said: “I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity” (qtd. in Connolly 171).

The often insurmountable difficulties involved have led many, like Nabokov, to the conclusion that poetry can only be rendered literally. A similar view is attributed to Robert Browning, namely that poetry translation ‘ought to be absolutely literal, with (the) exact rendering of (the) words, and the words placed in the order of the original. Only the rendering of the sort gives any real insight into the original’ (qtd. in Connolly 171). Again, Roman

Jakobson's resolute belief that poetry is by definition untranslatable led to the somewhat different methodological approach that only 'creative transposition', rather than translation, is possible where poetic art is concerned (Connolly 171).

Yet, poetry translation has been done by a number of poets and writers, with some of them making experiments in the task. William Trask, a contemporary translator, also says, "Impossible, of course, that's why I do it" (Connolly 171). Shelley, too, who believed essentially in the impossibility of poetic translation, produced several verse translations from Greek, Latin, Spanish and Italian poetry. The Armenian prominent writer and translator, Eghishe Charents claimed that a poem is to be translated by a poet. John Dryden writes about this: "No man is capable of translating poetry besides a genius to that art". He also adds, that the translator of poetry is to be the master of both of his author's language and of his own. Some translators plead for prose rendering of a poem while others argue in favour of 'verse for verse' translation. American poet, critic and translator Ezra Pound whose experience in poetry translations goes far beyond theory, believes that much depends on the translator.

1.11.2. METHODS OF POETRY TRANSLATION:

In *Translating Poetry, Seven Strategies and a Blue Print*, Andre Lefevere gives an interesting account of the various methods of translation as follows:

(i) *Phonemic Translation*, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.

(ii) *Literal Translation*, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.

(iii) *Metrical Translation*, where the dominant criterion is the reproduction of the SL metre. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

(iv) *Poetry into Prose*, Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.

(v) *Rhymed Translation*, where the translator ‘enters into a double bondage’ of metre and rhyme. Lefevere’s conclusions here are particularly harsh, since he feels that the end product is merely a ‘caricature’ of Catullus.

(vi) *Blank Verse Translation*. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

(vii) *Interpretation*. Under this heading, Lefevere discusses what he calls versions where the substance of the SL text is retained but the form is changed, and imitations where the translator produces a poem of his own which has ‘only title and point of departure, if those, in common with the source text’ (qtd. in Bassnett 87).

1.11.3. STRATEGIES OF POETRY TRANSLATION:

Translators of verse should be aware of the possibilities open to them and the strategies they have at their disposal. Holmes identifies four such strategies, traditionally employed for the translation of verse forms:

(a) *Mimetic*, where the original form is retained;

(b) *Analogical*, where a culturally corresponding form is used;

(c) *Organic*, where the semantic material is allowed to ‘take on its own unique poetic shape as the translation develops’;

(d) *Deviant* or *Extraneous*, where the form adopted is in no way implicit in either the form or content of the original (Holmes 25; qtd. in Connolly 174).

The choice of strategy, of course, is itself a reflection of target language norms and the preferences of a particular cultural community at a particular point in time.

1.12. DRAMA TRANSLATION

It seems to be true what Lefevere wrote, “There is practically no theoretical literature on the translation of drama as acted and produced” (qtd. in Anderman 74). Unlike the translation of a novel, or a poem, the duality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual as well as acoustic images. The translator is therefore faced with the choice of either viewing drama as literature or as an integral part of a theatrical production. If a play was written in a dialect, the translator will have to make a decision as to whether there is a suitable dialect in the TL into which it may be translated (Anderman 71).

Other adjustments which may need to be undertaken concern slang and terms of endearment or of abuse, which may provide an inappropriate audience response when rendered too literally in another language. Topical allusions also require careful treatment. While replacements may be found in the TL, they may be out of character for the whole work itself, its setting, period or tone (Anderman 71).

Study may be made in two points, such as –

1.12.1. KINDS OF DRAMA TRANSLATION:

Kufnerová and Skoumalová mention two kinds of a dramatic translation:

(i) A piece of drama is translated as a literary text, and is originally intended more or less to be published for readers. That would be the case of most of the classical texts from Ancient times till 19th and 20th century. The translator proceeds from the original text and attempts to keep the most of its specificity. He is the only responsible and independent creator of the target text. The translator forms the final version of the translation regardless of the potential stage realization.

(ii) The director asks the translator for translation of a particular play for the setting with original and sophisticated poetics. The target text is exclusively written in cooperation with the particular theatre company. The original text is not that important any more, production features and a complete director intention predominate. The directors and often

the actors themselves consider the text (and often even the original work) a kind of half-ready text, which they adapt during rehearsing the play, not always with a positive result. They create a dramatic text, transform the drama situations and adapt the language.

1.12.2. PROBLEM OF PERFORMABILITY:

The notion of an extra dimension to the written text that the translator must somehow be able to grasp, still implies a distinction between the idea of the text and the performance, between the written and the physical. It would seem more logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable, beyond the stage directions themselves (Bassnett 126).

Susan Bassnett states:

The problem of performability in translation is further complicated by changing concepts of performance. Consequently, a contemporary production of a Shakespearean text will be devised through the varied developments in acting style, playing space, the role of the audience and the altered concepts of tragedy and comedy that have taken place since Shakespeare's time. Moreover, acting styles and concepts of theatre also differ considerably in different national contexts, and this introduces yet another element for the translator to take into account (126).

Customs and attitudes also differ markedly from one culture to another. For example, Hamlet's dilemma would obviously be incomprehensible to an island race whose culture makes it obligatory for a widow to marry her dead husband's brother. Again, the use of irony, although commonly found in parts of the English-speaking world, is nevertheless not a universal phenomenon (Anderman 72). Thus, the dialogues, performance, including stage-craft create problems for the translator. The colloquial and conversational language, intonation and accent including dialogue-delivery make the translation of dramatic text difficult.

On the translation of drama, let us conclude with Bassnett's statement:

With theatre translation, the problems of translating literary texts take on a new dimension of complexity, for the text is only one element in the totality of theatre discourse. The language in which the play text is written serves as a sign in the network of what Thadeus Kowzan calls *auditive* and *visual* signs. And since the play text is written for voices, the literary text contains also a set of *paralinguistic* systems, where pitch, intonation, speed of delivery, accent, etc. are all signifiers. In addition, the play text contains within it the *undertext* or what we have called the *gestural text* that determines the movements of an actor speaking that text can make. So it is not only the context but also the coded gestural patterning within the language itself that contributes to the actor's work, and the translator who ignores all systems outside the purely literary is running serious risks (134).

1.13. PROSE TRANSLATION

In fact, translation of prose is the most common among literary translations; it is far more easier in themes, techniques, style, and even in principles, than that of poetry and drama. Here, in this study, prose includes essays, fiction, biographies, autobiographies, and other prosaic writings. In the Mizo context also, prose translation is the most common and popular as compared to other genre translations.

As quoted in Susan Bassnett's *Translation Studies*, Hilaire Belloc laid down six general rules for the translator of prose texts:

(i) The translator should not 'plod on', word by word or sentence by sentence, but should 'always "block out" his work'. By 'block out', Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself 'before each what the whole sense is he has to render'.

(ii) The translator should render *idiom by idiom* 'and idioms of their nature demand translation into another form from that of the original. Belloc cites the case of the Greek exclamation 'By the Dog!', which, if rendered literally, becomes merely comic in English,

and suggests that the phrase ‘By God!’ is a much closer translation. Likewise, he points out that the French historic present must be translated into the English narrative tense, which is past, and the French system of defining a proposition by putting it into the form of a rhetorical question cannot be transposed into English where the same system does not apply.

(iii) The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’. By ‘intention’, Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated literally into the TL. He quotes several examples where the weighting of the phrase in the SL is clearly much stronger or much weaker than the literal TL translation, and points out that in the translation of ‘intention’, it is often necessary to *add* words not in original ‘to conform to the idiom of one’s own tongue’.

(iv) Belloc warns against *les faux amis*, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. *demandeur* – *to ask* translated wrongly as *to demand*.

(v) The translator is advised to ‘transmute boldly’ and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body’.

(vi) The translator should never embellish (120-121).

Belloc’s six rules cover both points of technique and points of principle. He accepts that there is a moral responsibility to the original, but feels that the translator has the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms (Basnett 121).

1.14. TYPES OF LITERARY TRANSLATION

There can be a number of different types of literary translation which may vary from one scholar to another.

1.14.1. LITERARY AND NON-LITERARY TRANSLATION:

Traditional theorists divided translation into two types – (i) literary translation and (ii) non-literary translation. Literary translation simply means translation of literature, where the translators were concerned with both sense and style. In non-literary translation, the emphasis was on sense. It was meant not to be ‘word for word’ but ‘sense for sense’ translation.

1.14.2. JOHN DRYDEN’S CLASSIFICATION:

John Dryden, in his preface to *Ovid’s Epistles* (1680), divided translation into three basic types:

(i) *Metaphrase*, or turning an author word by word and line by line, from one language into another. This is an extreme literal translation.

(ii) *Paraphrase*, or translation with latitude, the Ciceronian ‘sense for sense’ view of translation. In this type of translation, adhering to the ST author’s original words is secondary to reproducing the intended ST meaning. For example, terms which designate culture-specific or highly complex technical or scientific concepts may have to be rendered using paraphrases (Munday 214).

(iii) *Imitation*, where the translator can abandon the text of the original as he sees fit. Imitation corresponds to a very free translation or adaptation.

1.14.3. D. WASHER’S CLASSIFICATION:

D. Washer in his *Encyclopedic Dictionary of Literary Terms* puts forth three basic kinds of translation:

(i) A more or less literary exact rendering of the original meaning at the expense of the syntax, grammar, colloquialism and idioms of the language into which it is put (e.g. Lang, Leaf and Myers’ famous translation of the *Iliad*, 1883;

(ii) An attempt to convey the spirit, sense and style of the original by finding equivalents in syntax, grammar and idiom (e.g. Dryden’s *Virgil*, 1697);

(iii) A fairly free adaptation which retains the original spirit but may considerably alter style, structure, grammar and idiom (e.g. Edward FitzGerald's free versions of six of Calseron's plays, with 1853; the same author's version of Omar Khayyam 1859) (623).

1.14.4. ROMAN JAKOBSON'S CLASSIFICATION:

Roman Jakobson, in his article, "On Linguistic Aspects of Translation" distinguishes three types of translation:

(i) *Intralingual Translation, or Rewording:*

This is an interpretation of verbal signs by means of other signs in the same language. Simply speaking, intralingual translation means, translation within the same language, which can involve rewording or paraphrase. The Intralingual translation of a word uses either another more or less synonymous word or resorts to a circumlocution (or Periphrasis). Bijay Kumar Das further explains with an example: "A word or an idiomatic phrase-word, briefly a code-unit of the highest level, may be fully interpreted only by means of an equivalent combination of code units; i.e., a message referring to this code-unit: 'every bachelor is an unmarried man, and every unmarried man is a bachelor', or 'every celibate is bound not to marry, and everyone who is bound not to marry is a celibate' (30).

(ii) *Interlingual Translation or Translation Proper:*

This is an interpretation of verbal signs by means of other language. By simplifying, interlingual translation is a translation from one language to another. Jakobson further states, "On the level of interlingual translation, there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages" (qtd. in Das 31-2). Hence, according to him, all poetic art is technically untranslatable as complete equivalence is not possible in any of his types.

(iii) *Intersemiotic Translation or Transmutation:*

This is an interpretation of verbal signs by means of signs of nonverbal sign systems. In a simple way, Intersemiotic translation means translation of the verbal sign by a non-

verbal sign, for example, music or image (Bassnette. 23). According to Giuseppe Palumbo, the making of a novel into a film is an example of intersemiotic translation (64).

It is clear from Jakobson's approach that no translation, however accurate it may be, can provide the exact equivalence of the messages of the SL text in the TL text. According to Hatim and Jeremy Munday, only the second category, interlingual translation, is deemed 'translation proper'. It is, therefore, rightly argued that all types of translation involve these three, i.e., loss of meaning, addition of meaning, and finally, skewing of meaning.

1.14.5. LITERAL AND FREE TRANSLATION:

The distinction between 'literal' and 'free translation' can be found with Cicero (106-43 BC) and St. Jerome (ca.347-420) in the 'sense-for-sense' versus 'word-for-word' debate. Literal translation is in essence concerned with the level of words, i.e. a word is the unit of translation. A narrow interpretation of literal translation conceives it as the one-by-one rendering of individual ST words into TL. This, however, turns out to be unfeasible, e.g. the Mizo sentence, '*Ka ti zo fel ta chiah e*' may not be rendered into English using the same number of words, instead it requires one or more less, i.e. *I have just finished it*. A broader definition of literal translation describes it as the close adherence to the surface structures of the ST message both in terms of semantics and syntax.

In a literary translation, G.E. Wellworth says, "what is required is the re-creation of a situation or cohesive semantic block in the new language in terms of the cultural setting of that language" (qtd. in Das 29). In literary translation, the translator decodes the motive of the SL text and re-encodes it in the TL text. In other words, an SL text gets recontextualized in the TL text. That is why Chandra Sekhar Patil calls literary translation 'a transplantation of experience' from one linguistic plain to another (Das 29).

Free translation, in translation literature, is treated as a broad category comprising virtually any type of translation that is not faithful to the original, hence defining it depends on what individual scholars understand by it. A general definition of free translation conceives it as a strategy which is more concerned with creating a TT that sounds natural in

the TL than with conforming to ST elements and structures. In contrast to literal translation, free translation tends to go beyond the word level, which means that the unit of translation can be a phrase, clause, sentence or even a larger unit (Munday 191).

The distinction between free and literal translation has been the subject of many studies and has undergone various developments. One of the most famous attempts at providing new descriptions of literal versus free translation can be found in Catford (1965). He differentiates between ‘bound’ and ‘unbounded’ translation: the former type is bound by rank (e.g. a word needs to be translated by a word, a phrase by a phrase, and so on); the latter type, which corresponds to free translation, can render an ST text segment with a TL segment of a different length (e.g. an ST phrase may become a TL clause). Other scholars view free translation as a translation that goes beyond what is required to render the ST meaning without alteration while the TL requirements have been fully adhered to (Munday 191).

1.14.6. J.C. CATFORD’S CLASSIFICATION:

J.C. Catford, who sets up his theory of translation based on the principles of general linguistics developed by Halliday, classifies translation into a number of types –

(a) Full Translation and Partial Translation:

J.C. Catford makes a classification of translation in terms of extent, level, and ranks, as ‘total’ and ‘restricted’ translation or ‘full’ and ‘partial’ translation. The distinction between ‘full’ and ‘partial’ translation is made in terms of extent. In a ‘full’ translation, every part of the SL text is replaced by the material in the TL text. Catford defines:

In a partial translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as ‘untranslatable’ or for the deliberate purpose of introducing ‘local colour’ into the TL text. This process of transferring SL lexical items into a TL text is more complex than appears at first sight, and it is only approximately true to say that they

remain untranslated. The distinction between ‘full’ and ‘partial’ translation is not technical (21).

(b) Total Translation and Restricted Translation:

Catford makes a distinction between ‘total’ and ‘restricted’ translation which is related to the levels of language in translation. He defines ‘total’ translation as “replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology” (22). A restricted translation is that where the SL textual material is replaced by equivalent TL textual material at one level only. Restricted translation at the grammatical level or lexical level only is ‘difficult if not impossible because of the independence of grammar and lexis. But Catford does give examples of all four types –

(i) Grammatical Translation:

The source language grammar is replaced by equivalent target language grammar without replacing source language lexis by target language lexis (71).

(ii) Lexical Translation:

The source language lexis is replaced by equivalent target language lexis without replacing source language grammar by target language grammar (71).

(iii) Graphological Translation:

The graphic substance of the SL is replaced by ‘equivalent’ graphic substance of the TL, with no replacements at the levels of phonology, lexis or grammar except for accidental changes (23&62).

(iv) Phonological Translation:

This is a kind of ‘restricted’ translation where the phonological units of the source language text are replaced by equivalent phonological units of the target language. The grammar and lexis of the source language text remain the same except the random grammatical or lexical deviations. In doing the phonological translation of the English plural ‘cats’ to a language which has no final consonant clusters might be kat (Das 32).

1.14.7. RANK-BOUND TRANSLATION AND UNBOUNDED TRANSLATION:

Catford (1965) uses ‘rank’ as a unit of linguistic description of a certain length: a morpheme, a word, a group, a clause or a sentence. A rank-bound translation is one that provides TL equivalents only for units at the same rank, e.g. only words for words or sentences for sentences (Palumbo 100). Unbounded translation is a translation providing TL equivalents that cuts across the linguistic ranks observed in the SL. This kind of translation is considered as ‘free’ translation, where equivalents shift freely up and down the rank scale.

1.14.8. Catford distinguishes between translation equivalence as an empirical phenomenon, discovered by comparing SL and TL texts, and the underlying conditions or justification of translation equivalence. In this process, Catford makes a further distinction between textual equivalence and formal correspondence. A textually equivalent expression can be defined as “any TL text or portion of text which is to be the equivalent of a given SL text or portion of text”. A formal correspondence is “any TL category which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL.”

1.14.9. DIRECT TRANSLATION AND OBLIQUE TRANSLATION:

Vinay and Darbelnet put forward two types of translation procedure – direct translation and oblique translation. Both types together cover seven sub-procedures that concern three levels of language: lexis, grammar and meaning.

1.14.9.1. *Direct Translation (or Literal Translation):*

This is present when two (closely related) languages exhibit perfect equivalence in terms of lexis, morphology and structure. There are three direct translation procedures:

(i) *Borrowing* – The term refers to the carrying over of a word or expression from the SL to the TT, either to fill a lexical gap in the TL or to achieve a particular stylistic effect. A word such as *computer* in English may be borrowed by Mizo because it has no equivalents. Borrowing is sought as a resort when equivalent in TL seems difficult or inappropriate for better translation. Some borrowings become so well-established in a language that they are no

longer regarded as such. The decision whether to translate a given SL word with a borrowing ultimately depends on such factors as the purpose of the translation and the type of TL audience.

(ii) *Calque* – Simply defined, the morphemes of an SL item are translated literally into equivalent TL morphemes, e.g. English *rainforest* – German *Regenwald*. The term refers to a translation technique applied to an SL expression and involving the literal translation of its component elements. Vinay and Darbelnet distinguish between lexical calques, which respect the syntactic structure and structural calques, which introduce a new syntactic structure in the TL (Palumbo 15).

(iii) *Literal Translation* – a word-for-word rendering which uses the same number of TL words in the form of established equivalents as well as the same word order and word classes, e.g. English *my cat is hungry* – German *meine Katze ist hungrig* (qtd. in Munday 182). According to Dr Muhammad Khan, “Literal translation is not appreciable both for SL and TL. First, the niceties of SL and context of the message is not given due consideration; second, for a common reader it looks like a random collection of lexical items, hence makes no sense towards comprehension of a message whereas translation is meant for receptors so their difficulties of comprehension need to be emphasized” (60).

1.14.9.2. *Oblique Translation:*

Oblique Translation strategies are applied when word-for-word renderings do not work. To these strategies belong:

(i) *Transposition:* This concerns grammatical shifts in the TT without altering the meaning of the ST segment, which means that the meaning of the ST expression or parts of it are assumed by different grammatical TL elements. Vinay and Darbelnet, who consider transposition as the most commonly occurring translation procedure, classify it according to whether the grammatical shifts are required due to TL constraints. e.g. German noun *Materialisierung* – English verb *to materialise* (Munday 237).

(ii) *Modulation*: This involves a shift in perspective and changes the semantics in the TT, even though the basic meaning of the ST segments remained unchanged. In contrast to transposition (grammatical shifts), modulation constitutes a shift at the cognitive rank. Modulation can be classified according to whether the shift in perspective is necessary because of TL requirements. In total, Vinay and Darbelnet divide modulation into eleven types – abstract/concrete, cause/effect, active/passive, negation of the opposite, space/time, part/whole, part for another part, reversal of viewpoint, intervals and limits, change of symbols, and geographical change (Munday 209). e.g. English *at my desk* becomes *on my desk* in Arabic *ala maktabi*; or else be an option, German *das ist nicht richtig* (that is not right) – English *This is wrong*.

(iii) *Equivalence*: It is the use of an established equivalent in the TL for describing the same situation as in the ST: e.g. *Das bringt mich auf die Palme* would not be comprehensible if rendered literally as ‘this is sending me up the palm tree’, as the English language has its own equivalent, i.e. *This is driving me up the wall* (Munday 212).

(iv) *Adaptation*: This aims at ‘situational equivalence’. It involves changing the cultural setting if the one in the ST is unfamiliar to the target culture, e.g. the traditional turkey dinners served by the British at Christmas are still largely unknown to most Germans (Munday 212).

1.14.10. OTHER TYPES OF LITERARY TRANSLATION:

1.14.10.1. *Interlinear Translation*:

This is sometimes known as ‘Cribs/Exact Translation’. Jeremy Munday defines, “A translation written between the lines of the ST. It is often used to indicate the lexical and syntactic structure of the ST, for the purpose of analysis or to enable the TT reader access to a sensitive text. Walter Benjamin describes interlinear translation of the Bible as the ‘ideal of all translation’ because it gives fresh vigour to the ST” (199).

1.14.10.2. *Transliteration:*

Here, SL graphological units are replaced by TL graphological units; but these are not translation equivalents, since they are not selected on the basis of relationship to the same graphic substance. In other words, the one-by-one rendering of individual letters and signs of an SL item in one alphabet with the closest corresponding letters and signs of another alphabet (Munday 236).

1.14.10.3. *Overt Translation and Covert Translation:*

This is J. House's classification of major translation types or strategies. An overt translation is one that presents the text explicitly as a translation. The source text leading to such a translation may be of two types: a text closely associated with a historical occasion (e.g. a speech delivered by a prominent political figure) or a 'timeless' text, i.e. essentially a text of literary status, one that, while, transmitting a message of general significance is also clearly source-culture specific (Palumbo 81). Covert translation describes a translation which is comparable to the ST in terms of the function it has in its discourse environment. In House's translation model, this type of translation focusses on 'language use', as a result of which anything which might remind the TT readership of the origin and discourse environment of the ST is suppressed (Munday 179).

1.14.10.4. *Semantic and Communicative Translation:*

Semantic Translation is a translation aiming at rendering the exact meaning of the original while taking into account the 'bare syntactic and semantic constraints of the TL'. For example, a semantic translation for the German *Frischer angestrichen!* would be *Recently painted!*, instead of the communicative translation *Wet paint!*, which in many contexts would be a more appropriate solution (Newmark 54). Communicative translation is a mode of translation that gives priority to the informative function of the ST or reproduces on TL readers the effect obtained on readers of the original. A communicative translation of the French *Défense de marcher sur le gazon* would be *Keep of the grass*, while a semantic translation would yield *Walking on the turf is forbidden* (54).

1.14.10.5. *Documentary and Instrumental Translation:*

Proposed by Christiane Nord, documentary translation refers to both a method and a type of translation having as their primary aim that of reporting on the communication given in the original text (Nord 72). A documentary translation can be seen as a reproduction of the ST which privileges formal correspondence, or a way of informing the reader of the content of the ST without fitting the TT to the target situation in either functional or communicative terms (Palumbo 38). Instrumental translation refers to a method of translation aimed at producing a text that, in the target context, functions independently from the ST (Nord 81). An instrumental translation, in other words, focuses on the communicative purpose of the TT, which may be different from that of the ST.

1.14.10.6. *Domestication and Foreignization:*

Domestication is a global strategy of translation aimed at producing a transparent, fluent style in the TL. For Venuti, this strategy is concerned both with the mode of linguistic and stylistic transfer chosen for foreign texts and with the choice of texts to be translated. As a mode of translation, domestication entails translating in a transparent form felt as capable of giving access to the ST author's precise meaning (Palumbo 38). Foreignization refers to a translation strategy aimed at rendering the ST conspicuous in the target text or, in other words, at avoiding the fluency that would mask its being a translation (which can be seen as the result of the opposite strategy of domestication) (48).

1.15. THEORIES OF TRANSLATION

A study on the theories of literary translation may be broadly based upon the following two types –

1.15.1. *Historical Perspectives:*

Discussions of the theory and practice of translation reach back into antiquity and show remarkable continuities. The ancient Greeks distinguished between *metaphrase* (literal translation) and *paraphrase*. This distinction was adopted by English poet and translator John Dryden (1631–1700), who described translation as the judicious blending of these two modes

of phrasing when selecting, in the target language, “counterparts”, or equivalents, for the expressions used in the source language.

Peter Newmark, in his essay on *The Linguistic and Communicative Stages in Translation Theory*, suggested four successive stages in translation theory, which are sometimes referred to, in the study of translation, as translational turns or transfers. His classifications are as follows:

(i) *The Linguistic Stage:*

This stage covers up to 1950. It covers mainly literary texts, that is poetry, short stories, plays, novels and autobiography. This stage is mainly concerned with the continually recurring discussion of the merits of word-for-word, as opposed to sense-for-sense, translation. This is the ‘pre-linguistics’ stage (Newmark, *The* 20-1).

A letter written to Pammachius by St Jerome in AD 384 on the best method of translating, enjoining his readers to render ‘sense-for-sense’ not ‘word-for-word’, but importantly making an exception of Biblical texts (and not only to protect himself from attacks from religious quarters); these have to be translated textually (that is, word-for-word). Since then, the merits of literal (or close) and free (or natural or liberal or idiomatic) translation had been argued about among translators, scholars, and general public. This argument can be picked up at almost any point in translation theory history, e.g. Sir John Denham in 17th Century said that it was not his business to ‘translate language into language, but poesie into poesie’, and in the 19th Century’s arguments between F.W. Newman and Matthew Arnold (Newmark, *The* 22).

The superiority of sense over word and of context over the dictionary is the basis of the interpretative theory of translation, where ‘natural’ has become ‘cognitive’ and ‘close’ is rejected as ‘linguistic’; this is, as Newmark writes, the prevailing philosophy of translating at the *École Supérieure d’Interprètes et de Traducteurs* (ESIT) at the Sorbonne in Paris. Danica Seleskovitch, who identified interpreting with translation, first formulated the theory as the *théorie du sens*. As the first religious writings were believed to be written or inspired by God,

they were tended to be translated literally. Since the great religious texts were written (and even before), most writers of essays (from Cicero to Martin Luther and beyond) and of aphorisms about translation have preferred sense-for-sense to word-for-word translation. Translations were often seen in a bad light as traitors or as beautiful but unfaithful women, being either too free or too literal (Newmark, *The* 22).

In the 19th Century came Friedrich Schleiermacher, Wilhelm von Humboldt, and Shelley, who, taking a more detailed and scrupulous interest in translation, had perspective writings on translation. Schleiermacher's figurative distinction between literal and free translation was historic and influential: 'Either the translator leaves the author in peace as much as possible and moves the writer toward him' (Schleiermacher 49). This dictum always influences translators, whether they are aware of it or not, since the more they value the text, ('leaving the author in peace'), the more closely they are likely to translate it (Newmark, *The* 23).

The outstanding work on translation theory in this linguistic period was the *Essay on the Principles of Translation* by Alexander Fraser Tytler delivered as a lecture to the Royal Society in 1790 and published in the following year. Being a prescriptive work, it included Latin, French, Spanish, and English literature in its discussions. Tytler defined a good translation as one in which 'the merit of the original work is so completely transfused into another language as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work' (qtd. in Newmark 23). Tytler derives three rules: (1) that the translation should give a complete transcript of the ideas of the original work; (2) that the style and manner of writing should be of the same character as that of the original; and, (3) that the translation should have all the ease of original composition.

Over a century and a half later, Vladimir Nabokov complied with his concept of 'constructional translation', where the primary sense of all the words of the original are translated as though out of context, and the word order of the original is approximately

retained. He stated that translating should be defined as ‘rendering, as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original’ (qtd. in Newmark 25).

The key writers on language and translation in this period also include Walter Benjamin, Ludwig Wittgenstein, and George Steiner. Benjamin, in his ‘The task of the translator’, based his theory of translation on the concept of a universal pure language which expressed universal thought; within this circumstance, languages complemented and borrowed from each other when translating. He favoured literal translation of syntax as well as words, but not of sentences. The linguistic philosopher Ludwig Wittgenstein’s famous statement “For a large class of cases – though not for all – in which we employ the word “meaning”, it can be defined thus: the meaning of a word is its use in the language’, was important in excluding any external influence on the meaning of a text apart from its context. George Steiner’s *After Babel* (1975) included perhaps the last translation theory during the linguistic stage. He described a fourfold ‘hermeneutic motion’ – trust, penetration, embodiment, and restitution, implicitly sexual in allusion – to present the act of translation. Peter Newmark believes that Steiner was probably the first critic to observe that when a composer sets music to words, she is performing an act of translation, which is in fact the third of Roman Jakobson’s three kinds of translation, the intersemiotic (Newmark, *The* 26).

(ii) The Communicative Stage:

This stage started from around 1950. Peter Newmark writes that, after the Second World War, language study began to morph from philology, with its connotation of the Old World, literary and classical, into linguistics, with connotations of fact, modernism, the real world and perhaps the United States. Translation gradually became mainly a recognized profession concerned with technical, specialized, non-literary texts; as a literary occupation, it was almost always freelance and generally underpaid. During the linguistic stage, translation theory was invariably literary, or ‘documentary’. In the communicative stage, most translation theory became non-literary (26).

The communicative stage in translation was heralded by the worldwide showing of the Nuremberg Trials. Translation and interpreting became world news for perhaps the first time. It was also in this period that ‘linguisticians’, notably Eugene Nida in the US, J.C. Catford in the UK, the Leipzig School in East Germany and J.-P. Vinay and J. Darbelnet in Quebec, began to turn their attention to translation as a form of applied linguistics. Nida made numerous significant contributions on translation theory, some of which are his two seminal works, *Toward a Science of Translating* and *The Theory and Practice of Translation*, and *Componential Analysis of Meaning*. With his theory of ‘dynamic’, later ‘functional’, equivalence, Eugene Nida introduced into translation a third player, namely the readership (Newmark, *The* 28). He also contrasted two types of translation:

(a) *Functional Equivalence*:

‘The message of the original text is so transported into the receptor language that the response of the receptor is essentially like that of the original receptors’. The standard Biblical example is ‘He gave them a hearty handshake all round’.

(b) *Formal Correspondence*:

The features of the form of the source text are mechanically reproduced in the receptor language. Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and so potentially distorts the message and misinforms to the reader. The standard example is ‘He gave each of them a holy kiss’ (Newmark, *The* 28).

Some years later, Juliane House came with her two significant works, *Model for Translation Quality Assessment* (1977) and *Translation Quality Assessment: A model revisited* (1997). House produced her theory of (i) ‘overt’ translation, where the emphasis is on the ‘universal’ meaning of the text, and the reader is not being specifically addressed, and (ii) ‘covert’ translation, where the translation has the status of an original source text in the target culture, and a ‘cultural filter’ focussed on the target culture has been passed through the original in the process of translating (Newmark, *The* 29).

Peter Newmark, in his *Approaches to Translation*, introduced the concepts of (a) semantic translation, defining it as translation at the author's level, the attempt to render, as closely as the semantic and syntactic structures of the target language allow, the exact contextual meaning of the original; and, (b) communicative translation, which is, at the readership's level, an attempt to produce on its readers an effect as close as possible to that obtained on the readers of the original; it renders the contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (30).

Nida's formal correspondence is a distortion of sensible translation; House's overt translation and Newmark's semantic translation resemble each other, but Newmark put more stress on the possibilities of literal translation. In these theoretical pairs, the text typography is important: Nida bases his theories on Biblical texts, but they are not intended to be confined to them; House's covert translation uses scientific, tourist and financial texts as examples; her overt translation has religious (Karl Barth), political (Churchill) and literary texts, while Newmark uses an extract from Proust for semantic translation and a political column for communicative translation (30).

The book by the French Canadian linguists J.-P. Vinay and J. Darbelnet, *Stylistique comparée du français et de l'anglais* (translated as *The Comparative Stylistics of French and English* by Juan Sager and M.-J. Hamel) may be regarded as the most important work on translation that appeared during this communicative stage. It had a big influence in North America and Europe. Vinay and Darbelnet insist that translation is 'an exact discipline' and only partially an art, but they appear unaware that they are only discussing non-literary translation and that their references to literary translation, copious but not exemplified, are confined to the contents of their bibliographies. They opened up a huge area of debate – the details and the essence – as no authors had previously done in translation, discussing, with a wealth of texts and their annotated translations, cultural impacts on five different regional

dialects: British English, American English, Canadian English, metropolitan French and Canadian French (Newmark, *The* 31-3).

(iii) The Functionalist Stage:

This stage started from around 1970. It covers mainly non-literary texts, that is, ‘the real world’. It is focused on the intention of a text and its essential message, rather than the language of the source text. It tends to be seen as a commercial operation, with the author as the vendor, the text and/or the translation as the tender, and the readership as the consumer.

Peter Newmark writes that, functionalism set in a practical reaction against the academic detail of extensive linguistic analysis. It simplified translation and emphasized keywords. It concentrated on satisfying the customer or readership, treating the text, whatever its nature, as a business commission, and, in Reiss’s classic, *Translation Criticism: Potential and limitations* (as is translated), offered a blithe romance called *Daddy Long-Legs* as its token in literary text; the aesthetics and the sounds of language were ignored. In the post-modern way, Reiss does not differentiate between high and low culture (33).

(iv) The Ethical/Aesthetic Stage:

Being Peter Newmark’s final stage of translation theory, it started from around 2000, and is concerned with authoritative and official or documentary texts, and includes serious literary works. In this stage, as the world has become driven by mass economic and political migrations – intercontinental, intracontinental and transcontinental, foreign language learning can no longer be regarded as a special gift or skill, but is a necessity. In Newmark’s opinion, translators also have to become aware that there are basically two kinds of translation: (a) social and non-literary translation, the conveyance of messages, where the injunction and the information are the essential components, where the target language text may be more concise in some places and more explicit in others, to clarify technical and/or cultural references; and (b) authoritative and serious translation, where the focus may range from the literary, the imaginative and the aesthetic, to the ethical, the non-literary and the plain (34).

1.15.2. THEORETICAL PERSPECTIVES:

Eugene A. Nida in his essay, *A Framework for the Analysis and Evaluation of Theories of Translation* classifies linguistic-based translation theories into three: (a) philological theories, (b) linguistic theories, and (c) socio-linguistic theories, the sequel of three diverse perspectives and different approaches to principles and procedures of translation. A.B. As-Safi, who viewed that, “If the emphasis is on the literary texts, the underlying theories of translation are best deemed philological; if it is on structural differences between SL and TL, the theories may be considered linguistic; and finally if it is on a part of communication process, the theories are best described as sociolinguistic” (29-30), after a more comprehensive survey, made more sets of theories in his *Translation Theories, Strategies and Basic Theoretical Issues*, as below:

1.15.2.1. PHILOLOGICAL THEORIES:

Philological theories rely upon ‘philology’ as the study of the development of language, and the classical literary studies. They are mainly concerned with the comparison of structures in the native and foreign languages, especially the functional correspondence and the literary genres in addition to stylistics and rhetoric (As-Safi 30).

1.15.2.2. PHILOSOPHICAL THEORIES:

George Steiner, who claims that his book *After Babel* (1975) is the ‘first systematic investigation of the theory and practice of translation since the eighteenth century’, is perhaps the most prominent proponent of these theories. He primarily emphasizes the psychological and intellectual functioning of the mind of translator. He elucidates that meaning and understanding underlie the translation process, averring that a theory of translation is essentially a theory of semantic transfer from SL into TL. He defines his ‘hermeneutic approach’ as “the investigation of what it means to ‘understand a piece of oral speech or written text, and the attempt to diagnose the process in terms of a general model of meaning” (qtd. in As-Safi 31).

1.15.2.3. LINGUISTIC THEORIES:

As Eugene Nida stated, linguistic theories of translation are based on a comparison of the Linguistic structures of the STs and TTs, rather than a comparison of literary genres and stylistic features of the philological theories. Their development is due to two factors: first, the application of the rapidly expanding linguistics, the scientific study of language, to several fields such as cognitive anthropology, semiotics, pragmatics, and teaching translation/interpreting skills; and second, the emergence of Machine Translation (MT) which has provided a significant motivation for basing translation procedures on linguistic analysis as well as for a rigorous description of SL and TL (Nida 70).

According to Nida and Taber, it is only a linguistic translation that can be considered 'faithful', because it "is one which only contains elements which can be directly derived from the ST wording, avoiding any kind of explanatory interpolation or cultural adjustment which can be justified on this basis" (qtd. in As-Safi 32-3). Nida suggests a three-stage model of the translation process. In this model, ST surface elements (grammar, meaning, connotations) are analyzed as linguistic kernel structures that can be transferred to the TL and restructured to form TL surface elements (75). Pertinent to linguistic theories is Newmark's binary classification of translation into semantic and communicative, which somehow resembles Nida's formal and dynamic equivalence.

The contribution of linguistics to translation, as As-Safi stated, is twofold: to apply the findings of linguistics to the practice of translation, and to have a linguistic theory of translation, as opposed to other theories such as the literary theory of translation (34).

1.15.2.4. FUNCTIONAL THEORIES:

The functional theories are mainly developed on the concept of translational action. This is not viewed as a mere act of transcoding from one language to another, but as an intercultural process in which the mediator accounts multiple aspects of the communication involved, like behaviour or non-verbal signs. The translator, in this theory, is now regarded as an expert within his area of expertise. The 'dethronement' of the source-text lead the

translation theories towards a prospective attitude, which focusses now on the needs and expectations of the target audience and puts at rest the tensions caused by equivalence.

1.15.2.5. TEXT-TYPE THEORY:

The essay of Katherina Reiss, *Text-types, Translation Types and Translation Assessment* has been a major influence in contemporary translation theory. Built on the concept of equivalence, which is the milestone in linguistic theories, the text, rather than the word or sentence, is deemed the appropriate level at which communication is achieved and at which equivalence must be sought (113-14). Reiss links the functional characteristics of text types to translation methods. He also includes a two-phase approach in translating a text: (a) phase of analysis, and (b) phase of reverbalization. Reiss identifies four text-types according to their communicative function:

(i) *Informative*: where the content is the main focus. These texts do plain communication of facts, information, knowledge, opinions, etc. The logical or referential dimension of language is what is involved.

(ii) *Expressive*: where the focus is on creative composition and aesthetics. Both the author (or the sender) and the message are what are foregrounded. Imaginative creative literature exemplifies these texts.

(iii) *Operative*: where the focus is ‘appellative’ by which what is meant is that the text appeals to the reader to act in a certain way, persuading, dissuading, requesting, and cajoling him. The form of language is dialogic.

(iv) *Audio Medial*: where the focus is on visual and audio representations. The audiomedial parts supplement the other three text types with visual images and music, etc.

Reiss also advocates ‘specific translation methods’ for these text types (20). These methods can be described as follows:

(a) The TT of an informative text should transmit the full referential or conceptual content of the ST. The translation should be ‘plain prose’ without redundancy, but with the use of explication when required;

(b) The TT of an expressive text should transmit the aesthetic and artistic form of the ST. The translation should use the ‘identifying’ method, with the translator adopting the stand point of ST author;

(c) The TT of an operative text should produce the desired response in the TT receiver. The translation should create an equivalent effect among TT readers;

(d) Audiomedial texts require the ‘supplementary’ method, written words with visual images and music. The text type approach moves translation theory beyond a consideration of lower linguistic levels, the mere words beyond even the effect they create, towards a consideration of the communicative purpose of translation (As-Safi 35).

1.15.2.6. TRANSLATIONAL ACTION THEORY:

Developed by Justa Holz-Mänttari, this theory views translation as purpose-driven, product-oriented or outcome-oriented human interaction with special emphasis on the process of translation as message-transmission or a ‘translational action from a source text, and as a communicative process involving a series of roles and players the most important of whom are the ST producer or the original author, the TT producer or the translator and the TT receiver, the final recipient of the TT. The theory stresses the production of the TT as functionally communicative for the reader, i.e., the form and the genre of the TT, for instance, must be guided by what is functionally suitable in the TT culture, which is determined by the translator who is the expert in the translational action and whose role is to make sure that the intercultural transfer takes place satisfactorily (As-Safi 36).

1.15.2.7. SKOPOS THEORY:

The Greek word ‘skopos’ means ‘purpose’. Skopos theory was developed in Germany first by Hans Vermeer and then in conjunction with Katharina Reiss in the 1970s and 1980 and shares concepts with the theory of translatorial action. As all action, it is governed by a certain aim or purpose, labelled skopos (purpose/goal). The skopos, in other words, is the overriding factor governing either the choices, and decisions made during the translation process or the criteria based on which a translation is assessed. Translating is thus seen as a

purposeful activity: it essentially means ‘to have a skopos and accordingly transfer a text from its source-culture surroundings to target-culture surroundings, which by definition are different from the former (Vermeer 39). More specifically, translation is seen by Vermeer as an ‘offer of information’, in the target language which imitates an offer of information in the source language.

Elaborating on the notion of skopos, Nord identifies three different components in it: intention, function, and effect. ‘Intention’ is the purpose that the sender wishes to achieve. ‘Function’ is a property of the translation itself and is assigned to it by the recipient. ‘Effect’ refers to what happens in the recipient’s mind or behaviour upon reading the translation. In ideal cases, the three components coincide (Palumbo 108).

1.15.2.8. SOCIOLINGUISTIC THEORIES:

These theories endeavour to link translation to communicative theory and information theory, with special emphasis on the receptor’s role in the translation process. They do not completely overlook language structures; instead they deal with it at a higher level in accordance with their functions in the communicative process. These structures may involve rhetorical devices or figures of speech such as simile, metaphor, irony, hyperbole, etc., in both literary and non-literary texts. These theories require the translator exhibit language competence as well as language performance (As-Safi 39).

1.15.2.9. INTERPRETATIVE THEORY (OR THEORY OF SENSE):

This theory, originally designed to reflect the processes which are involved in conference interpreting, is associated with a group of scholars known as the Paris School. It is a reaction against some of the restricted views of linguistics of the time. The proponents of this theory argue that interpreters do not work merely with linguistic meaning, but also need to take into account such factors as the cognitive context of what has already been said, the setting in which the interpreting is taking place and the interpreter’s own world knowledge (As-Safi 39). The corollary is that the focus should be on the intended meaning or the sense rather than the words of the ST.

1.15.2.10. SYSTEMS THEORIES:

The Systems Theories of Translation Studies may be broadly divided into the following four types –

(1) *Polysystem Theory*:

Developed by Itamar Even-Zohar in the 1970s, Polysystem Theory provides an account of the way literature in general and translated literature in particular evolve within the larger social and historical framework of a given culture. Literary works are seen as belonging to systems (i.e. groupings or genres such as the literary canon, children's literature or thrillers), with translated literature operating as one such system. Together, these systems constitute the 'polysystem', an interrelated, hierarchical set which undergoes a constant, dynamic process of evolution. The primary position within the polysystem may be alternatively occupied by more innovative or conservative literary types. Translated literature interacts with other literary types and the way texts are translated is affected by this interaction (Palumbo 84).

Polysystem theory also offers three insights into translation:

(i) It is more profitable to view translation as one specific instance of the more general phenomena of inter-systemic transfer.

(ii) Instead of limiting the discussion to the nature of the equivalence between ST and TT, the translation scholar is free to focus on the TT as an entity existing in the target polysystem. The approach to translation would accordingly be target-oriented, aiming at investigating the nature of the TT in terms of the features which distinguish it from other texts originating within a particular system. Furthermore, TTs cease to be viewed as isolated phenomena, but are rather thought of as manifestations of general translation procedures which are currently prevalent in the target polysystem.

(iii) The TT is not simply the product of selections from sets of ready-made linguistic options, instead shaped by systemic constraints of a variety of types of language structure in addition to genre and literary taste (As-Safi 40).

(2) Manipulation Theory:

Developed from ‘Manipulation School’, a group of scholars associated with a particular approach to the translation of literature. According to this theory, translation implies a degree of manipulation of the ST for a certain purpose, because the translation process brings the TT into line with a particular model which should secure social acceptance in the target culture. Hermans asserts, “The approach to literary translation is descriptive, target-oriented, functional and systemic.” Explicitly, the theory is in sharp contrast with linguistic theories because from the start it approaches translation not as science, but as an art which permits manipulation rather than equivalence, thus it is concerned with literary not technical translation. Accordingly, translation process is deemed a rewriting process and the translator is a re-writer who can alter or manipulate the ST in such a way as to be acceptable in the target language and culture (As-Safi 40-1).

(3) Aesthetic Communication Theory:

This theory is propounded by As-Safi, who argued:

It is perhaps conspicuously indisputable that literary translation, just like literary original composition, is not only informative, i.e., conveys lexical meanings, but also expressive or emotive. It performs a semantic and aesthetic binary function. In point of fact, information in literary texts is aesthetically framed, which distinguishes such texts from non-literary ones. Literary composition, be it original or translated, is a dynamic texture of vivid stylistic variations, it has no room for monotony, dullness and stagnation. It caters to arouse the receptors’ suspense, please them and/or invite their interest. To this end, it employs a foregrounded structure, highly elevated style and literary diction (As-Safi 41).

He further argued that, literary translation which should ideally be a work of literature is dynamic rather than static: it should be more like an original rather than the original work of art. Accordingly, an aesthetically communicative, dynamic translation must: (1) be dynamic rather than static; (2) be creative and aesthetically informative/communicative; (3)

comply with the target linguistic system; (4) be appropriate, i.e., fit the context of the message; (5) be natural and free from translationese; (6) be acceptable to the target audience or literary readership, and; (7) aspire to occupy a position in the target literature as any other original works of art (42).

(4) *Relevance Theory*:

Developed by Sperber and Wilson, relevance theory focuses on the importance of intention in human communication. Two central principles of relevance theory are (1) the ‘cognitive principle’ of maximization of relevance (by the listener) and (2) the ‘communicative principle’, which states that participants in an interaction expect an utterance to be relevant and a communicative interaction to perform a specific act. Thus, a listener will attempt to use ‘communicative clues’ in an utterance and his/her own assumptions about the interaction to establish such relevance and to ‘infer’ from the context the speaker’s intention (Munday 220).

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CHAPTER – 2

ORIGIN AND DEVELOPMENT OF MIZO LITERARY TRANSLATION

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ORIGIN AND DEVELOPMENT OF MIZO LITERARY TRANSLATION

- 2.1. Introduction, 58
- 2.2. Periods of Mizo Literary Translation, 58
 - 2.2.1. The Root Period (1874-1893), 59
 - 2.2.1.1. T.H. Lewin (1839-1916), 59
 - 2.2.1.2. Brojo Nath Shaha, 66
 - 2.2.1.2.1. Appendix I: Zái or Lushai Popular Songs, 67
 - 2.2.1.2.2. Appendix II: Vái Than Thu or Foreign Fables, 69
 - 2.2.1.2.3. Appendix III: Thu Shay – A Dialogue, 70
 - 2.2.1.3. C.A. Soppitt, 73
 - 2.2.2. The Missionary Period (1894-1959), 74
 - 2.2.2.1. Bible Translation, 75
 - 2.2.2.1.1. The Primary Translation, 75
 - 2.2.2.1.2. First Translation of the New Testament, 78
 - 2.2.2.1.3. First Translation of the Old Testament, 80
 - 2.2.2.1.4. The First Complete Bible Translation, 82
 - 2.2.2.2. Grammar and Dictionary by Pioneer Missionaries, 86
 - 2.2.2.2.1. A Grammar and Dictionary of the Lushai Language (Dulien Dialect) (1898), 86
 - 2.2.2.2.2. Dictionary of the Lushai Language (1940), 86
 - 2.2.2.3. Hymn Translation, 86
 - 2.2.2.3.1. Kristian Hla Bu (1899), 87
 - 2.2.2.3.2. Kristian Hla Bu (1903), 88
 - 2.2.2.3.3. Kristian Hla Bu (1904), 89
 - 2.2.2.3.4. Kristian Hla Bu (1908), 89
 - 2.2.2.3.5. Kristian Hla Bu (1911), 90
 - 2.2.2.3.6. Kristian Hla Bu (1915), 90
 - 2.2.2.3.7. Hla Thar Bu (1916), 91
 - 2.2.2.3.8. Kristian Hla Bu Thar (1919), 91
 - 2.2.2.3.9. Kristian Hla Bu (1922), 92
 - 2.2.2.3.10. Kristian Hla Bu (1935), 92
 - 2.2.2.3.11. Kristian Hla Bu (1942), 92
 - 2.2.2.3.12. Kristian Hla Bu (1952), 93
 - 2.2.2.4. Poetry Translation, 93
 - 2.2.2.5. Book Translation, 94
 - 2.2.3. The Dark Period (1960-1985), 97
 - 2.2.3.1. Bible Translation, 97
 - 2.2.3.1.1. Revision of the First Complete Mizo Bible, 97
 - 2.2.3.1.2. The Second Translation of the New Testament, 98
 - 2.2.3.1.3. The Unpublished and Incomplete Translation of Jerusalem Bible, 99
 - 2.2.3.2. Book Translation, 99
 - 2.2.3.2.1. Lalsawia (1919-1999), 99
 - 2.2.3.2.2. J.F. Laldailova (1925-1979), 100
 - 2.2.3.2.3. L. Thanmawii (1921-2012), 101
 - 2.2.3.2.4. Khawlkungi (1927-2015), 101
 - 2.2.3.2.5. Lalsangliana (1934-2013), 101
 - 2.2.3.2.6. R. Lalrawna (b. 1940), 101

- 2.2.3.2.7. K. Lalchungnunga (1953-2017), 102
- 2.2.3.2.8. P.L. Liandinga (b. 1955), 102
- 2.2.3.2.9. Thu leh Hla (Literary Journal), 102
- 2.2.3.2.10. Minor Translators and Their Works, 103
- 2.2.3.3. Hymn Translation, 103
 - 2.2.3.3.1. Hymn Book: 'Kristian Hla Bu' (1985), 104
 - 2.2.3.3.2. Hymn Translators, 104
- 2.2.3.4. Drama Translation, 104
- 2.2.4. The Modern Period (1986-2010), 104
 - 2.2.4.1. Bible Translation, 105
 - 2.2.4.1.1. The Second Translation of the Old Testament, 105
 - 2.2.4.1.2. Mizo New Testament Braille (2000), 106
 - 2.2.4.1.3. The Bible for Children (Naupang Bible) (2003), 106
 - 2.2.4.1.4. Mizo Study Bible (2008), 107
 - 2.2.4.2. Book Translation, 107
 - 2.2.4.2.1. Khawlkungi (1927-2015), 107
 - 2.2.4.2.2. R. Lalrawna (b. 1940), 108
 - 2.2.4.2.3. James Lian Mawia (1936-2009), 108
 - 2.2.4.2.4. P.L. Liandinga (b. 1955), 109
 - 2.2.4.2.5. K. Lalchungnunga (1953-2017), 109
 - 2.2.4.2.6. L. Thanmawii (1921-2012), 109
 - 2.2.4.2.7. K. Zachhunga (b. 1936), 109
 - 2.2.4.2.8. Chhingpuii (b. 1941), 110
 - 2.2.4.2.9. B. Lalthangliana (b. 1945), 110
 - 2.2.4.2.10. Revd Lalramliana Pachuau (b. 1956), 110
 - 2.2.4.2.11. Thankima (b. 1963), 110
 - 2.2.4.2.12. Dr. Rualthankhuma, 111
 - 2.2.4.2.13. Lalrinzuala Pachuau, 111
 - 2.2.4.2.14. R. Bawlliana, 111
 - 2.2.4.2.15. Other Translators, 111
 - 2.2.4.3. Poetry Translation, 113
 - 2.2.4.4. Drama Translation, 114
 - 2.2.4.5. Hymn Translation, 115
 - 2.2.4.5.1. Hymn Book: Kristian Hla Bu (2005), 115
 - 2.2.4.5.2. Hymn Translators (2005), 115
 - 2.2.4.5.3. Translated Hymns (1899-2005): Summing Up, 116
 - 2.2.4.5.4. Hymn Translators (1899-2005): Summing Up, 116
 - 2.2.4.6. Cyclostyled Translated Books, 117
 - 2.2.4.7. Translation Book Award (MWA), 118

2.1. INTRODUCTION

The saying that translation is as old as written language is true to the context of Mizo literature and translation. Even before the Mizo people had alphabets to put their words, thoughts, and songs in written forms, a remarkable attempt had been made by a Deputy Commissioner of Chittagong Hills to put the Lushai (Lusei/Mizo) words in writing by using Roman script. In his exercises book, a considerable number of Lushai (Mizo) words and vocabularies were translated into English. It is also remarkable that parallel translations of three folktales of Mizo – *Story: The Consequences* (i.e., *Chemtatrawta*), *Story of Lal Ruanga* (i.e., *Lalruanga*), and *The Story of Kungori* (i.e., *Kungawrhi*) were included in the book, each of which was followed by notes and explanations. In addition to this exercise book, two other books by foreign authors had been published in which a few translation attempts had also been found. Therefore, we have the right to claim that the history of Mizo literary translation dates back prior to the beginning of written form of Mizo literature.

The introduction of Mizo alphabet was soon followed by translation activity. The pioneer Christian missionaries who prepared the Mizo alphabet based on Roman script translated hymns in English into Mizo, and the styles and techniques of English hymns and songs greatly influenced Mizo songs and poetry. In fact, modern poetry and songs of Mizo were undeniably the offspring of western literature and music. The pioneer missionaries also composed hymns and songs in the native language apart from their translations, which, though significant, will not be discussed in this paper. The Christian Missionaries, who were the pioneers of Mizo modern society, took initiatives in Bible translation and a number of books in the Bible were translated by them. The efforts and invaluable works of Christian Missionaries, and how they began formal translation will be discussed later.

2.2. PERIODS OF MIZO LITERARY TRANSLATION

Mizo literary translation can be said to have passed through different periods as mentioned below:

- 1) 1874-1893 (20 yrs) – The Root Period
- 2) 1894-1959 (66 yrs) – The Missionary Period
- 3) 1960-1985 (26 yrs) – The Dark Period
- 4) 1986-2010 (25 yrs) – The Modern Period

2.2.1. THE ROOT PERIOD (1874-1893)

‘The Root Period’ of Mizo literary translation began with the first written form of Mizo language in 1874 by T.H. Lewin, and ended with the year before the coming of the pioneer missionaries to the soil of Mizoram. The period covers twenty years during which remarkable initiatives were made in Mizo literature and translation by some foreign officials. The significant works of the same paved the way for the dawn of Mizo literature, language, translation, and education.

During this period, Mizoram known as Lushai Hills was under the British rule, and the Southern part of the Hills was controlled by Bengal while the Northern part was subject to the Assam State. The second expedition of British armies to Lushai Hills was held in the later part of 1888 (Lalthangliana, *Mizo* 80); coming to the Hills from three sides, they were known by their entry sides such as Burma Column, Chittagong Column and Cachar Column. The expedition was made as a reaction to persistent raids by the Lushai chiefs on the plains, in which were lost a number of human lives including the British. The raids also severely affected the British trades and commercial activities. The second expedition was successful and the whole Lushai Hills was completely under the subjugation of British in 1890, and a political officer named Capt. Brown who was to be in-charge of the Lushai Hills was posted in Aizawl in the same year (80).

2.2.1.1. T.H. LEWIN (1839-1916)

In 1866, Rothangpuia, one of the great chiefs of the Lushai Hills raided Bengali people who were in the hilly places of Tripura, killed a number of people, and many were taken captives. As a reaction, the British armies under Capt. Raban invaded and burnt Lungsen, the village of Rothangpuia in 1867 (Lalthangliana, *Mizo* 85). After this, Capt.

Thomas Herbert Lewin who at that time was working as Deputy Commissioner in Chittagong Hills paid a visit to Rothangpuia. Chief Rothangpuia had in his house a young slave who belonged to Tuikuk clan, Lewin by the permission of the Chief brought home the slave who then taught him Lushai language, and as a result, the first known written form of Lushai language came into being by the efforts of these two people.

The first written form of Mizo was, as mentioned above, done by Thomas Herbert Lewin who was known by the Lushai people as Thangliana, a Lushai name. He was born on 1st April, 1839 in Bexley, England. After his school education he was recruited in British army, and came to India in 1857 and later became the Superintendent of Chittagong Hill Tracts in 1864. Being a diligent and dutiful person, he was soon promoted to Deputy Commissioner in 1866 and was more in touch with the Lushai chiefs and people. He wrote some books which are concerned with Mizo people, language, and literature. The works include *The Hill Tracts of Chittagong and the Dwellers Therein, with Comparative Vocabularies of the Hill Dialects* (1869), *Wild Races of South Eastern India* (1870), *Hill Proverbs of the Inhabitants of the Chittagong Hill Tracts* (1973), and most importantly, *Progressive Colloquial Exercises in the Lushai Dialect of the 'Dzo' or Kuki Language with Vocabularies and Popular Tales (Notated)* (1874). Another book titled *A Fly on the Wheels* was later published in 1912.

In his *Wild Races of South Eastern India* (1870), in pages 125-152, T.H. Lewin wrote about the Lushai people and culture whereby a number of Lushai (Mizo) words were put in Roman script, some of which are *Lhoosai* (Lusei), *Koa-vang* (Khuavang), *Patyen* (Pathian), *Lal* (Lal/chief), *Tlandrok-pah* (Thlanrawkpa), *Vanhuilen* (Vanhnuailiana), and *Rutton Poia* (Rothangpuia) (Khiangte, *Thuhlaril* 103).

His exercise book, *Progressive Colloquial Exercises* was written while he was the Deputy Commissioner of Chittagong Hills, and was first published by Calcutta Central Press Company Limited in 1874, 20 years before Mizo alphabet was prepared by the Christian Missionaries. This has become the most remarkable work of Lewin as it dealt with literature,

language, folklore, and even translation. The book having 120 pages (90+xxx) can be divided into four parts: the first part covers Exercises 1 to 90 containing a large number of Mizo sentences with their translations into English, the second part containing three folktales of Mizo with parallel English translations, the third part containing Dzo-English (Dzo – Mizo/Lushai) vocabularies, and the fourth part English-Dzo vocabularies. Many of his Mizo/Dzo words are rightly put in words which has been used in modern times, e.g. *tlangval* (bachelor), *sava* (bird), *lawn* (ascend), *lu-khum* (a cap), *mit-del* (blind), *beram* (sheep), etc. In every exercise, we see word definitions before sentences that are translated, and explanatory notes at the bottom of the page.

Examples: Sentences 1-5 of *Exercise 1*:

- | | |
|-------------------------------|-----------------------|
| 1. Koyma ka-te ey | ... I am little |
| 2. Nungma i upa ey | ... You are the elder |
| 3. Koymani kan-ha-ta | ... We are tired |
| 4. Nungma i-dam-loh emni? | ... Are you sick? |
| 5. Nungma i-hnam-tschom emni? | ... Are you poor? (7) |

In all, there are 90 Exercises in which T.H. Lewin wrote as many as 1,639 sentences in Mizo with their English translations. Many of the spellings of words in the sentences and vocabularies are not correct as are judged with modern usage, because we have to bear in mind that a foreigner who according to his hearing with ears was putting these sentences in black and white before Mizo alphabet was made. Nevertheless, these sentences along with their English translations cannot be left out in the history of literary translation of Mizo.

As mentioned earlier, in *Colloquial Exercises*, Lewin collected vocabularies which are written in two forms in different chapters, i.e., Dzo-English and English-Dzo. In Dzo-English vocabularies, he collected as many as 1255 words with their English meanings or equivalents. Below are the first five words of Mizo (Dzo) in the *Vocabulary*:

- | | |
|-------|-------------|
| Abai | ... lame. |
| Abawk | ... a knot. |

Abi-ul	... round.
Abo	... loss.
Abowk	... bark (of dog) (i)

In English-Dzo Vocabularies, T.H. Lewin collected 1104 useful English words with their Mizo (Dzo) meanings. Below are the first five words of the English-Dzo Vocabulary chapter:

Abandon	... kul-shun; pai.
Above	... tsaklam
Abuse, to	... how.
About	... ahtawk-fung.
Acid	... htur. (xvii)

From the above mentioned three parts of the book, it is clear that T.H. Lewin was a pioneer in both Mizo lexicography and translation. The vocabularies and sentences in the book paved the way for both Mizo dialect learning and Mizo lexicography; it was very helpful to the pioneer Christian Missionaries who came to Mizoram. Brojo Nath Shaha was right when he said that Captain Lewin “laid the foundation for enquiry into the Lushai language’ (*Grammar* iii).

The most important part of the book in terms of literary translation is folktales translation which covers 20 pages in large sheets. In this part, three well-known folktales of Mizo, namely *Story: The Consequences* (Chemtatrawta), *Story of Lal Ruanga*, and *The Story of Kungori* are written in Mizo (Dzo/Lushai). The first story was told him by Chama, a boy about fourteen, in the village of the Lushai chief Rutton Poia (Rothangpuia) (Lewin 72). It seemed that the other stories might be told him by the same person, and Lewin put them in black and white along with English translations. However, it was not clear that T.H. Lewin wrote Mizo text first and English translation second; maybe vice versa.

Below are one paragraph each taken from the three folktales with its English translations:

1. *Story: The Consequences*

Tchem tadroi kai-kuang pan a-kut a-tscet. A-htin a-ura, ropui kima asha tlagh; thing varung akha-um varung tuka den-suk; varung chu-un ling-kin buh ahtai hteh;

* * * * *
 * * * * *
 * * * * *

Aling-kin chu-un tsa-nghul mit atscet suk; atsa-nghul chu-un-in bag omna hna-tchung a-hpur-sak; bag, sai beng-a alut; asai chu-un-in tartey in atlaw-tsciek-suk; tartey tui-kur a-va-tlagh ey.

* * * * *
 * * * * *

A man was sharpening his *dao* (by the river side) and the father of (all) prawns bit him in the hand. The man became angry and (with one stroke of his *dao*) cut down a clump of big bamboos and struck a bird on the nape of the neck; the bird (in his pain) scratched up an ant's nest with his feet; the ant (irritated) bit a wild boar in the eye, and the boar (rushing off with one toss of his head) bore down a plantain tree where a bat dwelt under a leaf; the bat (terrified) sought refuge in the ear of an elephant, and the elephant (driven out of his senses by this unwonted intrusion) kicked down the house of an old woman (who lived hard by), the old woman was so frightened that she rushed out and fell into the well (1-2 para) (Lewin 71).

No 2 – Story of Lal Ruang

A-hming Lal Ruanga ani, chu-ti-cu-un alei ahpir, apa-in a-lei ahlep-tchhumta; ahlep tchhum-chu-un-in nula hnena “Ka-lei-hi eng-ey-tingey atchhum ley” ati, nula-chu-un, “I-pa-in ahlep-tchhum ani” ati chuti-chu-un apa nen an-in-el-ta; Lal Ruanga chu-un “Kpa” a ti “lo hla-tuk-ngey kan-nei-ang, hnai-tuk-ngey kan-nei-ang?” chuti-chu-un apa chu-un “Hnai-tuk i-nei-ang” ati, Lal Ruanga chu-un “Hla-tuk i-nei-ang” a ti chuti-chu-un “Kapa lo hla-a va ferok” ati, apa chu-un “Riak-in ka-htawk-angey, ati chu-un akul-ta; lo va atleng chu-un keichala dzan-a chu-un-in, – keichalan atityt;

His name was Lal Ruanga, but his tongue was forked; his father had (split it) cut it so. (One day) he said to a girl, “This tongue of mine, why is it cleft like this?” the girl replied “Your father cut it,” from this time he and his father disagreed. Lal Ruang said, “Father, shall we *jum* far off or near?” his father said, near; while Lal Ruanga said, far; so at last they cut two *jums*. (One day) he said to his father “Father go you and work at the far *jum*,” “I will work and stay there” said his father and went. On arriving at the *jum*, at night a man-tiger (Keichala) came and threatened him (para 10) (76).

The Story of Kungori

Apa chu nopui aneiloh: Her father, who was unmarried, was
 klangra hngang a-hlaia a-kuta splitting bamboos to make a winnowing
 hling atschuna, ahling chu basket when he ran a splinter into his
 nowte-a atchung-ta. hand: the splinter grew into a little
 Chutichuan nowte apieng-ta child; (after a time) the child was
 nu aneiloh a-hminga chuan brought forth motherless and they
 Kungori anti. Bu-tun mul khat called her Kungori. Even as a grain of
 tey an-ei-tira, bu-fang khat te rice swells in the cooking so little by
 an-ei-tira, alien deo-deo-vey. little she grew big. Two or three years
 Chutichuan kum hnit kum tum passed by and she became a maiden;
 ani chuan nula atling-ta; she was very pretty, and all the young
 ahmel ahta dzit; chutichuan men of the village were rivals for her
 an-khua rol-htar-tey in-nei an- favour; but her father kept her close and
 tum-a; tu-ma apa-in apha-loh. permitted no-one to approach her.
 Chutichuan Kei-mi rol-htar a- There was one young man named
 hniak a-fun-a arapu arepa: Keimi, he took up the impression of her
 chutichuan Kungori adam-loh- food (from the ground) and place it on
 ta. the bamboo grating over the house fire
 (there to dry and shrivel up), and so it
 fell out that Kungori became ill (para 1)
 (84).

It is remarkable that the author arranged ST (Source Text) and TT (Target Text) in what is known as ‘Parallel Text’. As we go through the whole translation, we can say that T.H. Lewin applied ‘Free Translation’ as the translation was not faithful enough to the original because the translator was not well-versed in Source Language (SL), and hence *paraphrase* method was done in order to have a sense-for-sense translation. But, at the same time, we have to bear in mind that, the Source Text (ST) itself was written by the translator himself, since no writing form of Lushai language was found at that time. Therefore, of all the folktales which are found in his book, he was the author of both ST and TT.

2.2.1.2. BROJO NATH SHAHA

Much is not known about Brojo Nath Shaha. He was a Civil Medical Officer in the Chittagong Hill Tracts. Following the footsteps of T.H. Lewin, he wrote a significant book about the language of Mizo. Like that of Lewin’s, his book has a long title – *A Grammar of the Lushai Language to which are Appended a Few Illustrations of the Zau or Lushai Popular Songs and Translations from Aesop’s Fables* which was published and printed in 1884 in Bengal. Out of 94 pages, the first 82 pages deal with a grammar of Lushai language; it is a detailed and systematic study of the same. Here, in this section, all Lushai words, phrases, and sentences are defined in English, and ‘back translations’ and ‘interlinear translations’ are used by the author. Hence, we see that Brojo Nath Shaha, by his “considerable amount of labour” (iv), gave efforts not only to grammar but also to translation.

The appendices of Brojo Nath Shaha’s *A Grammar of the Lushai Language* are important in the history of Mizo literary translation. There are three appendices – *Appendix I: Zái or Lushai Popular Songs*, *Appendix II: Vái Than Thu or Foreign Fables*, and *Appendix III: Thu Shay – A Dialogue*. Following the footsteps of T.H. Lewin, Brojo Nath Shaha put Mizo words and popular folk songs in a written form by using what is known as Hunterian System of alphabets. The songs, fables, and a dialogue are all written in Mizo and their English literal translations, and put them in both ‘interlinear’ and ‘back’ translations.

2.2.1.2.1. APPENDIX I : ZÁI OR LUSHAI POPULAR SONGS

In Appendix I, he made classifications of ‘Zái or Lushái Popular Songs’ (now, *folksongs*) into five groups, namely, I – Songs that bear Tribal Names (e.g. *Sei-pui-zái*, *Ngente-zái*, etc.), II – Songs that bear the names of Individuals (e.g. *Dou-rum-pá-zái*, *Thliábuk-zái*, *Thou-vái-zái*, etc.), III – Songs that bear the Names of Objects (e.g. *Dárthlá-láng-zái* and *Lung-pui-bil-zái*), IV – Songs that bear the names of Outlying Countries (e.g. *Hmar-zái*, *Zái-phei*, *Thláng-zái*, etc.), V – Songs named after Merry and Festive Occasions (e.g. *Nem-dui-zái*, *Cháng-cheng-zái*, *Sálu-lám-zái*, etc.), and VI – Songs named after the Modulations of the Voice (e.g. *Karnu-zái*). Some songs or *zái* are given English names, for example, *Nem-dui-zái* – ‘The Happy or Chaste Song’, *Ni-leng-zái* – ‘The Day Song’, *Dárthlá-láng-zái* – ‘The Mirror Song’, *Zái-phei* – ‘The Plain Song’, etc.

He made ‘Examples of Songs’ in which six songs are pointed out. namely, *Ni-leng-zái*, *Buáng-ke-li-zái*, *Zái-phei*, *Hmár-zái*, *Thliá-buk-zái*, and *Zái-phei*. Unlike T.H. Lewin, Brojo Nath Shaha applied both ‘interlinear translation’ (a translation written between the lines of the ST) and ‘back translation’ (a translation that sets out to demonstrate the morphological, lexical and syntactic structure of an example). Every line of a song is followed by ‘back translation’ whereby the meaning of every word of ST is literally translated into English and is put below the same, forming ‘interlinear translation’. At the end of every song, Shaha made a ‘literal translation’ of the same song in a formal way, but his intention was to show the Lushai meanings. Again, some Lushai words of the songs which are noted with small letters of numbers are explained in the notes.

Out of six we extract three songs which are mentioned below for examples:

1. *Ni-leng-zái*

Interlinear + Back Translation:

Ni	-	leng	ká	-	tum	loh ve,
<i>Day's</i>		<i>run</i>	<i>I wish</i>		<i>eagerly</i>	<i>not</i>

Tli - vár	ká - tum	loh ve
<i>Evening dusk</i>	<i>I wish eagerly</i>	<i>not.</i>
Athá nim	án - ká	ká bi-á.
<i>Good (i.e. beautiful) girls</i>	<i>their speech</i>	<i>I solicit.</i>
Ni len	ká tum	le e.
<i>Day then</i>	<i>I wish eagerly</i>	<i>again (84).</i>

Literal Translation:

*I do not aspire for the day,
 Evening dusk I want not:
 Sweet girls! their speech I solicit,
 (And) then I wish for the day again (84).*

2. Buáng-ke-li-zai

Interlinear + Back Translation:

Leng-rok	leng-rok,	Thluk pui	lien,	leng-láng
<i>Walk</i>			<i>big</i>	<i>walking</i>
Ván chung		dur zal-á		Dit-tháng vá chhirok.
<i>Sky over (or on top of)</i>		<i>dark plain on</i>		<i>go embrace.</i>

Literal Translation:

*Walk on, walk on, O big Thlukpui, walking
 On the cloudy plain over the vault of the sky, go embrace Dit-tháng (84).*

3. Zai Phei (Class I)

Interlinear + Back Translation:

Vayn /	chu-an	rám /	tu-an ká /	zuám	loh / ve
<i>Today</i>	<i>even</i>	<i>jungle in</i>	<i>to work I</i>	<i>wish to work not</i>	
Kán ki- /	pte / ne /	nei chong /	-pár tlá /	-ni	
<i>We all</i>	<i>together</i>	<i>having got</i>	<i>beer</i>	<i>drink,</i>	

Chhung in / -záo hnay / -á

Within house whole beneath.

Literal Translation:

To-day in the jungle I wish not to work

We all together, profusely with beer provided, drink

Within the whole house beneath (the roof) (85).

2.2.1.2.2. APPENDIX II : VÁI THAN THU OR FOREIGN FABLES

While T.H. Lewin dealt with Mizo folktales in his *Colloquial Exercises*, Brojo Nath Shaha took interest in foreign fables. The *Appendix II*, according to him, “is introduced as a help to those who may hereafter take the trouble to compile easy lessons that would suit the primary education of Lushái youths” (iv). It seems that the eight foreign fables were first translated into Mizo, and then he followed ‘interlinear translation’ and ‘back translation’ methods. The ‘interlinear + back translations’ in italic forms are made in order to clarify the meaning of the Lushai text or translation, and it is clear that they are not the original texts.

The eight ‘Foreign Fables’ (or ‘*Vai Than Thu*’) in this chapter (*appendix*) are – *Mihring le Khuáváng Milem (The Man and the God’s Idol)*, *Naopáng le Aru (The Boy and the Thief)*, *Chouák le Kar-bel (The Crow and the Pot)*, *Nulá le Sákei (The Girl and the Tiger)*, and *Tár Pá le mi sual Fá-te (The Old Man and his Disagreeing Children)*, *Mihring le nopui pahnit*, *Zang le fá-pá-te*, and *Sebang le kel*. “In these fables,” Brojo Nath Shaha writes, “certain objects and ideas not familiar to the Lúsháis have been replaced by others with which they are familiar” (iv). Let us mention one fable, *Fable V : Tár Pá le mi sual Fá-te* for an example:

Tár pákhát mi-sual-fá te-á-am. Fá-te án-rem-reng-á
Old man one disagreeing children had. Children agreeing to remain
 tám-ták á-ti-e chuti-chu-an á rem-tir-thei-loh-ve. Hnungá-chu-an
much he did but he make (them) agree could not. Afterwards

á-fáte á-phun-tir-á ‘ngái-di-te-zang lo-han-rok,’ á-ti.
children he assembled (and) ‘straw bundle bring,’ he said.

Ngái-di-te án-ran-han-tá chu-an, fáté-hnená ‘sa-ngái-di-te-sa
Straw bundle they had brought when, children to ‘this bundle of straw
tliek-rok,’ á ti. Fá-te-zang án-tliek thei-loh ve. Tár pá heti-chu-an
break,’ he said. Children break could not. Old father hence
 ‘ngái-di pákhát-in-pákhát tliek-rok,’ á-ti. Fáte-chu sa lái-in
‘straw one by one break,’ said. Children this time at
 tliek-thei-e. ‘Aw! fá-te-zang tuná-hi-an ngái-di-á-ru-al-in
break could. ‘O children just now even straw together
 am-á nángmáni in-tliek-thei-loh-vá in-hmu-e,’ á-ti.
being you break could not you saw,’ he said.
 ‘Chuti-chu-an ngái-di pákhát-in-pákhát in-tliek-thei-e,’ á-ti.
‘But straw singly you break could,’ he said.
 ‘Hetiáng nángmáni in-rem-á in thá zet e. Adáng
‘Thus you remain in union (and) do (your) best. Other
 mihring nángmáni engmá á-ti-thei-loh-ve. In-rem-loh-vin
people (to) you nothing do can. To be in disagreement
 ngái-di- áng ádáng mihring-chu nángmáni án-tliek-thei-
straw like other men you to break able
 áng-che-u.’ A-tap-tá
would be even.’ It has ended (90).

2.2.1.2.3. APPENDIX III : THU SHAY – A DIALOGUE

In this chapter, there is a short tragic dialogue with ‘interlinear + back translation’. Two friends, after many years of separation, finally met and discussed the Second Friend’s misfortune and fate as follows:

ʈhiente páhnit khá kum tám-ták á hmu-reng-in am loh
Friends two who years many for in interview were not
 á-chap-in án-in—tak. Pákhát ádángá ‘engtinge áti’ á-zat.
accidentally met each other. One the other ‘how do you do’ asked.
 “Keimá hlá-ták-á am-tá loh,” á-shay kir-le. ‘Chuti-chu-an keimá
I very far was not,’ he replied. ‘But I
 nopui ká-nei e.’ á-ti.
a wife have taken’ he said.

ʈHIEN PAKHAT : Sa-chiá-sa áṭhá-ber bak e.

FIRST FRIEND : *This news cheerful indeed is.*

ʈHIEN PAHNIT : Aṭha-ber-bak áni-loh. Keimá nopui - nen

SECOND FRIEND : *Cheerful indeed not. I wife with*
 án-rem-in am-tá-loh, á-ti.
in peacefulness was not, he said.

ʈHIEN PAKHAT : Khá-pok-khá áṭhá-loh.

FIRST FRIEND : *That is bad*

ʈHIEN PAHNIT : Aṭhá-loh vec áni-loh. Chu-váng in

SECOND FRIEND : *Bad entirely is not. Because*
 nopui-nei-lái-in tánká já hnit
wife taking time at rupees two hundred
 ká-pá - hnená ká-nei-e, á-ti.
father-in-law from I received, he said.

ʈHIEN PAKHAT : Amák ber e.

FIRST FRIEND : *Most wonderful.*

ʈHIEN PAHNIT : Amák-ber-áni-loh. Keimá sa tánká ja

SECOND FRIEND : *It is not wonderful. I those rupees two*

hnit - in kel-zang ká-lei khá-khá
hundred with goats purchased which
 án-dam-loh-vá án-thi-zo-ve, á - ti
got ill (and) all died, he said.

ṬHIEN PAKHAT : Avandue áni.

FIRST FRIEND : *Misfortune (it) is.*

ṬHIEN PAHNIT : Ni loh! ávangin kei-chu kel-vun-te-zang

SECOND FRIEND : *Not so, for I the goat skins*
 tánká-lei-in-hi-an átám zak Kar-
money purchase much more than Bengalee
 hnená ká-hrál-tá, á - ti.
to sold, he said.

ṬHIEN PAKHAT : A le! Aṭhá zet e!

FIRST FRIEND : *Yes! Very good indeed!*

ṬHIEN PAHNIT : Aṭhá-zet áni-loh. Tánká ánzáin vái

SECOND FRIEND : *It is not very good. Money whole foreign*
 pu-an lei-i-lang in - chhungá ká
cloth purchasing house within I
 dá-e. In le pu-an ánzá-in án
kept. House and cloth all are
 kánge á - ti.
burnt he said.

ṬHIEN PAKHAT : Abou - pui bak-e!

FIRST FRIEND : *What a heavy loss!*

ṬHIEN PAHNIT : Abou átám ber áni loh. Keimá nopui

SECOND FRIEND : *Loss much very is not. My wife*

nen in-chu án-káng - vec áni.
and house are burnt entirely.

[a-tap-tá

[*It has ended* (94).

Brojo Nath Shaha, by his invaluable book that can be said to have four parts – *Grammar, Zai or Lushai Popular Songs, Vai Than Thu or Foreign Fables, and Thu Shay – A Dialogue*, he contributed much to Mizo literary translations.

2.2.1.3. C.A. SOPPITT

C.A. Soppitt was an Assistant Commissioner in Burma, and later became Sub-divisional Officer of North Cachar Hills, Assam. Compared with those of Lewin's and Shaha's, his book with a long title – *A Short Account of the Kuki-Lushai Tribes on the North-East Frontier (Districts Cachar, Sylhet, Naga Hills, etc., and the North Cachar Hill), with an Outline Grammar of the Rangkhoh-Lushai Language and a Comparison of Lushai with other Dialects* is of lesser significance both for Mizo language and translation as it deals little with both of them. The book concerns mainly the grammar of both Rangkhoh and Kuki languages, while only two pages were dedicated to Lushai language.

In page 86, 64 words are collected in Lushai vocabulary with their English equivalents. e.g. air – *klí*, boy – *naopong*, mother – *nú*, etc. On page 87, we see numerical system of Mizo up to ten plus one hundred and one thousand, such as *pékát* (one), *pâni* (two), *pâtûm* (three), *sôm* (ten), *jâkât* (one hundred), *shângkât* (one thousand), etc. The most important part of the book for Mizo translation is sentences translations on page 87. Here, there are 14 sentences of Mizo which are the translations of English sentences. e.g. Where is your village? – *Nungmâ khôkhiângâ?*, Where shall we take the rice? – *Kôilâmâ ganê búfai kâpôrdôn?*, Your village must supply five maunds of rice – *Nangmâ khûâ-mîhó búfai pôrganâ ânpêâng*, etc. The efforts given by C.A. Soppitt could not be left out in the history of Mizo literary translation.

To sum up, the invaluable efforts and remarkable works of the three British Officials, T.H. Lewin, Brojo Nath Shaha, and C.A. Soppitt before the literacy period of Mizo paved the way not only for literature, linguistics, history, and folklore, but also for literary translation. From the above studies, we can say that Mizo literary translation took its root in pre-literacy period; and therefore, the history of Mizo translation began in this period.

2.2.2. THE MISSIONARY PERIOD (1894-1959)

The Missionary Period began with the coming of the first two Christian Missionaries to Mizoram in 1894, and lasts till 1959 when the complete Mizo Bible was published. During this long period of sixty six years, there were radical changes in Mizoram regarding education, literature, religion, politics, economics, and even social life. Mizoram was no longer separated into North and South, but was completely under Assam in April 1897. Before 1947, India was still under the British Empire, and some Christian Missionaries and British Officials still worked in Mizoram which was mostly called Lushai Hills. However, though it was in 1968 on 18th February that the last Missionaries, Miss Gwen Rees Roberts (1944-1968, Pi Teii) and Miss Joyce Mary Horner (1964-1968, Pi Feli) left Mizoram (Khangte, *Lehkhabu* 76), 1894-1959 is more sufficient for translation period because the efforts given to translation by the Missionaries can be said to have ended when it reached its climax in 1959 with the coming of the complete Mizo Bible, the most significant translation of Mizo.

After a visit to Mizoram by Rev. William Williams in 1891, the first two Christian Missionaries under *Arthington Aborigines Mission* (commonly known by Mizo as ‘Arthington Mission’), namely F.W. Savidge (Sap Upa) and J.H. Lorrain (Pu Buanga) came to Mizoram in 1894 on 11th January to preach Christianity. Even before they came to Mizoram, while they were staying in Silchar among the Welsh Missionaries waiting for permission to go to Lushai Hills, they thoroughly studied Lushai language and culture with the books by T.H. Lewin and Brojo Nath Shaha, and they also sought every possible way to interview the Mizo people who came to their location (Zairema, *Kan* 167).

The two missionaries soon perceived that the first step of service to Mizo people who were illiterate should be the introduction of alphabetical system. As a result, Mizo alphabet was soon prepared following the Hunterian System on the basis of Roman Script, and the system was finished on 1st April 1894 (Khangte, *Thuhlaril* 104). The first two students who learned the new alphabet were Suaka and Thangphunga who later became the chiefs of Durtlang and Chaltlang respectively. They started learning the new alphabet on 1st April. Three other students namely Khamliana, Babua and Lalchhinga soon joined them, and as Suaka recorded, they were at home in their study after a week, could write well after a month, and were very happy because of their ability to write well (Lalthangliana, *Mizo* 93). Suaka also said that the missionaries learned the Lushai language from their students and vice versa (93). The missionaries also set up the first school at 'Bawl Hmun' (a sacrificial place) on 2nd April 1894, and this became the beginning of education in Mizoram.

2.2.2.1. BIBLE TRANSLATION:

Bible translation is, no doubt, the most significant translation in Mizo literature. It plays interdisciplinary roles in Mizo society and literature. The Missionaries, alongwith many of the well-known educated people who took active part in the Church activities, contributed both their sincere efforts and their wisdom to Bible translation, which make Bible the standard measure of Mizo literacy.

2.2.2.1.1. THE PRIMARY TRANSLATION:

Now F.W. Savidge and J.H. Lorrain became familiar with the Lushai language after one year of settlement in Aizawl, and therefore thought that it was time to begin Bible translation from English to Mizo. Therefore, they started doing translation of Bible on 1st August 1895 in the afternoon, as J.H. Lorrain recorded in *A Few Dates Which May Interest You*, the first book of Bible translation being *The Gospel of Luke* (9). Although the reason why they chose *Luke* for the first translation is unknown, it is believed that they chose because *Luke* has been regarded as the best among the four gospels.

The following are the first translations of Bible taken from *Luke*:

Kha thil kan zinga lo thleng, a tir atan a hmutute leh thu rongbawl-tuten keimahni min hril ang khan, mi tam takin ziak an tumta a; chuvangin Theophil thaber, a bul ata engkim fel takin ka chhui a, in-dot zel-in i tan ziak ila, a tha ang, ka ti a; hmana thu an hril che kha dik tak ani tih i hriat nan (Luka 1:1-4) (qtd. in Lalthangliana, "Thutluang" 92).

"Heng zong zong a hian thu nei a leh a ropui ka pe ang che; min pek ani tawh a shin; ka duh apiang hnena ka pe bok thin e. Chutichuan ka hnena dovan kai la chu, a za vek-in i-ta a ni ang" a ti a. Tin, Jishua'n a hnena "Jihova i Pathian hnena dovan kai roh, ama rong chaoh bawl roh" a ti a, a chhang a (Luka 4:6-7) (Lalthangliana, Mizo 92).

Mi tuinema fapa pahnih a ne; a naupang zah-in a pahnena 'Kapa, ro ka chanai min perah' a tia. Tin a sum an pahnih a hnena a shem a. Ni re lotean a naupang zak-in a sum azain a kham veka, khua lam hlataka a kaltaa. Chutachua nuam lutuk-in a om a, a sum chu a bo-ral tirtaa (Luka 15:11-13) (Khangte, Thuhlaril 106).

Subsequently, the translation of *Luke* was followed by *John*, the fourth gospel of The Bible. The beginning verses of Chapter One were translated as the following:

A-tir-in thu a om, Thu chu Jihova hnena a om, Thu chu Jihova a ni. Chu mi a-tir-in Jihova hnena a om. Engkim azain ama shiam a ni; thil shiam zong zong hi ama shiam lo engma shiam a awm lo. Ama hnena chuan nunna a om; chu mi nun-na chu mihringte eng a ni a. Eng chu thim zinga a lo eng; thimin chu chu a hre lo (Johana 1:1-5) (Lalthangliana, "Thutluang" 92-3).

The third book of Bible translation is *The Acts of the Apostles (Tirhkohte Thiltih)*. Below are some of the translations:

Tin, ai a shan sak, a shan chu Mathia chung a lo tlu a. Tin, ani chu tirko shom leh pakhat zinga chhiar telin a om ta a (TT 1:26) (Lalthangliana, "Thutluang" 93).

Pathian nung hnena in lo pakaina turin chanchin tha ka ron thlen che u hi (TT 14:15)
(Lalthangliana, Mizo 111).

Hriat loh Pathian atan...Pathian leh a chhunga thil zong zong shiamtu... (TT 17:23-24) (111).

Eng lo lak aiin pekin lukhawng a nei zawk (TT 20:35) (109).

Mi heti ang nek hi khawvel ata ti-bo-ral roh u; nung tui ani lova (TT 22:22) (109).

The first translated three books of the Bible, namely *Luke*, *John* and *The Acts of the Apostles* are among the most significant books of the Bible for the ignorant and non-Christian tribe like Mizo. As Vanlalnghaka Ralte translated what is written in the article “Kan Bible Hi” by Rev. Chuauthuama:

Considering the context in which they worked it was quite appropriate to begin the translation from the Gospel of Luke which emphasizes the universal significance of the Gospel of Jesus Christ, then to continue with the Gospel of John which beautifully attests the love of God for the World and then to take up the Acts of the Apostles which vividly describes the life and ministry of the Church in the earliest stage of Christianity (76).

Initially, Rev. Lorrain and Rev. Savidge were assisted in their translation works by the first two literate young men, namely, M. Suaka and Thangphunga. In the meantime, as Lorrain in his Log Book, 51, dated 7th January 1896 recorded, the team worked on an English-Lushai Dictionary. Again, as recorded by Lorrain in his Log Book, 50, dated 20th February 1896, the Bible translators wanted to see that the translation was carried out with utmost care and that the message was intelligible to the natives. At one point of time they would even read easy parts of the translation to the children in Sunday School to make sure that they were properly understood (Ralte 76).

After Rev. Lorrain and Rev. Savidge worked in Mizoram for three years and seven months, Rev. D.E. Jones (Zosaphluia), a missionary sent by the Welsh Mission arrived at Aizawl on 31st August 1897. Earlier, Lorrain and Savidge were asked by their home mission

to withdraw from the region in accordance with Arthington's policy of moving missionaries every two or three years. At the same time, the Welsh Mission had formally adopted Mizoram as its Mission field in 1892 and Arthington's agent in India Mr. St. Dalmas handed over the field to the Welsh Mission. Before they left Mizoram, the first two Missionaries helped the new Missionary Rev. D.E. Jones in every possible way and the three Missionaries engaged themselves together in translation and in other mission works for a few months.

As they left Mizoram on 31st December 1897, Rev. Lorrain and Rev. Savidge took along with them the Mizo translation of *The Gospel of Luke*, *The Gospel of John*, and *The Acts of the Apostles*, and they left the manuscripts with the Bible Society at Calcutta for printing. However, for unknown reason, the manuscripts kept lying at Calcutta for months without printing and finally were sent back to Rev. D.E. Jones at Aizawl who immediately dispatched them to England for printing. As a result, The British and Foreign Bible Society, London printed the first three books of the Mizo Bible in 1898 (Chuaufhuama 139). *The Gospel of Luke* arrived first by post in June 1899 and later followed by *The Gospel of John* and *The Acts of the Apostles*.

2.2.2.1.2. FIRST TRANSLATION OF THE NEW TESTAMENT:

On 31st December 1898, another Welsh Missionary, Rev. Edwin Rowlands (Zosapthara) arrived at Aizawl and he, apart from his main assignment in running the Mission Schools, became very helpful to Rev. D.E. Jones who now continued the translation project of Bible. But, as Rev. Zairema writes, while Rev. Lorrain and Rev. Savidge were working for six years among the Abhors and Miris at Sadiya (now in Arunachal Pradesh) under the American Baptist Society, Rev. D.E. Jones did nothing much in Bible translation (*Kan* 170).

In the meantime, being overburdened with financial constraints caused by the great earthquake of 1897 and most probably also being impressed that the North and South Mizoram were completely different countries, the Welsh Mission handed over the South to the Baptist Missionary Society (BMS) in 1902. As a result, on the suggestion of Rev.

Rowlands, the BMS invited Rev. Lorrain and Rev. Savidge who were now working in Arunachal Pradesh and were sent back to Mizoram in 1903 to work this time as BMS Missionaries after a gap of six years (Ralte 78). Thus the South came under the BMS mission whereas the North continued to be under the Welsh Mission.

Shortly after their settlement, the Baptist Missionaries Rev. J.H. Lorrain and Rev. F.W. Savidge resumed their translation work of New Testament; and initially they were assisted by Darruma and Darchhunga. Later on, Rev. Zathanga helped the main translator Rev. Lorrain in the translation work whereas Rev. Savidge, Rev. Haudala, Rev. Challiana, Rev. Chuautera and Rev. Khawngchinga assisted them in correcting the manuscripts (Ralte 78). Rev. D.E Jones in the North, as Rev. Zairema writes, translated *The Gospel of Matthew* and *I&II Corinthians* which were printed in 1906 and 1907 respectively (Kan 171). It is also certain that *Hebrew* and *Revelations* were also translated by him, but it is not recorded by the Bible Society (171). In 1911, Edwin Rowlands translated *The Gospel of Mark* and it was printed by the Bible Society. Though there is a source which records that Rowlands also translated some letters of Paul in the New Testament, it is not known which ones he translated. It is also believed that Rev. Jones made drafts of *Philippians*, *Colosians*, and *I&II Thessalonians*. Vanlalngkhaka Ralte writes, “As the need for revisions was felt necessary to maintain consistency, in consultation between the North and the South, all the New Testament translations done by the translators in the North had been reworked by translators in the South. Members from the North such as Upa Thanga and Upa R. Dala also helped them in the editing of the drafts” (78).

In those days, the Baptist Mission had its vast domain in North East India with Calcutta being an important center. Again, the active members of Bible Society at that time belonged to Baptist denomination. Therefore, being without any press or printer, the Baptist translators belonging to the South headed by the Missionaries always asked for the help of Bible Society to have their Bible translations printed. As a result, in 1912, the translations by the South – *Rome*, *I&II Timothy*, and *James* were printed by Bible Society (Zairema, Kan

172). Shortly after this, the same translators translated *Galatians, Ephesians, I&II Timothy, Titus, I-III John*, and *Jude*, and these were also printed by Bible Society (172). All the books of the New Testament have been translated by 1914 (172). However, the complete New Testament was not printed in one book but was published and printed in different books; for example, the four Gospels and *The Acts of the Apostles* were compiled in one book for a long time (172).

The New Testament translation and editing of the drafts were ready for print in 1916 and in these works Rev. Lorrain and Rev. Zathanga played the key role. According to the Bible Society records, the first complete Mizo New Testament was published by the Calcutta Auxiliary of the British and Foreign Bible Society in June 1916 in which 1000 copies were printed at Calcutta. Soon, it was reprinted in July the same year, in December 1917, and also in 1919 which was titled *Kan Lalpa Leh Chhandamtu Isua Krista Thuthlung Thar* which reads in English as *The New Testament of Our Lord and Savior Jesus Christ* (Ralte 79). Revisions were frequently done, and as a result, new editions of the New Testament were published in the subsequent years. The 2nd edition with few references was published in 1926, the 3rd edition in 1931, and the 4th edition in 1931. Probably, the 5th edition was published in 1941, and the 6th edition in 1950 with 10,000 copies (Ralte 79).

2.2.2.1.3. FIRST TRANSLATION OF THE OLD TESTAMENT:

In the translation of the Old Testament, the numbers of the translation team members grew in both the North and the South. The Bible portions were divided among the translators; all the books of the Prophets were assigned to the North whereas the rest of the Old Testament books were to be translated by the South. However, as the translation work progressed, this plan of assignment could not be fully accomplished.

During the First World War (1914-18), the only two oversea Missionaries who stayed back in Mizoram were Rev. F.W. Savidge and Rev. F.J. Sandy. Rev. Sandy translated some of the Prophetic Books such as *Hosea, Joel, Amos* and *Obadiah* in 1918, and these were printed at Loch Printing Press (Aizawl). It is remarkable that Rev. Sandy did the translation

works by himself and not helped by anybody (Zairema, *Kan* 175). Before he died in 1926, Rev. Sandy was also said to have translated the books of *Micah*, *Nahum*, *Habakkuk*, and *Zephaniah*. Dr. Fraser, as Rev. Zairema writes, also translated *The Book of Jonah* (175).

After the First World War, in the North a Translation Committee was formed under the leadership of Rev. E.L. Mendus, a Senior Missionary. It became a tradition that the Translation Committee should be headed by a Senior Missionary. The members were – Rev. Chhuahkhama, Rev. Saiaithanga, Rev. Thanga, Mr. Muka, Elder Ch. Pasena, Elder Vanchhunga and Rev. Liangkhaia. Sometimes even other Missionaries such as Rev. Samuel Davies and Rev. B.E. Jone also helped them in the translation work (Ralte 80). The Committee also edited Rev. Sandy's drafts of the Minor Prophets. The drafts made by the North were sent many times to the South who thoroughly examined the same and sent them back with corrections, suggestions, and comments. And on many occasions the representatives from the two regions would meet and work together especially for discussing pertinent issues, for common inputs and for making final drafts. As a result, the final drafts became quite different from the original ones (Zairema, *Kan* 175). In this way, the Churches in the North and the South developed an ideal partnership and cooperation in carrying out the project of Bible translation.

The translation work was disrupted by the outbreak of the Second World War (1939-45). However, when the War was ended, the Translation Committees of both the North and the South had expanded. In the North, in 1947, Rev. Liangkhaia was transferred from Saitual Pastorate to Mission Headquarters, Aizawl to be in-charge of 'Literature and Translation'. He then fully worked in the Bible translation, and as a result, the rest of the Old Testament books which were assigned to the North such as *Job*, *Ecclesiastes*, *Song of Songs*, *Jeremiah*, *Lamentations*, *Ezekiel*, *Daniel*, *Zechariah*, *Zephaniah*, *Haggai*, *Habakkuk*, and *Malachi* were translated by him. Three editing groups were formed to look into the drafts made by Rev. Liangkhaia, such as, (1) Rev. J.M. Lloyd (Leader), Mr. Muka (Synod Evangelist) and Rev.

Chhuahkhama; (2) Rev. B.E. Jones (Leader), Rev. Liangkhaia, Elder Ch. Pasena and Elder Vanchhunga; (3) Rev. Saiaithanga, Rev. Thanga, and Rev. Zairema (Ralte 80).

In the South, the Translation Committee made assignments to the translators as follows: (1) Rev. J.H. Lorrain and Rev. Zathanga – *Psalms* and *Genesis*; (2) Rev. Challiana – *Exodus*, *Joshua*, *Judges*, *I&II Kings*, *I&II Chronicles*; (3) Rev. Chuautera – *Leviticus*, *Numbers*, *Deuteronomy*, *I&II Samuel*, *Nehemiah*, *Ezra*, *Ruth* and *Esther* (Zairema, *Kan* 176). It is also said that *Isaiah* was also translated by Rev. Lorrain and Rev. Zathanga (176). *The Book of Psalms* was printed in 1926, and soon followed by the printing of *Genesis*. *The Book of Isaiah* was later printed in 1933. Again, after the revision of the draft, *The Book of Amos* with some commentaries by Rev. E.L. Mendus was printed at Loch Printing Press in 1938 (176).

Rev. J.H. Lorrain, after he left Mizoram for England on retirement in 1932, he turned his attention to preparation of the *Dictionary of the Lushai Language*. As a result, the senior Missionaries among the remaining ones such as Rev. W.J.L. Wenger, Rev. F.J. Raper, and Rev. H.W. Carter headed the Bible translation team in the South. The translated books of the Old Testament which were ready for print were printed at Calcutta as single book or combined. When *The Book of Proverbs* which had been translated by Thanga (the first Mizo who passed Matriculation Examination) was about to be edited by the North, the South made a different draft of the same and the latter was accepted for printing. According to Rev. Zairema, the whole translation work was done in 1956 (*Kan* 177). On the other hand, H. Remthanga in his *Synod Thurel Lakkhawm Vol. II (1951-1970)* records that the completion of the Mizo Bible translation was on 26th August 1955 at 2:00 PM (Ralte 81).

2.2.2.1.4. THE FIRST COMPLETE BIBLE TRANSLATION:

The complete translation of the *Holy Bible* was now ready for print. However, there were some controversies over the Mizo title of the Bible. The proposals for the title of Mizo Bible were '*Bible*', '*Pathian Lehkhabu*' (The Book of God), and '*Pathian Lehkhabu Thianghlim*' (The Holy Book of God); the latter proposal was at last accepted (Zairema, *Kan*

177). There were also controversies over the Mizo title of *Song of Solomon* or *Song of Songs*; some proposed '*Hlate Hla*' while others '*Hla Thlan Khawm*', among the two proposals the latter was finally accepted (177).

Now the Bible Society compiled the Mizo Old Testament and the 6th Edition of the Mizo New Testament (1950) into a single volume and printed the first complete Mizo Bible known as *Pathian Lehkhabu Thianghlim* in 1959. This had become an important landmark in the history not only of the Mizo Bible translation, but of Mizoram as a tribe also. It was printed at the Baptist Mission Press, Calcutta. As Ronghinga in *Thu Benglut* recorded, the First Mizo Bible was then released by Mr. R.W. Philip, the then Calcutta Auxiliary Secretary on 6th September 1959 at Mission Veng Church, Aizawl (Ralte 81). This Bible measures 21 cms in length, 13 cms in breath, and 5 cms in thickness. The Old Testament comprised of 913 pages and the New Testament 419 pages. In the first edition, 5,000 copies were printed and a single copy cost Rs. 5/- (81). When the BMS Missionaries in the South such as Rev. Carter and Rev. Raper returned to England they also printed some copies there, and in 1963 additional 5,000 copies were printed in India (81). Rev. Zairema wrote that Rev. H.W. Carter (Zochhawni Pa) was the key person who dealt with the Bible Society for the first printing of the First Mizo Bible (*Kan* 177).

At the turn of sixty second (62nd) year since the coming of the first three books of Bible namely *The Gospel of Luke*, *The Gospel of John* and *The Acts of the Apostles*, the Mizos have the complete Mizo Bible in 1959. It is surprisingly remarkable that it took such a long time to bring out the complete translation. The main reason lies in the fact that the translators had to take active parts in their young churches since educated people were very few in number in those days, and as a result, they could not give much time for the translation work. Nevertheless, the meticulous care and the uncompromising dedication on the part of the translators and those who assisted them resulted with the production of the first Mizo Bible with such a fine and standard literary piece of work for its own time. Appraising the New Testament translation of the Mizo Bible, the Welsh Missionary Rev. D.E. Jones was

said to make a remark that the “Lushais (Mizos) have a better rendering than the English Bible” (qtd. in Ralte 83).

From the records of Rev. V.L. Zawnga & H.S. Luaia (“Bible Lehlin Thu” 46), Rev. Zairema (*Kan Bible Hi* 184), Rev. H.W. Carter and H.S. Luaia (*Mizoram Baptist Kohhran Chanchin* 93-94), Rev. J.H. Lorrain (*Sap Upa leh Pu Buanga Lo Chhuah Dan Chanchin*, unpublished manuscript, dated 21st August 1896), and Rev. Chuauṭhuama (*Mizo Bible Hi* 140), the chief translators and those who assisted them in preparing the first Mizo Bible were as follows:

From the South – Rev. J.H. Lorrain (Pu Buanga), Rev. F.W. Savidge (Sap Upa), Rev. H.W. Carter (Zochhawni Pa), Rev. F.J. Raper (Pu Reia/Zomawia Pa), Rev. W.J. Wenger (Zomawii Pa), E.M. Chapman (Pi Zirtiri), Rev. Zathanga, Rev. Haudala, Rev. Chautera, Rev. Khawngginga, Rev. Challiana, Pu Darruma, Pu Darchhunga, Pu Thala, Rev. C.L. Hminga, Rev. H.S. Luaia, Mr. Laia, Mr. Rohmingliana, and Mr. Lianchama.

From the North – Rev. D.E. Jones (Zosaphluia), Rev. Edwin Rowlands (Zosaphara), Rev. F.J. Sandy (Pu Dia), Rev. Dr. Peter Fraser, Rev. E.L. Mendus (Pu Mena), Rev. Samuel Davies (Pu Samuela/Zosiami Pa), Rev. B.E. Jones (Pu Zawna), Rev. J.M. Lloyd (Pu Lloyd-a/Zohmangaihi Pa), Mr. M. Suaka, Mr. Thangphunga, Elder R. Dala, Elder Pu Chhunruma, Elder Pu Vanchhunga, Elder Pu Thanga (Thangthura), Rev. Chhuahkhama, Rev. Liangkhaia, Rev. Saiaithanga, Rev. Thanga, Mr. Muka, Elder Ch. Pasena, Pu Vanchhunga, and Rev. Zairema (Ralte 82).

Again, as recorded by Rev. V.L. Zawnga in *Mizoram Baptist Kohhran Chanchin Pawimawh Lawrkhâwm* (Part I), in the first complete Mizo Bible, the South translated 47 books such as *Genesis*, *Exodus*, *Leviticus*, *Numbers*, *Deuteronomy*, *Joshua*, *Roreltute (Judges)*, *Ruthi (Ruth)*, *I&II Samuela (Samuel)*, *I&II Lalte (Kings)*, *I&II Chronicles*, *Ezra*, *Nehemia (Nehemiah)*, *Estheri (Esther)*, *Sam (Psalm)*, *Thufingte (Proverbs)*, *Isaia (Isaiah)* and all the (27) books of the New Testament. The North translated the rest (19 books) of the Bible such as *Joba (Job)*, *Thuhrltute (Ecclesiastes)*, *Hlate Hla (Song of Solomon)*, *Jeremia*

(*Jeremiah*), *Tah Hla* (*Lamentations*), *Ezekiela* (*Ezekiel*), *Daniela* (*Daniel*), *Hosea*, *Joela* (*Joel*), *Amosa* (*Amos*), *Obadia* (*Obadiah*), *Jona* (*Jonah*), *Mika* (*Micah*), *Nahuma* (*Nahum*), *Habakuka* (*Habakkuk*), *Zephania* (*Zephaniah*), *Hagaia* (*Haggai*), *Zakaria* (*Zachariah*), and *Malakia* (*Malachi*) (qtd. in Chuauṭhuama 139-140). Besides all the books of the Testament, the South dealt with historical books. At the same time, the prophetic books were translated by the North (140).

Vanlalnghaka Ralte, who makes references to the writings of Rev. Zairema and Rev. Chuauṭhuama writes:

In preparing the first Mizo Bible, the translators based their translation mainly on the *Revised Version* (1885), and even the verse, chapter and paragraph divisions were based on this English version. However, for the English text, the translators were given freedom even to make use of the *King James Version* (1611). It appears that as a method of translation basically the translators were trying their level best to maintain “literal (word to word) translation,” however, it is most probable that the translators in the North emphasized on faithfulness to the English text whereas the translators in the South were concerned more on how the text is rendered into a fine Mizo language. It can be inferred that the translators took extreme care in their translation work and that they apparently made use of the original Hebrew and Greek texts as far as possible (81-2).

To conclude, the first complete Mizo Bible is the outcome of the zeal and skills of the overseas Missionaries, the untiring support and wisdom of the native Mizo Christian leaders, and the ideal mutual cooperation between the North (Presbyterian) and the South (Baptist). However, the publication of the first complete Mizo Bible was soon followed by the efforts made by the North and the South to have another translation of the Bible which will be discussed in another period of Mizo translation.

2.2.2.2. GRAMMAR AND DICTIONARY BY PIONEER MISSIONARIES

In addition to other works and translations, Rev. J.H. Lorrain and Rev. F.W. Savidge prepared an invaluable grammar book which was later followed by a good dictionary. These books, like those by T.H. Lewin, Brojo Nath Shaha and C.A. Soppit, served a good purpose on translation as the books themselves have a good deal of translation elements.

2.2.2.2.1. *A Grammar and Dictionary of the Lushai Language (Dulien Dialect)* (1898):

Published in 1898, after four years of their settlement in Mizoram, *A Grammar and Dictionary of the Lushai Language (Dulien Dialect)* by Rev. J.H. Lorrain and Rev. F.W. Savidge is not only a good book for grammar and language, but also is a good translation book itself. The book, printed at Assam Secretariat Printing Office, is divided into four parts. In Part I, while dealing with Mizo grammar, a large quantity of Mizo words and sentences are translated into or defined in English. Part III is a Lushai-English dictionary, and Part IV is an English-Lushai dictionary, wherein are defined both Lushai (Mizo) and English words. The second part, i.e., *Part II: Useful Sentences*, is the most remarkable part of the book in terms of translation. This part is sub-divided into three other parts: the first part being translations of 457 useful English sentences into Mizo; the second being translations of 47 useful Mizo 'Idiomatic Sentences' into English; and, the the third part being translations of 21 popular Mizo 'Proverbs and sayings' into English.

2.2.2.2.2. *Dictionary of the Lushai Language* (1940):

Among the invaluable literary works of James Herbert Lorrain, *Dictionary of the Lushai Language* is, no doubt, the masterpiece. The dictionary, published in 1940 by the Royal Asiatic Society of Bengal, defines almost all the useful words of Mizo in English. It has been one of the most useful means of translations all the time.

2.2.2.3. HYMN TRANSLATION

The Missionary Period saw the beginning and development of both hymn composing and hymn translation. Hymn translation occupies an important place in Mizo literary translation, and it greatly influences the native hymn and song writers as well as native poets

who belong to different ages. It was the first two Missionaries who began hymn translation, and during their first four years in Mizoram, they translated seven English hymns into Mizo which were handed over to Rev. D.E. Jones before they left Mizoram. The first seven Mizo hymns by Rev. F.W. Savidge and Rev. J.H. Lorrain are “Isua Vanah A Om A”, “Khawvela Ka Om Chhung Zong”, “Tuna Ka Oi Ka Oi Ang A”, “Enge Sual Tifai Thei Ang?”, “Thonthu Hlui Chu Min Hrilh Roh”, “Isu! Beram Vengtu Angin”, and “Isu Tidamtu Khawvela A Haw”. However, it has been debated by scholars and writers that whether Isua vanah a awm a, which is regarded as the first Mizo hymn, is a translated hymn or was composed by the Missionaries themselves. The rest of the the first seven hymns are, however, identified as translations from English hymns.

The coming of a Welsh Missionary, Rev. D.E. Jones gave a good turn for Mizo hymns. He worked with Raibhajur who accompanied him, and both of them contributed 11 hymns which, along with the first seven hymns by Savidge and Lorrain were soon published in 1899. It was in the hands of Rev. Edwin Rowlands who came after D.E. Jones that Mizo hymns were greatly multiplied. The overseas Missionaries and their Indian helpers, together with the first native Christians and Mizo Church workers, actively worked in both hymn translation and hymn composing. As a result, there were ideal developments in the quality and quantity of Mizo hymns. By the efforts of the Missionaries, hymn books were constantly published with consistently good results.

2.2.2.3.1. *Kristian Hla Bu* (1899)

The first Mizo hymn book known as *Kristian Hla Bu* was published in 1899, it was printed by Eureka Press, Calcutta, with the number of copies being 500, while the publisher was not indicated. The book contained eighteen hymns, among which the following ten hymns are identified as translations (alphabetical order): “Aw Pathian, Nang, Lalber I Ni” by anonymous, trans. Rai Bhajur; “Chhandamtu Isua Leian A Lo Chhuk” (original title – “Isu Tidama Khawvela A Haw”) (“Seeking for Me”), anon, trans. Rev. F.W. Savidge; “Eng Nge Sual Tifai Thei Ang?” (“Nothing but the Blood of Jesus”), by Rev. R. Lowry, trans. Rev.

F.W. Savidge; “Isua Hnenah I Awm Ang U” (“Come to the Saviour”), anon, trans. Rev. D.E. Jones; “Isu, Beram Vengtu Angin” (“Saviour Like a Shepherd Lead Us”), by Dorothy Ann Thrupp, trans. Rev. F.W. Savidge; “Khawvela Kan Awm Chhung Zawng” (other title – “Leia Kan Awm Chhung Zawng”) (“Enthroned is Jesus Now”), anon, trans. Rev. F.W. Savidge and Rev. J.H. Lorrain; “Ram Pakhat Nuam Tak A Awm E” (“The Sweet By and By”), anon, trans. Rai Bhajur; “Thawnthu Hlui Chu Min Hrilh Rawh” (“Tell Me the Old, Old Story”), by Miss Hankey, trans. Rev. F.W. Savidge; “Tunah Ka Awi(h), Ka Awi(h) Ang E” (“I Do Believe”), anon, trans. Rev. F.W. Savidge; “Tunlai Setanan Min Thlem Fo Ang”, anon, trans. Rev. D.E. Jones.

However, the rest of the hymns, such as “Engati Nge Isua Mihring Angin A Lo Awm?” by Raibhajur; “Isua Kan Khawvel Entu” by Raibhajur; “Isua Vanah A Awm A” by Rev. F.W. Savidge and Rev. J.H. Lorrain; “Isu, Isu, Nangmah Chauhvin” by Raibhajur; “Ka Naupangte U Englo Ru Suh U” by Raibhajur; “(Lal) Isua Krista Tidamtu” by Raibhajur; “Pathian Thu Hril Tur” (other title – “Kan Pathian Thu Hril Tur”), by Rev. D.E. Jones; “Tlang Thim Chhak Lam Kei Ka En Ang” by Rev. D.E. Jones, are not identified as whether they are translations or not. It is strongly believed that some of the unidentified hymns are translations, while some may be composed by the contributors themselves.

In the first Mizo hymn book, Rev. F.W. Savidge contributed 5 hymns, Rev. D.E. Jones 4, Raibhajur 7, Rev. F.W. Savidge and Rev. J.H. Lorrain 2. Of the identified translated 10 hymns, Rev. F.W. Savidge contributed 5 hymns, Rev. D.E. Jones 2, Raibhajur 2, and Rev. F.W. Savidge and Rev. J.H. Lorrain 1.

2.2.2.3.2. *Kristian Hla Bu* (1903)

The second edition of Mizo hymn book was published in 1903, four years after the first one. The book contained as many as eighty one hymns, among which were found 36 newly translated hymns, while 3 other hymns were said to be composed based on other foreign hymns, this system of hymn composing is known as ‘hla siam’. The other newly added hymns, twenty two in number, however, are not identified as whether they are

translations or newly composed ones. As the number of hymns grew, so did the contributors; and native hymn writers and translators were added to the list. Of the translated hymns, Rev. D.E. Jones contributed 14, Rev. E. Rowlands 15, Simeon Rynjah 2, Sahon Roy 1, Thanga 1, Raibhajur & Thanga 1, Rev. D.E. Jones & Thanga 1, and Miss K. Huges & C. Thansiamia 1. Among the unidentified hymns, Rev. D.E. Jones contributed 10, Rev. E. Rowlands 6, K.E.J. 1, Awmia Nu & Rev. E. Rowlands 1, Awmia Nu & Rev. D.E. Jones 1, Siniboni & Rev. D.E. Jones, and Siniboni & Rev. E. Rowlands 1. Among the three hymns composed out of foreign hymns, D.E. Jones contributed 2, while Rev. E. Rowlands 1.

2.2.2.3.3. *Kristian Hla Bu* (1904)

The third edition of Mizo hymn book came out in 1904, a year after the second one. It is really surprising that there are as many as 58 newly translated and 11 unidentified hymns to be found after a year. Among the newly translated hymns, 13 belong to Rev. F.W. Savidge, 11 to Rev. J.H. Lorrain, 9 to Rev. D.E. Jones, 11 to Rev. E. Rowlands, 1 to Philip Roy, 2 to Raja Singh, 10 to Thanga, 1 to Rev. Vanchhunga. Among the unidentified hymns, 2 belong to Rev. F.W. Savidge, 2 to Rev. D.E. Jones, 4 to Rev. Edwin Rowlands, 2 to Rev. R. Dala, and 1 to Philip Roy.

2.2.2.3.4. *Kristian Hla Bu* (1908)

In a 1908 edition, there are 90 newly translated hymns, among which Rev. F.W. Savidge contributed 11, Rev. J.H. Lorrain 16, Rev. D.E. Jones 5, Rev. E. Rowlands 20, Raja Singh 1, Sahon Roy 1, Siniboni 2, Thanga 5, Rev. Challiana 3, Rev. Chuautera 3, Laia 1, Leta 4, Awmia Nu 1, Rev. Rohmingliana 2, Rev. Chhuahkhama 2, Rev. H.K. Dohnuna 1, Gilbert 1, Hauva 1, Kawhtea 1, Rev. Lianhmingthanga 1, Makthanga 1, Chawnga 1, Rev. J.H. Lorrain & Khianga 1, Hauva & Rev. J.H. Lorrain 1, and Rev. Edwin Rowlands & Rozika 1. There are also 3 chants in the book which are believed to be translations, and there is one hymn composed by Rev. Edwin Rowlands out of foreign hymn. Again, there are 27 new hymns which are not identified as whether translations or newly composed, and the contributors with the number of their contributions are Rev. D.E. Jones 4, Rev. Edwin

Rowlands 6, Sahon Roy 1, Reginald A. Lorrain & Rev. J.H. Lorrain 2, Thanga 5, Awmia Nu 3, Rev. R. Dala 1, Rev. Chhuahkhama 2, Challiana 1, Rohmingliana 1, and Vanchhunga 1.

2.2.2.3.5. *Kristian Hla Bu* (1911)

The 1911 edition of *Kristian Hla Bu* contained 57 newly translated hymns, of which Rev. D.E. Jones contributed 8, Rev. E. Rowlands 5, Siniboni 1, Rev. F.W. Savidge & Rev. Dr. Lalsawma 1, Rev. E. Rowlands & Awmia Nu 1, Rev. Challiana & Rev. F.W. Savidge 1, Rai Bhajur & Siniboni 2, Thanga 2, Sainghinga 1, Rev. R. Dala 5, Kawlkhuma 3, Rev. Liangkhaia 5, Laibata 1, Rev. Rohmingliana 3, Saitawna 3, Rev. Challiana 1, Dr. Lalhuta Sailo 3, Rev. Chhuahkhama 2, Saithawmliana 1, Khianga 1, P.F. 2, Lalsailova 2, Hrawva 1, Laibata & L.D. 1, unknown 1. Among the unidentified hymns, 4 belong to Rev. D.E. Jones, 2 to Rev. Edwin Rowlands, 1 to Sahon Roy, 1 to Siniboni, 1 to Thanga, 1 to Rev. R. Dala, 1 to Hrawva, 1 to Kawlkhuma, 1 to Awmia Nu & J., 1 to D.E. Jones & P.F., 1 to Awmia Nu & Rev. D.E. Jones, and 2 to unknown.

2.2.2.3.6. *Kristian Hla Bu* (1915)

There was considerable progress in the 1915 edition of Mizo hymn book; there was a significant growth in the number of both the hymns and the contributors. A number of new hymn translators and writers were found in this edition and most of the hymns are translations. Among the newly translated 126 hymns, Rev. F.W. Savidge contributed 1, Rev. J.H. Lorrain 2, Rev. D.E. Jones 5, Rev. Edwin Rowlands 5, Thanga 5, Hrawva 1, Rev. Challiana 2, Buanga 1, Dr. Lalhuta Sailo 1, Thangkima Sailo 7, Zakunga 7, Rev. Liangkhaia 11, Rev. Ṭhianga 1, Taichhuma 1, Suakropuia 10, A.ṬH. 1, Rev. Chhuahkhama 1, L.D. 1, Rev. Vanchhunga 2, Chhawnthanga 1, CHT (Chuautea?) 3, Laibata 6, Kawlkhuma 3, Tebawnga (TB) 3, Mrs. M.J. Sandy 1, Laldailova 2, Rev. Lianhmingthanga 3, R. (Raibhajur) 2; T.K. 1, Rev. Haudala 2, Rev. Fehtea 2, Suakkunga 1, Rualkhuma 1, Rev. Bankuaia 1, CH.S.P. 2, Hmara 1, Rev. Taisena 3, Sng.S. 1, B.K. 1, Lianchama 1, Ch. Pasena 1, H.R. 1, Bawnga 1, Doliana 1, Sainghinga 1, S.T.L. 2, K. 1, H.M.R. & S.R.P. 1, Ch. Pasena & Zakunga 2, Rev. E.L. Mendus & Rev. Saiaithanga 1, and unknown 9. Among the 22

unidentified hymns, 6 were contributed by Rev. D.E. Jones, 1 by Rev. Edwin Rowlands, 1 by L.K.H., 1 by L.K. (Liangkhaia), 1 by Laibata, 2 by V.CHH. (Vanchhunga 1), 1 by Thanga (TH), 1 by CH.P., 1 by H.CH.P., 1 by D.R.A., 1 by H.K.D., 1 by S.T.L., 1 by Laldailova, 1 by K.E.J., 1 by K.E.J. & D.E.J., and 1 by unknown. For the time being, the long forms of some of the above abbreviated names are not known.

2.2.2.3.7. *Hla Thar Bu* (1916)

In this edition of hymn book, most of the hymns are new ones, while some old hymns were also added. There are 52 hymns in this edition, of which 19 are newly translated hymns, while the other new 6 hymns belong to different categories. Among the newly translated hymns, Rev. D.E. Jones contributed 2, Thanga 1, Rev. Taisena 4, Rev. Liangkhaia 1, Rev. R. Dala (DL.) 2, Saitawna 2, Ch. Pasena 2, Rev. Fehtea (F.T.) 2, Zakunga 1, K.E. Jones & Laldailova 1, and Miss K. Hughes & Lalhlira 1. However, the two hymns by Miss K. Hughes & Lalhlira and three by Rev. Taisena belong to unidentified category. There is one hymn by Rev. Liangkhaia composed out of a foreign hymn.

2.2.2.3.8. *Kristian Hla Bu Thar* (1919)

This seems to be the 2nd edition of *Hla Thar Bu* (1916) and it contains 108 hymns, out of which 44 are newly translated hymns, while the other 10 belong to different categories. The following are the hymn translators with the number of their contributions: C.L.T. (2), F.J.S. (5), Liantawna (2), Rev. Liangkhaia (5), Lalthangchhunga (1), Doliana (1), Rev. Rohmingliana (R.H.L.) (5), Rev. Taisena (1), Rev. Chhuahkhama (Chh.) (3), Rozika (3), Rev. Kaplunga (1), Rev. E. Rowlands (1), Laia (1), Suakropuia (1), Dr. Lukira (1), H.R.L.T.V. (1), Rev. Fehtea (1), C.B.H. (1), Saitawna (1), M.S. (Mahan Singh?) (1), L.R. (1), Rev. F.J. Sandy (1), Rev. Chhuahkhama & Mahan Singh (1), Rozika & Rev. E. Rowlands (1), and unknown (2). Among the 8 unidentified hymns, 1 was contributed by Sk., 1 by S., 1 by Chng., and 5 by unknown. There are two hymns composed out of foreign hymns, 1 by Rev. Liangkhaia, and the other by Rev. Liangkhaia & Suakropuia.

2.2.2.3.9. *Kristian Hla Bu* (1922)

In this edition, there are 58 newly translated hymns, 3 composed out of old hymns, and, 2 unidentified hymns. The translators with the number of their contributions are as follows: Rev. E. Rowlands 15, Rai Bhajur 1, Thanga 1, Rev. Chuautera 1, Rev. Bankuaia 2, Rev. Chhuahkhama 1, Dr. Lalhuta Sailo 1, Lalmama 1, Rev. Rohmingliana 2, Rev. Liangkhaia 2, Zakunga 1, Thangluaia 2, Vaingailova 1, Dr. Lukira 1, Rev. H.K. Dohnuna 1, Darkhama 1, Lianhawla 1, Rev. P.D. Sena 1, Doliana 1, L.H. Darruma 1, Selhranga 1, Rev. Hauchhunga 1, Luaia 2, Rev. Liangkhaia & Khianga 1, Rev. Liangkhaia & Ch. Pasena 1, Rev. Hranghnuna & Rev. P.D. Sena 1, Taichhuma & Laibata 1, Miss K. Hughes & Lalhlira 1, Mûka & Saitawna 1, and unknown 10. The contributors of the 2 unidentified hymns are not known. Among the 3 hymns composed out of foreign ones, 2 belongs to Rev. Liangkhaia and the other to Kailiana.

2.2.2.3.10. *Kristian Hla Bu* (1935)

Out of 480 hymns, there are 7 newly translated and 3 unidentified hymns in the 1935 edition of hymn book. Among the newly translated hymns, Rev. F.W. Savidge contributed 1, Rev. Edwin Rowlands 1, Rev. Chhuahkhama 1, Chawnga 1, and unknown 3. However, the contributors of the 3 unidentified hymns are not known.

2.2.2.3.11. *Kristian Hla Bu* (1942)

The 10th edition of *Kristian Hla Bu* was done in 1942 with 465 hymns, printed at the Loch Printing Press, Aijal. Like the previous editions, a number of old hymns were not included in this edition, while a number of new ones were added. There are 23 newly translated hymns, with the translators and the number of their contributions being Rev. D.E. Jones 1, Rev. Liangkhaia 1, Suakropuia 1, Lalmama 1, Kapliana & Lalhlira 3, Rev. E.L. Mendus & Lalhlira 1, and unknown 15. However, there are 2 unidentified hymns the contributors of which were not known.

2.2.2.3.12. *Kristian Hla Bu* (1952)

In this edition, there are 15 newly translated hymns, 2 hymns composed out of foreign hymns known as ‘hla siam’, and 12 unidentified hymns. Among the identified translated hymns Rev. D.E. Jones contributed 2, Zawngauva 1, Rev. Taisena 2, Lalsailova 1, Rev. Saiaithanga 2, Rev. Khawngginga 1, Rev. P.D. Sêna 2, Lalmama 1, Hrawva 1, Rev. F.W. Savidge & Rev. J.H. Lorrain 1, and Miss K. Hughes & Lalhlira 1. The other two hymns, one by Rev. Saiaithanga and the other by Saitawna, are identified as ones composed out of foreign hymns. However, there are 12 unidentified hymns, the contributors of which are not known, as the edition did not mention any of the contributors, neither did many of the previous editions.

2.2.2.4. POETRY TRANSLATION

It is remarkable that Dengchhuana (1929-2004) who used the pen-name ‘Sangzuala Pa’ did an early translation of poetry. In fact, he could be regarded as the pioneer of poetry translation in Mizo. He did both English-Mizo and Mizo-English translations, and some of his early and famous translations were done in the 1950s. His poetry translations and essays were published in *Hringchan Piallei* in 2002. His Mizo-English translations were “Zingṭian” (“Blissful Morning”) by Dr. R.L. Thanmawia, “Lentupui Kai Vel leh Romei Chhumin” (“Splendid Woods Shrouded by Hazy Beauty”) by Rokunga, “Kan Zotlang Ram Nuam” (“Fairest Mizoram, the Land of Mystic Splendour”) by Rokunga, “Zantiang Chhawrthlapui” (“Over Top of Yonder Gorgeous Hills”) by Rokunga, “Hraite Khawnge I Chûn Ve Kha?” (“Little Babe Where’s Your Mother?”) by Rokunga, “Mizoram Tan” (“For Our Cherished Land We Give”) by C. Zoramliana, and as many as sixteen triplets of Awithangpa’s songs known as ‘Awithangpa Zai’. However, the poetry translation by Sangzuala Pa reached its climax in what he called ‘Hringchan Piallei’, an English-Mizo translation of 75 quatrains of Omar Khayyam known as the Rubayat of Omar Khayyam, a Persian poetry translated into English by Edward Fitzgerald; the translation which was done in 1956 will be studied in the next Chapters. Sangzuala Pa also translated E.B. Browning’s sonnet, “How Do I Love Thee”

in 1955. In all of his poetry translations, Sangzuala Pa applied ‘rendering in Target Language (TL)’s thought form’.

2.2.2.5. BOOK TRANSLATION

During the Missionary Period (1894-1959), books translation began to take place in Mizoram. Apart from the Bible translations, a number of books were translated by both the Missionaries and the native educated people. However, keeping in view feeding the early Christians and propagating Christianity, the early translations were usually concerned with morality, teachings, theology, and education. Due to lack of sufficient time, materials, and educated people, the translation work of Bible was a slow process, and therefore, the complete Bible could be published only in 1959. During those years, the Mizo people were fed with translated books, and these resulted in a number of significant changes in the society of Mizoram.

B. Lalthangliana, a diligent historian and scholar, wrote in his book *Sem Sem Dam Dam* a brief history of English-Mizo translations which, along with his other book *Mizo Literature* and article *Thutluang (Prose)* in the *History of Mizo Literature* may be basically used as our sources in this point.

From the record of Rev. J.H. Lorrain, a book titled *Thu Inchhang (Catechism)* was prepared by J.H. Lorrain and F.W. Savidge about 1896. Though it is uncertain whether the book was a translation or not, B. Lalthangliana is of the opinion that the book was a translation from that of an English text (*Sem* 221). The first edition was no more to be seen; but the second edition that came out in 1901 was available.

The first perfectly known translation books are *Isua Chanchin* and *Isua Hnenah Lokal Rawh*, both published in 1905 and translated by Lorrain and Savidge. The former book, that is about 100 pages, is a translation from an English book titled *The Story of Jesus* by Mrs. Morton, and the latter book was translated from D.R. Newman Hall’s *Come to Jesus*.

In 1909, a very significant book by two translators “C.S. Murray and F.W. Savidge of Arthington Mission” titled *Pathian Lekhhabu Chanchin* was published. The original book

was *The Story of the Bible* written by Charles Foster who belonged to Philadelphia, USA. The book, according to Rev. Saiaithanga, played a very significant role in meeting the needs of the Mizo people who did not have the Old Testament to read as the complete Bible came out only in 1959. During 1920-1950s, in the absence Mizo version of the Old Testament, it was the main source for most of the Mizo hymn writers (Lalthangliana, *Sem* 221-2).

In the same year, i.e. in 1909, the *Welsh Confession*, a translation book by Zosaphluia (D.E. Jones) was published. The book, comprising of 44 articles and dealing with the teachings and doctrines of John Calvin, became the first book of doctrine that was ever written in or translated into Mizo (221).

The Word of the Cross was translated in 1910 as *Kraws Thu* by Dr. Peter Fraser, M.D. and R. Dala. The book was printed in a Hand Press of Dr. Fraser; first, 3000 copies were printed in 1910 which was soon followed in 1911 by other 6000 copies. Hence, it is believed that the book became the most widely read among the Mizo people at that time.

The year 1910 was remarkable in the history of literary translation as the year witnessed the publication of one of the masterpieces of Mizo translation books titled *Kristian Vanram Kawng Zawh Thu*, a translation of John Bunyan's *The Pilgrim's Progress* by Rev. Chuaftera. The translation is so fine that it does not look like a translation but rather the original text. The translation book which has long been selected as a school text book for many decades stands next to the Bible among the Mizo people.

In 1911, a book by Finney was translated by Upa R. Dala as *Harhna Zawn Dan* and a book by Torrey translated as *Tawngtai Dan Bu* by the same translator was published in the same year. The following year (1912) witnessed the publication of Zosaphluia's *Kristian Zirtirtu* which was translated from *The Christian Instructor* by Thomas Charles.

The incomplete translations of *Uncle Tom's Cabin* by Chawngchhingpuia were published in *Mizo leh Vai Chanchibu* from December 1916 to June 1917. The same book in Mizo title, *Pu Tawma In*, was separately translated by L. Kailuia (B.A.) from an abridged

version, and was published in *Kristian Tlangau* from April 1919 to October 1920. The whole translation of L. Kailuia was later published in 1943, gaining public interest.

Aesop's Fables were translated as *Esopa Thawnthu Fing* by both the North and the South and were published in small volumes in 1917. The book by the South were translated and prepared by Rev. F.W. Savidge and Dura while the translation by the North was done by Rev. F.J. Sandy, Pasena and Rozika. The two books, compiled in one volume was published in 1965, in which the translations by the South were chosen where there were translations of the same fables.

Rohmingliana, who was working under North East India General (NEIG) Mission, translated a book by W.B. Percival, M.D. titled in Mizo as *Fianrial Hmun* and was published in 1923 by Calcutta Evangelical Literature Trust. He also translated C.I. Scofield's *The Word of Truth Rightly Divided* as *Thu Dik Then Dikna* and was published in 1924. By the same year, *Spurgeon Sap Thurawn*, a sermon book by Spurgeon, translated by H.K. Dohnuna was published. Four years later in 1928, a translation book by Rev. Saiaithanga, *Kohhran Enkawl Dan* was published, which was originally translated from German into English.

Between 1930 and 1960, translation of books did not have a good progress while Bible and hymn translations were still progressing. The books that came out in this period were generally school textbooks and theological books. However, a few translation books were found in this large gap, such as *Sakhaw Khaikhinna* (1941), translated by Pastor Liangkhaia; Henryk Sienkiewicz's *Quovadis* (1954), translated by Pastor Nikhama; *Tlanna Thu Vol. I* (1953) by Ellen G. White (unknown translator)

To sum up, all the translation books that came out in the Missionary Period were not wholly known or recorded, the main reason lies in the fact that the copies were not available today. Among the translation books that came out in this period, according to Rev. Saiaithanga, the top three books that played the most significant roles among the Mizo people were, first, Baibul (Bible/Thuthlung Thar/the New Testament), second, *Pathian Lekhhabu Chanchin*, and third, *Kristian Vanram Kawng Zawh Thu* (Lalthangliana, Sem 224-5).

2.2.3. THE DARK PERIOD (1960-1985)

The Period covers twenty six years during which Mizoram was in a state of total chaos due to an independence movement by the Mizo National Front (MNF). To subdue the revolt, Indian armies fought against the volunteers of the Party, and as a result, Mizoram entered a very dark period of economic and moral depression. Under the political movement which lasted till 1985, Mizo literature also suffered a setback. However, literary translation continued to progress and a number of major translators with their masterpieces of translations came out in this Period.

2.2.3.1. BIBLE TRANSLATION

During this Period, the educated people and the Church leaders were busy working as peace ambassadors for the Mizo people. The result was that, the number of active Bible translators, who had to work under the chaotic society, decreased. However, Bible translation made its headway with the efforts of a few active translators.

2.2.3.1.1. REVISION OF THE FIRST COMPLETE MIZO BIBLE

The publication of the first complete Mizo Bible (1959) was soon followed by the feeling of the need to have a revision of the Bible, one of the main reasons was the differences in the colloquial languages of the North and the South found to be reflected in the Bible translation. As a result, by the permission of the Bible Society, minor re-editing work was done on the First Complete Mizo Bible by a team of scholars from the North and the South in which about 900 items were changed which was beyond the permission of the Bible Society (Zairema, *Kan* 178). This re-edited version was printed in the Synod Press in 1982 and this edition was known as *Pulpit Bible*. Soon, the same text was published in standard size, which was followed by a combination of the New Testament and Psalms in a single book which turned out to be the first Mizo Bible that came out in a double column form (Ralte 84), and again followed by various forms such as pocket-size (1983), thumb index, zipper, non-zipper, pictorial, and ordinary (the last four in 1992) (84).

2.2.3.1.2. THE SECOND TRANSLATION OF THE NEW TESTAMENT

At the early stage of the revision of the complete Mizo Bible, the Bible Society in 1963 asked the Bible Translation Committee whether a new translation was needed or not. In response to this, it was decided to undertake a new translation project as the present edition of the New Testament belonged to 1916. The decision was soon followed by the forming of the new Translation Committee which comprised members of both the South (Baptist) and the North (Presbyterian) namely, (from the South) (1) Rev. C.L Hminga, (2) Rev. H.S. Luaia, (3) Rev. Raltawnga, (4) Rev. K. Thangchungnunga, (5) Rev. Chalbuanga, and (6) Ms. R.L. Hnuni, (from the North) (8) Rev. Lalbiaktluanga, (9) Rev. C. Pazawna, (10) Rev. Lalngurauva Ralte, (11) Rev. V.L. Zaithanga, (12) Rev. Zaihmingthanga, (13) Rev. C. Ronghinga, and (14) Rev. Zairema (Zairema, *Kan* 192-3).

The Bible Society played an important role in this project. It provided more updated materials for Bible translation work, organized trainings for the translators, and financed the Committee for all the expenses. At that time, the Bible Society had been adopting a new prevalent translation method known as ‘dynamic equivalent translation’ which had to be applied in the new translation of the Mizo Bible. It was also decided by the Bible Society that a new English Version known as *The Good News Bible (Today’s English Version)* should be the basis for the translation.

The first translation for the new project was *The Epistle to the Romans* which was done in August 1974 and the same was printed at the Synod Press (Aizawl) by the permission of the Bible Society. The printed copies were circulated within the member churches for comments or feedbacks. While some reacted it with good appreciations, others badly criticized the same. In those years, Mizoram had been fighting for independence from India which unfortunately disrupted the translation work. However, when Rev. Zairema retired from his service, he was appointed by the Bible Society as a full-time worker in Bible translation with his post being the “Chief Translator”. Later, Rev. Chalbuanga was also appointed by the Baptist as a full-time translator to work side-by-side with Rev. Zairema. The

Translation Committee members were assigned portions to be translated. The final drafts of the New Testament translations were completed for trial print in 1984.

After taking into consideration the important feedbacks and comments made by the appointed readers from different churches, the New Testament text supplemented with pictures, references, footnotes, and glossary was ready for print by June 1984. By the end of 1985, the Mizo New Testament titled by the Bible Society as *Hmangaihna Aw* (Contemporary Version) was printed in Madras (Ralte 86).

2.2.3.1.3. THE UNPUBLISHED AND INCOMPLETE TRANSLATION OF JERUSALEM BIBLE

During 1967-68 a translation project of Jerusalem Bible was made in which J.F. Laldailova and Father Bujold, CSD, were the translators. After two years, Father Bujold left both the project and the country. Nevertheless, Father A. Sanglura joint hands with J.F. Laldailova in the project, and the two translators who were working in the New Testament, worked at Shillong for a year. However, the project was abandoned, and much is not known about their translation.

2.2.3.2. BOOK TRANSLATION

Though this period is shrouded by *Rambuai*, the Mizo War of Independence, book translation made sway under the hands of some major and minor translators. All the translation works of J.F. Laldailova belong to this period, and another major translator R. Lalrawna also made some contributions in this period. It is remarkable that women translators who made invaluable contributions came out in this period. Book translation played an important role in this period and served both the educated and the common people alike.

The translation of Lewis Wallace's *Ben Hur* by Dr. Thanglura and of William Shakespeare's *Julius Caesar* by S.T. Zama, the publication year of which were not known, were believed to belong to this period or earlier period.

2.2.3.2.1. LALSAWIA (1919-1999): Even though he was an active politician, Lalsawia made remarkable contributions to Mizo literary translation and most of his works are believed to belong to this Period of Translation. His works include *Lalber Khualbuk* (*The*

Royal Inn), *Lalber Huanpu (The King's Garden)*, *Bawi Onesima (The Captive's Return)*, *Jerusalem (The Anneis of Bllod)*, *Kwai Luipui Kama Lalpa Hnathawh Mak (Miracle on the River Kwai)*, *Silver No (The Silver Chalice)*, and *Zanlai Ni Eng (The Midnight Sun)*.

2.2.3.2.2. J.F. LALDAILOVA (1925-1979): One of the greatest and influential translators of Mizo, J.F. Laldailova contributed much to Mizo literary translation. Some of his translation works are not known today due to unavailability. Beginning with William Shakespeare's *Romeo and Juliet* in 1960, his surviving literary works include Shakespeare's *Hamlet* and *Othello*; Charles Dickens' *A Christmas Carol*; Howard Pyle's *The Merry Adventures of Robinhood*; Marie Corelli's *Thelma*; Alexander Dumas Fils (Jr.)'s *Camille (The Lady of Camellias – La Dame aux camélias)*; Janet Taylor Caldwell's *Dear and Glorious Physician (Mi Thianghlim Luka Chanchin)*; Baroness Orczy's *Scarlet Pimpernel*; James F. Johnson's (as told to Floyd Miller) *The Man Who Sold the Eiffel Tower (Bum Thiam Tawpthang)*; R.L. Stevenson's *Dr. Jekyll and Mr. Hyde (The Strange Case of Dr. Jekyll and Mr. Hyde)*; Marie Corelli's *The Sorrows of Satan (Setana Lungngaihna)*; Nicky Cruz's *Run Baby Run: The True Story of Nicky Cruz*; James Huntington and Lawrence Elliott's *On the Edge of Nowhere (Vur Ram Thlaler Femah)*; Piers Paul Read's *Alive: The Story of the Andes Survivors (Mangan Tawp Thil)*; *Genevieve*; Edgar Rice Burroughs's *Tarzan of the Apes*; *Hitler*; *Napoleon-a Vanglai*; *Mi Huaisen Chu Mitthi*; *Van Mi Pawh Tisa Mi Ve Tho*; *Cowboy Rura Zualte*; *Thihna Thim*; *Thil Mak Chhui Sen Loh*; *Wellington-a Vul Ni*; *Pearl Harbour*; Sir Winston S. Churchill's *The Second War (Indopui Pahnihna)*; Francena H. Arnold's *Not My Will (Keima Thu Ni Lovin)*; Jack Schaefer's *Shane, Starring George Starr (1904-1980)*; Peter Cheyney's novels – *They Never Say When (Daikhalh Theih An Ni Ngai Lo)*, *Cocktail Party*, *You Can Always Duck*, *This Man is Dangerous (He Pa Hi A Hlauhawm Teh A Nia)*, and *Hriau Bo Zawn Ang Mai*; David Seltzer's *The Omen*; Zane Grey's *The Lonestar Ranger*; William Stevenson's *90 Minutes at Entebbe*; *The Professional*; *The Last Day of Pompeii*; *Martin Luther King Junior (1973)*; and *Kennedy Thurochhiah*.

Apart from the above mentioned works, some of his translation works have not been published mainly due to their being lost. His unpublished works include *Cleopatra*, *Julius Caesar* by William Shakespeare, and *O Jerusalem*. The *Jerusalem Bible (New Testament)* translation project, which has been discussed in the previous point (i.e., 2.2.3.1.3.), was also not published. It is also believed that many stories and articles published in *Thu Ngaihnaawm Huang* column of his editorship magazine ‘Hun Thar’ were also translated or adapted from English sources.

2.2.3.2.3. L. THANMAWII (1921-2012): The first woman MLA of Mizoram, L. Thanmawia took interest in translating English books of moral lessons. Her translation works belong to two Periods; therefore, some works will be mentioned in the next Period. Three of her translation works belong to this Period, such as *Doctor's Return* (1964), *Jane Eyre I & II* (1974), and *Samari Hmeichhia* (1975).

2.2.3.2.4. KHAWLKUNGI (1927-2015): Most of the translation works of the Padma Shree awardee Khawlkungi belong to this Period. However, since most of her works were printed and published in Cyclostyled forms, it's hard to know the exact year of their publications. The following translation works belong to this Period – *Rim of the Desert* by Ernest Haycox (1946), *Sword of Fate* by Julian Day (1952), *Darjeeling Disaster* by Ida Lee (1970), *Oliver Twist* by Charles Dickens (1983), and *Rebecca I&II* by Daphne du Maurier (1971).

2.2.3.2.5. LALSANGLIANA (1934-2013): Lalsangliana was said to have translated about 50 books. His famous translations include *The Count of Monte Cristo* by Alexander Dumas, *Sudden* series by Oliver Strange, and *Dollar* series. His translated works, especially the Western (cowboy) novels, had a big influence on the Mizo youths at the times of their publications. Tragically, many of his works which had been published in Cyclostyled forms are not available in modern times.

2.2.3.2.6. R. LALRAWNA (b. 1940): Most of the translation works of R. Lalrawna, who is one of the greatest and most influential translators, came out in this Period. His first

published work of translation is *Macbeth* by William Shakespeare (1965), an analytical and descriptive study of which will be done in the following two chapters. His other works in this Period include *Vendetta* by Marie Corelli (1970), *The Robe (Thuilohkawr)* by Lloyd C. Douglas (1972), *Barabba* by Marie Corelli (1974), *Julius Caesar* by William Shakespeare (1981), *Kristian Vanram Kawngzawh - II* by John Bunyan (1982), and *The Merchant of Venice* by William Shakespeare (unpublished).

2.2.3.2.7. K. LALCHUNGNUNGA (1953-2017): The translation works of K. Lalchunngunga which are published in this Period include *Bad Times Coming* by Jerry D. Young (1970s), Henri Charriere's *Papillon* (1980) and *Banco* (1980), *A Farewell to Arms* by Ernest Hemingway (1980), *Dracula* by Bram Stoker (1980s), Alistair MacLean's *Guns of Navarone* (1981) and *Force 10 from Navarone* (1980s), Charles Berlitz's *Without a Trace (Sulhnu Neilo)* (1982) and *Rosewell Incident* (1980s), *Wheels of Terror* by Sven Hassel, *Betrayal in Bali* by Sally Wenworth, *Thu Ngaihnaawm* vol 1-27 (1980s).

2.2.3.2.8. P.L. LIANDINGA (b. 1955): A major and influential translator, P.L. Liandinga contributed to both this and the next periods. Beginning with western (cowboy) literature, his translation reached its climax in this period with *Sherlock Holmes*. The following translation works belong to the Period – *Killer's Canyon* by Tom West (1977), *Outlaw's Code* by Evan Evans (1977), *The False Rider* by Max Brand (1977), *George Muller* (1980), and *Sherlock Holmes* by Sir Arthur Conan Doyle (1978-1982).

2.2.3.2.9. THU LEH HLA (LITERARY JOURNAL): Since 1982, under the editorship of Prof. Siamkima, literary translations began to be published in the *Thu leh Hla* journal. Sangliana led the way with short pieces of work such as *The Picture of Dorian Gray* by Oscar Wilde (Oct. 1982), *Ben Hur* by Lewis Wallace (Nov. 1982), *Romeo and Juliet* by William Shakespeare (Feb & March, 1983), *Zenda Lung Ina Mi Tâng Chu (The Prisoner of Zenda)* by Anthony Hope (July 1983), and *The Three Musketeers* by Alexander Dumas (March 1984). The translation by Saidingliana, *Ernest Hemmingway (How to Become a Good Writer, With Hemmingway)* by Arnold Samuelson was also published in July 1997.

2.2.3.2.10. MINOR TRANSLATORS AND THEIR WORKS: In addition to the above mentioned major translators, there were a number of minor translators during this Period whose works are mentioned as follows – *Krista Palai* by Gregor, trans. Rev. Challiana (1964); *Pangpar Bawm*, trans. Rev. Rokhuma (1965); *Nu Hmangaihna* by Charles L. Taylor, translator unknown (1967); and *Mizo Miracle* by Miss E.M. Chapman & M. Clark, Ed. Marjorie Sykes, trans. B. Lalrinchhani & Dr. B. Laldinliana (1968); *Ben Hur* by Lew Wallace, trans. Dr. H.K. Thanglura (1970); *Catacomb Martarte*, trans. Chawngzika (1970); *Thlarau Lam Than Dan Bulpuite (Principles of Spiritual Growth)* by Miles J. Standford, trans. Ch. Saprawnga (1970); *Indona Thianghlim (Holy Way)* by John Bunyan, trans. Rev. Liangkhaia (1971); *Pilata Report* by Donald N. Liedmann, trans. Rev. Challiana (1975); *Bible Ram Mite Khawsak Dan* by Fred H. Wight, trans. V.L. Zaithanga & Remkunga (1975); *Judithi* by N.I. Saloff Astakhoff, trans. Lalzuia (1975); *Isua Thiltihmakte (The Miracles of Jesus)* by Cecil Hargreaves, trans. Pu Muka (1976); *Pathian Mite (The Nature and Mission of the Church : The People of God)* by Donald G. Miller, trans. C. Sangzuala (1977); H. Kiautuma's *Cleopatra* by H. Rider Haggard (1977) and *The Pirate (Insuamna Rapthlak)* by Baydr Al Fay (1978); *Thlarau Lainatna* by Oswald J. Smith, translator unknown (1980); *Pelendo (Congo Rama Pathian Zawlnei)* by Alpha E. Anderson, trans. Upa L.N. Tluanga (1981); *Pathian Hnam Thlan* by Homer Duncan, trans. Rev. L. Sawi Thanga (1983); *Sakhaw Hrang Hrang Lo Pian Chhuah Dan* by Joseph Gaer, trans. V.L. Zaikima (1984); *Thlarau Khawvel (Spiritual World)* by Sadhu Sunder Singh, trans. P.C. Hmingliani (1984); *Khawfing Chah Hma Loh Chuan*, trans. R. Zuala (1984); *The Girl in 906*, trans. Lalhmachhuana & Vanneihluanga (1985); and *Uganda Tualthahna Rapthlak (Uganda Holocaust)* by Dan Wooding and Ray Barnett, trans. C. Hmingliani (1985).

2.2.3.3. HYMN TRANSLATION

There are at least five editions of Mizo hymn book during this Period, the years of the known editions are 1966, 1967, 1973, 1979, and 1985. In fact, the 1952 to 1979 hymn books are the same editions which might have been reprinted over and over again. In all of these

editions, there are 461 hymns, and they are the same hymns with the same numbers and in the same orders.

2.2.3.3.1. HYMN BOOK: 'KRISTIAN HLA BU' (1985)

It was at the end of the Period that a newly edited hymn book known as *Kristian Hla Bu (1985)* came out; the book contained 537 hymns, and it was published by Synod Publication Board (Aizawl). There are 38 newly translated and 16 unidentified hymns. The 1985 edition was reprinted over and over again till 2004.

2.2.3.3.2. HYMN TRANSLATORS

The translators with the number of their contributions are as follows: Rev. F.W. Savidge – 1, Kapliana 1, Lalmama 2, Rev. Bankuaia 2, Zawngauva 1, Liandala 3, Hrawva 1, Durra Chawngthu 2, Rev. Dr. R.K. Nghakliana 7, Lalmawia 2, P. & S. 1, Lalchungnunga 1, Rev. Dr. Lalsawma 1, Dr. H.K. Thanglura 1, Dr. L.N. Tluanga 1, Neihliana 1, Rev. P.D. Sêna 1, Tebawnga 1, Rev. Lianhmingthanga 1, Rev. Lal Rinmawia 1, Dr. Darchhawna 1, Rev. E. Rowlands 1, Mûka & Liandala 1, Kapliana & Rev. Dr. Lalsawma 1, Kapliana & Selet Thanga 1, and R. Dinga & Lalmama 1. However, the names of the contributors of the 16 unidentified hymns are not known.

2.2.3.4. DRAMA TRANSLATION

During the Dark Period, drama translation was begun by J.F. Laldailova with his translation of William Shakespeare's *Romeo and Juliet* in 1960. His other translated works, *Hamlet* and *Othello* survive till today; the manuscript of *Julius Caesar*, on the other hand, was lost before it was published. R. Lalrawna also translated Shakespeare's two plays, *Macbeth* (1965) and *Julius Caesar* (1981). It is remarkable that the first two translators of drama worked on Shakespeare's plays, and again, both dealt with tragedies.

2.2.4. THE MODERN PERIOD (1986-2010)

The Modern Period in Mizo literary translation began in the year 1986 when a peace treaty was signed by the Mizo National Front and India, and lasted till 2010. During this period, covering twenty five years, peace and prosperity prevailed among the Mizo people

who now live in a newly recognised State. Under the old and new translators, translations continued to prosper in the forms of general and popular books, theological books, hymns, poetry, drama, and Bible. Translation was facilitated by the increasing and advancing printing machines, and motivated by the increasing number of literate or educated people.

2.2.4.1. BIBLE TRANSLATION

Like in the previous periods, Bible translation played an important role in Mizo literature. The Period witnessed the coming of different versions of Mizo Bible such as *Pathian Lehkhabu Thianghlim* (Contemporary Version) (1995), *Mizo New Testament Braille* (2000), *The Bible for Children (Naupang Bible)* (2003), and *Mizo Study Bible* (2008).

2.2.4.1.1. THE SECOND TRANSLATION OF THE OLD TESTAMENT

The completion of the Mizo New Testament translation (1984) was soon followed by the project of the new translation of the Old Testament. Therefore, a new committee was formed for the project which comprised the following members – (from the South) (1) Rev. C.L. Hminga, (2) Rev. H.S. Luaia, (3) Rev. Raltawnga, (4) Rev. H. Chalbuanga, and (5) Rev. Sangchema; (from the North) (6) Rev. Zairema, (7) Rev. Lalbiaktluanga, (8) Rev. Lalchhuanliana, (9) Rev. Thansiamia, (10) Rev. Z.T. Sangkhuma, (11) Rev. Lalthanga, and (12) Rev. Lalruma (Zairema 195). However, since it was found that the translation work could not ideally progress with members working on part-time basis, a core Translation Committee was formed to work on full-time basis which comprised five members, namely, (1) Rev. Zairema, (2) Rev. Lalthanga, (3) Rev. Lalruma, (4) Rev. H.S. Luaia, and (5) Rev. Chalbuanga. All these members were selected, besides their competence and availability, as they presented the regions within Mizoram that preserve the legacy of the finest colloquial Mizo dialect (Ralte 86-7). For the project, the translators were asked by the Bible Society to use Common Language Translation (CL) method (Zairema, *Thukhawchâng* 13). The translators, according to Rev. Zairema, regularly worked for at least 10 days within a month and for 8 hours every day (*Kan* 196).

For the project, the Book of Psalms was first completed and was sent to the Bible Society for print in September 1987 (Zairema, *Kan* 197). The Book of Isaiah soon followed and was completed in 1989. The drafts of the whole Old Testament were completed in September 1992, and all of them were sent to the Bible Society for print in November that same year. However, a few years after the completion of the final drafts, the final printing and publication was done only a year after the Gospel Centenary. Nevertheless, the new version of the Mizo Holy Bible known as *Pathian Lehkhabu Thianghlim* (Contemporary Version) was released on the 25th November 1995 by Dr. A.M. Prabhakaran, Director, i/c Translations, Bible Society of India (Ralte 87). However, as a number of serious printing mistakes were found, a Re-edited Version was published in 2007 and again in 2010.

2.2.4.1.2. MIZO NEW TESTAMENT BRAILLE (2000)

It is a remarkable event that the Mizo Braille Bible (Mizo Bible for the blind people) was prepared at the turn of the New Millennium. In this project, Col. Lalkiamlova of the Salvation Army was the key person. As a result of his sincere efforts, the Mizo New Testament Braille was released by Rev. C. Biakmawia, the then Auxiliary President on 3rd December 2000 at the Rust Memorial Hall, Bazar Corps, Aizawl (Ralte 88).

2.2.4.1.3. THE BIBLE FOR CHILDREN (NAUPANG BIBLE) (2003)

In pursuance of the world-wide United Bible Societies' New Millennium (21st Century) Opportunity-21 (O-21) Projects, the Bible Society of India published *Naupang Bible* (Children's Bible for Mizo). The project, which was based on *The Bible for Children* (1993) published by the Bible Society of India, was prepared with readable language for children with suitable illustrations. Here, the main contributors-translators of the project were Elder K. Saibela, Elder R. Lalmalsawma, Mrs. C. Biakchhingi, and Mrs. Zothanmawii with Rev. C. Ronghinga, the Aizawl Auxiliary Secretary as Convener/Secretary. Rev. C. Biakmawia, the then President of Aizawl Auxiliary released the *Naupang Bible* on 3rd December 2003 at the Salvation Army Temple, Aizawl (Ralte 87).

2.2.4.1.4. MIZO STUDY BIBLE (2008)

Mizo Study Bible was one of the United Bible Societies' New Millennium (21st Century) Opportunity-21 (O-21) Projects. The text of the new Mizo Bible (Contemporary Version) was used for the preparation of the *Mizo Study Bible*, and it was based on *The Learning Bible (Contemporary English Version)* prepared by the American Bible Society, New York (2000). The contributors of the *Mizo Study Bible* were – From the Mizoram Presbyterian Church: (1) Rev. Lalchhuanliana, (2) Rev. C. Biakmawia, (3) Rev. R. Lalengkima, (4) Rev. Lalpianga, and (5) Elder Lalthlengliana; From the Baptist Church of Mizoram: (6) Rev. V. Lalzawnga (V.L. Zawnga), and (7) Rev. F. Lalchungnunga; From the Salvation Army: (8) Lt. Col. Lalthlamuana. In this project too, Rev. C. Ronghinga, the Aizawl Auxiliary Secretary was Convener/Secretary. It was released by Dr. B.K. Pramanik, General Secretary of the Bible Society of India on 9th March 2008 at the Chanmari Prebyterian Church, Aizawl (Ralte 87-8).

2.2.4.2. BOOK TRANSLATION

During the Modern Period, book translation increasingly progressed, with a number of both major and minor translators coming out. The translators of the period paid their attention to popular and moral-teaching literatures rather than classical ones, and most of the translations were done for market oriented. The coming of a number of Offset Printers facilitated book printing and publications. Again, Mizo Writers Association (MWA), a popular and powerful literary group, promoted book translation by selecting the 'Translation Book of the Year' annually since 2001. Let us study the development of book translation in this period by discussing translators and their works.

2.2.4.2.1. KHAWLKUNGI (1927-2015): Among the Mizo women, Khawlkungi (Padma Shree awardee) could be regarded as the best translator in terms of the quality and quantity of translated works. Most of the translated works of Khawlkungi are Cyclostyled books, and are not available today because they are not yet re-printed in modern Offset Press. Some of her translated works which came out in this period include Sidney Sheldon's two novels *The*

Other Side of Midnight and *Memories of Midnight*; Barbara Cartland's six novels – *No Heart is Free*, *Elusive Earl*, *The Smuggled Heart*, *Dancing on a Rainbow*, *The Daring Deception*, and *The Bored Bridegroom*; Denise Robins' *Mad is the Heart*; William Manchester's *The Glory and the Dream*, *Boundary Line*; James W. Davidson and John Ruge's *Great Heart*; Pattie Fitzgerald's *No Trespassing*; Flora Kidd's *The Prince for Sale: Tempted to Love*; Justus Miles Forman's *Isaland of Enchantment*; Sandra S.C. Arthur *The Golden Gondola*; Anne Marie Selinko's *Heart of Paris, Desiree*; Harriet Gray's *Gold for the Gay Masters*; Flora Kidd's *Between Pride and Passion*; Marie Corellie's *Romance of Two Worlds*; Denise Robins' *The Stormy Affairs*; *Forbidden Flame*; *Beware of Satan*; *The Flame and The Frost I&II*; Frank Barrett's *The Daughter of the Condemned*; *Kan Chhehvel Hnamte Thawnthu* (1991); Marie Corellie's *The Secret Power* (2002); Mark Twain's *The Prince and the Pauper* (2006); *D.L. Moody*; Chuck Palahniuk's *Stranger than Fiction*, Howard Roughan and James Patterson's *Honeymoon*; Frank G. Slaughter's *The Sins of Herod*.

2.2.4.2.2. R. LALRAWNA (b. 1940): R. Lalrawna, who contributed some translation works in the last period, continued to work in literary translation throughout the period. His translated works include *Around the World in Eighty Days* by Jules Verne (1992), *Anthology of English Prose* (1995), *Martin Luther King Jr., Satan Never Sleeps (Setana A Muhil Ngai Lo)* by Pearl S. Buck (1996), *The Last Days of Pompeii* by Edward George Lytton (2005), *Mithianghlim Camillus-a* by Mario Pucci (2005), *Maria Goretti* by Fr. Godfrey Poage (2007), *Murder in the Sacristy (Biak In Vestry-ah Tualthahna)* by Joseph Spillman (2010), *Murder with a Kiss* (unpublished), and *Joan of Arc* (2008).

2.2.4.2.3. JAMES LIAN MAWIA (1936-2009): James Lian Mawia was said to have translated a number of English books into Mizo; but, as many of them had been published in Cyclo Printers, they are not available today. Some of his translated works which are available today are *Battle Cry Vol I* by Leon Uris (1991), *His Master's Job* by Samuel Mena, (with B. Sangkhumi) (1993), *Mi Fing Poirot-a* (1996), *A Story of Triumph (Rawngbawlina Hlawhtling Chanchin)* by Richard Wurmbrand (1996), *Tortured for Christ* (Interdenominational

Multilingual Christian Monthly), *An Ace Up My Sleeve* by James Hadley Chase (2013), *For Their Tomorrow* (retold & adapted from *XIV Army at War*), *Garden of Thorns (Hlingbawm Huan)*, *A Story of Triumph (Rawngbawlina Hlawhtling Chanchin)* by Richard Wurmbrand (1996), and *The Flame Tree* (2011).

2.2.4.2.4. P.L. LIANDINGA (b. 1955): The translator, who belongs to two periods, P.L. Liandinga continued translating books in this period, and is still continuing till today (2016). The following are his works – *The Adventures of Tom Sawyer* by Mark Twain (1987), *Ka Lo Kir E (Hell's Angels)* (1989), William Shakespeare's three comedies (see 4.4), *Heile vawiin (Tomorrow Begins Today)* (1995), *The Lost Horizon* by James Hilton (1998), and *Arabian Nights Vol 1-10* by Richard Burton (2000-2).

2.2.4.2.5. K. LALCHUNGNUNGA (1953-2017): Belonging to the previous period, K. Lalchungnunga continued translation works in this period, and most of his works have been published and are available today. The following are his translated works – *The Exorcist (Ramhuai Hnawtchhuaktu)* by William Peter Blatty (1999), *Junior Encyclopedia* by C.J. Tuney Ect (2000), *China Rama Pathian Smuggler* by Bro. David (2001), *Thi Tura dahhran (Women on Death Row)* by Velma Barfield (2000s), *The Lives She's Touched* by Corrie Ten Boom (1990s), and *Cleopatra* by Stacy Schiff.

2.2.4.2.6. L. THANMAWII (1921-2012): The first Member of Legislative Assembly (MLA) (1977) among the Mizo women, L. Thanmawii translated some books such as *Doctor's Return* (1975), *Hmelhem* (1986), *Khawngaihna Kawng Chhuk Chho* (1990), *Khawngaihna Mak (Amazing Grace) (John Newton-a Chanchin)* by John Pollock (1993), and *Eliza* (1994).

2.2.4.2.7. K. ZACHHUNGA (b. 1936): K. Zachhunga, whose real name was Hmarzinga, received the first Translation Book of the Year award with his translated work *Bruchko* by Bruce Olson in 2001. His other translated works include *Flavius Josephas Kutchhuak (Judate Hmasang Chanchin Leh An Indonate)* (2000), *Soviet Russia Lung Inah* (2004), and *Hnim Hling Nei Zinga Lily Par* (2004).

2.2.4.2.8. CHHINGPUII (b. 1941): One of the major Mizo women translators, Chhingpuii contributed much to literary translation. Some of her famous translation works include *Return from Tomorrow* by Dr. George Ritchie, *Betrayal*, *The Long Road Home* by Danielle Steele (2006), *Rotling – 1&2* (collection), *Rage of Angels* by Sidney Sheldon, *Love Story*, *Girlfriend* by Cheetan Bhagat, *Devdas* (2008), *Temporary Wife* (2009), *Flowers for Victoria* by Sunny Jeffers, and some books by Mills & Boons. Many of her translation works are also published in periodicals such as *Zonu*, *Genesis* (Rualbanlote Chanchinbu), and *Lungdum*.

2.2.4.2.9. B. LALTHANGLIANA (b. 1945): A famous historian, B. Lalthangliana also takes part in book translation. As recorded by himself, his translated works are *Lushi Pungpin* (1966), *Hringnun Arsite* (1986), *Hringnun hi Indona Mual* (1988), *Nun Arsite* (a compilation of the former two books, 1999), *Tuipui leh Putar (The Old Man and the Sea)* by Ernest Hemmingway (1997), *Ngaih Chang Ni Zawngte Kha* (1999), and *Pu Tawma In (Uncle Tom's Cabin)* by H.B. Stowe (2003).

2.2.4.2.10. REVD LALRAMLIANA PACHUAU (b. 1956): A contemporary translator, Revd Lalramliana Pachuau translated moral teaching books such as *Hmangaih Vangin China-ah (To China with Love – An Autobiography)* by Hudson Taylor (1986), *Misual Hmingthang Nicky Cruz (Run baby run)* by Nicky Cruz and Jamie Buckingham (1991), *Thawnthu Tawi Ngaihnawmte* (1993), *Naupang Thawnthu (Retold)* (2000), and *Ka tap thei ta e (Please make me cry)* by Cookie Rivera Rodriguez (2001).

2.2.4.2.11. THANKIMA (b. 1963): Thankima, Librarian at Aizawl Theological College (ATC), has become one of the most active translators of Mizoram, and is still very active today. Some of his translated works are *Gulliver's Travels* by Jonathan Swift (2002), *Heidi* by Johanna Spyri (2002), *Invisible Man* by H.G. Wells (adapted version by Malvina G. Vogel) (2004), *Desert Flower* by Waris Dirie and Cathleen Miller (2011), *A Long Way Gone* by Ishmael Beah (2013).

2.2.4.2.12. DR. RUALTHANKHUMA: One of the best contributors in translation, Dr. Rualthankhuma mainly dealt with moral teaching books, such as *Ka Pa Tiin Min Ko Ta* by Joe Tosini (2002), Jack Canfield and Mark Victor Hansen's *Chicken Soup for the Soul, Bel 1-na* (2001), *Bel 2-na* (2002), *Bel 3-na* (2002), *Bel 4-na* (2003), and *Bel 5-na* (2006), *Chicken Soup for the Teenage Soul* by Bill Crosby, Robert Fulghun, et.al. (2007), *Chicken Soup for the Woman's Soul* by Jack Canfield and Mark Victor Hansen (2007), *Chicken Soup for the Couples in Love* (2009), *Chicken Soup for the Parent's Soul* by Jack Canfield and Mark Victor Hansen (2010), *Chicken Soup for the Kid's Soul* (2010), *Chicken Soup for the Kids Soul* (2011), *Chicken Soup for the Surviving Soul* (2011), and *Chicken Soup for the Christian Soul* (2012). He is still very active in book translation today.

2.2.4.2.13. LALRINZUALA PACHUAU: Lalrinzuala Pachuau also dealt with Christian literatures, such as *Hebrai Sal Tlangval* (2001), *Hebrai Val Abrahamama* (2003), *Pathian Pasaltha Joshua* (2004), and *Hebrai Val Samsona* (2006).

2.2.4.2.14. R. BAWLLIANA: Though much is not known about him, R. Bawlliana had remarkable contributions on translation, such as *Cindy Jafferson* (retold and edited by Mr. David Brown) (2001), *Heliobas* (2001), *A Professional Prostitute's Confession* (2002), *Goodbye Berlin* (2002), *Goodbye Forever* (2002), *Phuba Lak Dan Dangdai* (2002), *Rangkachak Thi Chu* (2002), *Kidnapping of Woman* (2003), *One Night's Operation Tornado* (2004), *Satan's City* (2006), and *The Light of Life out of the Black Death*.

2.2.4.2.15. OTHER TRANSLATORS: In addition to the above mentioned translators with their works, there are a number of both major and minor translators in this Period, some having many contributions while others small. The translators whose works were published in 1970-1990 are K.C. Vanngbaka, F. Malsawma, L. Suana, Darkunga, Lalthlahlova Sailo, C. Vanlaldika, B. Sangkhuma, Rev. V. Lalzawnga (V.L. Zawnga), C. Vala, F. Lalrammawia, F. Lalthlamuana, Lalzuia, F. Lalrammawia, Lala Pa, R.Lalsangliani, and Lalthanpuui.

During 1991-2000, more translators appeared such as P.C.Lawmkunga, H. Vanlalvena, H. Lian Dawla, K. Laltluangkima, C. Lalfakzuala, J.Lalpiaruala, F.

Lalremsiama, Pastor A. Thankuma, Dr. C. Lalhmingliana, Vanlalropuia Sailo, C. Laltlankima, H. Ngurthansanga, Vanneihluanga, Upa Vanlalnema, Upa Lalzarmawia, Rev. Zokima, Ṭhuamtea Khawlhing, C. Laizawna, Lalthanliana, Lalengzami, Jolene Lalsangkimi, V. Sangkhuma, T. Lalnema, P. Sangnawna, Zokima, C. Lalthangpuii, C. Lianzuala, Muana, Puii, Dr. C. Lalhmingliana, V. Lalfakzuala, Rev. LB Pachuau, C. Lalrintluanga, Lalzahawmi Chenkual, Lalremmawia, Isaac-a Pa, H. Thangchuanga, Zohmangaiha, Pro Pastor Vanlalchhawna, Zorindiki Nu, L.V. Zodinpuii, C. Lalrintluanga, Rev. Lalpianga, C. Lalrintluanga (Tea), R. Lalduhawma, Robin H.T.Ṭhuama, A. Sawihlira, P.L. Lianzuala, and Lalthantluanga.

The translators who came out in 2000-2010 were R. Lalṭanpuii, Tluangte Hnamte, Rev. S.L. Saihnuna, R. Ramdinthara, P.C. Lalawmpuia, Lalthangfala Sailo, H. Lalramliana, Nikunga, Lalnuntluanga Kawlni, Lalfak Zuala, H. Lalduhawmi, Rev. Lalbiakluanga Pachuau, L.V. Zodinpuii, Zaithanmawii Ralte, Lalengzami, C.L. Thanmawii, Zotea Pachuau, Lalhmuchhuaka, SK. V. Dochhil, F. Rualzakhuma, Rev. Soikhogin Thangzom, Lallianmawia, Rev. Lalbiakthanga Pachuau, Kawlha Renthlei, Rev. Vanlalchhawna Kiangte, C. Lalrinsanga, C. Lalbiakchhunga, H. Lungmuana, Dr. Lalchhuanawma Tochwawng, H. Lalramliana, Lalfakzuala Kiangte, Lalchhuanawmi Vanchhawng, J. Lalthankima Hnamte, F.L.C. Sanga, Upa J.K. Khenglawt, MS Ralte, R. Laldanglova, Rem Rema Pa, F. Malsawma, Ma-Hruaii (Moses-a Nu), Lucy, H. Lalremruata, C. Biakzuala, T. Ruata (T. Vanlalruata), V.L. Peka (Puia) Pa, Laldingliana (Madinga), Malsawmdawngliana, C. Nikunga, C. Vawra, T. Lalhmachhuana, Thanpara, L.H. Varte, T. Ruata (T. Vanlalruata), Laltlanthangi Pachuau, C. Lalremruata, H. Zaṭhuama, C. Lalawmpuia, Lalṭanpuia Hnamte, Lalawmpuia Hauhnar, L.N. Tluanga, C.L. Thanmawii, Laltlanzova Kiangte, T. Lalnema, Aite-i, J.T. Vanlalnggheta, H.T. Khuma, Ricky Zohmingliana, Upa Dr. C. Nunthara, Esther Famhoite, T.Z. Tochwawng, Lalthanpuii, Hma-i, T.C. Vantuma, Judith Lalhmangaihzuai, Lalmuanpuii, Rev. Dr. K.T. Chungnunga, K.L. Lallunghnemi, T. Remsangliana, Rev. B. Lalrinawma.

2.2.4.3. POETRY TRANSLATION

In this period, some developments were to be found in poetry translation. However, only a few translated poems were found among the many poems that were published in a number of poetry and song books.

In 1986, Darchuailova Renthlei (b. 1956) prepared and published *NEHU PUC English Verse*, a book of some English verses translations which, along with other translations, were re-published in *Lung Tileng Par* in 2010. The book contains 20 English poems translated into Mizo, such as *Paradise Lost Book I* by John Milton, “Hlahawm A Bo (Fear No More)” by William Shakespeare, “Chhingmit Vaihna (On His Blindness)” by John Milton, “Awmlai, Inchhuang Suh (Death Be Not Proud)” by John Donne, “Poplar Hmun (The Poplar’s Field)” by William Cowper, “Mihang Naupangte (The Little Black Boy)” by William Blake, “London 1802” by William Wordsworth, “Sirva Zaivawr Thiam Tan (To A Skylark)” by P.B. Shelley, “Chillon Hla Mawi (Sonnet on Chillon)” by Lord Byron, “Pasaltha Ralthuam Nena Infam (La Belle Dame Sans Merci)” by John Keats, “Lui-te (The Brook)” by Lord Tennyson, “Hruaitu Hloh Taka Kha (The Lost Leader)” by Robert Browning, “Merman Thlauhthlak Taka Kha (The Forsaken Merman)” by Mathew Arnold, “Pheisen Darfeng (The Soldier)” by Rupert Brooke, “Zalen Ram (Where the Mind Is Without Fear)” by Rabindranath Tagore, “Aw Hotupa! Aw Ka Pu! (O Captain! My Captain!)” by Walt Whitman, “Tuipui Zûn (Sea Fever)” by John Mansefield, “Arabia Ram” by Walter De La Mare, “Innisfree Dil Thliarkar (The Lake Isle of Innisfree)” by W.B. Yeats, and “Chungtura Ni Hi A Lo Va Mak Ngai Em! (How Strangely the Sun is)” by Stephen Spender.

It is remarkable that during this period translation of epic poetry occupied an important place in literary translation. Both Darchuailova Renthlei and C. Lalsiamthanga translated the first book of *Paradise Lost* in verse to verse forms; the former lately published it in *Lung Tileng Par* (2010) while the latter in *Zawlwawng* (1990) with a Mizo title “Damlai Pialral Chên”. However, both of them did not translate the whole epic, the other eleven books have been left untranslated till today. Mention may be made, though the period does not

cover, of the other two epic poetry translations by Nununa Renthlei, such as *Beowulf* (2011) and Homer's *Odyssey* (2013). Both the translations, being full and complete, were done in prose forms.

Some poetry translations, both English-Mizo and Mizo-English, are also found in both *Chawlhna Tuikam* (1997) and *Thlaler Aurawl* (2008) by Mafaa Hauhna. The English-Mizo poetry translations are "I Vul Lai Ni A Chuai Lo'ng" (William Shakespeare's Sonnet 18), "When" (Jimmy L. Chhangte), "Beiseina (Hope)" (Jeremy Zobiaka/JB-a), and "Dawl Kai Lo" ("Invictus" by W.E. Henley).

In 2007, a poetry book by Nununa Renthlei (b. 1986) titled *Hringnun (Poetry Thlurbingna leh Poem Hrang Hrang)* was published. Here, we see translations of ten English poems such as "Hneh Theih Loh Nun" ("Invictus" by W.E. Henley), "To Daffodils" (by Robert Herrick), "Lenghermawii" ("She Walks In Beauty" by Lord Byron), "Duhber Nin Luat Vang Chea" ("Sweetest Love I Do Not Go" by John Donne), "London" (by William Blake), "Dai Ngai Loh Ramah A Cheng A" ("She Dwelt Among The Untrodden Ways" by William Wordsworth), "Hringnun Hrilna Hla" ("A Psalm of Life" by H.W. Longfellow), "Lucy Gray" (by William Wordsworth), "Dee Lui Kianga Chhang Hertu" ("The Miller of the Dee" by Charles Mackay), and "To A Skylark" (by P.B. Shelley). All of these are verse to verse and form to form translations. His other translations, William Shakespeare's Sonnets 1-20 are also recently published in *Thu leh Hla* (a monthly literary journal) in 2014 to 2016.

2.2.4.4. DRAMA TRANSLATION

Drama translators in this period also focussed mainly on Shakespeare's plays and Classical dramas. Unlike J.F. Laldailova and R. Lalrawna, P.L. Liandinga worked on comedies of Shakespeare such as *As You Like It* (1990), *The Merchant of Venice* (1991), and *The Taming of the Shrew* (1993). His other translations of comedies, namely *The Comedy of Errors*, *The Two Gentlemen of Verona*, and *Love's Labour Lost* are also ready to be published. Dr. R. Thangvunga also translated Shakespeare's comedy *Twelfth Night* which was published in 1994. Christopher Marlowe's *Doctor Faustus*, translated by C. Laltlankima

was published in 1993, and the same year witnessed the publication of *Lalber Oedipus (King Oedipus)*, a Greek tragedy by Sophocles, translated by C. Lalsiamthanga. The complete translation of *Hamlet* by Dr. Laltluangliana Khiangte was published in 2002, and Mamuantea Pa's translation of *The Two Gentlemen of Verona* was also published in 2008. Recently, Nununa Renthlei translated two of Shakespeare's tragedies, namely, *King Lear* (2012) and *Romeo and Juliet* (2016).

2.2.4.5. HYMN TRANSLATION

There is a slow and steady progress in hymn translation in this Period. Since all the foreign Christian Missionaries left Mizoram, the task of hymn translation has been carried on by Mizo translators. As a result, all the newly translated hymns which appear in the 2005 edition of hymn book belong to Mizo translators. Translators also pay their attentions to popular Christian songs of their times which result in the ideal increase of Christian new songs. Many newly translated songs are included in the latest edition of hymn book, while many of the others are not.

2.2.4.5.1. HYMN BOOK: *KRISTIAN HLA BU* (2005)

A new edition of the Mizo Hymn Book came out in 2005. This tonic solfa edition contains more hymns than all of the previous editions, with the number of hymns being 600. Unlike many of the previous ones, this edition clearly mentions the names of both the hymn writers and the translators. However, unlike some of the early editions, it does not mention the original foreign titles of the hymns. It is strongly believed that more than two thirds of the hymns belong to the previous editions, and most of the hymns are translations.

2.2.4.5.2. HYMN TRANSLATORS (2005)

Among the newly translated 23 hymns, L. Biakliana contributed 1, R. Dinga 1, Durra Chawngthu 1, Lalthankima 2, Lianchani 1, Mûka 1, Rev. Dr. R.K. Nghakliana 3, Rev. Dr. C.L. Rema 3, K. Ronghaka 1, Rev. P.D. Sêna 1, V. Thangzama 1, C. Thansiamia 2, Dr. L.N. Tluanga 1, R. Vanlalzâwma 3, and Z.T. Zothankhuma 1. There is one hymn adapted by Peter Zohmingthanga from foreign hymn.

2.2.4.5.3. TRANSLATED HYMNS (1899-2005): SUMMING UP

While tracing the history of hymn translation, it has to be assumed, that many of the translated hymns do not survive, that many are not included in the hymn books, and that some have more than one version under the hands of other translators. However, most of the good and popular translations survive as they have been included in different editions of hymn books from time to time. The identified translated hymns (including chants) published between 1899 and 2005 editions of Mizo hymn books known as *Kristian Hla Bu* total approximately 604. In addition to this number, the approximate numbers of the unidentified hymns and the hymns composed out of foreign ones are 155 and 13 respectively. Again, most of the translations are done directly or indirectly from English hymns and songs, the others may be from Welsh and Khasi.

2.2.4.5.4. HYMN TRANSLATORS (1899-2005): SUMMING UP

The translators who worked for Mizo hymns belong to different nations or tribes, such as English, Welsh, Khasi, and Mizo. The approximate number of translators whose works have been published in 1899 to 2005 editions of Mizo hymn books is 124, the names and the number of their contributions are as follows: Rev. F.W. Savidge – 32; Rev. J.H. Lorrain – 29; Rev. F.W. Savidge & Rev. J.H. Lorrain – 2; Rev. D.E. Jones – 48; Rev. E. Rowlands – 74; Raibhajur – 4; Simeon Rynjah – 2; Sahon Roy – 2; Thanga – 25; Thanga & Raibhajur – 1; Thanga & Rev. D.E. Jones – 1; Miss K. Hughes & C. Thansiana – 1; Rev. Challiana – 6; Rev. Chuaftera – 7; Laia – 2; Leta – 4; Awmia Nu – 1; Siniboni – 3; Rev. Rohmingliana – 12; Rev. Chhuahkhama – 10; Rev. H.K. Dohnuna – 2; Gilbert – 1; Hauva – 1; Raja Singh – 3; Kawhtea – 1; Rev. Lianhmingthanga – 5; Makthanga – 1; Chawnga – 2; Rev. J.H. Lorrain & Khianga – 1; Hauva & Rev. J.H. Lorrain – 1; Rev. Edwin Rowlands & Rozika – 2; Sainghinga – 2; Rev. R. Dala – 8; Kawlkhuma – 6; Rev. Liangkhaia – 25; Laibata – 7; Saitawna – 6; Dr. Lalhuta Sailo – 5; Saithawmliana – 1; Khianga – 1; P.F. – 2; Lalsailova – 3; Hrawva – 4; Laibata & L.D. – 1; Rev. F.W. Savidge & Rev. Dr. Lalsawma – 1; Rev. E. Rowlands & Awmia Nu – 2; Rev. Challiana & Rev. F.W. Savidge – 1; Rai Bhajur & Siniboni

– 2; Buanga – 1; Thangkima Sailo – 7; Zakunga – 9; Rev. Thianga – 1; Taichhuma – 1; Suakropuia – 12; A.TH. – 1; L.D. – 1; Rev. Vanchhunga – 3; Chhawnthanga – 1; Tebawnga (TB) – 4; Mrs. M.J. Sandy – 1; Laldailova – 2; T.K.(?) – 1; Rev. Haudala – 2; Rev. Fehtea – 5; Suakkunga – 1; Rualkhuma – 1; Rev. Bankuaia – 5; CH.S.P. – 2; Hmara – 1; Rev. Taisena – 10; Sng.S. – 1; B.K. – 1; Lianchama – 1; Ch. Pasena – 3; H.R. – 1; Bawnga – 1; Doliana – 3; S.T.L. – 2; K. – 1; H.M.R. & S.R.P. – 1; Ch. Pasena & Zakunga – 2; Rev. E.L. Mendus & Rev. Saiaithanga – 1; K.E. Jones & Laldailova – 1; Miss K. Hughes & Lalhlira – 3; C.L.T. – 2; F.J.S. – 5; Liantawna – 2; Lalthangchhunga – 1; Rozika – 3; Rev. Kaplunga – 1; Dr. Lukira – 2; H.R.L.T.V. – 1; C.B.H. – 1; M.S. (Mahan Singh?) – 1; L.R. – 1; Rev. F.J. Sandy – 1; Rev. Chhuahkhama & Mahan Singh – 1; Rozika & Rev. E. Rowlands – 1; Lalmama – 5; Thangluaia – 2; Vaingailova – 1; Darkhama – 1; Lianhawla – 1; Rev. P.D. Sena – 5; L.H. Darruma – 1; Selhranga – 1; Rev. Hauchhunga – 1; Luaia – 2; Rev. Liangkhaia & Khianga – 1; Rev. Liangkhaia & Ch. Pasena – 1; Rev. Hranghnuna & Rev. P.D. Sena – 1; Taichhuma & Laibata – 1; Mûka & Saitawna – 1; Kapliana & Lalhlira – 3; Rev. E.L. Mendus & Lalhlira – 1; Zawngauva – 2; Rev. Saiaithanga – 2; Rev. Khawngchinga – 1; Kapliana – 1; Kapliana & Selet Thanga – 1; Kapliana & Rev. Dr. Lalsawma – 1; Liandala – 3; Durra Chawngthu – 3; Rev. Dr. R.K. Nghakliana – 10; Lalmawia – 2; P. & S. – 1; Lalchungnunga – 1; Rev. Dr. Lalsawma – 1; Dr. H.K. Thanglura – 1; Dr. L.N. Tluanga – 2; Neihliana – 1; Rev. Lal Rinmawia – 1; Dr. Darchhawna – 1; Mûka & Liandala – 1; R. Dinga & Lalmama – 1; L. Biakliana – 1; R. Dinga – 1; Lalthankima – 2; Lianchani – 1; Mûka – 1; Rev. Dr. C.L. Rema – 3; K. Ronghaka – 1; V. Thangzama – 1; C. Thansiamia – 2; R. Vanlalzâwma – 3; Z.T. Zothankhuma – 1; unknown – 40.

2.2.4.6. CYCLOSTYLED TRANSLATED BOOKS

The period of 1970-1980 in Mizoram may be known as ‘Cyclostyled Literature Period’, because a number of fiction books came out in cyclostyled forms. A number of interesting novels, both creatives and translations, were printed mainly at Cyclo-printers and became the best-sellers of the time. Most of the popular translations of the period, such as

Western (cowboy novels), M&B (Mills & Boons) novels, detectives, and other interesting literature, came out in this kind of book form. However, most of the cyclostyled books did not survive in the modern times, and the copies are no more available today. As a result, a number of translated novels which had been printed in Cyclostyle forms are lost and therefore cannot be enlisted in the translation history of Mizo.

2.2.4.7. TRANSLATION BOOK AWARD (MWA)

One of the most important literary groups of Mizoram, Mizo Writers' Association (MWA), which was established in 1977, played a significant role in Mizo literary translation. Imitating the role of Mizo Academy of Letters (MAL) who since 1989 selects and awards Book of the Year, the best book by Mizo writers within a year, the Mizo Writers' Association has been dealing with the 'Translation Book of the Year' since 2001. All the new translation books of Mizo in a year, especially English-Mizo, are collected and makes selection of top 3 books from which is selected the Translation Book of the Year.

The following are the Translation Books of the Year: 2001 – *Bruchko* by Bruce Olson, translated by K. Zachhunga; 2002 – *Arabian Nights Vol. II* by Richard F. Burton, translated by P.L. Liandinga; 2003 – *Chicken Soup For The Soul*, translated by Dr. Rualthankhuma; 2004 – *Chhanchhuaktu Ropui (Masterman Ready)* by Marryat, translated by P.S. Laltlanthanga; 2005 – *Khengbettu Kut Bâwr Chu (The Hand that Drove the Nails)* by J. Fletcher Ray, translated by Thankhumi; 2006 – *Pathian Thiltih Mak*, translated by Malsawmdawngliana; 2007 – *King Solomon's Mine* by H. Rider Haggard, translated by Chhanmawia Royte; 2008 – *Jerusalem Countdown* by John Hagee, translated by Dr. C. Nunthara; 2009 – *Nun Kawng Tha Ber (Your Best Life Now)* by Joel Osteen, translated by Melvin Vanlalhlimpua; 2010 – *Khalil Gibram-a Thute*, translated by C.H. Thangkhuma; 2011 – *Desert Flower (Ranrual Vengtu ațangin Super Model)* by Waris Dirie, translated by Thankima; 2012 – *Duhthusam Hlawhtlintir Dan*, translated by V.L. Hmangaihsanga & Chhuana Renglang; 2013 - *I Hneh Thei (You Can Win)* by Shiv Khera, translated by V.L.C. Vanlalhriatrenga; 2014 – *Pathian Thlamuanna (Peace with God)* by Billy Graham, translated

by Zothanmawia Khiangte; 2015 – *David Livingstone* by Sam Wellman, translated by Lalzarzova Khiangte; 2016 – *Van Ramah Minute 90 Chhung* by Don Piper and Cecil Murphy, translated by Zothanmawia Khiangte; and 2017 – *The Black Panther of Sivanipalli* by Kenneth Anderson, translated by Lalzarzova Khiangte.

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CHAPTER – 3

ANALYTICAL STUDY OF SELECTED FIVE TRANSLATED CLASSICAL WORKS

CHAPTER – 3

ANALYTICAL STUDY OF SELECTED FIVE TRANSLATED CLASSICAL WORKS

- 3.1. The Pilgrim's Progress (Kristian Van Ram Kawng Zawh), 126
 - 3.1.1. About the Book: The Pilgrim's Progress, 126
 - 3.1.2. The Author: John Bunyan, 126
 - 3.1.3. Mizo Translator: Pastor Chuaftera, 128
 - 3.1.4. The Mizo Translation of the Pilgrim's Progress, 129
 - 3.1.5. Nature of Translation, 130
 - 3.1.6. Form of Translation, 131
 - 3.1.7. Title Translation, 131
 - 3.1.8. Translation of Names, 131
 - 3.1.8.1. Characters, 132
 - 3.1.8.2. Material Names, 133
 - 3.1.8.3. Settings, 133
 - 3.1.8.4. Abstract Nouns, 133
 - 3.1.8.5. Designation, 133
 - 3.1.9. Verse Translation, 134
 - 3.1.9.1. Verse to Verse Translation, 134
 - 3.1.9.2. Verse to Prose Translation, 135
 - 3.1.9.3. Prose to Verse, 135
 - 3.1.10. Loss or Subtraction in Translation, 136
 - 3.1.10.1. Lost Nouns or Words, 136
 - 3.1.10.2. Lost Verses, 136
 - 3.1.10.3. Lost Sentences, 136
 - 3.1.11. Adaptation, 136
 - 3.1.12. Mistranslation, 137
 - 3.1.13. Paraphrase, 137
 - 3.1.13.1. Verse Paraphrases, 137
 - 3.1.13.2. Prose Paraphrases, 137
 - 3.1.14. Equivalence, 138
- 3.2. Twelfth Night, 138
 - 3.2.1. Twelfth Night: Nature and Source, 138
 - 3.2.2. About the Author: William Shakespeare (1564-1616), 139
 - 3.2.3. Mizo Translator: R. Thangvunga (b. 1952), 141
 - 3.2.4. The Mizo Translation of the Play, 141
 - 3.2.5. Nature of Translation, 142
 - 3.2.6. Forms of Translation, 142
 - 3.2.6.1. Verse and Song Translation, 143
 - 3.2.6.2. Prose Translation, 145
 - 3.2.7. Loss and Gain, 146
 - 3.2.8. Problem of Performability, 147
 - 3.2.9. Speakability, 148
- 3.3. The Holy War (Indona Thianghlim), 149
 - 3.3.1. About the Book: The Holy War, 149
 - 3.3.2. The Mizo Translator: Rev. Liangkhaia, 150
 - 3.3.3. Mizo Translation of The Holy War, 152
 - 3.3.4. Nature of Translation, 153
 - 3.3.5. Form of Translation, 153
 - 3.3.6. Title Translation, 154
 - 3.3.7. Translation of Names, 154
 - 3.3.7.1. Names of Characters, 154
 - 3.3.7.2. Settings, 157

- 3.3.7.3. Materials, 158
- 3.3.8. Verse Translation, 158
 - 3.3.8.1. Prologue, 158
 - 3.3.8.2. Verses in the Text, 158
- 3.3.9. Loss or Subtraction in Translation, 159
 - 3.3.9.1. Lost Verses, 159
 - 3.3.9.2. Lost Words or Sentences, 159
- 3.3.10. Paraphrase, 159
 - 3.3.10.1. Paraphrase of Verse, 159
 - 3.3.10.2. Paraphrase of Prose, 160
- 3.3.11. Adaptations, 160
 - 3.3.11.1. Adaptation through Translation, 161
 - 3.3.11.2. Adaptation through Borrowing, 161
- 3.4. The Rubáiyát of Omar Khayyam (Hringchan Piallei), 161
 - 3.4.1. About the Author: Omar Khayyam, 161
 - 3.4.2. English Translator: Edward FitzGerald, 164
 - 3.4.3. Mizo Translator: Sangzuala Pa (Dengchhuana) (1929-2004), 165
 - 3.4.4. Introduction to the Mizo Translation, 165
 - 3.4.5. Meter and Form, 165
 - 3.4.6. Adaptation and Equivalence, 167
 - 3.4.7. Employment of Mizo Similes, 169
 - 3.4.8. Loss in Translation, 169
 - 3.4.9. Order and Disorder of Lines, 171
 - 3.4.10. Paraphrasing or Simplification, 172
- 3.5. Romeo and Juliet, 172
 - 3.5.1. Romeo and Juliet: Nature and Sources, 172
 - 3.5.2. Mizo Translator: J.F. Laldailova (1925-1979), 174
 - 3.5.3. The Mizo Translation of the Play, 176
 - 3.5.4. Nature of Translation, 177
 - 3.5.5. Character Translation, 178
 - 3.5.5.1. Mizo-ised Characters, 178
 - 3.5.5.2. Simplified Characters, 178
 - 3.5.5.3. Translated Characters, 178
 - 3.5.6. Form of Translation, 179
 - 3.5.6.1. Chapterization, 179
 - 3.5.6.2. Stage Direction, 179
 - 3.5.6.3. Verse to Prose, 180
 - 3.5.6.4. Verse to Poetry, 180
 - 3.5.6.5. Prose to Prose, 180
 - 3.5.6.6. Paraphrasing, 180
 - 3.5.6.7. Summarizing, 180
 - 3.5.7. Verse Translation, 181
 - 3.5.8. Prose Translation, 181
 - 3.5.9. Loss or Subtraction in Translation, 182
 - 3.5.9.1. Lost Verses, 182
 - 3.5.9.2. Lost Songs, 182
 - 3.5.9.3. Lost Scenes, 182
 - 3.5.9.4. Lost Dialogues, 183
 - 3.5.10. Gain or Addition in Translation, 183
 - 3.5.10.1. Gains in Dialogues, 183
 - 3.5.10.2. Gains in Stage Directions, 183
 - 3.5.10.3. Addition of Scene, 184
 - 3.5.11. Adaptation, 184
 - 3.5.12. Performability and Speakability, 184
 - 3.5.13. Gist Translation, 184

3.1. THE PILGRIM'S PROGRESS (KRISTIAN VAN RAM KAWNG ZAWH)

3.1.1. ABOUT THE BOOK: *THE PILGRIM'S PROGRESS*

John Bunyan wrote *The Pilgrim's Progress* in two parts, of which the first appeared in London in 1678, which he had begun during his imprisonment in 1676. The second part appeared in 1684. The earliest edition in which the two parts were combined in one volume came out in 1728. A third part falsely attributed to Bunyan appeared in 1693. *The Pilgrim's Progress* is the most successful allegory ever written, and like the Bible has been extensively translated into other languages. According to Chapel Library, during Bunyan's lifetime there were 100,000 copies circulated in the British isles, besides several editions in North America (n.pag). Protestant missionaries commonly translated it as the first thing after the Bible. It is said that in the days of westward expansion in the United States, early settlers often owned only two books, one being the Bible, and the other being John Bunyan's *Pilgrim's Progress* (*English Bible History: John Bunyan*, n.pag).

Bunyan began his work while in the Bedfordshire county prison for violations of the Conventicle Act, which prohibited the holding of religious services outside the auspices of the established Church of England. Early Bunyan scholars such as John Brown believed *The Pilgrim's Progress* was begun in Bunyan's second, shorter imprisonment for six months in 1675, but more recent scholars such as Roger Sharrock believe that it was begun during Bunyan's initial, more lengthy imprisonment from 1660 to 1672 right after he had written his spiritual autobiography, *Grace Abounding to the Chief of Sinners*. As *Wikipedia* recorded, the English text comprises 108,260 words and is divided into two parts, each reading as a continuous narrative with no chapter divisions (n.pag).

3.1.2. THE AUTHOR: JOHN BUNYAN (1628-1688)

John Bunyan (November 30, 1628 - August 31, 1688), was the most famous of the Puritan writers and preachers. He was born at Harrowden (one mile south-east of Bedford), in the Parish of Elstow, England. He is most well-known for his book *The Pilgrim's Progress*,

one of the most printed books in history, which he composed while in prison for the crime of preaching the Gospel without a license.

John Bunyan had very little schooling. He followed his father in the tinker's trade, and he served in the Parliamentary Army from 1644 to 1647. Bunyan married in 1649 and lived in Elstow until 1655, when his wife died. He then moved to Bedford, and married again in 1659. John Bunyan was received into the Baptist Church in Bedford by immersion in 1653.

In 1655, Bunyan became a deacon and began preaching, with marked success from the start. In 1658 he was indicted for preaching without a license. The authorities were fairly tolerant of him for a while, and he did not suffer imprisonment until November of 1660, when he was taken to the county jail in Silver Street, Bedford, and there confined (with the exception of a few weeks in 1666) for twelve years until January 1672. Bunyan afterward became pastor of the Bedford church. In March of 1675 he was again imprisoned for preaching publicly without a license, this time being held in the Bedford town jail. In just six months this time he was freed, (no doubt the authorities were growing weary of providing Bunyan with free shelter and food) and he was not bothered again by the authorities.

Herein is a great controversy. As John Bunyan was married with children to support, and he could have walked out of the jail a free man at any time if he simply promised to stop preaching publicly without a license, one must ask if he really did the right thing. He was not asked to deny Christ or to recant his faith as the Protestant martyrs of a century earlier were. Indeed, many of those around him were openly Christians who shared his faith. Bunyan was simply asked to stop preaching without a license, or to move on. Bunyan was not a martyr, nor was he ever violently persecuted, but his convictions, whether admirable or misplaced, were quite strong and vexed the local authorities who viewed him more as a troublemaker than any real threat.

On a trip to London, John Bunyan caught a severe cold, and he died at the house of a friend at Snow Hill on August 31, 1688. His grave lies in the cemetery at Bunhill Fields in

London. It is said that many Puritans pleaded on their death beds to be buried as close as possible to the author of *The Pilgrim's Progress*.

3.1.3. MIZO TRANSLATOR: PASTOR CHUAUTERA (1889-1960)

Chauautera was born in 1889 at Aithur, his parents were Rualkhuma and Huali. He belonged to the clan of Chuauhang, and his former name was Chuaukunga, which was soon replaced by Chauautera, a name coming from the inflamed eye ('mit terh') of their dog. He was an average man in height, energetic and healthy, with fair complex, and good in Mizo wrestling. On 14th March, 1912, he married Hrangnghini. Their first born child, a son, died of pneumonia before he became a year old. They had other six children, all of them daughters.

For the census of 1901 he was forced, among the others, to learn how to read and write. When G.P. Whalley (Pu Lalkaia), Lunglei SDO, saw how Chauautera made good progress in reading and writing, he made him stay at Lunglei to pursue higher studies. When the early Christian Missionaries F.W. Savidge and J.H. Lorrain set up school in Mizoram in 1903, he was admitted and secured the first position in Lower Primary Examination in 1904 and second position in Upper Primary Examination in 1905. F.W. Savidge then sent him to Calcutta for further education in 1907; but he could not continue due to health problems in the hot climate of Calcutta. The same year, F.W. Savidge took Chauautera and Challiana to England and they stayed there for a year during which Savidge's wife sent Chauautera to music school to study tonic solfa, and the knowledge of solfa made him very helpful to the early Baptist Church of Mizoram.

On 3rd October 1914, he was ordained at Theiriat Presbytery, as the first Pastor of Mizoram Baptist Church. He mostly worked at Mizoram Baptist Headquarter, Serkawn, and soon became the key person of the Baptist Church. When he completed forty years of pastoral work, he retired in 1954. Six years later, in 1960, on 4th September, he died at the age of seventy two and was buried at Zotlang cemetery.

Chauautera was good in both Mizo and English language, and was a good preacher and teacher. His good knowledge of English made him a good reader and a good writer. He wrote

a number of Christian books, namely, *Kristian Thurin*, *Pathian Thusawi Dan*, *Baptisma Zawwna*, *Rawngbawltute Tana Inkhawm Ho Dan*, *Thlarau Thianghlim Hnathawh* and *Rome Hrilhfiahna*. He was also co-author of *Khawvel Mihring Lo Dinchhuah Dan* with Upa C. Saizawna. Besides, he wrote with his colleagues and friends a number of commentaries on the New Testament (Zawnga 2).

Chauautera also proved to be a good translator. One famous Mizo translation, *Kristian Vanram Kawng Zawh Thu* belonged to him. During 1913-1918, Chauautera worked with Pu Buanga in translating *The New Testament*, and their translations were proofread and checked by Zathanga. The two translators also worked in the translation of *The Old Testament*. But, Chauautera had to pause for a few years because his co-worker Pu Buanga left Mizoram in 1932. However, by the permission of the Bible Society of India, he continued Bible translation in 1936. At that time, the task of Bible translation was divided between the South (Baptist) and the North (Presbyterian). The translations done by Pastor Chauautera, as recorded by Rev. V. Lalzawnga (V.L. Zawnga) were *Leviticus*, *Numbers*, *Deuteronomy*, *Samuela I & II*, *Nehemia*, *Ezra*, *Thufingte (Proverbs)* and *Estheri* (3).

The Bible Translation Committee comprising the members of both Baptist and Presbyterian churches, checked and scrutinized the whole translations done by different translators, and as a result, the Mizo complete Bible was published in 1959. Therefore, it is clear that Pastor Chauautera contributed much to Bible translation as well as to the coming out of the Mizo complete Bible.

3.1.4. THE MIZO TRANSLATION OF *THE PILGRIM'S PROGRESS*

Rev. V. Lalzawnga (V.L. Zawnga) wrote that when Chauautera translated the *Pilgrim's Progress*, he was only twenty one years old (2). Though it is the work of such a young man, it has been highly appreciated through the years. Many scholars highly regarded it as a masterpiece of Mizo translation.

As Pu Buanga recorded, the *Pilgrim's Progress (Kristian Vanram Kawng Zawh Thu)* was translated by Challiana and Chauautera in 1908, and it was published in 1910 with the

authorship of Chuautera (Lalthangliana, *Mizo* 148). The translation is so fine that it does not look like a translation but rather the original text. The allegorical names and characters were skilfully translated into Mizo names which had not been known to the Mizo people, such as Tihmawha (Obstinate), Thlemsama (Pliable), Danhriaa (Legality), Verveka (Hypocrisy), Hretlema (Simple), etc. The translation book which has long been selected as a school text book for many decades stands, as in other Christian countries, next to the Bible among the Mizo people.

The second book of *The Pilgrim's Progress* was translated by R. Lalrawna and it was published in 1982 with the Mizo title *Kristian Vanram Kawng Zawh – II*. The story of Part II revolves around the wife and children of Christian, facing and braving many hardships on their journey to heaven, and at last they happily reached heaven where her husband and father, Christian had now belonged.

As mentioned before, Rev. Saiaithanga wrote that the top three books that played the most significant roles among the Mizo people were, first, Baibul (Bible/Thuthlung Thar/the New Testament), second, *Pathian Lehkhabu Chanchin*, and third, *Kristian Vanram Kawng Zawh Thu* (Lalthangliana, *Sem* 224-5).

3.1.5. NATURE OF TRANSLATION

The Mizo translation of a famous Christian Allegory, *The Pilgrim's Progress* (*Kristian Van Ram Kawng Zawh Thu*), became one of the masterpieces of Mizo translation. Though it was translated in the early Christian period of Mizo, at the time when only a few number of Mizo people got formal education in school, it was amazing that the translation became one of the finest works in Mizo translation. The work can be regarded as a complete translation except for the fact that many verses are left untranslated. The translator faithfully and skilfully translated most of the prose part of the novel. There is a second part of the novel which tells the story of Christian's wife and children who followed in the footsteps of Christian and made their journey to the Promised Land. However, Chuautera neither

translated the second part of the novel nor included in the book. Therefore, the work we studied here deals with only the first part of the novel, the story of a Pilgrim named Christian.

3.1.6. FORM OF TRANSLATION

The translator followed the style and form of novel in his translation, altering some of the styles of the author John Bunyan especially in punctuations. For example, unlike in the translation, John Bunyan did not use single or double inverted commas to signify direct speeches. We see no chapterization in the Source Text (ST), All paragraphs flow continuously from page to page without chapters. On the other hand, there are thirty chapters (*Bung*) in the Target Text (TT) which let the work avoid becoming boring. As the ST was written in prose, so the TT also is a prose work. Chuaftera also translated some of the verses in the text into either verse or prose. Most of the characters named in English words are also translated into Mizo. When the author quoted Biblical words, the translator did not make his own version of translation; instead he freely quoted the early Version of Mizo Bible using them as a translation of the ST.

3.1.7. TITLE TRANSLATION

Naturally, the title of any literary work is an essential part and that is why translating the title represents a challenging process for the translator. Pastor Chuaftera was praised for translating the title of the work and it became so popular among the Mizo that it outshone the original (ST) title in Mizo literature. The translation of the title ‘The Pilgrim’s Progress’ into Mizo as ‘*Kristian Van Ram Kawng Zawh Thu*’ is, in fact, a little more sense for sense rather than word for word or literal translation. If we literally translate the Mizo title back into English, it goes as ‘The story of a Christian on his way to Heaven’. In Mizo, there is no equivalent word for pilgrim, this thus made the translator use the protagonist of the novel Christian in its title instead of the word ‘Pilgrim’ or any other translation of the word.

3.1.8. TRANSLATION OF NAMES

The most impressive part of *Kristian Van Ram Kawng Zawh* is, in fact, the translation of characters and names. But, we should note that not all characters or names are translated,

some are borrowed or adapted from the ST as shown in 3.1.11: ‘Adaptation’ in this chapter. Translation of names in *Kristian Van Ram Kawng Zawh* may be discussed in five different points with list of translations as below:

3.1.8.1. *Characters*: Christian – *Kristiana*; Evangelist – *Pathianthuhritua*; Obstinate – *Tihmawha*; Pliable – *Thlemsama*; Help – *Puitua*; Mr. Worldly Wiseman – *Khawvelthilafinga*; Legality – *Danhriaa*; Civility – *Danṭhaduha*; Good-will – *Ṭhaduha*; Interpreter – *Hrilhfihtua*; Passion – *Nghakhlela*; Patience – *Dawtheia*; Simple – *Hretlema*; Sloth – *Thatchhiaa*; Presumption – *Uanga*; Formalist – *Dana*; Hypocrisy – *Verveka*; Timorous – *Dawihzepa*; Mistrust – *Ringhlela*; Watchful – *Inringa*; Graceless – *Ngilneilova*; Discretion – *Fimkhurthiami*; Prudence – *Fimkhuri*; Piety – *Ngaihsaki*; Charity – *Hmangaihi*; Faithful – *Rinawma*; Apollyon – *Setana*; Pope – *Bumhanga*; Pagan – *Pathianhrengailova*; Wanton – *Suallawmmanduhi*; Adam the First – *Adamhmasaa*; The Lust of the Flesh – *Taksalawmnaduhi*; The Lust of the Eyes – *Mitihlawmnaduhi*; The Pride of Life – *Inchhuangi*; Discontent – *Lungawilova*; Pride – *Chapova*; Arrogancy – *Intiveia*; Self-Conceit – *Inngaihluva*; Worldly-Glory – *Khawvelthilaropua*; Shame – *Zakzuma*; Talkative – *Dangnala*; Say-well – *Kamṭhaa*; Lord Hategood – *Ṭhahuaa*; Envy – *Awta*; Superstition – *Puithua*; Pickthank – *Fakduha*; Lord Old Man – *Lalputara*; Lord Carnal Delight – *Laltaksalawmnaduha*; Lord Luxurious – *Lalnuamlutuka*; Lord Desire of Vain – *Lalthillawiloduha*; Lord Lechery – *Lalnawmnahlirzawnga*; Sir Having Greedy – *Lalduhama*; Blind-man – *Mitdela*; Mr. No-good – *Ṭhalova*; Mr. Malice – *Thungrula*; Mr. Love-lust – *Taksahmakhawngaia*; Mr. Live-loose – *Tithawtthawta*; Mr. Heady – *Tlatsama*; Mr. High-mind – *Inhluta*; Mr. Enmity – *Huata*; Mr. Lyer – *Dawtheia*; Mr. Cruelty – *Nunchhiaa*; Mr. Hate-light – *Enghuaa*; Mr. Implacable – *Tihlawmtheihlohva*; Hopeful – *Beiseia*; By-ends – *Mahnihmasiala*; Lord Turn-abouts – *Lallamleta*; Lord Fair-speech – *Kamṭhalova*; Mr. Anything – *Lalengkima*; Mr. Two-tongues – *Tlawntawna*; Lady Feigning – *Lalmuchhuaki*; Mr. Hold-the-world – *Khawvelpawma*; Mr. Money-love – *Sumngainaa*; Mr. Save-all – *Engkimakawma*; Mr. Gripeman – *Thlemhanga*; Demas – *Hlepduha*; Vain-confidence –

Rinhova; Giant Despair – *Milianbeidawnga*; Diffidence – *Inringlovi*; Knowledge – *Finga*; Experience – *Hretama*; Watchful – *Venthiama*; Sincere – *Mitaka*; Ignorance – *Finglova*; Turn-away – *Hawikira*; Little Faith – *Rintlema*; Faint-heart – *Dawia*; Mistrust – *Ringlova*; Guilt – *Thiamlova*; Great-Grace – *Khawngaihnhaliana*; Kings Champion – *Lal mi huaisen ber*; Flatterer – *Fakdertu*; Atheist – *Pathianawmringlova*; Temporary – *Derdepa*; Turn-back – *Hnulamhawia*; Saveself – *Chhandama*.

3.1.8.2. *Material Names*: Parchment – *lehkhabu*; Fire and Brimstone – *mei leh kât*; Perspective Glass – *Entlang*.

3.1.8.3. *Settings*: Wicked-gate – *Kawngkhar*; Tophet – *leilawt*; City of Destruction – *Boralna Khua*; Slough of Dispond – *Lungngaihna Chirhdup*; Town of Carnal Policy – *Taksangaihtuahna khua*; Morality (village) – *Danṭhaa (khua)*; Celestial City – *Van ram*; Vain-glory (land of) – *Lolam (ram)*; Difficulty (hill) – *Chho*; Danger (way) – *Hlauhawm*; Destruction (way) – *Boralna*; Beautiful (palace) – *Mawi (Lal in)*; Peace (chamber) – *Muanna (pindan)*; Delectable Mountain – *Tlangnuam*; Immanuel's Land – *Immanuela Ram*; Valley of Humiliation – *Zahna Kawn*; Valley of the Shadow of Death – *Thihna Luikawr*; Town of Deceit – *Bumna Khua*; Prating Row – *Kamtam Veng*; Vanity (town) – *Lawilo (khua)*; Vanity Fair – *Lawilo Dawrpui*; Fair-speech (town) – *Kamṭhalo (khua)*; County of Coveting – *Awt khua*; Ease (Plain) – *Nuam (hmun)*; By-path – *kawngpengṭhuam*; Doubting Castle – *Rinhlelhna In*; Error (hill) – *Diklo (tlang)*; Caution (mountain) – *Fimkhurna*; Clear (hill) – *Thengthaw (tlang)*; Country of Conceit – *Chaponaram*; Town of Apostacy – *Rinlohna Khua*; Town of Sincere – *Khawfel*; Dead Man's Lane – *Thihnahmun*; City of Good-confidence – *Rinṭha khua*; Graceless (town) – *Khawngaihlohna khua*; Honesty (town) – *Rinawma khua*; Enchanted Ground – *Mutthlukna (hmun)*.

3.1.8.4. *Abstract Nouns*: Promise – *Thutiam*; All-prayer – *ṭawngṭaina*.

3.1.8.5. *Designation*: Governor – *roreltu*; Surveyors – *hnathawktute*; Lawgiver – *Dân petute*; alien – *mikhual*; Patriarchs – *thlahtute*.

3.1.9. VERSE TRANSLATION

Regarding verse translation, the translator, in fact, was not good in his work. Most of the verses in ST are not translated in TT. There are a number of one-stanza verses in the text, thirty four in total, out of which only six are translated from verse to verse. Two other verses belong to different category which may be discussed in 3.1.9.3. Study on verse translation may be divided into three categories which may be mentioned below:

3.1.9.1. *Verse to Verse Translation*: There are eight verses in TT out of which six are translated from ST. On verse translation, the translator did not take care of the original forms of ST such as number of lines, syllabic patterns and rhyme schemes. While all the ST have regular forms, all the translations are void of regular forms or techniques. The translations sometimes have shorter syllables, other times longer; sometimes more lines, other times less than the TT. For example,

ST: Great Beelzebub, the Captain of this Fiend,
 Design'd my ruin; therefore to this end
 He sent him harness'd out: and he with rage
 That hellish was, did fiercely me engage:
 But blessed Michael helped me, and I
 By dint of Sword did quickly make him fly.
 Therefore to him let me give lasting praise,
 And thank and bless his holy name always (65).

TT: *Setanan ka chhiatna zawngin,*
Nasa takin min bei;
Mahse min tanpuitu avangin,
Keiin ka hnawt bo thei;
I hming thianghlim fakin awm rawh se,
Chatuanin ropui rawh se (56).

From the above verse translation, we see that the ST has 8 lines with 10 syllables each in every line. On the other hand, the TT has 5 lines only with irregular syllabic patterns such as 8-6-8-6-9-7. While the ST has couplet rhymes (aa bb ..), the TT as an unintentional rhyme that goes ababcc. We see no other rhymes, intentional or unintentional, in other verse translations.

3.1.9.2. *Verse to Prose Translation*: There are five verses in ST which are translated into prose, such as one couplet, one quatrain, two hexastichs (six-lined verse) and one Octastichs (eight-lined verse). Below is an example of verse to prose translation:

ST: May I now enter here? Will he within
Open to sorry me, though I have been
An undeserving Rebel? Then shall I
Not fail to sing his lasting praise on high (29).

TT: *“Hetah hian ka lo lut thei ang em? Luhul taka awm tawh hnu hi min hawnsak thei ang em? Min hawnsak chuan chatuanin Amah ka fak tawh ang.”* (19).

3.1.9.3. *Prose to Verse*: The two prose to verse translations in the TT are, in fact, Biblical verses which are arranged in verse forms in TT while prose forms in ST. For example:

ST: Blessing, Honour, Glory, and Power, be to him that sitteth upon the Throne, and to the Lamb for ever and ever (166).

TT: *Lalthutphaha thua leh,
Beram No hnenah chuan;
Malsawmna te, chawimawina te,
Ropuina te, rorelna te,
Chatuanin awm rawh se* (167).

The above ST prose and TT verse are taken from Revelation 5:13. The translator, who used the Mizo Version of the Bible, followed the type-style of the same in his work.

Therefore, the credit of prose to verse translations in the TT may go to the English-Mizo Bible translators.

3.1.10. LOSS OR SUBTRACTION IN TRANSLATION

The translation may be free from what is known as ‘gain’ or ‘addition’. On the other hand, we see different kinds of losses which may be divided into three categories as below:

3.1.10.1. *Lost Nouns or Words* – Some important words or nouns are lost in TT such as Seraphims and Cherubims (18) (which are translated as ‘*Pathian vantirhkoh ropui tak takte*’ meaning ‘the great angels of God’) (6); Perils, Sword, Dragons, Darkness (22); Hobgoblins, and Satyrs (66).

3.1.10.2. *Lost Verses*: A big loss was made by the translator in terms of verses. As mentioned before, the ST abounds with verses which totals 34 + long prologue + epilogue. Loss in verse translation may be studied in three groups as follows:

(a) *Prologue*: There is a long prologue titled ‘*The Author’s Apology for his Book*’ before the text. This prologue has 226 lines which are rhymed couplets. This is, in fact, one of the biggest losses in TT.

(b) *Epilogue*: This is known as ‘*The Conclusion*’ in ST. It has 22 lines arranged in 4 stanzas formed by rhymed couplets. We see no translation in TT.

(c) *Verses in the Text*: There are as many as 34 verses within the text in ST out of which 24 are left out in translation. The lost 24 verses comprise 72 lines. Again, we may note that loss was also made in translated verses due to paraphrasing.

3.1.10.3. *Lost Sentences*: There are also some sentences left out in translation. For example, ‘For he thought nothing but death was before him’ (49).

3.1.11. ADAPTATION

In the translation, we see some adaptations caused by the translator’s intention or purpose of reading pleasure and better understanding. Adaptations are mainly made in terms of translation of names such as Pharaoh – Pharoa; Nebuchadnezzar – Nebukadnezzara; Darius

– Daria; Hymeneus – Humenaia; Philetus – Phileta; Beelzebub – Beelzebuba; Immanuel – Immanuela. In fact, the translator used the adaptation of names made in Mizo Bible.

3.1.12. MISTRANSLATION

There are some sentences or phrases mistranslated by Chuaftera in his translation. Let us give some examples:

(a) I was once a fair and flourishing Professor, both in mine own eyes, and also in the eyes of others (38) – *Hmanah chuan keima ngaih leh mi dangte ngaih pawha mawi leh engthawl takin ka awm thin a* (28). Here, ‘a fair and flourishing Professor’ was translated as ‘*mawi leh engthawl tak*’ in which the word Professor is substituted by ‘*engthawl*’ (happy/contented).

(b) Where the Grace of God is in the heart, it causeth there a great out-cry against sin (86) – *Pathian khawngaihna mihring rilrua a awm chuan sual avangin nasa takin a tahtir thin* (77). Here, ‘out-cry’, a synonym of ‘denunciation’ or ‘defiance’, was mistranslated as ‘*nasa taka tap*’ meaning ‘weep out loudly’.

(c) A man may cry out against sin (86) – *Mi, sual avangin an tap thei* (78). Again, the phrasal verb ‘cry out’ here means ‘to denounce’, but was mistranslated as ‘*tap*’ (to weep) in Mizo.

(d) One of the towns in the novel known as ‘Fair-speech’ was also mistranslated as *Kamthalo khua* (103). The two letters ‘lo’, which make the word negative, may be taken out to make a good translation as ‘*Kamtha khua*’.

3.1.13. PARAPHRASES

Paraphrases as a method of translation may be seen in two forms:

3.1.13.1. *Verse Paraphrases*: Some of the verses in ST are paraphrased, and this lessens the number of lines or syllables in TT. From the example given in 3.1.9.1, the translator’s employment of verse paraphrase will be noticed.

3.1.13.2. *Prose Paraphrases*: English is, in fact, more compact in nature than Mizo. However, in the translation by Chuaftera, the ST sentences or paragraphs are usually longer

than the translations. It means that the translator employed some kind of paraphrase in his translation.

1.14. EQUIVALENCE

Every language has its own phrases or expressions which, when literally translated into other languages, may become meaningless or at least unuseful. Therefore, Chua-utera also needed to find equivalents in his translation of phrases or expressions. For example, thousands and ten thousands – *mi tam takte*; sixteen hundred years – *kum tam tak*; at least twenty thousand cart-loads – *tawlailir tam tak*; millions of wholesome instruction – *a siam tha mahna tiin vawi tam tak an bei tawh*.

3.2. TWELFTH NIGHT

3.2.1. TWELFTH NIGHT: NATURE AND SOURCE

Twelfth Night, or What You Will is justly considered as one of the most delightful of Shakespeare's comedies. It is full of sweetness and pleasantry. It is perhaps too good-natured for comedy. It has little satire, and no spleen. It aims at the ludicrous rather than the ridiculous. It makes us laugh at the follies of mankind, not despise them, and still less bear any ill-will towards them. Larry Clapp writes, "He (Shakespeare) gives the most amusing exaggeration of the prevailing foibles of his characters, but in a way that they themselves, instead of being offended at, would almost join in the humour; he rather contrives opportunities for them to shew themselves off in the happiest lights, that renders them compatible in the perverse construction of the wit or malice of others" (225). The ideas of identity and disguise as well as metamorphosis and change are found throughout the play.

Twelfth Night is also commonly described as one of Shakespeare's 'mature' comedies, both because it was written and performed towards the end of Elizabeth's reign, when Shakespeare was already an established and successful playwright, and because it departs from the pre-eminently farcical quality of some of his early comedies (Massai 2).

Besides blending satirical and romantic elements with light touches of discomfort, unease and sadness, *Twelfth Night* also draws on another dramatic form and tradition, as suggested by its title. *Twelfth Night* is the only play in the Shakespearean canon which refers explicitly to one of the main holidays in the Christian calendar, the twelfth night after Christmas, otherwise known as the Epiphany. Etymologically, the word ‘epiphany’ comes from the Greek and suggests the act of becoming manifest, of shining forth. In Christian theology, it describes the revelation of God to mankind through the birth of his son Jesus Christ and, more specifically, the arrival of the Wise Men in Bethlehem (3). Its title has, therefore, led some scholars to regard *Twelfth Night* as a ‘festive comedy’, that is, a play directly associated with real-life holidays and popular festivals, which were celebrated by over indulging in drink, dance, music, and fun.

Regarding the source of the play, though Shakespeare was indebted in *Twelfth Night* to sixteenth-century Italian comedies like *Gl’Ingannati* (The Deceived) which was first performed in Siena in 1531, he also drew on an English source for the main Viola-Orsino-Olivia-Sebastian love intrigue. ‘Of Apolonius and Silla’, the second tale in Barnaby Riche’s *Riche his farewell to Militarie Profession* (1581) provides many illuminating points of comparison with Shakespeare’s play (Palmer 12).

3.2.2. ABOUT THE AUTHOR: WILLIAM SHAKESPEARE (1564-1616)

The story of William Shakespeare’s life is a tale of two towns. Stratford bred him; London gave him, literally and figuratively, a stage for his fortune.

Born on 23rd April 1564 at Stratford-upon-Avon, England, Shakespeare was considered to be the greatest of authors in any language, ancient or modern. Though no personal documents survive from Shakespeare’s school years, he probably attended the Stratford grammar school and studied the classics, Latin grammar and literature. It is believed that he had to discontinue his education at about thirteen in order to help his father. At eighteen he married Ann Hathaway. They had three children, Susanna, Hamnet, and Judith (Tyle 1703).

Shakespeare was a dramatist and a poet. However, none of his own manuscripts of his works survive, so we have only those of his plays and poems that were printed. Thirty seven plays are now regarded as by Shakespeare, and he collaborated with other dramatists on at least four more. He created his plays between about 1590 and 1614, and they began to be printed in cheap quarto editions in 1594. Eighteen of Shakespeare's plays had appeared in quarto by the year of his death, 1616 (British Library, n.pag.).

In 1623, *Mr. William Shakespeare's Comedies, Histories, & Tragedies* appeared in an expensive folio volume. This contained 36 plays and is now universally referred to as the First Folio. The quartos and the First Folio ensured that Shakespeare's plays survived when they were no longer performed. These printed editions have been used since the 17th century by actors and directors to return Shakespeare's plays to the stage (British Library, n.pag.). There is much debate among scholars about how the printed texts represent Shakespeare's original plays. His plays are classified as: comedies – 14, histories – 11, and tragedies – 12.

Four centuries of minimal information about William Shakespeare have produced critics who claim that Shakespeare did not write the plays and poems credited to him. Some believe the famed body of work was penned by Edward de Vere, the seventh earl of Oxford; others attribute the work to English philosopher and statesman Sir Francis Bacon. Still other detractors believe the plays to be the achievement of a great playwright but assume that it was Christopher Marlowe, not William Shakespeare, who authored the immortal works (Notkoff 15). One of the main reasons for doubting Shakespeare's authorship, as noted by biographer Peter Hyland in *An Introduction to Shakespeare*, "Seems to be . . . a matter of social snobbery, an unwillingness to believe that the works that have become the cornerstone of English culture could have been written by the son of a glove-maker from a tiny country town." Another reason for doubting Shakespeare's authorship could simply be the result of a lack of information about the man (15).

Between about 1592 and 1604, Shakespeare wrote five poems, such as *A Lover's Complaint* (1609), *Venus and Adonis* (1593), *The Rape of Lucrece* (1594), *The Phoenix and*

the Turtle (1601), and *The Passionate Pilgrim* (1598), as well as creating a collection of sonnets numbering 154. These were printed in quarto editions between 1593 and 1609 (British Library, n.pag.).

3.2.3. MIZO TRANSLATOR: R. THANGVUNGA (B. 1952)

Dr. R. Thangvunga received his Master's degree in English from Gauhati University in 1976 and taught English literature at Champhai College and Govt Aizawl College from 1976 to 2008 before joining Mizoram University as Reader in the Mizo Department. He received his PhD from North Eastern Hill University (NEHU) in 1995 for his thesis, 'Theme of Love, Time and Mutability in Shakespeare and Donne'.

Prof. R. Thangvunga regularly contributed English and Mizo articles in local and national literary journals and had presented several papers in national and international seminars. He had been appointed subject expert in Mizo in several UG Colleges, and is member in the Govt instituted Mizo Language Committee. His publications include, besides a number of literary articles, *Shakespeare and Donne: Theme of Love, Time and Mutability*, translation of Shakespeare's *Twelfth Night* in Mizo and *A Brief Introduction to Philosophy*.

Prof R. Thangvunga retired from service on 31st December 2016, and lives with his wife and children in his residence at Kanan Veng, Aizawl.

3.2.4. THE MIZO TRANSLATION OF THE PLAY

Dr. R. Thangvunga, who is among the few Mizo translators of William Shakespeare, published the first edition of *Twelfth Night* translation in 1994. The translated work was selected as text book for B.A. (Hons) for a number of years. The first edition work was more prosaic in form and text, only songs and poems in the text were translated as poetic forms and words. Like other works by the same playwright, *Twelfth Night* also is arranged in poetic form, i.e., line by line, not as sentence by sentence. But, R. Thangvunga arranged his translated text in prose form, i.e., sentence by sentence.

However, when the second edition came out in 2012, the style of translation changed in the hands of Dr. R. Thangvunga who, as he himself writes in the preface of the book, not

only revised but also re-translated most of the text (iii). As a result, most of the text are now arranged in line by line forms following a style of poetic form as well as the English text itself.

Up to 2016, as many as thirteen different plays of Shakespeare are translated into Mizo. The uniqueness of the translation by Dr. R. Thangvunga lies in the fact that it is more poetic in text and in form, while the rest are all prose.

3.2.5. NATURE OF TRANSLATION

Literature in the translation of drama often starts by distinguishing two types of translation: translating for the page and translating for the stage. The translation of *Twelfth Night* by R. Thangvunga belongs to the first type, i.e., translating for the page. The translator did not mean it to be a play for stage performance, thereby neglecting performability and speakability in drama translation. On the other hand, it seems that the translator worked for his translation in view of enriching Mizo literature, and he solely concentrated on creating a literary text. Therefore, we may say that the translator is not a theatre translator.

Like other Mizo translators of Shakespeare, R. Thangvunga also did not translate the title of the play, and named his Mizo translation with its English title ‘Twelfth Night’. However, the full title of the original play, ‘Twelfth Night; or, What You Will’ is not used in the cover of the book or in its title page in a 2012 edition.

Above all, it has to be noted that the translation by R. Thangvunga is an ‘academic translation’ which means that it is a translation for academic purpose. The translator fulfilled the request for translating *Twelfth Night* to be included in the academic syllabus. Therefore, his concentration was on fidelity to the original style, technique, and form of the ST.

3.2.6. FORMS OF TRANSLATION

The Mizo translation is a complete one with verse to verse, prose to prose, plus poetic nature. Study may be made with two points – Verse and song translation and prose translation.

3.2.6.1. *Verse and Song Translation*: The majority of Shakespeare's plays are written in verse. A character who speaks in verse is a noble or a member of the upper class. Most of Shakespeare's plays focussed on these characters. Following the style of William Shakespeare, R. Thangvunga translated verse to verse, song to song and prose to prose and set them in their respective forms. For example,

DUKE. *Ka hmangaih nasatzia hi puang la,*
Ka biaklai hrilin va thawng ang che;
Ka thil tuar hi, i rawlthar hmelah hian
Palai un zawk aiin a lo ngaihsak ang che (1.4. 271-275).

(1) *Syllabic Forms*: All the songs sung by the Clown are translated and put in song forms. Even though the translator took care of number of lines and translated them line by line, he neglected the syllabic forms of Shakespeare, and hence, the lines become either longer or shorter, or in other words, there are more or less syllables than the ST. For example,

English (ST):

CLOWN. What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty;
 Then come kiss me, sweet and twenty,
 Youth's a stuff will not endure (2.3. 747-752).

Mizo (TT):

CLOWN. *I tawng lawng e, lunghnemtu sawi pialralah,*
Lenlai par chena nui hiauvin,
Hringlang tlang a hla lua e;
Siktui kang iang ngah awm si lo,
Min han fawp la, duhlai tleitir,
Vanglai kan ni a pamhmai e (2.3. 747-752).

The above English song has a regular syllabic form that runs as 8.8.7.8.8.7. On the other hand, the Mizo translation has an irregular syllabic one, i.e., 11.8.7.8.8.8. In most of the song and verse translations, the translator was free from fixed forms, and hence, the TT becomes full of free verses.

(2) *Rhyme*: Most of the songs or verses appeared in the ST are skilfully rhymed. For example, the lines of dialogue spoken by Clown mentioned above are rhymed having a rhyme scheme – aabccb. However, the Mizo translation is bare of rhymes, and the translator is free from rhyme schemes. Shakespeare sometimes used couplets in the dialogues often in serious manners, for example –

OLIVIA. I do I know not what, and fear no find

Mine eye too great a flatterer for my mind.

Fate, show thy force; ourselves we do not owe;

What is decreed must be and be this so (1.5. 605-608).

OLIVIA. *A eng tak chu ang i maw, ka mit hian ka rilru a daw i ang tih ka hlau khawp mai.*

Rel mai teh, Chantawk Khawrel, mahni pawh kan inrel fel theih loh hi.

Ni tur chu a ni ang a, hnial thu a awm lo ve.

Here, we see two couplets in ST, but not in TT. Other couplets or rhymed lines in ST are also always translated in free verses in TT.

(3) *Blank Verse versus Free Verse*: Shakespeare used blank verse in *Twelfth Night*. Blank verse contains no rhyme, but each line has an internal rhythm with a regular rhythmic pattern. The pattern most favoured by Shakespeare is iambic pentameter. Iambic pentameter is defined as a ten syllable line with the accent on every other syllable, beginning with the second one. For example,

VIOLA. He nam'd Sebastian. I my brother know

Yet living in my glass; even such and so

In favour was my brother, and he went

Still in this fashion, colour, ornament,

For him I imitate: O, if it prove,

Tempests are kind and salt waves fresh in love (3.4.1934-1939).

VIOLA. *Sebastiana hming a lam a, kei hi darthlalang,*

Ka unaupa thla hlauh ka ni si a.

Chutiang hmelpu leh tuna ka chan bel ang hian

A liam ta kha a ni a. Aw, lo ni hlauh se,

Thlipui zaidam, tuipei al biahzai nem ka ti!

The Source Text (ST), though not rhymed, employs iambic pentameter with regular rhythmic patterns. On the other hand, the Mizo translation (TT) is neither written in iambic pentameter nor in any other meter. It is written in a free verse style having no syllabic form, nor rhyme, nor meter. Even the number of lines in TT is less than ST. Other lines in dialogues which are written in iambic or other meters are always translated as free verse styles. For example, the beginning dialogue spoken by Duke in Act I Scene I, 'If music be the food of love, play on', written in iambic pentameter, translated into Mizo in verse, is free from any rhythmic patterns.

3.2.6.2. *Prose Translation:* Prose is the form of speech used by common people in Shakespearean drama. There is no rhythm nor meter in the line. It is everyday language. Shakespeare's audience would recognize the speech as their language. These are characters such as murderers, servants, and porters. However, many important characters can speak in prose. The majority of *The Merry Wives of Windsor* is written in prose because it deals with middle-class (Utah Shakespeare Festival, n.pag.).

R. Thangvunga uses prose for prose and verse for verse translation. Every prose dialogue is translated in prose style, and put them in prose forms, i.e., sentences instead of lines, and prosaic words instead of poetic ones.

3.2.7. LOSS AND GAIN

The translator of the play stood for fidelity (loyalty) in his translation as far as possible. However, he did not attempt word for word translation, instead he was in favour of sense for sense translation. As a result, a number of lines are paraphrased into lesser lines, and thereby avoided a line by line translation. In this way, we see what is known as loss in translation. Examples may be made from Act I Scene II. In this scene, the ten (10) lines spoken by the Captain, i.e., from lines 55-64, are paraphrased in Mizo into seven (7) lines. The other six lines spoken by the Captain in the same scene, i.e., lines 83-88, are paraphrased into three lines in the translation:

CAPTAIN. A virtuous maid, the daughter of a count.

That died some twelve month since, then leaving her

In the protection of his son, her brother,

Who shortly also died: for whose dear love,

They say, she had abjured the company

And sight of men.

CAPTAIN. *Nula fel tak, a pa Count-in kum khat kal taa a thihsan,*

Amah enkawltu tur a u a thi zui leh ta mai si;

Ani sun chuan tu pawh mai a hmu duh lo an tih chu.

The next four lines spoken by Viola (89-92) are also paraphrased into two lines, and again, the next three lines (93-95) into two. In the same way, the long fifteen lines (96-110) spoken by Viola at the ending part of the scene are paraphrased into ten lines, and as many as five lines are lost in paraphrasing. In this way, there are a number of lines lost in paraphrasing throughout the play, and we see a big loss in the translation where sense for sense method is employed.

On the other hand, R. Thangvunga avoided addition of unnecessary words in his translation. He was in favour of economy of words which made him employ paraphrasing a

number of lines into lesser ones. His economical nature resulted in the employment of difficult words or phrases which make the translation wanting in fluent and fluid text.

3.2.8. PROBLEM OF PERFORMABILITY

Only limited scholarly attention has been devoted to the translation of drama, probably owing to the special problems confronting the translator for the stage. The term performability is synonymous to and interchangeable with theatricality, playability, actability and theatre specificity. Unlike the translation of a novel, or a poem, the duality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual as well as acoustic images (Anderman 71). The translator is therefore faced with the choice of either viewing drama as literature or as an integral part of a theatrical production.

Satisfying the linguistic requirements of performability may entail adjustments at a number of different levels. If, for instance, a play was originally written in dialect, the translator will have to make a decision as to whether there is a suitable dialect in the TL into which it may be translated. Efforts have been successfully made in the drama translations by J.F. Laldailova, P.L. Liandinga, and R. Lalrawna, who deal with Shakespeare's works. The plays by William Shakespeare, being poetic and archaic which make it difficult to understand the literal meaning of every words, phrase or sentence, the above translators usually employ simple prose in their translations. As a result, their translations became fluent and fluid, easy to understand, and even more attractive to the readers. In fact, if these translations were full of difficult phrases or archaic words, or if difficult poetic diction were employed, they would fail in terms of readership. However, because of their simple and prosaic translations, it is evident that they achieved what is known as performability. The Mizo performances of Shakespeare's two plays such as *Hamlet* and *Romeo and Juliet*, both in audio as well as in action, were good examples.

On the other hand, the problem of performability is found in the translation work of R. Thangvunga. The problem is mainly focussed on the target text which, being partly prose

and partly poetry, is difficult to perform. The target or translated text is obviously meant to be what is known as closet drama, a drama meant to be read instead of performance.

The problem lies first in the apprehension of its meaning – words, phrases, lines, or sentences. Since the translator used a number of poetic and difficult words or phrases, it gives problems to the readers of the play.

Secondly, because of the employment of difficult words or phrases in the translated text, the actors and actresses of the play will surely face problems of reading, memorizing, speaking, or even performing of the text. The translated text may let the actors and actresses become awkward, amateurish, or clumsy.

Thirdly, there is a problem for the audience of the play in terms of understanding or apprehension. Even if the actors and actresses perform well on the stage, the audience may not feel at home if they do not understand the dialogue. Again, the play might become boring as the dialogue is not easy to understand. It is clear that most audience would choose easy, plain, prosaic, beautiful but simple poetic, rather than difficult dialogue.

3.2.9. SPEAKABILITY

Speakability means the ability to produce fluid texts which performers may utter without difficulty. Speakability means that a line of dialogue should be written so that it achieves its maximum impact when spoken. The playwright must be closely attuned to the shape of dialogue: the rhythm of sound that creates emphasis, meaning, focus, and power. Speakability also requires that the spoken line appear to come realistically from the character who says it and match that character's personality. In other words, speakability refers to dialogue that resembles real or ordinary speech.

The Mizo translation of *Twelfth Night* by R. Thangvunga also fails in what is known as speakability. In fact, most of the dialogues are not translated for the stage, but for the page. There are some reasons which make the translation deficient or fail in speakability.

Firstly, the translator employed verse to verse translation which makes the dialogue difficult to read, speak or perform on the stage. For example,

DUKE. *A herh thei ang berin maw? Hmeichhe rawkrai lo,*

Duhsak leh malsawm hlawh lo turin maw

Hlan urhsun ber ka thinlung hian tih tak zeta

A lo thawk chhuah a – 'tia tih nge i duh? (5.1.2304-2307).

Secondly, apart from verse to verse translation, the translation by R. Thangvunga is also poetic in nature and style. The dialogues which are set in prose form with sentences and paragraphs are so poetic that it is not easy to read, speak, or perform on the stage. Even if the players speak them fluently, there will be problems for the audience in terms of understanding.

Thirdly, the employment of difficult words or phrases affects the speakability of the translated play. As mentioned before, the translator used a verse to verse as far as possible. As a result, there are some difficult words or phrases among many prosaic and beautiful words which forbid the translation from being fluent and fluid.

3.3. THE HOLY WAR (INDONA THIANGHLIM)

3.3.1. ABOUT THE BOOK: THE HOLY WAR

The Holy War Made by King Shaddai upon Diabolus, to Regain the Metropolis of the World, Or, The Losing and Taking Again of the Town of Mansoul is a 1682 novel by John Bunyan. This novel, written in the form of an allegory, tells the story of the town “Mansoul” (Man's soul). Though this town is perfect and bears the image of Shaddai (Almighty), it is deceived to rebel and throw off his gracious rule, replacing it instead with the rule of Diabolus. Though Mansoul has rejected the Kingship of Shaddai, he sends his son Emmanuel to reclaim it.

In the *Holy War* we have one of the choicest of the allegorical works of the immortal Bunyan. Compared with his *Pilgrim's Progress*, it is an allegory of quite a different style and character, presenting another phase of the soul's experience. Bunyan's *Holy War*, in fact,

may properly be called 'A History of the Human Soul'. In this respect, the present allegory differs from the former work of the Glorious Dreamer. The *Pilgrim's Progress* dealt with the external circumstances of the Christian Pilgrimage, as they were helpful to, or obstructive of the spiritual life; and thence proceeded to the inner experiences of the Christian. The *Holy War* deals with the inward struggle of the soul, and thence proceeds to the outer consequences, as they affect the peace and happiness of man. The *Pilgrim's Progress* describes the enemies from without, affecting the soul within; while the *Holy War* describes the enemies from within, affecting the whole life and fortune of the man.

For these reasons many have regarded the allegory of the *Holy War* as a more spiritual work than even the *Pilgrim's Progress*; and perhaps, on this account it has been less appreciated by the general public. This instructive allegory is a dissector of the heart, in the spiritual anatomy of the soul. It is a spiritual mirror, setting forth what man was, whose servant he has become, what wars and fightings, what struggles and conflicts must be waged and utterly fought out, before Christ is again enthroned, and Mansoul Lost can sing the new song, worthy of Mansoul Regained (Maguire 7).

3.3.2. THE MIZO TRANSLATOR: REV. LIANGKHAIA

Born in 1884 at Saihum, Rev. Liangkhaia was one of the outstanding pioneer native Church leaders in Mizoram. His distinctive contributions to the Mizo Church in particular and to the society at large as an extra-ordinarily gifted hymn writer and composer-cum-musician, talented poet and translator, historian, pastor, church leader, preacher, revivalist, scholar-researcher, story teller and folklorist, native astronomer and theologian are unique, spectacular and invaluable, and the influence which he has made through these various fields are far reaching and have been highly valued by the Mizos till today.

Liangkhaia was best known for his innumerable activities in the Church. After finishing his theological education in 1915, he started a movement called '*Beihrum Pawl*' (Earnest Endeavour Group) in which he was a leader (President), and travelled in and around Mizoram, preaching the Gospel and the relevance of Christianity for the upliftment of the

people. He was also one of the most outstanding revival speakers when spiritual revivals swept across Mizoram and his hymns were very popular during these revivals. As his grandson Dr. Laltluangliana Khiangte recorded in *A Brief Profile of Rev. Liangkhaia*, he was employed as Evangelist (Probationary Pastor) for seven years, ordained in 1921 as a full-fledged Pastor under the Presbyterian Church of Mizoram, served as a full time Minister of God for fifty six years, engaged as a Theological College teacher for 12 years (iii). He was also appointed Synod Moderator for five terms. Therefore, he was honoured by *Zolentu*, a monthly magazine as 'Kum 100 chhunga Rawngbawltu Ropui Ber' (the Greatest God's Servant of the Century).

Liangkhaia was known for his famous and beautiful hymns. During his study at Cherra in 1913-1915, he composed as many as ten hymns. In all, more than fifty hymns are credited to him, of which some of them are composed by himself, while he translated the others. In his translated works including some books of Bible, a number of poetic works are also found. The quality and quantity of his hymnal works show that he was a great hymn writer and translator.

He was a great translator, English to Mizo. His translated books are *Kristian Thurin I* (by Marcus ward) (1970), *Kristian Thurin II* (by Marcus ward) (1970), *Indona Thianghlim (Holy War)* by John Bunyan (1971), *Bible Dictionary* (1971) and *Sakhaw Khaikhina* (1941). As he was appointed by the Presbyterian Church for a full time worker in literature in 1947, he translated many of the Old Testament books such as *Job*, *Ecclesiastes*, *Songs of Songs*, *Jeremiah*, *Lamentations*, *Daniel*, *Ezekiel*, *Zachariah*, *Zephaniah*, *Haggai*, *Habakkuk*, and *Malachi*.

Besides his translations, Liangkhaia also wrote a number of both secular and theological books. His first work, *Mizo Chanchin* won First Prize in the Mizo history writing competition in 1926. His other works include *Thupuan Hrilhfiahna*, *Hebrai*, *Thusawm Pek Hrilhfiahna*, *Kohhran Hrang Hrang Chanchin*, *Johana*, *Chhandamna Thu*, *Thuthlung Hlui leh Thar Kar Thu*, *Khuma Chanchin*, *Rom Hrilhfiahna*, *Kohhran leh A Rawngbawlna*,

Zosaphluia Chanchin, Kohhran Siamthatna Bul, Rev. Chhuahkhama Chanchin, Mizo Awm Dan Hlui, Mizorama Harhna Thu, Pathian Thu Thuantling, Pathian Chatuan Remruat, Arsi Chanchin, Bible Pathian Thu, Mizo Mi leh Thil Hmingthangte leh Mizo Sakhua. He was awarded, for his invaluable literary works, the first Academy Award by Mizo Academy of Letters (MAL) in 1979.

3.3.3. MIZO TRANSLATION OF THE HOLY WAR

The early Christians of Mizoram suffered from spiritual hunger as they were in lack of materials suitable for their spiritual purposes. The translation work of Bible was still going on, in fact, it was still at the beginning stage. The early literate people, especially the educated ones, served the people with their writings and readings.

In this period, the translation works by both the missionaries with their associates and the native educated Christians somehow quenched the spiritual thirst of the Mizo people. When *Pathian Lehkhabu Chanchin (The Story of the Bible)* by Charles Foster translated by C.S. Murray (Challiana) and F.W. Savidge (Sap Upa) came out in 1909, it played a very significant role in meeting the needs of the Mizo people who did not have the Old Testament. The next year, i.e., in 1910, the Mizo translation of John Bunyan's *The Pilgrim's Progress* as *Kristian Vanram Kawng Zawh Thu* by Pastor Chuaftera was published and soon became one of the masterpieces of Mizo translation books. The two translated books became the Bible of the early Mizo Christians.

The work of translation of *The Holy War* was done a few years or decades after the publication of *Kristian Vanram Kawng Zawh Thu*. In his preface to *Indona Thianghlim (The Holy War by John Bunyan)*, Rev. Liangkhaia wrote that Hrawva and Muka translated this allegorical novel; but, unfortunately, when Muka kept their translated work (manuscript) at the press, some burglars got into the press and recklessly damaged the whole manuscripts. As a result, Muka was no more in a mood to re-translate the novel all over again.

Muka told Rev. Liangkhaia everything about the sad tidings of burglary and encouraged him to translate the novel. Liangkhaia, by his enthusiasm, greatly wished that

such a great Christian novel should be translated into Mizo, hoping that it will play the same role as that of *Pathian Leikhabu Chanchin* and *Kristian Vanram Kawng Zawh Thu*. As a result, he translated the novel and published it in 1971.

In the Mizo translation of *The Pilgrim's Progress*, Chuaatera skilfully translated the names of the characters and gave their Mizo names, e.g., Pathianthuhritua, Tihmawha, Thlemsama, Puitua, Khawvelthilafinga, Danhriaa, etc. Likewise, the former translator, Muka also translated the names of characters in the novel which were inherited by Rev. Liangkhaia.

3.3.4. NATURE OF TRANSLATION

Indona Thianghlim, a translation of John Bunyan's *The Holy War* by Rev. Liangkhaia is a complete work, and is one of the famous translations of Liangkhaia who translated some books of Bible as well as some famous hymns which survive till today. The translator, so to say, followed what is known as 'fidelity' as he was faithful in his translation. However, this does not mean that he was very faithful in all parts of ST. We see some losses in both prose and verse parts. Liangkhaia, who was one of the best contributors of English-Mizo Bible translation, used compact, concise or comprehensive words or sentences in his translation. As the novel abounds with a number of interesting characters and names which are translated into Mizo, the translation becomes, like *Kristian Van Ram Kawng Zawh*, remarkable in the field of translation.

3.3.5. FORM OF TRANSLATION

Rev. Liangkhaia followed, as far as possible, the original style of the ST such as naming of characters, numbering the points, paragraphing, and choice of words. However, the translator, for the sake of reading pleasure and better understanding, made some changes in the form of translation. For example, the translation (TT) has seventeen chapters with different titles on them which may be the translator's addition or may be based upon the source of his translation, because there are no chapters in the original text (ST). The work, a prose to prose translation, may be called a prose work. There are also some verse to verse translations.

3.3.6. TITLE TRANSLATION

The title of an allegorical novel, *The Holy War* was translated as *Indona Thianghlim*. This literal translation became perfect in the sense that there are no other words for the title, as ‘Holy’ means ‘Thianghlim’ and ‘War’ – ‘Indona’. In fact, it may not be an exaggeration to say that every English-speaking Mizo people will name the title with the same words as a translation of *The Holy War*.

3.3.7. TRANSLATION OF NAMES

The most remarkable part of *Indona Thianghlim* is, in fact, the translation of characters or proper nouns. Like in the translation of another famous allegorical novel, viz, *The Pilgrim’s Progress*, translation of proper nouns occupies an important place. However, regarding the translation of names, Liangkhaia, in his preface to *Indona Thianghlim*, gave credit to Mûka, a former translator of the same work, whose manuscript was lost for good before being printed. Liangkhaia wrote that the names translated by Mûka are used in TT (10). In fact, there are many more allegorical names in *The Holy War* which may be studied in three groups as below:

3.3.7.1. *Names of Characters*: Allegorical names or characters are translated into Mizo as far as possible in TT such as, Alecto – *Thinchhiaa*; Dragon – *Rul*; Legion – *Nuaia*; Captain Resistance – *Kapt. Dodaltua*; A fury of the lake – *Dil huai*; Lord Innocent – *Lal Pawikhawihlova*; Lord Willbewill – *Lal Tumruha*; Mr. Recorder – *Thuvawngtua*; Mr. Affection – *Pu Ngainaa*; Carnal-Lust – *Tisachâki*; Mr. Mind – *Pu Rilruaa*; Impudent – *Hmaithinghawnga*; Blakmouth – *Kamtlahawlha*; Hate-Reproof – *Zilhuua*; Scorn-Truth – *Thudikteni*; Slight-God – *Pathianthamlovi*; Revenge – *Thungruli*; Mr. No-Truth – *Diklova*; Lord Lustings – *Lal Sualchaka*; Mr. Incredulity – *Ringduhlova/Ringlova*; Mr. Haughty – *Induha*; Mr. Whoring – *Ngaihchinga*; Lord Chief Secretary – *Ziaktu Lalber*; Lord Mayor – *Khawpui Lal*; Mr. Hard-Heart – *Thinlungsaaka*; Vile-Affection – *Sual Ngainaa*; Forget-Good – *Thanghilha*; Mr. Pitiless – *Khawngaihlova*; Mr. Fury – *Thinrima*; Mr. Stand-to-Lies – *Dawtana*; Mr. False-Peace – *Muangsuala*; Mr. Drunkenness – *Ruihhmanga*; Mr. Cheating –

Bumhmanga; Mr. Atheism – *Pathian Ringlova*; Spite-God – *Pathianhmsita*; Love-no-Light – *Enghuaa*; Love-Flesh – *Tisahmangaiha*; Mr. Filth – *Bawlhhlawha*; Captain Conviction – *Kapt. Thiamlohchantira*; Captain Judgement – *Kapt. Rorela*; Captain Execution – *Kapt. Titlutua*; Mr. Thunder – *Khawpuiria*; Mr. Sorrow – *Lungngaia*; Mr. Terror – *Ṭihbaiawma*; Mr. Justice – *Dika*; Take-heed-what-you-hear – *Ihriatkhapawisarawha*; Mr. Prejudice – *Pu Bengkhawnlova*; Mr. Puff-up – *Inhampuara*; Mr. Tradition – *Thurochhiaha*; Mr. Human-Wisdom – *Mihringfinafinga*; Mr. Man’s-Invention – *Mihringthiamthila*; Captain Anything – *Kapt. Engpawha*; Lord Understanding – *Lal Engkimhriaa/Lal Ngaihnhariaa*; Mr. Conscience – *Pu Chhialehṭhahriaa*; Mr. Discontent – *Lungawilova*; Mr. Benumbing – *Chawlawla*; Mr. Rashhead – *Pawngnawra*; Captain Credence – *Kapt. Ringa*; Mr. Promise – *Thutiama*; Captain Good-Hope – *Kapt. Beiseia*; Captain Charity – *Kapt. Hmangaiha*; Mr. Pitiful – *Khawngaihtheia*; Captain Innocent – *Kapt. Nuntlanga*; Mr. Harmless – *Pawikhawihlova*; Captain Patience – *Kapt. Dawhtheia*; Mr. Suffer-Long – *Tuarchhela*; Mr. Loth-to-Stoop – *Tlawmhreha*; Captain Boasting – *Kapt. Uanga*; Captain Secure – *Kapt. Ngheta*; Captain Bragman – *Kapt. Intiveia*; Love-no-Good – *Ṭhaduhlova*; Mr. Backward-to-all-but-naught – *Hnungtawhlhtlawma*; Captain Treacherous – *Kapten Rinawmlova*; Captain Blindfold – *Kapten Khawhmulo*; Mr. Desires-awake – *Harhchaka*; Good-deed – *Thilṭhatia*; Mr. Would-live – *Nunduha*; Mr. Wet-Eyes – *Mittuitama*; Mr. Repontance – *Sima*; Inquisitive – *Dilchhuta*; Mr. Reason – *Ngaihtuaha*; Mr. True-Man – *Midika*; Mr. Belief – *Ringa*; Mr. True-Heart – *Thinlungdika*; Mr. Upright – *Ngila*; Mr. Hate-Bad – *Chhehuaa*; Mr. Love-God – *Pathianhmangaiha*; Mr. See-Truth – *Thudikhmu*; Mr. Heavenly-Mind – *Van Rilrupua*; Mr. Moderate – *Thulaia*; Mr. Thankful – *Lawma*; Mr. Good-work – *Tiṭhaa*; Mr. Zeal-for-God – *Pathianṭana*; Mr. Humble – *Inngaitlawma*; Mr. Know-All – *Hrekima*; Mr. Hate-Lies – *Dawthuaa*; Mr. Do-Right – *Tidika*; Atheism – *Pathianawmringlova*; Never-be-good – *Ṭhangailova*; Beastly – *Ramnunngina*; Evil-Concupiscence – *Sualchaki*; Incredulity – *Ringduhlova*; Forget-Good – *Ṭhanghilha*; Love-Naught – *Lelohmangaiha*; Shameless – *Zaktheilova*; Mr. Hard-Heart – *Thinlungsaka*; Mr. False-Peace – *Muangdiklova*; Search-Truth

– *Thudikzawnga*; Vouch-Truth – *Thudikṭana*; Mr. Flatter – *Fakderthiama*; Mrs. Sooth-up – *Sawitlawri*; Mr. Simple – *Mawla*; Self-Deceiver – *Mahniinbuma*; Mr. No-Truth – *Thudiklova*; Cheer-up – *Tihlima*; Mr. Covetousness – *Awta*; Good-Husbandry – *Enkawltirṭhaa*; Mr. Pride – *Chapova*; Mr. Neat – *Cheifela*; Mr. Handsome – *Duhawma*; Mr. Haughty – *Uangthuanga*; Waiting – *Nghaka*; Mr. Experience – *Hrechika*; Mr. Skilful – *Themthiama*; Mr. Memory – *Hrerenga*; Lord Fornication – *Lal Ngaihchinga*; Lord Adultery – *Lal Uirea*; Lord Murder – *Lal Tualthata*; Lord Anger – *Lal Thinrima*; Lord Lasciviousness – *Lal Sualchaka*; Lord Deceit – *Lal Bumhmanga*; Lord Evil-Eye – *Lal Khawhringneia*; Mr. Drunkenness – *Pu Zungawlveia*; Mr. Revelling – *Pu Huauhuaulawma*; Mr. Idolatry – *Pu Milembiaa*; Mr. Witch-Craft – *Pu Dawithiama*; Mr. Variance – *Pu Danglamsama*; Mr. Emulation – *Pu Elrela*; Mr. Wrath – *Pu Thinura*; Mr. Strife – *Pu Inkhinduha*; Mr. Sedition – *Pu Chawkbuaia*; Mr. Heresy – *Pu Rinhranga*; Mr. God’s Peace – *Pathian Thlamuana*; Mr. Carnal-Security – *Tisamia*; Mr. Self-Conceit – *Mahniinduha*; Lady Fear-Nothing – *Ṭihneilovi*; Mr. Godly-Fear – *Pathianhlauva*; Lord Covetousness – *Lal Awhhmanga*; Mr. Mischief – *Pawikhawiha*; Mr. Profane – *Pawlawha*; Prudent-Thrifty – *Inrenthiama*; Harmless-Mirth – *Hlimtluangtlama*; Good-Zeal – *Ṭahnemngaia*; Mr. Prywell – *Bihnguna*; Captain Rage – *Kapten Thinthawka*; Mr. Destructive – *Tichhetua*; Captain Fury – *Kapten Thinkheia*; Mr. Darkness – *Thima*; Captain Damnation – *Kapten Borala*; Mr. No-life – *Nunglova*; Captain Insatiable – *Kapten Kohama*; Mr. Devourer – *Eizotua*; Captain Brimstove – *Kapten Kangduha*; Mr. Burning – *Muta*; Captain Torment – *Kapten Nghaisaa*; Mr. Gnaw – *Hachangṭhiala*; Captain No-Ease – *Kapten Awmnuamlova*; Mr. Restless – *Chawlhmulova*; Captain Sepulchre – *Kapten Thlana*; Mr. Corruption – *Ṭawiha*; Captain Past-Hope – *Kapten Beiseibova*; Mr. Despair – *Beidawnga*; Find-Out – *Hmuchhuaka*; Tell-All – *Sawiveka*; Prudent-Thrifty – *Inrenthiama*; Gripe – *Manngheta*; Rake-All – *Lelova*; Captain Much-Hurt – *Hliamkunga*; Loose-Foot – *Ngalchaka*; Lord Cavil – *Lal Hnialhrata*; Lord Brisk – *Lal Harha*; Lord Pragmatic – *Lal Sumduha*; Lord Murmur – *Lal Phunchiara*; Mr. Fooling – *Pathuahkhata*; Mr. Penny-Wise-Pound-Foolish – *Pawisa/Tangkaafinga*; Mr. Present-Good –

Thatawia; Mr. Sweet-World – *Khawvelnuama*; Mr. Profuse – *Tilutuka*; Mr. Prodigality – *Khawhtlarana*; Mr Voluptuous – *Muanlenga*; Mr. Pragmatical – *Intifinga*; Mr. Ostentation – *Dawha*; Mr. Speedy – *Tuanranga*; Mr. Upright – *Mi Ngila*; Captain Self-Denial – *Kapten Mahnihrehawmpawisalova*; Evil-Questioning – *Zawhkalhchinga*; Mr. Diligence – *Taimaa*; Mr. Trueman – *Midika*; Honest-Inquisy – *Ngaihvendika*; Mr. Fooling – *Pathuahkhata*; Mr. Let-Good-Slip – *Thahnawla*; Mr. Slanish-Fear – *Hlahlawpa*; Mr. No-Love – *Hmangaihlova*; Mr. Mistrust – *Rinawmlova*; Mr. Flesh – *Taksamia*; Mr. Sloth – *Tlawktlawwa*; Mr. Doubt – *Ringhlela*; Legal-Life – *Dananunga*; Unbelief – *Ringlova*; Wrong-Thought-of-Christ – *Kristianngaisuala/Kristangaisuala*; Clip-Promise – *Tiamthlawna*; Carnal-Sense – *Tisadana*; Live-by-Feeling – *Hriatnaanunga*; Self-Love – *Inhmangaiha*; No-Hope – *Beiseilovi*; Dark – *Thima*; Mr. Meditation – *Ngaihtuaha*; Mr. Think-Well – *Ngaihtuahthaa*; Mrs. Piety – *Pathianngaihsaki*; Mr. Impiety – *Pathianngaihsaklova*; Mr. Get-i'the-hundred-and-lose-i'the-shire – *Duhdahvangahlohliana*; and, Lord Blashphemy – *Pathiansawichhiaa* .

3.3.7.2. *Settings*: There are some allegorical settings in the novel, all of which are translated or adapted into Mizo. They are, Ear-gate – *Bengkawngka*; Eye-gate – *Mitkawngka*; Mouth-gate – *Hmuikawngka*; Nose-gate – *Hnarkawngka*; Feel-gate – *Hriatnakawngka*; Midnight Hold – *Zanlai Kulh*; Hold of Defiance – *Chona Kulh*; Sweet Sin Hold – *Sual Nawmna Kulh*; Mount Gracious – *Mual Hlu*; Mount Justice – *Dikna Mual*; Plain-Truth Hill – *Thutak Tlang*; No-Sin Banks – *Sual lo kham ko*; Villian's Lane – *Rawkrailo Veng*; Blackmouth Lane - *Tawngtlaran Veng*; Blasphemer's Row – *Pathian sawi chhetu thler*; Drunkard's Row – *Zungawlvei thler*; Raseal-Lane – *Lawilo Veng*; Flesh Street – *Tisa thler*; All-base Lane – *Tlaktlailo Veng*; Nauseous Street – *Tuitanglo Thler*; Filth Lane – *Bawhlhlawh Veng*; Folly-yard – *Mi A Veng*; Vilehill – *Sualna Tlang*; The Valley of The Shadow of Death – *Thihnahlmkawr*; The Land of Doubting – *Rinhlehna Ram*; Blind-Man-Shire – *Mitdel Bial*; Blind-Zeal-Shire – *Thahnemngaihnadiklo Bial*; Country of Envy – *Itsikna Ram*; Town of Malice – *Huatthuchhe Khua*; Dog-Star – *Uiarsi*.

3.3.7.3. *Materials*: There are some material names translated into TT. For example, two great guns, High-mind and Heady are translated into *Rilru sang* and *Luling* respectively.

3.3.8. VERSE TRANSLATION

The Pilgrim's Progress is remarkable by the quantity of verses, *The Holy War* by characters. As compared to *The Pilgrim's Progress*, we see considerably lesser number of verses in *The Holy War*. Let us discuss verse translation which may be divided into two points as under:

3.3.8.1. *Prologue*: The prologue of the novel titled *To the Reader* was written in rhymed couplet form, the total number of lines being 170, and there is no division of stanzas as the whole lines run continuously in one long stanza. The translator summarized the 170 lines into 80 lines, dividing them into 20 quatrains with numbers. There is no rhyme in the TT, and the syllabic form applied by the translator (8-7-8-7) does not follow the ST couplet form where every line has 10 syllables. It is a 'non-literal' or in other words a 'sense-for-sense' translation apart from its paraphrased nature.

3.3.8.2. *Verses in the Text*: In fact, there is no verse in some ST editions like those mentioned in Primary Sources (Bibliography) at the end of the thesis. We see nine verses plus a nine lined Bible verse in the TT, the total number of lines in all verses being 48. The verses within the text can be divided into two groups:

(a) *Prose to Verse Translation*: As mentioned above, there are no lines arranged in verse forms in ST in some editions. We do not know what version was used by the translation. However, judging from some versions mentioned in work cited or bibliography, all the verses within a text are translated from prose, and are so arranged in verse forms. For example,

ST: 'Given at the pit's mouth, by the joint consent of all the princes of darkness, to be sent to the force and power that we have yet remaining in Mansoul, by the hand of Mr. Profane, by me, Diabolus' (89).

TT: *'Thim lalho zawngte remtihin*
Puk kawngkaah chuan pek a ni;
Mansoul Diabola mite thawn tur chu
Pu Pawlawha kut ngeiah' (191).

(b) *Biblical Verse*: There is an extraction of Psalms 24:7-9 in the novel which are arranged as prose in ST – ‘Lift up your heads, O ye gates; . . . O ye gates; even lift them up, ye everlasting doors’. The translator, not making his own version, extracted the translation of the verse from Mizo Bible, and arranged them in verse form which comprises eight lines.

3.3.9. LOSS OR SUBTRACTION IN TRANSLATION

It seems that Rev. Liangkhaia did not make any gain or addition in his translation. But, on the other hand, there are some losses in TT which are caused mainly by paraphrases which will be discussed in 3.3.10: ‘Paraphrase’. Study will be made on loss or subtraction in translation in two points:

3.3.9.1. *Lost Verses*: We see, as mentioned above, Rev. Liangkhaia made some loss in verse as he employed the method of paraphrasing. Besides, there is another verse before the text other than the prologue, this is known as *An Advertisement to the Reader*, thirty two lines in all and written in couplets. The translator left out this part of verse in TT.

3.3.9.2. *Lost Words or Sentences*: There are some words or sentences which are not translated in TT. In some cases, parts (or clauses) of the sentences are lost while parts of them are translated. Again, some descriptive words put in round brackets are ignored in TT.

3.3.10. PARAPHRASE

As stated before, the translator sometimes employed the method of paraphrasing in TT. This may be studied in two points as follows:

3.3.10.1. *Paraphrase of Verse*: As we have already discussed in 3.3.8.1: ‘Prologue’, the long prologue containing 170 lines are paraphrased into 80 with shorter lines in TT. When we look at the difference of quantity of lines between ST and TT, we see that the whole verse in ST was paraphrased or summarized into less than half the number of lines.

3.3.10.2. *Paraphrase of Prose*: The translator sometimes employed the method of paraphrasing in prose, or in other words, a text. For example, in *Bung 4* (Chapter 4 in TT),

TT: *Chuti anga a thunun theih ngang loh avang chuan Diabola chuan kawng dang a ngaihtuah ta a, tihsual zualna a zawng ta a. Zawi zawiin sual lamah a hruai hret hret a, thil tha lama a rilru a chawlawl theihnazia tur apiangah a hruai ta a. Sual leh sual lo pawh hre hrang lo khawpin a tikhawlo va. Mansoul mite hnenah chuan, "He putar hi zawng a â tak tak ta a ni e, tu mahin pawisa suh u. Mi â te chuan atna lampang hi an nei a, hetia a tihphut chang hi an nei thin reng alawm," tiin a sawi a (30).*

ST: Since therefore the giant could not make him wholly his own, what doth he do but studies all that he could to debauch the old gentleman; and by debauchery to stupefy his mind, and more harden his heart in ways of vanity. And as he attempted, so he accomplished his design; he debauched the man, and by little and little so drew him into sin and wickedness, that at last he was not only debauched as at first, and so by consequence defiled, but was almost, at last, I say, past all conscience of sin. And this was the furthest Diabolus could go. Wherefore he bethinks him of another project; and that was to persuade the men of the town that Mr. Recorder was mad, and so not to be regarded: and for this he urged his fits, and said, If he be himself, why doth he not do thus always? but, quoth he, as all mad folks have their fits, and in them their raving language, so hath this old and doating gentleman (15).

Here, we see that the TT is shorter than the ST, and the words of ST are not fully translated but paraphrased.

3.3.11. ADAPTATIONS

In *Indona Thianghlim*, adaptation is seen mainly in characters. Regarding the naming of characters in Mizo, there are two forms of adaptation which may be discussed as under:

3.3.11.1. *Adaptation through Translation*: As mentioned before in 3.3.7: ‘Translation of Names’, there are a large quantity of allegorical names adapted into Mizo through translation. A list of adapted names has already been mentioned in 3.3.7.1.

3.3.11.2. *Adaptation through Borrowing*: There are some proper nouns in ST which are borrowed and used in TT. But, there are slight changes after being borrowed as there is an adaptation. Adaptation is made by adding gender signifiers such as ‘a’ (male) and ‘i’ (female) at the ends of names in TT and by replacing or altering some letters in names for better pronunciation or reading. These are adaptations of ST proper nouns through borrowing: Apollyon – Apolluana; Diabolus – Diabola; Captain Boanerges – Kapt. Boanargia; Commander – Kommandar; Emmanuel – Immanuela; Cerberus – Cerbera; Beelzebub – Beelzibuba; Apollyon – Apoliona; Lord Legion – Lal Legiona; Lord Python – Lal Pythona; Lord Belial – Lal Beliala; Lord Apollyon – Lal Appolyona, Lord Beelzebub – Lal Beelzebuba; Lord Lucifer – Lal Lucifera; Mount Diabolus – Diabola Tlang; Mount Alecto – Alecto Tlang; Mount Megara – Megara Tlang; Mount Tisiphone – Tisiphone Tlang; Captian Cain – Kaptan Kainaa; Captain Nimrod – Kaptan Nimroda; Captain Ismael – Kaptan Ismaela; Captain Esau – Kaptan Esauva; Captain Saul – Kaptan Sawla; Captain Absalom – Kaptan Absalawma; Captain Judas – Kaptan Juda; Captain Pope – Kaptan Pope; Abraham – Abrahama; Isaac – Isaaka; Jacob – Jacoba; David – Davida.

3.4. THE RUBÁIYÁT OF OMAR KHAYYAM (HRINGCHAN PIALLEI)

3.4.1. ABOUT THE AUTHOR: OMAR KHAYYAM

Omar Khayyam's full name was Ghiyath al-Din Abu'l-Fath Umar ibn Ibrahim Al-Nisaburi al-Khayyami. A literal translation of the name al-Khayyami (or al-Khayyam) means 'tent maker' and this may have been the trade of Ibrahim his father. Khayyam played on the meaning of his own name when he wrote –

Khayyam, who stitched the tents of science,
 Has fallen in grief's furnace and been suddenly burned,
 The shears of Fate have cut the tent ropes of his life,
 And the broker of Hope has sold him for nothing!

Omar Khayyam was born on 18th May 1048 in Neyshabur (also spelled Nishapur), Khorasan (now Iran) and died on 4th December 1131 in Neyshabur. He was a Persian mathematician, astronomer, and poet, renowned in his own country and time for his scientific achievements but chiefly known to English-speaking readers through the translation of a collection of his *roba'iyat* ("quatrains") in *The Rubáiyát of Omar Khayyám* (1859), by the English writer Edward FitzGerald.

Omar Khayyam received good education in the sciences and philosophy in his native Neyshabur before travelling to Samarkand (now in Uzbekistan), where he completed the algebra treatise, known as "Treatise on Demonstration of Problems of Algebra", on which his mathematical reputation principally rests. In this treatise he gave a systematic discussion of the solution of cubic equations by means of intersecting conic sections. Perhaps it was in the context of this work that he discovered how to extend Abu al-Wafa's results on the extraction of cube and fourth roots to the extraction of n th roots of numbers for arbitrary whole numbers n (*Omar Khayyam: Persian Poet and Astronomer*, n.pag, para 2).

Through the efforts of Omar Khayyam and the Seljuq sultan Malik-Shah, the Jalali calendar was produced which was the reform of the then existing calendar. Based on making 8 of every 33 years leap years, it was more accurate than the present Gregorian calendar, and it was adopted in 1075 by Malik-Shah. In Esfahan he also produced fundamental critiques of Euclid's theory of parallels as well as his theory of proportion (para 3).

His years in Esfahan were very productive ones, but after the death of his patron in 1092 the sultan's widow turned against him, and soon thereafter Omar went on a pilgrimage to Mecca. He then returned to Neyshabur where he taught and served the court as an

astrologer. Philosophy, jurisprudence, history, mathematics, medicine, and astronomy are among the subjects mastered by this brilliant man.

The poetical works of Khayyam have surpassed his popularity as a mathematician and scientist. It is said that he wrote around a thousand four-line verses or “Rubaiyat” (quatrains) (*Omar Khayyam Biography*, n.pag., para 5). In the English-speaking countries, he was introduced with the Rubáiyáts of Omar Khayyám, which are rather impartial translations, done by Edward FitzGerald. Some other translations of portions of the “Rubáiyát” are also present, but the ones done by FitzGerald are extremely popular. Apart from English, the translations of his works are also done in other languages too. It is also noticeable that ironically, the translations done by FitzGerald re-introduced Khayyam to Iranians.

Khayyam never accepted himself with the title “falsafi” in the sense of Aristotelian one. He was marked as the one “detached from divine blessings”, by his contemporaries. Apparently, he was quite influenced by Epicurus’s philosophy. Also, he taught the philosophy of Avicena for a large number of years, particularly “the Book of Healing” in his native town Nishapur until his death. The philosopher, Khayyam can be apprehended from two different sources; first is the “Rubaiyat” and next is his other works focusing on the intellectual and social conditions of his time.

Fitzgerald's translation of the *Rubaiyat of Khayyam* is interesting because it seems to have lost almost every connection with its Persian source in the process of its appropriation, and one wonders how English readers could appreciate it as non-English, oriental poetry, and what would happen if they had been better informed of what Khayyam presented in his quatrains.

Fitzgerald's so-called translation of the rubaiyat of Khayyam, his attempts at alteration of symbols and images, adding new verses and quatrains of his own, and exclusion of significant cultural elements have transformed Khayyam into a western poet-philosopher.

3.4.2. ENGLISH TRANSLATOR: EDWARD FITZGERALD

Edward FitzGerald, (born March 31, 1809, Bredfield, near Woodbridge, Suffolk, Eng.—died June 14, 1883, Merton, Norfolk) English writer, best known for his *Rubáiyát of Omar Khayyám*, which, though it is a very free adaptation and selection from the Persian poet's verses, stands on its own as a classic of English literature. It is one of the most frequently quoted of lyric poems, and many of its phrases, such as “*A jug of wine, a loaf of bread, and thou*” and “*The moving finger writes,*” passed into common currency (*Encyclopaedia Britannica*, para 1).

FitzGerald was educated at Trinity College, Cambridge, where he formed a lifelong friendship with William Makepeace Thackeray. Soon after graduating in 1830, he retired to the life of a country gentleman in Woodbridge. Though he lived chiefly in seclusion, he had many intimate friends, including Alfred, Lord Tennyson and Thomas Carlyle, with whom he kept up a steady correspondence.

A slow and diffident writer, FitzGerald published a few works anonymously, then freely translated *Six Dramas of Calderón* (1853) before learning Persian with the help of his Orientalist friend Edward Cowell. In 1857 FitzGerald “mashed together,” as he put it, material from two different manuscript transcripts (one from the Bodleian Library, the other from Calcutta to create a poem whose “Epicurean Pathos” consoled him in the aftermath of his brief and disastrous marriage (*Encyclopaedia Britannica*, para 3).

In 1859, the *Rubáiyát* was published in an unpretentious, anonymous little pamphlet. The poem attracted no attention until, in 1860, it was discovered by Dante Gabriel Rossetti and soon after by Algernon Swinburne. FitzGerald did not formally acknowledge his responsibility for the poem until 1876. Its appearance in the same year as Darwin's *Origin of Species*, when the sea of faith was at its ebb, lent a timely significance to its philosophy, which combines expressions of outright hedonism (“*Ah take the Cash, and let the Credit go*”) with uneasy ponderings on the mystery of life and death (*Encyclopaedia Britannica*, para 4).

3.4.3. MIZO TRANSLATOR: SANGZUALA PA (DENGCHHUANA) (1929-2004)

Dengchhuana was born in 1929 at Kulikawn, Aizawl, and his father was Lalhlira. After having done formal education, he was selected in Assam Civil Service in 1967. He was later transferred to Mizoram where he was promoted to Indian Administrative Service (IAS), and worked in different posts such as Aizawl Deputy Commissioner and Education Secretary, and retired in 1992.

‘Sangzuala Pa’ is the pseudonym of Dengchhuana who used the same in all his literary works. He was best known by his prose works and he concentrated himself in essays, which were published both in magazines and his famous three books namely, *Duhaisam I* (1980), *Duhaisam II*, and *Hringchan Piallei* (2002).

It is not an overestimation to regard Sangzuala Pa as the pioneer of poetry translation in Mizo literature. He had done significant contributions in poetry translation, both English-Mizo and Mizo-English all of which were published in *Hringchan Piallei* (2002). His early and famous translations were done in the 1950s (See Chapter 2: 2.2.2.4 for details of his poetry contributions).

3.4.4. INTRODUCTION TO THE MIZO TRANSLATION

There has always been a close connection between writing original poetry and translating it, and major poets are often themselves translators and concerned with the theoretical issues involved (Connolly 175). Many writers have claimed that one must be a poet to translate poetry, though it could also be said that even if the translator is not a poet in his or her own right, he or she becomes one in the process. Sangzuala Pa was not a poet and did not write any poem. Yet, he proved himself to have a good taste in poetry, and his poetry translations have been highly appreciated. A study of his translation may be made with the following points:

3.4.5. METER AND FORM

In Fitzgerald’s translation, the metre of each quatrain is a flexible iambic pentameter: five feet (metrical units) to the line, each foot comprising, in theory, an unstressed syllable

followed by a stressed syllable. In practice, as is customary with all metrical poetry, the reader makes, by trial and error, what sounds like the best compromise between (a) the theoretical regular metre and (b) the colloquial stressing which would apply if the lines were read as prose. Sometimes, therefore, in the reading, four stresses may be more audible than five. Such rhythmic flexibility averts metronomic monotony (Cedric Watts 10). The rhyme scheme is *aaba*, the third line providing a variation before the rhyme returns – often with aptly conclusive force – at the end of the quatrain (11). However, the original sometimes employs an *aaaa* rhyme scheme, but more frequently *aaba*, and every line has 10 syllables. For example –

And we, that now make merry in the Room
 They left, and Summer dresses in new Bloom,
 Ourselves must we beneath the Couch of Earth
 Descend, ourselves to make a Couch – for whom?

But, Sangzuala Pa did not follow in his translation the fixed form of the poem, *The Rubáiyát of Omar Khayyam*. It is obvious that he did not even know the classical and English poetic meters. In all of his English-Mizo poetry translations, he did not employ rhyme schemes and meters, and the number of syllables is also irregular in some of his translations. Let us give an example from verse 27:

Pan lai hun leh ni te chuan kei ngei pawh hian,
'Mifing' belin an biahthu za tam sang tam,
Ka dawng thin, lung lam erawh ka vai ruai e,
Bul ka tanna ngei ka kir lehna! (27).

In this verse, we see no rhyme, no meter, and the syllable count is also irregular, i.e., 11/11/11/9. In all of his 75 verse translations, the number of lines, i.e., 4 in one stanza, is the only regular thing kept in the mind of the translator. To sum up, we see that Sangzuala Pa did not follow in his translations what is called by Holmes '*mimetic translation*' where the original form is retained.

3.4.6. ADAPTATION AND EQUIVALENCE

In translation, adaptation denotes a TT that draws on an ST but which has extensively modified it for a new cultural context (Munday 166). Cultural elements are very often lost in some translations, the case is seen in Sangzuala Pa's *Hringchan Piallei*, and therefore, adaptation is necessary in his Mizo translation. And equivalence sometimes go hand in hand with adaptation. Vinay and Darbelnet use the term 'equivalence' as the practice of employing an established equivalent idiom in the TL (186). Below are examples of adaptation:

'The Sultán's Turret in a Noose of Light' (1.4) is translated as *Siang lawina run in a rawn chhun ta*, where 'Sultan' and 'Turret' are replaced by '*siang lawina run*' which simply means a house. The 1st line of the second stanza, 'Dreaming when Dawn's Left Hand was in the Sky' is translated as, '*Khawfing chat kawl eng hnuaiah laikhum ka zal*' where personification, ie., 'Dawn's Left Hand' is lost. In the translation of stanza 5, lines 1-4,

Eng. Irám indeed is gone with all its Rose,
 And Jamshýd's Sev'n-ring'd Cup where no one knows;
 But still the Vine her ancient Ruby yields,
 And still a Garden by the Water blows.

Mizo *Pi pute vanglai leh an vul ni zawngte,*
Mualpui an liam zel chatuan mual rawnah;
An sulihnu vulmawiten a bawm chiaí e,
Siktui thiang dam diai a luang cham del.

we see no Source Language (SL)'s culture in the Target Language (TL). In fact, the diction used in Mizo translation is universal and simple. Let us see the Mizo translation of stanza 8, lines 3-4:

Eng. And this first Summer Month that brings the Rose
 Shall take Jamshýd and Kaikobád away.

Mizo *Chhawkhlei par mawi rawn sintu hun bi thar hian,*
Tleitir sang tam tak a liampui dawn!

Here, the foreign flower ‘Rose’ is translated as the Mizo famous flower called ‘*Chhawkhlei*’. The Persian names/words ‘Jamshýd’ and ‘Kaikobád’ are also lost in translation and they are replaced by Mizo word ‘*tleitir*’ which means ‘youth’.

In this way, a number of Persian or English names are either lost or adapted into Mizo names. Sangzuala Pa employed adaptation style in about two thirds of his translations. Here are other examples of cultural adaptation employed in the poems: The Cup – *Hailawn* (2.3); The Rose – *chhawkhlei* (8.3); The Bough – *thingsiri* (11.1); Paradise – *pialral* (11.4); The Courts – *runin sumtual* (17.3); The Rose – *tuah vau vulna* (18.2); Delightful Herb – *dingdi par vul* (19.1); The Cup – *a thlum tha tha* (20.1; 39.3); Dust into Dust – *dairial chang* (23.3); Under Dust, to lie – *zingphul liam* (23.3); Sans wine, san Song, sans Singer – *ningzu leh zai sak* (23.4), Cup – *ningzu leh sa* (30.1), Veil – *laibang zar* (32.1), Door – *khartung* (32.2), Cup – *hranden belpui* (37.1), old familiar Juice – *hranden belpui* (65.3); In Annihilation’s Waste – *dairial chang* (38.1); Fruitful Grape – *a thlum tha tha* (39.3); Bitter Fruit – *a minam* (39.4); Divorced – *mak chhiat tawh* (40.3); Wine – *chawltui zu* (41.4); The Grape – *bel zu* (43.4); The mighty Mahmúd, the victorious Lord – *a ngur tlang zathang pa* (44.2); Scatters and slays – *hnam len* (44.3); The River Brink – *Zotui thiang sirah* (48.1); Tavern – *tualpuk* (56.4); Grape – *zupui thlum* (67.2); Grape – *tin zu* (67.2).

Again, here are some lines which are translated following the rules of adaptation or equivalence, the lines are placed in interlinear style for clarification:

And David’s Lips are lock’t

A ngurpui za tam zingphul an liam ta a (6.1).

And those who husbanded the Golden Grain

Mualkil miṭha leh malsawmna khumtute (15.1).

Alike to no such aureate Earth are turn’d

Rihtlang mual an liam zo, hlei ten an dang chuang lo (15.3).

To-morrow? – Why, To-morrow I may be

Buan hma kherh lawk (20.3).

Take that, and do not shrink

Lungphang lo, Rihtlang i liam zawk ang (48.4).

Let us see stanza 11. In this stanza, all the words and lines of Mizo version are so fluid and so poetic that the stanza lost its ST meaning. We see adaptation as well as equivalence in Mizo poetry.

Eng. Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse – and Thou
Beside me singing in the Wilderness –
And Wilderness is Paradise enow.

Mizo *Tah chuan thingsiri hnuaiah lal lai bel zu,*
Buhchangrum leh sa, perhkhuang hrui rimawi nen,
Sirah nem ten zaiin a riang min awi la,
Ram dai pawh pialral a chang ngei ang (1-4).

3.4.7. EMPLOYMENT OF MIZO SIMILES

In Mizo poetry, there are several appropriate or fixed similes, usually formed by noun(s) + iang/ang (like) + verb(s)/adjective(s), e.g. *nau ang nui* [smile(s) like a baby]. The Mizo translators of foreign poetry usually employ the Mizo similes instead of literally translating the SL similes. While translating the poems, Sangzuala Pa also employed Mizo similes such as *hai ang thang* (1.1), *romei chhum ang* (14.4), *chham ang zal* (15.4), *lawi ang thang* (17.3), *rial ang dai* (25.4; 69.4), *ar ang vai* (57.1), *mim ang pianna* (61.2), and *vai ang tham* (70.4). In every employment of Mizo similes, we see no similes in Source Text (ST). Therefore, it is clear that the translator used such similes in order to make his translation more poetic and fluid.

3.4.8. LOSS IN TRANSLATION

Robert Frost once said, “Poetry is what gets lost in translation.” That is why ‘fidelity’ often fails in poetry translation, and as a result, some additions or subtractions may be found in it. Sangzuala Pa played a free role in the translation of *The Rubayat of Omar Khayyam*, as

he himself wrote in the preface of his poetry translation, “Compared to that of Professor Arthur J. Arberry’s translation from the Teheran Manuscript in 1952, it is likely that Fitzgerald did not translate but create another poem out of Omar Khayyam’s poetry. The present translation of mine into Mizo is like that of Fitzgerald’s, but do not avert from the central idea of the English translation” (183).

As the translator himself said, it is clear that he translated only the central idea and theme of the poem, ignoring many of the ST’s styles, techniques and diction. Therefore, we see that there are several additions (gain) and subtractions (loss) in the translation. Let us give some examples:

Eng. Where the White Hand of Moses on the Bough
Puts out, and Jesus from the Ground suspires (4.3-4).

Mizo *Thing tin chhawl hnah hlui uai ten an ñil zel a,*
Lentu chal tawh hnu tuai thar leh e.

Here, the Biblical allusions, such as ‘the White Hand of Moses’ and ‘Jesus from the Ground’ are lost in Mizo translations. Let us translate the Mizo translation back into English:

Old leaves of trees fell off and withered,
And old forests renewed their looks anew.

Some Persian words or names found in an English translation are also lost in Mizo, such as *Jamshyd* (5.2), *Péhlevi* (6.2), *Kaikobád* (8.4), *Khayyam* (9.1), *Kaikosrú* (9.2), *Rustum* (9.3), *Hátim Tai* (9.4), *Sultán Mahmúd* (10.4), *Caravanserai* (16.1), *Bahrám* (17.3), *Caeser* (18.2), *Hyacinth* (18.3), *Muezzín* (24.3), *Parwín and Mushtara* (54.3), *Súfi* (55.2), and *Ramazán* (59.2). These are replaced by Mizo simple words which are common in Mizo poetry. Here is a good example of Mizo translation where Persian names or words are lost:

Mizo *Mahse keimah nen lamtluang i chhui dun ang,*
Than tum val ñha kha zawng zawng mual liam tawhte,
Lungkham lo reng hian hun ñha i hmang dun ang,
Khawvel parmawi hi hlim ten chenin.

Eng But come with old Khayyam, and leave the Lot
 Of Kaikobád and Kaikhosrú forgot:
 Let Rustum lay about him as he will,
 Or Hatim Tai cry Supper – heed them not (9.1-4)

Here, in this translation, ‘Khayyam’ is replaced by ‘*keimah*’ (myself), and ‘Kaikobád and Kaikhosrú’ and ‘Rustum’ by ‘*than tum val tha*’ (youths who tried to have honourable names). Moreover, the last line is totally lost in Mizo translation, and here, the translator created a new line of poem.

3.4.9. ORDER AND DISORDER OF LINES

Most of the lines in Sangzuala Pa’s translation of the quatrains are set in order, from first line to last. They are usually line by line translation. In this way, the translator followed the English hymn translations done by the Mizo poet and scholars. The English version and Mizo translation of stanza number 58 goes as follows:

Eng. Oh, Thou, who Man of baser earth didst make,
 And who with Eden didst devise the Snake;
 For all the Sin wherewith the Face of Man
 Is blacken’d, Man’s Forgiveness give – and take!

Mizo *Aw, nang, Eden huan hringmi lo siamtu chuan,*
Fiahna tura rul vervek awm phaltu chuan
Sual vanga hmelhem, hmaimawk tawh hringmi hi
Thuk chang awm mah se min ngaidam ang che (1-4).

However, in stanza 32, the translator placed the translation of the first line of English in the second line of Mizo version –

Eng. There was a Door to which I found no key:
 There was a Veil past which I could not see:

Mizo *Laibang zar ka hmu, a chhung ka bih thei lo,*
Khartung pawh ka hmu, chabi nei si lo hian (1-2).

3.4.10. PARAPHRASING OR SIMPLIFICATION

Generally speaking, the translator simplified the poem while translating the same. In other words, all the stanzas were paraphrased, following some of the quatrain rules. In fact, the poem is written in the translator's own words producing the ST author's meaning as closely as possible. Let us see the translation of stanza 66:

Eng So while the Vessels one by one were speaking,
 One spied the little Crescent all were seeking:
 And then they jogg'd each other, 'Brother! Brother!
 Hark to the Porter's Shoulder-knot a-creaking!'

Mizo *Chutin lengrualten biahthu an hril lai chuan,*
Thawkkhatan hringnun awmphung an man ta e!
Tum lawk, chhai lawk reng awm lo hian kan nun hi
Mual liam tur a nih an var ta e.

Here, the translator simplified or paraphrased the Source Text, and all the difficult words or phrases as well as quotation of the ST are lost in Mizo translation. In this translation of stanza 66, in fact, almost all the SL words, phrases, lines, and even quotation are paraphrased and as a result, they lost their meanings in the Target Text (TT).

3.5. ROMEO AND JULIET

3.5.1. ROMEO AND JULIET: NATURE AND SOURCES

Romeo and Juliet, Shakespeare's most famous tragedy and one of the world's most enduring love stories, derives its plot from several sixteenth century sources. Shakespeare's primary inspiration for the play was Arthur Brooke's *Tragical History of Romeus and Juliet* (1562), a long and dense poem. Brooke's poem, in turn, was based on a French prose version written by Pierre Boiastuau (1559), which was derived from an Italian version written by

Bandello in 1554. Bandello's poem, meanwhile, was an interpretation of Luigi da Porto's 1525 version of a story by Masuccio Salernitano (1476) (Smith n.pag).

Many of the details of Shakespeare's plot are lifted directly from Brook's poem, including the meeting of Romeo and Juliet at the ball, their secret marriage, Romeo's fight with Tybalt, the sleeping potion, and the timing of the lover's eventual suicides. Such appropriation of other stories is characteristic of Shakespeare, who often wrote plays based on earlier works.

Shakespeare's use of existing material as fodder for his plays should not, however, be taken as a lack of originality. Instead, readers should note how Shakespeare crafts his sources in new ways while displaying a remarkable understanding of the literary tradition in which he is working. Shakespeare's version of *Romeo and Juliet* is no exception. The play distinguishes itself from its predecessors in several important aspects: the subtlety and originality of its characterization (Shakespeare almost wholly created Mercutio); the intense pace of its action, which is compressed from nine months into four frenetic days; a powerful enrichment of the story's thematic aspects; and, above all, an extraordinary use of language.

Shakespeare's play not only bears a resemblance to the works on which it is based, it is also quite similar in plot, theme, and dramatic ending to the story of *Pyramus and Thisbe*, told by the great Roman poet Ovid in his *Metamorphoses*. Shakespeare was well aware of this similarity; he includes a reference to Thisbe in *Romeo and Juliet*. Shakespeare also includes scenes from the story of *Pyramus and Thisbe* in the comically awful play-within-a-play put on by Bottom and his friends in *A Midsummer Night's Dream*, a play Shakespeare wrote around the same time he was composing *Romeo and Juliet*. Indeed, one can look at the play-within-a-play in *A Midsummer Night's Dream* as parodying the very story that Shakespeare seeks to tell in *Romeo and Juliet*. Shakespeare wrote *Romeo and Juliet* in full knowledge that the story he was telling was old, clichéd, and an easy target for parody. In writing *Romeo and Juliet*, Shakespeare, then, implicitly set himself the task of telling a love story despite the considerable forces he knew were stacked against its success. Through the

incomparable intensity of his language Shakespeare succeeded in this effort, writing a play that is universally accepted in Western culture as the preeminent, archetypal love story.

The *Ephesiaca* of Xenophon of Ephesus, written in the 3rd century, also contains several similarities to the play, including the separation of the lovers, and a potion that induces a deathlike sleep. One of the earliest references to the names Montague and Capulet is from Dante's *Divine Comedy*, who mentions the Montecchi (Montagues) and the Cappelletti (Capulets) in canto six of Purgatorio (*Wikipedia n.pag*).

Believed to have been written between 1591 and 1595, the play was first published in a quarto edition in 1597. The text of the first quarto edition was of poor quality, however, and later editions corrected the text to conform more closely with Shakespeare's original.

3.5.2. MIZO TRANSLATOR: J.F. LALDAILOVA (1925-1979)

One of the major translators, J.F. Laldailova, son of Peter Thangphunga was born on 9th January 1925 at Tlangnuam, Aizawl. When he was ten year old, in 1935, he was sent to Chittagong by Bro. Godfrey C.S.C. and studied at St. Placid's High School, a Catholic school, until he passed Standard VIII (Class 8). During his education, he always secured first position in every examination. Being good in English, he took keen interest in English literature even when he was still at lower Standards. It is said that his poem in English submitted against poetry writing competition at Standard IV surprised his teachers who highly appreciated it.

When the Second World War broke out, their school was closed down, and he had to leave for Aizawl. He then started working at Royal Air Force (RAF) in 1943, later promoted to a Band Master. During this time, in October 1949, while he was in Bangalore, he fell ill and was found infected with TB, the most dangerous disease of the time, and nine of his bones were cut off in the operation. Because of his ill-health, he had to retire from RAF in 1949. He started settling at Aizawl in 1950 and on 5th November 1952 he married Margaret Thangzawni and had four sons and two daughters. He became a successful farmer as a result of his continual references to agriculture books and a number of his own experiments.

J.F. Laldailova was very interested in music, loved Mizo community singings like *lengkhawm zai*, *chheih zai* and *tlanglam zai*, and mastered some musical instruments like gong and trumpet. It was said that he also had some magic skills, but the then Governor SN Barkataki did not allow him to have a public show thinking that he was a dangerous man.

Because of his good knowledge in English, J.F. Laldailova soon became well-known among the Mizo people. He was soon invited by Thangbuaia to work for newspaper, and he became the editor of *Hun Thar*, a newspaper. Here, his English articles in the English Section moved a debate which he himself stopped by his writings on grammatical rules. Being an editor, he felt that it was necessary to become at home in Mizo, the thought of which prompted him to learn Mizo as much as he could.

He was again employed by Lalrinliana to work at his Zoram Printing Press. During this period, he started translating English books into Mizo. As a result, some of his early translations like *Romeo and Juliet*, *Hamlet*, and *Julius Caesar* were soon followed by *Robin Hood*, *Tarzan*, *Genevieve*, *Thelma*, *The Last days of Pompeii*, *Camille* and other translations. Though the exact number of his translations is not known, it is believed that it was more than a hundred. He also translated with Fr. Bujold CSC and later with Father A. Sanglura the *Jerusalem Bible* which was left unfinished (Lalrawna 17). In addition to these translated works, J.F. Laldailova also prepared other well-known and useful works, such as *English – Lushai Dictionary* (now known as *JF-a Dictionary*) and *Thu Ngaihnawm* (interesting stories) in a number of issues. Again, his letters to Ethel L. Zari, a Churachanpur lady, and her replies were later compiled and published by R. Lalrawna.

J.F. Laldailova, who loved Bible and interested in language, soon found that the Mizo translation of Bible was not satisfactory due to its bad language construction and poor grammar. Therefore, he wrote many articles criticizing and commenting on the Mizo new Bible. He also wrote on Mizo hymns with his criticisms mainly centred on Zosaphara's songs and hymns. The criticisms by J.F. Laldailova aroused a great literary debate among

scholars and writers on Mizo Bible, hymns, literature and language and their debate articles were constantly published in newspapers and become widespread among the Mizo people.

It was argued that one of the most trusted dictionaries of Mizo, J.H. Lorrain's *Dictionary of the Lushai Language*, commonly known as '*Pu Buanga Dictionary*' was said to contain all of Mizo words. J.F. Laldailova, who was against this argument, diligently collected Mizo words left out for definition in *Pu Buanga Dictionary*, and recorded as many as 60,000 words. All the words he collected were defined by himself in English, and before he completed this project he died. After a few decades, in 1993, Lalfima published the incomplete dictionary of J.F. Laldailova, with a title of *Mizo to English Dictionary* (Hauhnar n.pag).

One of the translations by J.F. Laldailova, *Julius Caesar* by William Shakespeare was lost before it was published. Another play by Shakespeare, *Antony and Cleopatra* also became an unfinished translation. Grammatical errors that he found, 2000 in Mizo *Kristian Hla Bu* (hymn book) and 12,000 in Bible were also left unmentioned. It was all because of his untimely death.

He became ill again in October 1978 and was referred to Silchar for better medical treatment and again went to Dibrugarh. When he returned to Aizawl on 12th March 1979 with better health, he began to continue his famous *Thu Ngaihnaawm Bu* for some time. But, unfortunately, he became ill again and was admitted to Aizawl Civil Hospital. After a month, when it was found that he did not have a chance to recover, he went home. He died on 7th June 1979 at 5:55 AM, and was buried at Tlangnuam cemetery, Aizawl. It was amazing and somehow remarkable that on the day he died it was raining heavily after a long drought.

3.5.3. THE MIZO TRANSLATION OF THE PLAY

There was, no doubt, a person who introduced the greatest English dramatist of all time, William Shakespeare, to the Mizo people. The name of the person was J.F. Laldailova. Even when he was still a young boy, he loved the beauty of language and literature and took keen interest in English classical literature especially in the works of Shakespeare. As a

result, when he was employed by Lalrinliana to work at his Zoram Printing Press, he soon found a chance for translation and started working on Shakespeare's works. *Romeo and Juliet* became the first translation by J.F. Laldailova, and it was published in 1960 (Lalthangliana 355).

However, the translation by J.F. Laldailova was not the whole; a number of dialogues were found missing. In fact, he translated two third of the play, making it an abridged Mizo version. Besides, he did not follow the act and scene system, instead, he followed chapterization system of fiction calling them 'bung' in Mizo. Among his three surviving translations of Shakespeare's plays, only *Othello* is a complete translation. Even *Hamlet*, one of his most famous translations, was not complete.

Some years before 1990, a new wave of Shakespeare began in Mizoram with the production of audio drama in the form of audio cassettes. A popular drama group called *Redemption Theatricals* played *Hamlet* and recorded in audio cassettes, it became very popular in Mizoram. The recording of *Hamlet* was soon followed by *Romeo and Juliet* and *Salome* by the same party. These, of course, introduced to the Mizo people who Shakespeare was and what his works were. However, though Redemption Theatricals based their recording on J.F. Laldailova's translation, the dialogues were quite different because of their editing for audio drama.

In 2016, another version of the play, *Romeo and Juliet: Parallel Edition* was published by the translator, Nununa Renthlei. The new version is complete, and is totally a new and different translation, with side by side English and Mizo versions.

3.5.4. NATURE OF TRANSLATION

In his preface to the translation of *Romeo & Juliet*, the translator J.F. Laldailova wrote about the nature of his translation. He wrote that it was neither a complete nor a text to text translation. Therefore, the translator humbly said that he did not have any right to claim authority over any attempt by others in future to have a complete translation. The translator further said that the beautiful words of English sometimes become meaningless or useless

when translated into Mizo, so is Mizo to English. This always prompted him to apply for adaptation or equivalence in the translation of the play. Some of the characters in the play, so to say a Nurse, had to be adapted into Mizo cultural context for better understanding. Again, according to the translator, the dialogues of some characters are added to other dialogues belonging to different characters, and this was done in order to shorten the play.

The title of the play in most English editions is *Romeo and Juliet*. However, the title became *Romeo & Juliet* in every Mizo edition using ampersand (&) instead of the word ‘and’.

3.5.5. CHARACTER TRANSLATION

It was for the better understanding of the Mizo people that J.F. Laldailova made some alteration or change in the characters’ names. The translator, who better cared for his readers rather than the original text, did not use the names of characters as they were, but made some alterations with the following three ways:

3.5.5.1. *Mizo-ised Characters*: By ‘Mizo-ised characters’ we mean some characters whose names the translator changed or altered the spelling of their names for better pronunciation, such as Lawria for Friar Laurence and Father for Friar. In Mizo names, there are two suffixes such as ‘a’ and ‘i’ to distinguish between male and female respectively. J.F. Laldailova put these two suffixes after some of characters’ names, as follows – Parisa for Paris, Bala for Balthasar, Lawria for Friar Laurence, Petera for Peter, Abrahama for Abraham, Gregora for Gregory, Tybalt-a for Tybalt, Juliet-i for Juliet, Romeo-a for Romeo, to Mizo-ise them.

3.5.5.2. *Simplified Characters*: The translator also simplified the names of some characters for better pronunciation such as Bena (Benvolio), Marka (Mercutio), Samsona (Sampson), Bala (Balthasar), Lawria (Father Laurence), and Juli (Juliet).

3.5.5.3. *Translated Characters*: Some English characters are translated into Mizo for better understanding, such as Awmtu (Nurse), Damdawizuar (Apothecary), Chhiahhlawh (Page), Lalber (Prince), and Santiri (Watchman). We see in the Source Text (ST) that there

are three watchmen – First Watchman, Second Watchman, and Third Watchman. However, all the three characters are represented by a single character called Santiri (a translation of watchman) in the Target Text (TT). Again, three different names such as ‘Juliet-i nu’, ‘Capulet-a nupui’ and ‘A nu’ were given in the TT to translate Lady Capulet.

3.5.6. FORMS AND TECHNIQUES OF TRANSLATION

J.F. Laldailova employs the following forms and techniques in his translation:-

3.5.6.1. *Chapterization*: Instead of following the dramatic rule or the original style, the translator created a different style entwining the styles of both novel and play. In a play, there are acts (a major division) and scenes which consists of units of action in which there is no change of place or break in the continuity of time (Abrams 4). But, in the Mizo translation, J.F. Laldailova followed a system of chapterization as in fiction, and named them Bung I (Chapter I), Bung II (Chapter II), and so on. In this way, all acts and scenes which are known in modern Mizo as *Chan* and *Lan* respectively, are replaced by or chapterized with *Bung* (Chapters). However, the style or system of type setting in drama, i.e., characters, dialogues, and stage directions are kept in the translation.

3.5.6.2. *Stage Direction*: There are three ways of using stage direction in the translation which are kept in round brackets –

(1) Normal direction, where the original stage directions are retained in translation.

(2) Reading pleasure, where the translator added some words which changes dialogues to conversation. For example, in the opening scene (Bung I or 1.1), a dialogue between Sampson and Gregory is translated as follows:

SAMSONA *chuan* : Gregor, kei zawng ka duai ngai lo vang (*a ti a*).

GREGORA *chuan* : Ui bauh hmangin mi a seh ngam ngai lo (*tiin a han chhang a*).

Here, the italicised words such as *chuan*, *a ti a*, and *tiin a han chhang a* denote a speech system, not a dialogue. If we translate them back into English, the dialogue may run as:

SAMSON said: . . .

GREGORY replied: . . .

(3) Means of Paraphrasing or summarizing, some scenes or dialogues are paraphrased in brief and put them into stage directions.

3.5.6.3. *Verse to Prose: Romeo and Juliet* is probably Shakespeare's most poetic drama because the entire play is written in blank verse, or unrhymed iambic pentameter. While poetic, the play's lines are more like English speech since iambic pentameter is the regular cadence of English, making the sound of the lines more appealing to audiences. In addition to blank verse, Shakespeare uses couplets, sonnets, and other rhymed lines. J.F. Laldailova, who skilfully translated songs and verses in *Hamlet*, pays very little attention to songs and verses in *Romeo and Juliet*. As a result, all songs in the play are lost in the translation, and all but a dialogue of Friar Laurence are translated into prose. Hence, all the poetic techniques such as rhymes, syllabic patterns, meters, and forms are lost in translation.

3.5.6.4. *Verse to Poetry*: Strictly speaking, the word 'verse' is a line of metrical writing (Cuddon 965). The dialogue by Friar Laurence in 2.3 (Bung V), a verse with metrical lines, is the only verse translation in the work. However, the verse in ST becomes a free verse poetry in TT.

3.5.6.5. *Prose to Prose*: Though Shakespeare uses verse in most of the dialogues, there are some prose in the play. All these prose lines of dialogue are translated into prose and set in prose forms.

3.5.6.6. *Paraphrasing*: The translated work is, in fact, a paraphrase of *Romeo and Juliet*. When we go through the translation, it is clear that after the translator carefully read the ST, he paraphrased most of the dialogues leaving many words, phrases, lines and dialogues untranslated. In this way, the translated text becomes significantly shorter than the English text.

3.5.6.7. *Summarizing*: The untranslated scenes and dialogues are usually summarized and put in the stage directions. For example, the marriage scene, i.e., 2.6 is lost in translation, but is summarized in the stage direction at the end of *Bung VI* (Chapter VI). Again, the lost 5.2 scene is summarized in stage direction at the end of *Bung XIV* (Chapter XIV).

3.5.7. VERSE TRANSLATION

The only verse translation in the work, a dialogue by Friar Laurence in 2.3, is written in iambic pentameter having couplet rhymes, and hence, we may say that the form is heroic couplet. However, J.F. Laldailova translated a thirty heroic couplet-lined verse, a dialogue by Friar Laurence, into free verse poetry. He did not translate the whole thirty lines; he translated the first ten lines, with the ending part of the translation being the translator's own words, i.e.,

Siamtu ruat nun chhunga hlenin

Chul ta'ng maw lei danin (9-10).

The other 8 lines are also not word for word translations, we see some losses and gains in the TT. As mentioned above, the latter 20 lines are lost in translation, which means that only one third of the verse is translated.

The verse is written in a metrical form with regular rhythmic patterns, regular rhymes and regular syllabic patterns: (1) Meter – the ST verse has a regular meter known as iambic pentameter, while the TT is written in blank meter; (2) Rhyme – we see that the verse is made up of 15 couplets, and the form is known as heroic couplet because of its rhymes and iambic pentameter. On the other hand, we see no rhymes, neither intentional nor unintentional, in the TT; (3) Syllabic – the ST verse, being written with regular forms, has a regular syllabic pattern, i.e., every line has 10 syllables each. On the other hand, the irregular syllabic pattern of the TT runs as – 10.10.10.10.6.9.9.10.8.6.

3.5.8. PROSE TRANSLATION

Shakespeare's plays contain both prose and verse. On the page, the prose runs continuously from margin to margin, while the verse is set out in narrower blocks, neatly aligned on the left (where lines all begin with capital letters), but forming a slightly ragged right-hand edge (Ballard, n.p.). Prose is most often used by Shakespeare to indicate characters who are not of noble birth. One character who most often uses prose is Nurse who is supposed to be more common and somewhat lewd, even if she loves and cares for Juliet.

Mercutio also often speaks in prose, which lends itself to characterizing him as a combative character who cares less about propriety and is more of a hothead. Some other characters who use prose, which again emphasizes their lower or more common natures, are the Musicians and Peter in 4.5.

As mentioned before, J.F. Laldailova employed a prose to prose translation. However, we do not see a complete translation of dialogues which are written in prose. The translator, after a careful reading of the ST, paraphrased most of the dialogues and put them in prose forms.

3.5.9. LOSS OR SUBTRACTION IN TRANSLATION

It is said that loss is inevitable in translation. It is more common in the translated works of J.F. Laldailova who was in favour of paraphrasing as a technique of translation. In his famous translation work, *Romeo & Juliet*, we find a huge loss as the play was paraphrased. Among the translated works of Shakespeare's plays by the same translator, in fact, *Romeo & Juliet* became the worst incomplete work. Study may be made as follows:

3.5.9.1. *Lost Verses*: Most dialogues of the play are made up of verses written in blank verses, sonnets, couplets, iambic pentameter, rhymed and syllabic forms. However, as mentioned before, a dialogue by Friar Laurence in 2.3 or *Bung V*, is the only verse translated into Mizo while the rest became paraphrased into prose or are left untranslated. The two prologues in 1.1 and 2.1 both of which are written in Shakespearean sonnets, other rhymed verses, some free verse lines, and a number of blank versed dialogues are lost in translation.

3.5.9.2. *Lost Songs*: Apart from verses, we see some songs in the play which are not translated or not even paraphrased into Mizo. A song sung by Mercutio, *An old hare hoar* in 2.4 and a song by Peter in 4.5, *When griping grief the heart doth wound* are lost in the translation.

3.5.9.3. *Lost Scenes*: While there are only 16 chapters (*bung*) in Mizo translation, the total number of scenes in English is 24, and the difference is 8. Some two or more scenes are paraphrased or summarized into one, such as 1.2 and 1.3 into *Bung 2*; 1.4 and 1.5 into 2; 2.1

and 2.2 into 4; 2.4 and 2.5 into 6; and 4.1, 4.2 and 4.3 into 12. The lost two scenes such as 2.6 and 5.2 are paraphrased and put in stage directions at the end of *Bung 6* and *Bung 14* respectively. The whole scene of 4.4, ‘Hall in Capulet’s House’ is nowhere to be found in the translation.

3.5.9.4. *Lost Dialogues*: There are a number of dialogues lost in translation. In English play, the total number of words is 24,545 (Open Source Shakespeare, n.pag.), but Mizo is less than 20,000. Again, the total dialogues excluding stage directions in English play is 839, while that of Mizo is 404, and the difference is 435. It means that a large number of dialogues are lost or paraphrased. Even among the translated dialogues there are a number of words, lines, or sentences lost. In addition to the totally lost two scenes, there are two other scenes which are paraphrased or summarized into a few sentences and put in stage directions, i.e., within round brackets. Again, the whole comic relief that follows the death of Juliet in scene 4.5 and most part of the conflict between the two families in 1.1 are not translated, nor paraphrased, nor summarized.

3.5.10. GAIN OR ADDITION IN TRANSLATION

Though the translator employed paraphrasing by which almost half of the ST are lost, we see that there are some additions in the translation which are not found in the ST. We see such additions or gains in three ways which may be mentioned in the following:

3.5.10.1. *Gains in Dialogues*: There are some dialogues in the TT which are not found in the ST. For example, in *Bung I* (1.1), the dialogue by Gregora (Gregory) – “*Nia, sazu taife rui pawhin a ban a vilik a, ‘Khawnge kan zawhte chu?’ a ti e, an tia lawm le*” – is not a translation, but an addition done by the translator. All the puns between Romeo and Mercutio in 2.4 are lost in TT, but are replaced by other dialogues created by the translator. Likewise, we see many other dialogues created by the translator which substitute the ST dialogues.

3.5.10.2. *Gains in Stage Directions*: There are some additional words in stage directions which describe the incidents or stories of the play. For example, in *Bung VII* (3.1), there was a fight between Romeo and Tybalt. The stage direction in ST is a short one – ‘They

fight; Tybalt falls', a four-word sentence only. On the other hand, all the details of the fight are described with 32 words which are purely an addition by the translator.

3.5.10.3. *Addition of Scene*: In the TT, the last scene of the play (5.3) is divided into two chapters: the death of Romeo closes the scene of *Bung XV*, and the last scene (*Bung XVI*) begins with the coming of Lawria (Friar Laurence).

3.5.11. ADAPTATION

The translator of the play was in favour of the TT readers rather than the original text (ST). Therefore, he ignored most of the dialogues which depict the cultural context of the play deemed to be difficult for the TT readers. Some puns which may be meaningless in Mizo are also changed with other dialogues. Even the characters' names are adapted to suit the culture or tongue of Mizo; for example, Lawria for Laurence, Bena for Benvolio, etc.

3.5.12. PERFORMABILITY AND SPEAKABILITY

The translation of the play could be assessed as performable or speakable. The translator, being in favour of simple plus interesting stories, simplified the difficult dialogues with the methods of adaptation, paraphrase, addition and subtraction. He avoided difficult words or phrases and made the dialogues speakable. The avoidance of puns in the TT also make the play easy to understand. Again, the paraphrasing of many dialogues and scenes makes the play much shorter than the ST, which automatically shortens the duration of acting and thus helps to achieve more interests from the audience or readers.

3.5.13. GIST TRANSLATION

Gist translation is a translation that is a summary or otherwise shortened version of the ST (Munday 193). As mentioned before, *Romeo & Juliet*, a translation by J.F. Laldailova, is a summarized or paraphrased or shortened version of the ST. Therefore, we may call the translation a Gist Translation.

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CHAPTER – 4

ANALYTICAL STUDY OF SELECTED FIVE TRANSLATED POPULAR WORKS

CHAPTER – 4

ANALYTICAL STUDY OF SELECTED FIVE TRANSLATED POPULAR WORKS

- 4.1. Sudden: The Marshal of Lawless, 191
 - 4.1.1. About the Author: Oliver Strange (1871-1952), 191
 - 4.1.2. Sudden Series, 192
 - 4.1.3. Mizo Translator: Lalsangliana (1934-2013), 193
 - 4.1.4. Mizo Translation of ‘Sudden: The Marshal of Lawless’, 194
 - 4.1.5. Nature of Translation, 194
 - 4.1.6. Form of Translation, 195
 - 4.1.7. Paraphrase, 195
 - 4.1.7.1. Long Paragraphs into Short Paragraphs, 195
 - 4.1.7.2. More Sentences or Long Paragraph(s) into One Sentence, 196
 - 4.1.8. Loss in Translation, 196
 - 4.1.8.1. Lost Song, 196
 - 4.1.8.2. Lost Foreign Words, 196
 - 4.1.8.3. Lost Sentences and Paragraphs, 196
 - 4.1.9. Gain in Translation, 197
 - 4.1.9.2. Emphatic Gain or Addition, 197
 - 4.1.9.2. Explanatory Brackets, 197
 - 4.1.9.3. Gains in Dialogue System, 198
 - 4.1.10. Adaptation, 198
 - 4.1.10.1. Names of Characters, 198
 - 4.1.10.2. Words and Phrases, 198
 - 4.1.11. Compensation, 199
 - 4.1.12. Simplification, 199
 - 4.1.13. Borrowing, 200
 - 4.1.13.1. Foreign Words, 200
 - 4.1.13.2. English Words, 200
 - 4.1.14. Slang Translation, 200
 - 4.1.14.1. Cowboy Slang, 200
 - 4.1.14.2. Slang Simplified in Translation, 201
 - 4.1.14.3. Pidgin Translation, 201
 - 4.1.15. Foreign Language Translation, 201
 - 4.1.15.1. Foreign Words Translation, 201
 - 4.1.15.2. Foreign Sentence Translation, 201
- 4.2. Vendetta, 202
 - 4.2.1. About the book: Vendetta, 202
 - 4.2.2. About the Author: Marie Corelli, 202
 - 4.2.3. Mizo Translator: R. Lalrawna (b. 1940), 203
 - 2.4. Mizo Translation of Vendetta, 205
 - 4.2.5. Nature of Translation, 206
 - 4.2.6. Form of Translation, 206
 - 4.2.7. Purpose of Translation, 207
 - 4.2.8. Diction, 207
 - 4.2.8.1. Prose for Prose, 207
 - 4.2.8.2. Poetic Prose to Poetic Prose, 208
 - 4.2.8.3. Prose to Poetry, 208

- 4.2.9. Paraphrase, 209
- 4.2.10. Loss in Translation, 210
 - 4.2.10.1. Causes of Loss, 210
 - 4.2.10.2. Types of Loss, 210
- 4.2.11. Borrowing, 211
 - 4.2.11.1. Title, 211
 - 4.2.11.2. Names of Characters, 211
 - 4.2.11.3. English Words, 212
 - 4.2.11.4. Foreign Words, 212
- 4.2.12. Adaptation, 212
 - 4.2.12.1. Names, 212
 - 4.2.12.2. Words, 212
- 4.2.13. Free Translation, 212
- 4.2.14. Commercial Translation, 213
- 4.2.15. Undertranslation, 213
- 4.2.16. Gist Translation, 213
- 4.3. The Hound of the Baskervilles, 213
 - 4.3.1. About the Author: Sir Arthur Conan Doyle, 213
 - 4.3.2. Pioneer of Crime and Detective Fiction: Sherlock Holmes, 214
 - 4.3.3. Mizo Translator: P.L. Liandinga (b. 1955), 215
 - 4.3.4. Mizo Translation of ‘The Hound of the Baskervilles’, 216
 - 4.3.5. Nature of Translation, 217
 - 4.3.6. Form of Translation, 217
 - 4.3.6.1. Paragraphing, 217
 - 4.3.6.2. Addition for Reading Pleasure and Understanding, 218
 - 4.3.6.3. Explanatory Brackets, 219
 - 4.3.7. Adaptation, 219
 - 4.3.8. Gain or Addition in Translation, 219
 - 4.3.8.1. Description of Difficult Words, 220
 - 4.3.8.2. Overstatement, 220
 - 4.3.8.3. Comic Effects or Relief, 221
 - 4.3.9. Loss or Subtraction in Translation, 222
 - 4.3.9.1. Description, 222
 - 4.3.9.2. Cultural Adaptation, 222
 - 4.3.9.3. Paraphrase, 223
 - 4.3.10. Paraphrases, 223
 - 4.3.11. Borrowing, 223
- 4.4. Quo Vadis, 224
 - 4.4.1. About the Book: Quo Vadis, 224
 - 4.4.2. About the Author: Henryk Sienkiewicz (1846-1916), 225
 - 4.4.3. Mizo Translator: Nikhama (1902-1955), 227
 - 4.4.4. Nature of Translation, 227
 - 4.4.5. Purpose of Translation, 228
 - 4.4.6. Form of Translation, 228
 - 4.4.7. Loss in Translation, 229
 - 4.4.7.1. Loss of Detail Description, 229
 - 4.4.7.2. Paraphrase, 229
 - 4.4.8. Gain in Translation, 229
 - 4.4.8.1. Mizo Style of Dialogue, 229
 - 4.4.8.2. Descriptive Addition, 230
 - 4.4.9. Paraphrase, 230
 - 4.4.10. Simplification, 231
 - 4.4.11. Free Translation, 232

- 4.4.12. Verse Translation, 232
 - 4.4.12.1. Prose Poem to Verse Translation, 232
 - 4.4.12.2. Verse to Verse Translation, 233
- 4.4.13. Adaptation, 234
 - 4.4.13.1. Personal Names, 234
 - 4.4.13.2. Nouns and Terms, 234
- 4.4.14. Borrowing, 235
 - 4.4.14.1. Title, 235
 - 4.4.14.2. Words, 235
- 4.5. Banco, 235
 - 4.5.1. About the Author: Henri Charrière (1906-1973), 235
 - 4.5.2. Banco: The Further Adventures of Papillon, 236
 - 4.5.3. Mizo Translator: K. Lalchungnunga (1953-2017), 237
 - 4.5.4. Mizo Translation of 'Banco', 238
 - 4.5.5. Nature of Translation, 238
 - 4.5.6. Form of Translation, 239
 - 4.5.7. Borrowing, 239
 - 4.5.7.1. English Words, 239
 - 4.5.7.2. Foreign Words and Phrases, 239
 - 4.5.8. Song Translation, 239
 - 4.5.8.1. English-Mizo Translation, 240
 - 4.5.8.2. Foreign-Mizo Translation, 240
 - 4.5.9. Paraphrase, 241
 - 4.5.9.1. Long Paragraph into Short Paragraph, 241
 - 4.5.9.2. Paragraphs into a Paragraph, 241
 - 4.5.10. Loss in Translation, 242
 - 4.5.10.1. Repetition Lost, 242
 - 4.5.10.2. Detail Description Lost, 242
 - 4.5.11. Gain in Translation, 243
 - 4.5.11.1. Mizo Style of Dialogue Passage, 243
 - 4.5.11.2. Explanatory Brackets, 243
 - 4.5.11.3. Emphatic Gain, 244
 - 4.5.12. Simplification, 244
 - 4.5.13. Adaptation, 244
 - 4.5.13.1. Personal Names, 244
 - 4.5.13.2. Phrases, 245
 - 4.5.13.3. Sentence, 245
 - 4.5.14. Foreign Text Translation, 245
 - 4.5.14.1. Foreign Words Translation, 245
 - 4.5.14.2. Foreign Phrase or Sentence Translation, 245
 - 4.5.14.3. Foreign Song Translation, 245

4.1. SUDDEN: THE MARSHAL OF LAWLESS

4.1.1. ABOUT THE AUTHOR: OLIVER STRANGE (1871-1952)

Very little is known about Oliver Strange. He was born in Worcester in 1871. Nothing is known of his childhood or schooling. He spent most, perhaps all of his working life in an editorial capacity in the periodicals department of George Newnes, Ltd., publishers of illustrated books, popular and library fiction and such journals as *John O'London's Weekly*, *Cassell's Weekly* and *Pearson's Weekly*. Up to the time of his retirement, Strange and his wife Nora, a former school teacher some twenty years younger than himself (she was the “Noreen” to whom the first of the Sudden books *The Range Robbers* was dedicated) lived in North Avenue, Kew.

Strange was obviously fascinated by the American scene and wrote knowledgeably of it, but he certainly never visited the United States. The first book of Sudden series, *The Range Robbers* was first published in 1932 and became an immediate success. At that time westerns were in enormous vogue, with potentially huge sales to public and subscription libraries; when Compton Mackenzie, then at the height of his fame, enthusiastically recommended *Sudden* to his readers, Strange's first novel became a bestseller.

Although he had never intended to write a series, he was prevailed upon by his publisher, and a clamouring public, to continue the saga. The second story was *The Marshal of Lawless* published by Newnes in 1933 and by Doubleday in the US as one of its “Double D” Westerns. Shortly thereafter, in the summer of 1934, the Stranges moved to a new house in Tranmere Road, Whitton, near Twickenham, which they called ‘Fairways’.

It was said that Strange was an avid reader who got through at least one and often two books a day – perhaps research for his own books, perhaps even others writers' westerns – and that when he settled down to write a new Sudden book he did it in longhand while sitting on a deckchair in the back garden.

There was a Sudden story every year after that; they were usually published just before Christmas. Strange also wrote western short stories, some of which were published in the old *London Evening News* in 1935-36. The saga of Sudden came to an end in 1941, when the house at Whitton was severely damaged during the Blitz and the Stranges lost most of their personal possessions.

In 1948, Nora Strange died at St Johns Hospital, Twickenham. Oliver Strange died four years later, aged 82, just before Christmas 1952. There were no children, although Donald Severn, alias James Green, alias Sudden lives on.

After Strange's death in 1952 the novels were still selling well, and an editor at Corgi Books in England had the idea of continuing the series, with the approval of Strange's family. Under the name of Frederick H. Christian he produced “modest little three-weeks-to-write westerns”, which also sold successfully. Christian not only copied two novels with almost similar story lines, but also botched up the narrative in *Sudden Strikes Back*, where a bully tries to ride Sudden's horse and gets thrown down; the name of the girl who watches is given as “Noreen”, Sudden's wife whom he met only much later in *The Range Robbers* (according to Oliver Strange) which describes an almost identical incident. Similarly, *Sudden at Bay* has strong resemblances to *Sudden* (1933). In *Dead or Alive!*, Christian makes Sudden a widower with references to Noreen clearly suggesting her death.

4.1.2. SUDDEN SERIES

James Green aka Sudden is a fictional character created by an English author Oliver Strange in the early 1930s as the hero of a series, originally published by George Newnes Books Ltd, set in the American Wild West era. Oliver Strange died in 1952, and the series was revived by Frederick H. Christian in the 1960s. Christian classified the books as “Piccadilly westerns”, that is books written by English authors, simply drawing on the conventions of the genre, with no firsthand experience of America. The Sudden books are among the earliest and best-loved of the type. Sudden is portrayed as an intrepid and accurate gunfighter in search of two men who cheated his foster father. James Green earns the

nickname “Sudden” because of his lightning speed with a gun. Sudden is portrayed as a stereotypical gunfighter: an intelligent and resourceful drifting cowboy who is respectful of the law, unwilling to use a gun unless absolutely necessary, humanitarian, brave, strong, and fair. The first book was published in 1930 and was followed by ten more until the 1940s and featured vivid descriptions of the western American landscape, rare in an author at that time. The series became popular for its exciting narrations combining elements of mystery, suspense, and action, with engaging characters, in a Wild West setting of dusty towns, ranches, and saloons.

4.1.3. MIZO TRANSLATOR: LALSANGLIANA (1934-2013)

Lalsangliana was born on 29th December 1934 at Durtlang Hospital, and his parents were Dr. H.K. Thanglura and D.C. Kimi. His father being a medical doctor had to live in different places from time to time with his wife and six kids. His father who cared about his education, sent his son Lalsangliana outside Mizoram, i.e., at St. Edmund’s College to study degree course. His sincerity and attentiveness made him successful in his education; as a result, he even held 1st position in Class III and 2nd position in Class VI in Mizoram.

In 1957, he married Varhmingliani (Kulikawn) and had seven children, two sons and five daughters. He became a teacher at Government Mizo High School in 1958 and clang to his job till 1976. However, he voluntarily left his job in 1976 and began to set up a Motor Workshop.

Lalsangliana was also known by his social service. During his active years between 1964-1981, he held different posts such as President, Secretary, Assistant Secretary and Finance Secretary in Kulikawn YMA branch. In addition to this, he had been the President of Kulikawn VDP for 15 consecutive years during 1985-2000 during which he achieved honour and appraisal for Kulikawn Veng by his successful prohibition of fireworks. He also spent many of his times for preaching the gospel of Jesus Christ to various local churches.

Unfortunately, Lalsangliana was an unhealthy man during his lifetime, suffering from kidney problem, heart attack and lung disease. As a result, he had to undergo a number of

surgeries within and outside Mizoram, and was again and again admitted to hospitals. He finally died on 27th January 2013, and on the next day, he was buried in Kulikawn cemetery.

4.1.4. MIZO TRANSLATION OF ‘SUDDEN: THE MARSHAL OF LAWLESS’

While working at his motor workshop, Lalsangliana began translating western fiction. He took many of his times to translate western (cowboy) novels such as *Sudden* series by Oliver Strange, an English author, and *Dollar* series. His translation had big influence upon the youths of Mizoram, and the translator himself was called ‘Mr. Sudden’ in those days. It was he who introduced to and popularised among the youths western novels and cultures, and as a result, the Mizo young men of that time loved western culture and imitated cowboy styles.

In those days, most of western novels as well as other works of fiction were published and printed in cyclostyled forms, i.e., a binding of legal-sized papers with soft covers wherein were featured the images of cowboys by artists. Those cyclostyled books of novels became the best-sellers of the time, a number of copies were printed and sold out in book shops. However, a number of public readers shared a few copies of cyclostyled books, a number of readers did not buy the copies, instead it was circulated among friends.

Among the Mizo translators of western fiction, Lalsangliana was the most popular. Indeed, he was the most influential translator of western fiction into Mizo. Through his translation, *Sudden* series became the most popular western fiction among the Mizo. Other translators of the kind included P.L. Liandinga and K. Lalchungnunga, both of whom were rather known by their translations of other literary genres.

4.1.5. NATURE OF TRANSLATION

Oliver Strange’s *Sudden: The Marshal of the Lawless*, a western literature or a cowboy novel, is abundant in slang words; therefore, the task of translation is not an easy one. The translation by Lalsangliana is a complete one though there is a big loss. The translator, who fed the reading public of the time with the translation of western literature, had to think about the way or means by which he could cherish his translation and make it as

enjoyable or interesting as possible. Therefore, it was clear that he could not totally keep what is called fidelity (faithfulness) in his translation. As a result, he employed the methods of paraphrase, loss and gain, adaptation, simplification, and even borrowing. The whole translation can be assessed as a non-literal or sense for sense translation. At the same time, a few literal translations are found. For example, ‘Merciful Moses’ an exclamatory phrase which could be compensated with or adapted into Mizo phrase, was literally translated as *‘Mosia, zahngai thei!’*

4.1.6. FORM OF TRANSLATION

Lalsangliana did a chapter by chapter translation and the translated work, being a complete and not summarized version, has chapter (bung) 26 in all as the ST does. The word ‘chapter’ is translated as *‘bung’* which is an equivalent word in TT, and the chapters do not have titles. Most parts of the translation are sentence by sentence translation though there are a number of paraphrased sentences or paragraphs, or loss and gain in the translation. Some indirect speeches in ST are translated into TT as direct speeches. For example, ‘So this was Sudden, the man whose wizard-like gun-play and daredevil exploits had made his name a terror in the South-west’ (ST:3) was translated as a direct speech by Eames. On the other hand, some direct speeches in ST were translated as indirect speeches in TT; e.g., Barsay called the landlord over. “Hey, Durley, my friend here is hot on bein’ marshal o’ this burg. What’s his best move?” (ST:26) – *Barsay a chuan Hotel neitupa hnenah chuan Green a thiltum te chu ahan hrilh a* (TT:21).

4.1.7. PARAPHRASE

The translator very often employed the method of paraphrasing in the translation, and this method cut short some detail narration in the novel. Here we may classify two forms of paraphrase employed in the translation as follows:

4.1.7.1. *Long Paragraphs into Short Paragraphs*: We may say this in other words as ‘more sentences into less sentences’. By this form, a group of more sentences (or long paragraphs) are paraphrased into a much lesser number of sentences (short paragraphs). For

example, ‘The young rancher nodded . . . but you’ll remember he’s a friend o’ mine’ (ST:41-42), 288 words are paraphrased into ‘*Chutihlai vel bawk chuan . . . chupa chuan pawisa puk alo dil mek a ni*’ (TT:30), containing 36 words.

4.1.7.2. *More Sentences or Long Paragraph(s) into One Sentence*: Here, some sentences or even paragraph(s) containing many more words are paraphrased into single sentences. For example, ‘The gambler took the six-shooter . . . Thanks, Seth; see yu later’ (ST:42), 45 words in 6 sentences, into one sentence with 12 words – ‘*Inkhelh pui tur zawngin saloon lamah chuan an phei dun ta a*’ (TT:30).

4.1.8. LOSS IN TRANSLATION

Though the Mizo version of *Sudden: The Marshal of the Lawless* is a complete translation, in fact, there is a big loss caused by the translator’s neglect of some detail description or other narrations which he thought unnecessary for translation, or by paraphrase or simplification. There may be three forms of loss in the translation as under:

4.1.8.1. *Lost Song*: Being a western literature, *Sudden: The Marshal of the Lawless* contains only one song or verse written in slang words. And, the song (verse) containing only two lines sung by Pete in ST were lost in the translation.

An’ speakin’ o’ women, yu never can tell,

Sometimes they’s heaven, an’ sometimes they’s . . . (46).

4.1.8.2. *Lost Foreign Words*: There are a few foreign characters in the story who speaks some foreign words between their American English. Besides, some Americans often speak foreign words in the story. While some of them are translated, others are not. Some of the lost foreign words in translation include *Dios* and *agua*.

4.1.8.3. *Lost Sentences and Paragraphs*: There are a number of sentences and paragraphs lost in the translation. For example, in Chapter 2 alone, about 25 paragraphs are completely lost in translation apart from many other paragraphs which are paraphrased. In this Chapter, about 65 long sentences are lost. Many other sentences or complete paragraphs are also lost in translation.

4.1.9. GAIN IN TRANSLATION

There are some gains in Lalsangliana's translation of *Sudden: The Marshal of the Lawless* caused by three forms as below:

4.1.9.2. *Emphatic Gain or Addition*: The translator often made addition by his own words placed as a text likely to be translated from ST. These additions were made in a sense to make the story more interesting or to better clarify the text for its readers. For example, the following sentences are not translations, but additions made by the translator:

(1) *Khawilai Sheriff emaw chuan James Green, Sudden a an tih bawk, Wanted Outlaw, a nung chung a man thei apiang tan pawh Dollar singkhat an phal chu a hmu duh tak meuh a ni* (23) – Some Sheriff indeed wanted to see James Green, also known as Sudden, a Wanted Outlaw, worth ten thousand dollars to any person who could catch him alive (my literal translation).

(2) *Mithianglim Josefa chu ni lo mah ila* (39) – Though I'm not Saint Joseph (my translation).

(3) The ST story ends with a short sentence: "I'll shore be back—for the christenin" (265). The Mizo translation ends with emphatic gains: *Sudden a chuan, "Lo kal leh em em ang. Nausen in Baptis dawn hunah..," nui chung hian ahan ti a, a sakawr ah chuan a lawn kai a, hriat loh ram pan in Tonia te chu a kalsan ta a* (231). Here, all the words before and after a speech in quotation marks are additions, and if they are literally translated, the sentence may run as: 'Sudden said with a smile, ". . ." and he mounted his horse, and left Tonia and his friends for an unknown adventure.

4.1.9.2. *Explanatory Brackets*: Some gains are made in TT by explaining words or personal names in round brackets. For example, (Greaser – sap hovin Mexican ho an koh duh dahna, Mexican tan chuan huatthlala awm tak a ni) (TT:92); *thupek* (order); (*Chhunah tih pawh hi Noon ti lovin Nune tiin a sipel bawk a ni*) (112); *Moraga* (El Diablo) (113); *Potter-a* (Bank neitu) (126); *Sudden-a* (Marshal); (*Split: Ti phel tihna*); *finfiah* (prove); *hnawhchhuah* (outcast).

4.1.9.3. *Gains in Dialogue System*: In English novels, dialogues between two characters in a set of lines usually avoid repetition by omitting the names of speakers. On the other hand, Mizo translators usually make gains in dialogues by adding names of speakers and other things necessary for reading pleasure or for better understanding. For example, in Chapter 3, the dialogue between James Green and Pete runs as:

ST: “I’ve done considerable harassin’ o’ beef my own self, an’ I want a change.”
 “This is cattle country” (25).

TT: *Green a chuan, “Kei chu bawngrual vel han enkawl hi ka ning ta. Chuvangin hna dang ka beisei a ni,” a ti a. Pete a chuan, “Mahse, henglai te chu ran vulhna ram ani si a...,” a lo ti a* (20).

The above two lines of dialogue in ST are translated into Mizo with additions of the names of the speakers, and a set of lines of dialogue in ST are placed in a paragraph in TT.

4.1.10. ADAPTATION

Adaptation is, in fact, inevitable in a sense for sense translation. We see two forms of adaptation in Lalsangliana’s translation of *Sudden: The Marshal of the Lawless* as follows:

4.1.10.1. *Names of Characters*: In Mizo personal names, there are two gender suffixes such as ‘a’ and ‘i’ which signify male and female respectively. Without these gender suffixes, any personal name may become foreign or difficult to pronounce. That’s why almost every Foreign-Mizo translators make adaptation by using these suffixes in their translation. In the Mizo version of *Sudden* also, we see adaptation by adding suffixes to personal names, such as Sudden-a, Potter-a, Bordene-a, Raven-a, Split-a, Lesson-a, etc.

4.1.10.2. *Words and Phrases*: Some words or phrases are also adapted to TT for better understanding. For example, ‘*piangthar*’ (to be born again) was used in TT as an adaptation of ‘get religion’ in ST. Likewise, the term in TT, ‘*kohhran upa*’ is not a perfect equivalent word for ST’s ‘parson’; but, it is an adaptation.

4.1.11. COMPENSATION

Some words, phrases, or sentences in ST that have no perfect equivalents are compensated with other words, phrases, or sentences of lesser degree of equivalence in TT. For example, ‘Mister Bushwhacker’ was compensated with *‘tualthat tupa’* (the murderer). A sentence, ‘I’m on the right side o’ this gun’ (57) was compensated with *‘Enge ka tih chu ka hre ve chiang khawp asin’* (42) (‘I know well what I am doing’ – a literal translation) to avoid literal translation. Again, a sentence in ST, ‘Saul is a bit sore on war-paints just now’ (64) was compensated with *‘Saula hian a bawng a hloh fo mai a, a thinchhe riau alawm maw le’* (48) (‘Saul is a bit sore on cattle-loss just now’). In this translation, the translator used *‘bawng hloh’* (cattle-loss) instead of ‘war-paints’ as a compensation to effectively achieve the better understanding of the readers.

4.1.12. SIMPLIFICATION

Some sentences in ST are simplified in TT with a view to effectively achieve the interest of the reader. By the method of simplification, some wordy sentences are paraphrased to simplify them. For example,

ST: His fierce eyes studied the self-styled minister keenly for a moment. Then, with a swift motion he holstered his pistol, seized the lapels of the black frock-coat, jerked them up, and down over the wearer’s shoulders, thus pinioning his arms. The victim smothered an unclerical expression, and the road-agent laughed (6).

TT: *Outlaw chuan puithiam chu ngun fahran hian a han en a, thawk lehkhatah a kawrawm ah chuan ava tham ta thut a. A kawr chhunglam chu a han zen sak a, a nui ta a* (8).

Again, *‘A silai chu a thlah va’* (6) (‘He dropped his gun’ – a literal translation) is a simplified form of translation taken from the ST’s ‘His weapon hitting a wheel of the coach and bouncing into the roadway’ (2). And, ‘Continuing their investigation, they found a side-door in the passage which led into a board shack containing a brokendown stove, a ditto chair, and a few battered culinary utensils’ (ST:31) is simplified in TT as *‘In kil pakhata*

kawngkhar a han hawn leh chuan choka a lo ni leh a' (25), meaning 'When they opened a side-door in the passage, they found a kitchen' (literal translation).

4.1.13. BORROWING

In the translation of *Sudden: The Marshal of the Lawless*, we see a number of words borrowed from ST. Borrowing was done in the translation due to some reasons: firstly, some borrowed words have no equivalence in TT; secondly, some words have equivalence in TT, but were borrowed and used in TT instead of TL words; thirdly, the employment of some foreign words other than English let the bilingual translator borrow the same in TT. In the translation of the novel by Lalsangliana, there are two types of borrowing:

4.1.13.1. *Foreign Words*: In the western novel of Oliver Strange, we see some Spanish words which were borrowed in the translation. For example, *pronto*, *amigo*, *senorita*, and *senor*.

4.1.13.2. *English Words*: We see a number of English words borrowed in TT such as Miss, dollar, Governor, yard, cactus, saloon, Deputy, Bar, Bank, Ambush, stampede, pocket, Outlaw, clerk, receipt, office, private, mister, gunman, order, cowboy, chance, envelope, etc. Some of them may be translatable; but, they were borrowed because they were familiar to most of the readers in TT.

4.1.14. SLANG TRANSLATION

Being a western literature, most parts of the dialogue in the novel are formed by slang or informal words spoken by cowboys and their connecting people. However, Lalsangliana translated them in formal words in TT due to two possible reasons: first, Mizo language is not rich in slang words; secondly, being a commercial translator, Lalsangliana chose formal words for the translation of slangs with a view to better understanding and reading pleasure. Slang translation may be studied in three forms as below:

4.1.14.1. *Cowboy Slang*: Most of the dialogues spoken by cowboys belong to slang or informal words, and these were translated into formal words. For example, 'Huh! Kinda pity yu wiped out Jevons, ain't it?' (250) was translated into formal or slang-free sentence: 'Chuti

ani maw? I Foreman Jevons a i lo kaphlum hlauh chu a pawh hle mai tiraw?’ (217). Again, ‘Mebbe not, after yu’d handled ’em?’ was translated into ‘I khawih danglam hnuah chuan a lang tawh lo pawh ani maithei’ (218), a formal sentence.

4.1.14.2. *Slang Simplified in Translation*: While some slang were fully translated, others were simplified in the translation. For example, ‘In yore bar, drinkin’ the rotgut yu call whiskey’ (243) was simplified as ‘*I bar ah ka awm*’ (210) (‘I am at your bar’ – a literal translation); Again, ‘An’ where was yore side-kicker, Barsay?’ (243) was simplified as ‘*Anih, i thian pa Pete a kha khawiahnge a awm?*’ (210) (‘And, where was your friend Pete’ – a literal translation).

4.1.14.3. *Pidgin Translation*: In the novel, there was a Native American, a Mohave chief, called Black Feather, who spoke pidgin English which were translated into formal language in TT. For example, ‘Nothin’ here – me look’ (75) was formally translated into ‘*Hetah tumah an awm lo. Ka en vek tawh*’ (55). Again, ‘Me find um’ (73) was translated into formal words in TT as ‘*Ka la hmu chhuak rih lo*’ (54).

4.1.15. FOREIGN LANGUAGE TRANSLATION

While there are some foreign words borrowed into TT, there are a few others translated into formal words in TT. However, there are not many foreign words in ST, and therefore, we are not able to mention many words or sentence belonging to foreign language that were translated in TT. At the same time, two forms will be made on foreign language translation as follows:

4.1.15.1. *Foreign Words Translation*: Though Oliver Strange never made any English explanation on foreign words, there were translations of such foreign words in TT. e.g., *dinero – pawisa*.

4.1.15.2. *Foreign Sentence Translation*: Though we did not find any English explanation on foreign words in ST as a source of translation, some foreign sentences were translated into Mizo. e.g., *Buenas dias, senior* (137) – *Senior, lo thleng tawh maw?* (113).

4.2. VENDETTA

4.2.1. ABOUT THE BOOK: VENDETTA

The novel is told in first person, and is written as a memoir of Fabio who, after the culmination of his plot, has retired to a remote part of South America to live out the rest of his days. The tale has a tone of both confession and accusation; while admitting his own crimes and treachery, Fabio simultaneously condemns humanity in general and women in particular. The story is dark, atmospheric, and compelling.

Curiously, *Vendetta* is somewhat of a complementary story to *Ziska*. Both are tales of revenge from beyond the grave, though *Ziska* has a genuine supernatural return from death while *Vendetta* has a natural explanation. *Ziska* tells the story primarily from the point of view of the target, while *Vendetta* is entirely told by the vengeance-seeker. Both stories have strikingly similar endings as well (SkySkull n.pag.).

Amongst the critics and the press, however, Corelli's work seems to have been universally despised, for being too wordy, and in striking parallel to Meyer's *Twilight*. It is tempting to suggest that both writers have suffered by simple virtue of being successful women, with an extra flame of jealousy sparked by the fact that they managed to reach great success without the formal approval of the literati. There is probably something to that, but it is also clear that the shocking themes of books like *Vendetta* were too extreme to be considered "civilized" writing at the time (SkySkull n.pag.).

4.2.2. ABOUT THE AUTHOR: MARIE CORELLI

Marie Corelli, pseudonym of Mary Mackay (born 1855 London – died April 21, 1924 Stratford-upon-Avon), best-selling English author of more than twenty romantic melodramatic novels. She enjoyed a period of great literary success from the publication of her first novel in 1886 until World War I. Corelli's novels sold more copies than the combined sales of popular contemporaries, including Arthur Conan Doyle, H. G. Wells, and Rudyard Kipling, although critics often derided her work as "the favourite of the common

multitude.” Throughout her immensely successful career, she was accused of sentimentality and poor taste (The Editors of Encyclopaedia Britannica, n.pag)

In the 1890’s Marie Corelli’s novels were eagerly devoured by millions in England, America and the colonies. Her readers ranged from Queen Victoria and Gladstone, to the poorest of shop girls. In all she wrote thirty books, the majority of which were phenomenal best sellers. Despite the fact that her novels were either ignored or belittled by the critics, at the height of success she was the best selling and most highly paid author in England (Birch n.pag).

Born in 1855 as Mary Mackay, alleged to have been the illegitimate daughter of her father Charles Mackay, she was desperate to escape the shame of birth. By the time she published her first novel in 1886, *The Romance of Two Worlds*, she had adopted a different story of her origins, and changed her name to Marie Corelli (Birch n.pag.). She rapidly achieved popular success with her books, and wrote one of the first best-sellers published in a single-volume, *The Sorrows of Satan* in 1895, defining the format of the modern novel.

In 1899, after a serious illness and sick of the ‘spite and meanness’ in London, she moved to Stratford-upon-Avon with her devoted companion, Bertha Vyver. In Stratford, Marie Corelli took up the cause of protecting Shakespeare’s legacy, opened fetes, and discovered a gift for public speaking. Nevertheless, she bestowed money on many worthy causes, and became one of the first true conservationists, preserving the town’s heritage (Birch n.pag.). She died on 21st April 1924.

Today she is once again being recognised for her extraordinary place in Victorian literary society, and by her adopted home town of Stratford-upon-Avon. Her ability to captivate the reading public of her age is a subject of academic study in an attempt to re-examine and re-define her literary legacy.

4.2.3. MIZO TRANSLATOR: R. LALRAWNA (B. 1940)

One of the major literary translators of Mizo, R. Lalrawna was born in 1940 at Dawn, a village near Lunglei town. His father, Aikima, an uneducated man, took earnestness for him

and sent him to school as long as he could support him. Ten years after he finished BA, after he was married to Chalhmingthangi, he appeared as a private candidate for MA (Philosophy) at Gauhati University, and passed through the same with second class.

His interest in education and teaching gave him good experiences in the same. He and his two friends F. Lallura and Laltinbiaka opened a morning school, Matric Coaching Class in 1969 and 1970, here he taught Mathematics and Science. After the school was discontinued, he worked as a lecturer in Government Hrangbana College where he taught Commercial Mathematics. His other contribution to education was in the form of his guide books for students. He wrote various Science Notes, English Notes, and Text Translations for different classes, and this played a big role in procuring good results for students.

R. Lalrawna has been very interested in literary translation since his childhood. The origin of his translation history can be traced back to the year when he was a student of Class VIII, in which year were translated for his friend, V. Lalbiaksanga, two short stories, *Alibaba and The Forty Thieves* and *Sindbad The Sailor*. His major translation began in 1963, the year when he passed BA, in that year he translated William Shakespeare's play, *Macbeth*. The translation was later published by Assam Publication Board in 1965 and it has been selected as Mizo text for College for many years.

His other translations include *Julius Caesar* (Shakespeare), *The Merchant of Venice* (Shakespeare) (unpublished), *Vendetta*, *Barabba*, *The Robe* (Ṭhuilohkawr), *Satan Never Sleeps*, *The Pilgrim's Progress: The Second Part* (Kristian Van Ram Kawng Zawh Part-II), *Murder with A Kiss* (Unpublished), *The Last Days of Pompeii*, *Martin Luther King Jr.*, and *Around the World in Eighty Days*. As mentioned before, he also translated some English texts for students.

Apart from translations, R. Lalrawna is interested in writing books. His books are mainly categorised as non-fiction though he is the author of a novel. His works are – *Fam Lalzova* (co-author R.K. Lalhluna), *Pu Chawngkhupa Chanchin* (co-author R.K. Lalhluna), *Mother Teresa*, *Bengtivartu* (General Knowledge), *Mizo Rohlu*, *Mizo Hla Hlui leh Thar*

Hrilhfiahna, *Khua leh Tui* (for Adult Education), *Thalaite Thian* (for Adult Education), *Damlai Ro Hlu* (for Adult Education, author's name may be different), *Chhungkaw Intodelhna* (for Adult Education, with different authorship), *Mithianglim Camillus-a Chanchin*, and *Joan of Arc*. He also wrote a novel, *Khawnglung Rûn*, which is selected as Class X Mizo text book.

R. Lalrawna had been the Editor of *Meichher* magazine, an official organ of Adult Education Wing (Education Department) for a long time. He was an active person in Mizo Academy of Letters (MAL), the most important literary organization of Mizoram, He is also the co-founder of another literary organization called Mizo Writers Association (MWA) in which he has been an office bearer for a long time, and he is currently the President of the organization.

In 2002, R. Lalrawna retired from his service as Joint Director in the Adult Education Wing of Education Department. He has a printing press (now known as Gilzom Offset) located in his own residence, the press plays a big role in promoting his literary career, and he has been working in the press as Manager since his retirement from government service.

4.2.4. MIZO TRANSLATION OF VENDETTA

The Mizo translation of *Vendetta* became one of the popular translations of Mizo. R. Lalrawna, being a well-known translator of Mizo, skilfully paraphrased a long and wordy novel into a shorter version. In fact, the employment of paraphrasing in the translation makes *Vendetta* more attractive and interesting as many unnecessary words were left out in translation. The paraphrased or shortened version of the novel, yet having a complete plot, avoids the boring nature of the Source Text (ST).

R. Lalrawna lived at the time of cyclostyle printers by which were printed most of the interesting and translated novels of the period. In that period, the Mizo translators became very popular as the people loved reading translated novels. The novels were printed and published in series before the translation works were yet completed. This prompted the translators to work harder or faster than usual in order to publish the subsequent series.

Such was the case of the translation of *Vendetta*, which could not come out as a complete translation as the translator had to compete his contemporary translators for a quick or timely bringing out of the series of the novel. Therefore, the translation became a Gist Translation which will be discussed later.

4.2.5. NATURE OF TRANSLATION

The translation of Marie Corelli's *Vendetta* by R. Lalrawna, one of the major translators of Mizo, is a paraphrased translation cutting many long paragraphs or sentences. In fact, we do not see what is termed 'fidelity' in his translation as there are a lot words or sentences lost and a number of paragraphs paraphrased. The translator lived at the time of cyclostyle printers when most of the local reading materials were produced from these printers and most of the novels (translations or local creations) were printed in series. In translation, the first finished parts of a novel are published or printed before the translator completed the whole work. This inevitably urged the translators to publish the following parts as early as possible because there was a great demand from the readers. The same case is seen in the translation of *Vendetta* by R. Lalrawna who said in an interview that he had to do his translation in haste to continuously feed his readers which let him make a big loss in the work. In this way, he followed the footsteps of his contemporaries like J.F. Laldailova, Sangliana, James Lianmawia and others. As J.F. Laldailova translated *Thelma*, another work by Marie Corelli, which became very popular among the Mizo, R. Lalrawna focussed on the other works by Marie Corelli and translated two of them such as *Vendetta* and *Barabbas*. In other words, his concentration was on commercial and interesting literature.

4.2.6. FORM OF TRANSLATION

Though the novel was translated chapter by chapter, there are some alterations on chapter numbers. For example, chapter 23 and 24 in ST are grouped together in *Bung* (chapter) 23 in TT; chapter 25 in ST is numbered 24 in TT, 26 in 25, 27 in 26, 28 and 29 in 27, 30 in 28, 31 in 29, 32 in 30, 33 in 31, 34 in 32, 35 in 33, 36 in 34, and 37 in 35. Thus,

when the ST has 37 chapters, the TT has 35, and in this way the number of chapters is reduced by two.

The translator was free in paragraphing, which means that he neither translated paragraph by paragraph, nor did he arrange the translations in its right paragraphs. As mentioned before, the translator used the method of paraphrasing which made a big loss in translation, and this will be discussed later.

There are some differences between ST and TT in terms of speech forms, i.e., direct and indirect speech. Some simple sentences, no speech in form, are sometimes translated into direct speech form in TT. For example,

ST: I was destined, according to their calculations, to be a gambler, a spendthrift, a drunkard, an incurable roué of the most abandoned character (8).

TT: “*Pawisa a khêl ang a, zu leh sa nen nawmsip bâwlin a hmanhlel ang a, a then leh rualte lakah pawh hian a la intlawh ping vek ang,*” *ti tawk hi an tam hle a* (9).

4.2.7. PURPOSE OF TRANSLATION

The methods of translation used in *Vendetta* were, in fact, affected by the purpose of translation. As mentioned before, the translator lived at the time of cyclostyle printers when one of the most useful means of common people to entertain themselves was reading interesting literature. Translation of English popular novels served the needs of public readers who bought them in cyclostyled forms. Therefore, as was done by his contemporary translators, R. Lalrawna translated *Vendetta* not for academic purpose, but for public interest, which made him choose the interesting parts of the novel for translation.

4.2.8. DICTION

Regarding the choice of diction, the translator followed the author in her diction used in ST. The diction used in the translation of *Vendetta* could be divided into three forms:

4.2.8.1. *Prose for Prose*: As a novel, Corelli mostly used prosaic words or sentences in ST most of which are translated into prose in TT.

4.2.8.2. *Poetic Prose to Poetic Prose*: There are some poetic passages which are written in poetical words arranged in prose forms in her novel. R. Lalrawna translated prose in prosaic style and form, and poetic passages in poetical words and style. For example, below is a poetic passage in prose form translated into poetic prose in TT:

ST: Thou wilt not taste life till thou hast sipped the nectar from a pair of rose-red lips – thou shalt not guess the riddle of the stars till thou hast gazed deep down into the fathomless glory of a maiden’s eyes – thou canst not know delight till thou hast clasped eager arms round a coy waist and heard the beating of a passionate heart against thine own! . . . (9).

TT: *Nula hmui, rose par sen no chek maia a zu thlum tak chu i fawh hma chu mihring nun nawmna hi i tem pha dawn lo! Lâ-nu sakruang buan ang i pawma an hmangaihna thin phu det det chu i âwm ngeia i nghensak hnuah chauh a ni nula țang-nêm belh a nawmzia te i hriat chauh dâwn ni! . . . (10).*

The translation, as mentioned before, is poetic in nature but prose in form. The words, or in other words language, used in the above passage are poetic which changed the mood from prose, and this gave a big impression on the translator to apply the above mentioned technique.

4.2.8.3. *Prose to Poetry*: R. Lalrawna, in trying to make his translation language fluent and fluid, translated one part of prose or poetic words in prose form into lines of poetry, i.e.,

ST: Is it not Byron who says that women, like stars, look best at night? (210).

TT: Hla phuah thiam Byron-a pawhin,
*‘Hmeichhia chu arsi ang an ni a,
 Zan a rei poh leh an hmel a țha mai a nia,’*
 a ti a ni lo’ m ni kha? (156).

4.2.9. PARAPHRASE

It may be true to say that the Mizo translation of *Vendetta* is an abridged version through paraphrase. This is the most important method used by the translator in the TT. In fact, about half of the ST is lost by paraphrasing. In other words, we may say that the translation is a re-writing of the novel by paraphrasing. All the chapters are summarized into shorter ones in TT, and apart from a considerable amount of the left out passages, almost all the paragraphs are paraphrased. For example,

ST: Cremation is the best way – the only way. It is clean, and SAFE. Why should there be any prejudice against it? Surely it is better to give the remains of what we loved (or pretended to love) to cleansing fire and pure air than to lay them in a cold vault of stone, or down, down in the wet and clinging earth. For loathly things are hidden deep in the mold – things, foul and all unnameable – long worms – slimy creatures with blind eyes and useless wings – abortions and deformities of the insect tribe born of poisonous vapor – creatures the very sight of which would drive you, oh, delicate woman, into a fit of hysteria, and would provoke even you, oh, strong man, to a shudder of repulsion! (7).

TT: *A thuhrimah inhâl hi a lo ðha ber mai. A thianghlim si, a himthlâk bawk si! Kan chhûngte kan ui êm êm (a der chauhva kan ui te emaw) ruang tihboral nân pawh pialleia thim rûn innghahtir ngawt ai chuan inhâl ral chu a ðha zâwk ngei ang. Piallei thim rûn zawng tlumpi leh changpât leh lei hnuai lama an hrailêngte chhûnrâwl zawng ðhinte sahmîm tihpuarna tûr mai a ni. Nula hmêl ðha tak takte ruang pawh an zuah lo va, eng anga mi chak leh huaisen pawh an zuah hek lo (8).*

The above ST has 127 words while the TT has 92 words, and the difference is 35. Most paraphrases in the translation of *Vendetta* are resulted by complex narration of ST. In this way, some detail narrations of the above ST are paraphrased in TT.

4.2.10. LOSS IN TRANSLATION

As mentioned before, there is a considerable amount of loss in *Vendetta* translation. In fact, about half of ST is lost in TT due to some reasons which may be discussed below. Study may be made on loss in translation in two ways as under:

4.2.10.1. *Causes of Loss*: There are three important causes of loss in *Vendetta* translation. They are –

(a) *Paraphrase*: Paraphrase, the method by which a number of complex and long narrations are cut off in translation, has already been discussed in 4.2.9: ‘Paraphrase’. The method makes a big loss in the translation of *Vendetta*.

(b) *Non-English Words*: We see many Non-English words in *Vendetta* as the story is set in Naples, Italy, where a Neapolitan dialect was used by the people. Therefore, it is difficult for the translator, who neither speaks nor understands the dialect, to translate or compensate those words without any translation aids.

(c) *Time Constraint*: At the time of the translation, interesting fiction, especially translated novels were published and printed even before a complete work came out. Every finished part of the work was published in a series which made the readers eagerly wait for next series. In this way, R. Lalrawna had to hurry in his translation for quick publication, and this made him summarize or paraphrase the English novel.

4.2.10.2. *Types of Loss*: In the translation of *Vendetta*, there are three types of loss which may be mentioned below:

(a) *Lost Songs*: As some characters like Nina and Guido Ferrari loved music, we often see some lines of songs in the novel. Being set in Naples, most of the songs seen in the story belong to Neapolitan dialect, i.e., out of eight songs, seven are Neapolitan, and one is English, such as ‘*Chiagnaro la mia sventura*’, ‘*Sciore d’amenta*’ (ritornello), ‘*Ti salute, Rosignuolo*’, ‘*Sciore limone*’, ‘*D’ou vient le petit Gesu?*’ ‘*Che bella cosa e de morire acciso*’, ‘*Ti saluto, Sol di Maggio*’, and one English translation ‘*Welcome the festal hour!*’ Even the

only English song is a translation from Neapolitan dialect. All the songs are left out in translation, nor are they summarized, nor paraphrased, nor translated into prose.

(b) Lost Foreign Words: Neapolitan words are sometimes to be found in ST which are missed out in translation. For example, '*E morto!*', '*Non c'e Stella comm' a te!*', '*Mori de passione!*', '*Figlio mio!*', '*Per Bacco!*', '*gran Dio!*', '*e morto!*', '*Le Dernier Jour d'un Condamne*', '*Ancora affamato, eccellenza!*', '*Buon appetito e un sorriso della Madonna!*', '*L'amore incoronato!*', '*Si, si! Che morendo si fa sposa*', '*A la bonne heure!*', '*Per la madre di Dio!*', '*Ma certamente!*', etc.

(c) Lost Prose: As the translator used the method of paraphrasing, a number of sentences and paragraphs are lost in translation. Even the translated sentences are paraphrased and simplified for common readers.

4.2.11. BORROWING

Borrowing refers to the carrying over of a word or expression from the ST to the TT, either to fill a lexical gap in the TL or to achieve a particular stylistic effect (Palumbo 14). The main cause of borrowing in *Vendetta* is that there is no equivalent word in Target Language (TL). Besides, even when some words in Source Language (SL) could be translated into or described in some words in TL, some translators like to borrow SL words with a view to achieve more attention of their readers. Borrowing can be divided into four major points, such as below:

4.2.11.1. *Title*: Though the translator said in the preface that the title *Vendetta* could be translated into Mizo as '*ngaihsak loh*' or '*hlamchhiah*' or '*phuba lakna*', he preferred to borrow the English title rather using any translation. Borrowing is done in the translation of the novel mainly because the SL title would be more attractive than any translation.

4.2.11.2. *Names of Characters*: The names or characters in the ST are borrowed in TT. This is an usual activity in most of English-Mizo translations except in any allegorical novels such as *The Pilgrim's Progress* and *The Holy War*. However, the borrowed names are slightly adapted into TT which will be discussed in 4.2.12: 'Adaptation'.

4.2.11.3. *English Words*: Many English words, whether having equivalent words in TT or not, which are common in TL, are often borrowed in TT. As mentioned before, some of them could be translated, but the translator borrowed them for special effects. For example, rose, nightingale, coffee, sacrament, second hand, convent, gate, Hotel, Mass, Captain, Christmas, Editor, etc.

4.2.11.4. *Foreign Words*: There are few foreign (Non-English) words borrowed in TT. For example, Signor.

4.2.12. ADAPTATION

Adaptation is, in fact, inevitable in translation, especially in languages that are not rich. We see some kinds of adaptation in the translation of *Vendetta* which will be divided into the following two forms:

4.2.12.1. *Names*: Adaptation is made in the translation of *Vendetta* against the borrowed names. All the names of characters are borrowed in and adapted into TT by adding ‘a’ or ‘i’ at the ends of the names of male and female respectively in order to signify gender class. e.g., Stella-i, Guido-a, Assusta-i, Nina-i, Frerari-a, etc.

4.2.12.2. *Words*: The adapted words found in TT are very common in TL. In fact, the credit of such adaptation may not go to R. Lalrawna, because they are already well-established adapted words commonly used by the Mizo people from time to time. e.g., *grop*, *paradis*, *kraws*, etc.

4.2.13. FREE TRANSLATION

According to Munday, free translation, in translation literature, is treated as a broad category comprising virtually any type of translation that is not faithful to the original, hence defining it depends on what individual scholars understand by it (191). The translator was not only free from all rules, but went beyond the word level, which means that the unit of translation can be a phrase, clause, sentence or even a larger unit. The translator took care of only the sense of ST.

4.2.14. COMMERCIAL TRANSLATION

By Commercial Translation, we mean a translation done for the financial benefit of the translator. As we have already mentioned before, the translator lived in the era of cyclostyled literature in Mizoram, when some famous writers did writing or translating as commercial activities. This activity affected translation in a pitiful case as famous translators chose the method of free translation.

4.2.15. UNDERTRANSLATION

Opposed to Overtranslation, undertranslation is ‘an oversimplified TT version, in which meaning aspects of the ST have been generalized or even lost during the process of meaning transfer from ST to TT’ (Munday 238). The translation *Vendetta* by R. Lalrawna can be classified under this category as it is an oversimplified TT version.

4.2.16. GIST TRANSLATION

Gist Translation means ‘a summary or otherwise shortened version of the ST’ (Palumbo 54). The translation of *Vendetta* by R. Lalrawna is, no doubt, a gist translation as it is a shortened version or summary of the ST. A gist translation may be requested by the commissioner because of time constraints or because it is less expensive than a full translation (Munday 192).

4.3. THE HOUND OF THE BASKERVILLES

4.3.1. ABOUT THE AUTHOR: SIR ARTHUR CONAN DOYLE

Sir Arthur Ignatius Conan Doyle (22 May 1859 – 7 July 1930) was a British writer and physician, most noted for creating the fictional detective Sherlock Holmes, one of the most vivid and enduring characters in English fiction, and writing stories about him which are generally considered milestones in the field of crime fiction. He was also known for writing the fictional adventures of a second character he invented, Professor Challenger, and for popularising the mystery of the Mary Celeste. He was a prolific writer whose other works

include fantasy and science fiction stories, plays, romances, poetry, non-fiction and historical novels.

Doyle was educated in Jesuit schools where his training influenced deeply his mental development. Later, he used his friends and teachers from Stonyhurst College as models for his characters in the Holmes stories, among them was Moriarty (Hazel 238). He studied at Edinburgh University and in 1884 he married Louise Hawkins and in the following year became a qualified doctor.

After graduation, Doyle practised medicine as an eye specialist at Southsea near Portsmouth in Hampshire until 1891 when he became a full time writer. Doyle had produced his first story, an illustrated tale of a man and a tiger, at the age of six (238). Doyle's first story about Holmes, *A Study in Scarlet*, written in three weeks in 1886, was published in 1887 in Beeton Christmas Annual. The novel was soon followed by *The Sign of the Four* and other adventure stories of Holmes. The Strand Magazine started to publish 'The Adventures of Sherlock Holmes' from July 1891. Holmes' address at Mrs. Hudson's house, 221B Baker Street, London, became soon the most famous London street in literature.

Sherlock Holmes literary forefather was Edgar Allan Poe's detective C. Auguste Dupin and on the other hand a real life person, Conan Doyle's teacher in the University of Edinburgh, Joseph Bell, master of observation and deduction (239). Another model for the detective was Eugene Francois Vidoq, a former criminal, who became the first chief of the Sûreté on the principle of 'set a thief to catch a thief' (239). Holmes' character have inspired many later writers to continue his adventures including some of the recent popular fictional characters like Sailo Khawma by T.N. Vanlal̄ana and Din Din by Lianhluna Renthlei.

4.3.2. PIONEER OF CRIME AND DETECTIVE FICTION: 'SHERLOCK HOLMES'

While a medical student, Conan Doyle was deeply impressed by the skill of his professor, Dr. Joseph Bell, in observing the most minute detail regarding a patient's condition. It is known that Holmes was partially modelled on this professor. This master of diagnostic deduction became the model for Conan Doyle's literary creation, Sherlock

Holmes, who first appeared in *A Study in Scarlet* in *Beeton's Christmas Annual* of 1887. Other authors sometimes suggest additional influences, for instance, the famous Edgar Allan Poe character C. Auguste Dupin. Dr. (John) Watson owes his surname, but not any other obvious characteristic, to a Portsmouth medical colleague of Doyle's, Dr James Watson.

Other aspects of Conan Doyle's medical education and experiences appear in his semiautobiographical novels, *The Firm of Girdlestone* (1890) and *The Stark Munro Letters* (1895), and in the collection of medical short stories *Round the Red Lamp* (1894) (Wilson, para 3). His creation of the logical, cold, calculating Holmes, the "world's first and only consulting detective," sharply contrasted with the paranormal beliefs Conan Doyle addressed in a short novel of this period, *The Mystery of Cloomber* (1889). Conan Doyle's early interest in both scientifically supportable evidence and certain paranormal phenomena exemplified the complex diametrically opposing beliefs he struggled with throughout his life.

The books of Sherlock Holmes have big influence in the world till today. A number of crime and detective fictions came out in different countries as a result of direct or indirect influence of Sherlock Holmes. The revolution of the mystery genre is surely attributed to Arthur Conan Doyle. His works more than any other helped to establish the detective as a figure in literature and following the publication of the original Holmes adventures, a number of other authors tried their hand at writing mysteries, many of their creations being dubbed The Rivals of Sherlock Holmes. Holmes' influence is felt throughout the history of detective fiction and one wonders if writers such as Agatha Christie, Ellery Queen or Dorthy L. Sayers could have flourished so greatly without the shadow of Sherlock Holmes standing in the wings.

4.3.3. MIZO TRANSLATOR: P.L. LIANDINGA (b. 1955)

One of the major Mizo translators, P.L. Liandinga was born at Lungrang village on 24th July 1955. He got Master of Arts (Social Work) degree in 1981, and while studying he worked as Lower Division Clerk (LDC) during 1974-1977. After this, he worked as a Script

Writer at All India Radio (AIR) Aizawl, and later worked at Social Welfare Department where he became a State Programme Officer (ICDS) till he retired.

Being a social activist, P.L. Liandinga has been an active leader of Young Mizo Association (YMA), a popular Non-Government Organization (NGO) in Mizoram. He was elected General Secretary in 1987-91 and 1993-97, and also held the position of Vice President in the same NGO.

P.L. Liandinga wrote a number of articles and essays, most of which came out in book forms. He is an active contributor to local daily newspaper including the *Vanglaini*. Being a Social Worker, most of his articles deal with concern about the society, especially social problems and necessities prevalent in the Mizo society. His other writings include humour which attracts young generations. He wrote more than hundred articles, and he is a well known Mizo prose writer still active today.

The translated works of P.L. Liandinga make him popular among the Mizo reading people, and he is best known for his translation of *Sherlock Holmes*, a series of crime and detective novels by Sir Arthur Conan Doyle. These books have large influence among the youth of Mizoram and a number of detective stories came out as a result of the translation. A more detailed mention of the translation works of P.L. Liandinga has already been made in Chapter 2.

4.3.4. MIZO TRANSLATION OF ‘THE HOUND OF THE BASKERVILLES’

One of the famous translators of Mizo, Lalsangliana, best known for his translations of western (cowboy) literature, translated *The Hound of the Baskervilles* more than 40 years ago. However, it is amazing that Lalsangliana did not translate other stories of Sherlock Holmes. Unfortunately, the translation of *The Hound of the Baskervilles* by Sangliana did not survive and it is not available today.

It is P.L. Liandinga who introduced *Sherlock Holmes* to the Mizo people and he is best known for his translation of the crime and detective stories by Sir Arthur Conan Doyle. In fact, the Mizo translation of Sherlock Holmes became not only the translation masterpiece

of P.L. Liandinga himself, but also one of the best translation classics of Mizo. He translated the complete stories of *Sherlock Holmes*. Beginning from 1978, he completed all the stories within four years till 1982. It is not an exaggeration to say that most of the crime and detective stories written by the Mizos are influenced by the translation of *Sherlock Holmes*.

4.3.5. NATURE OF TRANSLATION

The Hound of the Baskervilles had been translated by Lalsangliana who was well-known among Mizo readers for his translations of western (cowboy) literature. Unfortunately, the work of Sangliana is not available today as the same has not been reprinted or published because no copy of the work is found. However, it's a good news that P.L. Liandinga, who is also the translator of complete *Arabian Nights*, championed *Sherlock Holmes* through his translations. Through his fruitful efforts, *Sherlock Holmes* becomes the property of Mizo literature, and it gets printed over and over again. All the adventure stories of the private detective Sherlock Holmes are now printed in nine (9) books in Mizo.

P.L. Liandinga translated the novel chapter by chapter, with some changes of contents. Both the ST and TT have fifteen chapters each of which has chapter titles, e.g., 1: Mr. Sherlock Holmes; 2: The Curse of the Baskervilles (Baskervilles Anchhia, TT); 3: The Problem (A Insuihnawk Lai, TT), etc. However, there are some changes of chapters' contents. For example, Chapter 13 in TT titled '*Len Kaih Pharh Hun Lai*' starts from twenty first paragraph of the same chapter in ST titled '*Fixing the Nets*'. About 85 percent of ST is translated sentence by sentence using a sense for sense technique. The remaining 15 percent is paraphrased by which some words, phrases or sentences are lost in translation.

4.3.6. FORM OF TRANSLATION

Regarding the form of translation, there are three important points which may be discussed below.

4.3.6.1. *Paragraphing*: Short paragraphs or lines are grouped into longer paragraphs in TT.

For example:

Source Text (ST)/English (Chapter 7, para 34-39):

‘How did you know that?’

‘My friend Mortimer told me.’

‘You think, then, that some dog pursued Sir Charles, and that he died of fright in consequence?’

‘Have you any better explanation?’

‘I have not come to any conclusion.’

‘Has Mr. Sherlock Holmes?’ (799).

Target Text (TT)/Mizo Translation (Bung 7, para 13):

Kei chuan, “Engtin nge a lungphu a tha lo tih chu i hriat?” tiin ka zawt a. Ani chuan, “Ka thian Mortimer-an min hrilh alawm,” tiin min chhang a. Kei chuan, “Chuti eng uiin emaw Sir Charles-a chu a um a, a hlauh luat avangin a thi ta niin i ngai a ni maw?” tiin ka’n zawt a. Ani chuan eng danga min chhang lovin, “Chuti lova han hrilhfiah dan tur i hria em ni?” tiin min zawt let hlauh va. Kei chuan, “Ngaih dan ka la siam fel lo tawp mai,” ti chauhvin ka chhang a. Ani chuan, “Mr. Sherlock Holmes-an a siam fel tawh em?” tiin min zawt ta a (78-79).

From the above quotations, we see that the English short dialogues that are set in 6 paragraphs are now set in only one paragraph in Mizo translation. In this way, if we go through the whole novel, we see that a large number of paragraphs in the Source Text (ST) are considerably reduced to fewer paragraphs, and thus made the number of pages much less than it ought to be. Therefore, by studying the style of paragraphing and other forms, we know that the Mizo translation by P.L. Liandinga did not follow what is called by James S Holmes ‘mimetic’, a form of poetry translation whereby the original form is retained.

4.3.6.2. *Addition for Reading Pleasure and Understanding*: From the above example, we may see that there are some additions apart from the speeches. For example, in the first sentence of the TT, *Kei chuan, “Engtin nge a lungphu a tha lo tih chu i hriat?” tiin ka zawt*

a., the beginning two words before the speech, *kei* and *chuan*, and the last four words that come after the speech, such as *tiin*, *ka*, *zawt*, and *a* are not to be seen in the ST. If we translate them back to ST, we need to add ‘I asked him’. The above additional words in the TT are added in the sentence just for reading pleasure and for better understanding.

4.3.6.3. *Explanatory Brackets*: There are some explanatory brackets within sentences in the TT. For example, in Chapter 2, we see ‘yew alley of Baskerville Hall’ (751) which is explained in TT as follows: (Yew Alley of Baskerville Hall – ‘Pawhrual thingthelh’ tite pawhin sawi zui ta ila lo hrethiam lo duh hlek suh u. Mawi taka thingphun tlar kara lenvahna atana kawng angreng awm, Baskerville Hall ram chhung ami ni ngei tur a ni. Pll) (17).

4.3.7. ADAPTATION

The translator, for the sake of reading pleasure, better understanding, as well as for comic sense or relief, adapted some sentences into simple ones having some cultural or comic effects. The following translations are examples of adaptation:

(a) ST: “I see that you have quite gone over to the supernaturalists” (758) – TT: “Dr Mortimer, nang zawng ringtu tha pawh ni la a lâm nasa pawl i ni ngei ang . . .” (27).

(b) ST: “You tell me in the same breath that it is useless to investigate Sir Charles’s death, and that you desire me to do it” (758) – TT: “*Hetianga ngaihdan i neihte chuan i damlo enkawlte pawh hi i hnen ata tawngtai dam thei hnenah engahnge i tirh thin loh?*” (27).

(c) ST: “Put into plain words, the matter is this” (759) – TT: “*I thusawi chu Zoṭawng tluang pangngaiin dah chhuak dawn ta ila*” (29).

(d) ST: The idea of using her as a decoy was clearly already in his mind (887) – TT: *A farnu chu bumna hmanrua atana hman a tum a ni ngei ang tih chu chawlhni tuka sa hmeh kher lo pawhin a hriat theih* (192).

4.3.8. GAIN OR ADDITION IN TRANSLATION

There are two ways of gain made by the translation in the TT –

4.3.8.1. *Description of Difficult Words*: In the TT, we see descriptions or explanations of some difficult words, names or phrases which are purely gains in the TT. There are two types of descriptions in the TT as follows:

(1) Descriptions within Round Brackets: The descriptions of some words are put in round brackets in TT. Examples may be made as follows:

(a) ('Bushman' 'Hottentot' – Hnam chi khat deuhthaw, mahse tlema hrang deuh, hnam lian lo tak leh chenna ram nei mumal lo chi an ni. Pll) (20).

(b) (Bawngsa òin, vawksa òin, rosgulla òin, bawng lei òin – hrethiam maw? Pll) (145).

(c) ('Thlalak' tih leh 'Lem ziah' tih hi ka sawi pawlh a, a chhan chu Milem tih leh Thlalak tih hi Mizo òawngah a danglam a, Milem hi chu a 'lem' zawka ka ngaih vang a ni. Mahse a sapòawng lamah 'portrait' an tih hi a ziaha ziah a ni vek kher lo leh thei bawk si. Pll) (166-167).

(d) (Faws-fa-ras – Bawlhlo chi khat aòanga siam chhuah a ni a. Mei ang chiah a nihna lai a awm a, a alh erawh a na ve lo. Thingthlavar pawh hi hetiang lam chi bawk hi a ni. Cinema a meialha an zuan luhna leh an zuan chhuahna tam tak hi he 'Phosphorus' hi a ni. Pll) (182).

(e) (Celtic, Ivernian, Gaelic – *mihring pianken aòanga nihna chhuina a ni. Keini hi chal arh, hnar bawng, fuke tawi kan ni a. Dr Mortimer-a chuan 'Mongoloid in ni,' min ti ang.* Pll) (67).

(2) Description without Brackets: Some descriptions which are not seen in the ST are put among the sentences of the story. One example is given below:

'Penang lawyer' ka'n ti rawk pawh a, chhiartu tam ber tan chuan 'Vawmbùk tiang' tih nen a danglam awm lo ve. Hnamdang òawng lehchhawng aòanga chu tiang hming lo chhuahdan leh thildang chu i sawi lo zawk teh ang (1).

4.3.8.2. *Overstatement*: Some gains are also made as a result of overstatement. Some overstatements come from translation of words or sentences, as follows –

(a) ST: “God help those who wander into the great mire now, for even the firm uplands are becoming a morass” (835) (Chapter 10) – TT: *“Tun ang huna Grimpen Dûm hmuna tlu lut palhte an awm chuan Vantirhkoh Gabriel-a aia tenau chuan an kai chhuak lo tawp ang”* (127-128).

(b) ST: Out of which jutted the fantastic shapes of Belliver and Vixen Tor. – TT: *“Hmuhnawm ti mi tan chuan hmuhnawm tham fe zawng a ni ta ve ang”* (144). Here, ‘the fantastic shapes of’ is translated as above and put them in different sentence.

(c) ST: For they say that the words used by Hugo Baskerville, when he was in wine, were such as might blast the man who said them (748) (Chapter 2) – TT: *Hugo-a te ang hi chu zu an han lem deuh tawh chuan an thawm hi pahmei banglai nghawr chhe thei khawpa ring hi a ni bawk a* (12).

(d) ST: There is something tropical and exotic about her which forms a singular contrast to her cool and unemotional brother (809) – TT: *A unaupa nena han khaihkhin chuan chawlhkar khat khua a chen tawh hnua khawlai diak kawi tak leh thal romei ang tluk velin lung an intihlen hleih a ni* (93).

On the other hand, other overstatements are purely the translator’s own words. For example, *‘Ka hnena kal lovin kutze enthiam râwn ta che’* (27), *‘Tu pa tan emaw chuan lum hluma hlauh tum tlak hial a nih chu – thih loh palh tak hlauh dahin!’* (56).

4.3.8.3. *Comic Effects or Relief*: The translator, being a master of sense of humour, makes some gains or additions with a view to comic effects or comic reliefs. For example, we see the translator’s own words in two sentences in TT which are not seen in the fourth last paragraph of Chapter 11 (ST) (851) – *Chutih lai kher chuan lengzem zai han phuah mai thiamte pawh ka chak ve rum rum mai. Mahse, lungleng hman ka ni lo va, lunglen chu ka tan pawh thil thiang va ni suh* (146). Other examples may be made as follows:

(a) ST: When two black-clothed gentlemen sat in the little circle of light thrown by a shaded lamp, one’s voice became hushed and one’s spirit subdued (793) – TT: *Chu*

pindan reh ruih mai chhunga Baskerville-a nen chauhva kan han thu ta chu kohhran upa ina zu in ru te pawh kan ang rum rumin ka hria a, lung a muang chiah lo (73).

(b) ST: To act the spy upon a friend was a hateful task (817) – TT: *Thiante nula kawm lai lo zuk pawlh nut chu thih hnuah ruh a ram duhte ka ring rum rum mai (104).*

(c) ST: But if he had kept faith with me I should always have done so with him (872) – TT: *Ka lakah chuan rinawm sela a ruala ramhuai biak pawh ka la duh tho ta ve ang (174).*

4.3.9. LOSS OR SUBTRACTION IN TRANSLATION

P.L. Liandinga, one of the most faithful translators in Mizo, still left out so many sentences in this work. In fact, there are many more than 100 ST sentences lost in the work. For example, in Chapter 6 alone, more than 40 ST sentences are left out. There are three types of loss in translation in the TT, such as – Description, Cultural Adaptation, and paraphrase.

4.3.9.1. *Description*: Loss is mainly made against descriptive parts of the ST. For example, ‘Holmes leaned back in his chair, placed his finger-tips together, and closed his eyes, with an air of resignation. Dr. Mortimer turned the manuscript to the light and read in a high, cracking voice the following curious, old-world narrative’ (Chapter 2) (747). The most descriptions lost in TT belong to nature and environments as in Chapter 6: ‘A cold wind swept down from it and set us shivering . . . Two high narrow towers rose over the trees’ (790). Between the above two sentences, there are other eight sentences which describe the eventful environments and surroundings.

4.3.9.2. *Cultural Adaptation*: Some losses are caused by cultural adaptations in the TT which has been discussed in 4.3.7. titled ‘Adaptation’. Some words in ST lost their meanings when translated into TT. For example, ST: ‘By George, there is another of those miserable ponies!’ (800-801) (Chapter 7) – TT: *‘Khai! Saw sakawr khawngaihthlak tak*

pakhat chu a lut pek a nih saw' (81). Here, 'By George' is replaced by 'Khai!'— a Mizo exclamation in TT.

4.3.9.3. *Paraphrase*: The translator sometimes employed the method of paraphrasing whereby a number of words are lost. This may be discussed in the following point, ie., in 4.3.10.

4.3.10. PARAPHRASES

As mentioned above, the translator employs the method of paraphrasing in some parts of the work. Most of paraphrased parts come from detail descriptions of natural environments. Examples of paraphrases are given below:

(1) Over the green squares of the fields and the low curve of a wood there rose in the distance a gray, melancholy hill, . . . sad gifts, as it seemed to me, for Nature to throw before the carriage of the returning heir of the Baskervilles (788-789). The above sentences, which belong to Chapter 6, Para 27-29, contain 20 sentences in ST, with the total number of words being 550. They are paraphrased as: *Chutah ka piaha phulrai chu ka va thlir a . . . Baskerville-a pawh chu a phul hlut reng mai* (67-68) in 16 sentences with 263 words. Now we see that the total number of lost sentences is 4, and lost words 287.

(2) The 1st paragraph of Chapter 7, 'The fresh beauty of the following morning . . . had struck such a gloom into our souls upon the evening before' (794) contains 99 words. On the other hand, in the translation, '*Zing khua a lo var chuan . . . arawn chhun mawi zo ta vek niin a lang*' (74), there are 68 words. Hence, we see that as many as 31 words are lost in paraphrase. Again, in this paragraph, the translator also simplifies the complex description of the morning.

4.3.11. BORROWING

Though P.L. Liandinga translated most of the ST words into Mizo, still there are a number of borrowed ST words which are well-known in TT. There are two reasons why borrowings are made in the TT: first, some ST words have no equivalents in TT; second, others may be well-established in TT. Most of the borrowings in the TT are already well-

established in Target (Mizo) Language (TL) so much so that they are no longer regarded as such. Some of the ST words borrowed in TT are as follows: Medical, Directory, officer, hospital, spaniel, Shipping Office, cigar, Lafter Hall, district, hotel, paste, gum, Mayor, Official Registry, Station, Street, rifle, pound, shilling, electric, cyclopedes, Police, phosphorous, etc.

4.4. QUO VADIS

4.4.1. ABOUT THE BOOK: QUO VADIS

Quo Vadis: A Narrative of the Time of Nero, commonly known as *Quo Vadis*, is a historical novel written by Henryk Sienkiewicz in Polish. “Quo vadis Domine” is Latin for “Where are you going, Lord?” and alludes to the apocryphal *Acts of Peter*, in which Peter flees Rome but on his way meets Jesus and asks him why he is going to Rome. Jesus says, “I am going back to be crucified again,” which makes Peter go back to Rome and accept martyrdom.

The novel *Quo Vadis* tells of a love that develops between a young Christian woman, Ligia (or Lygia), and Marcus Vinicius, a Roman patrician. It takes place in the city of Rome under the rule of Emperor Nero, c. AD 64.

Sienkiewicz studied the Roman Empire extensively prior to writing the novel, with the aim of getting historical details correct. Consequently, several historical figures appear in the book. As a whole, the novel carries an outspoken pro-Christian message. The novel was written from 1894 to 1896, upon completion of certain parts they were published in the periodical press. In 1896, the novel was released as a separate publication. In no time it was translated into all major European languages and has brought world fame to the writer. The huge success of the novel in many ways contributed to the award of the Nobel Prize for Literature received by Sienkiewicz in 1905. The novel has been translated into more than fifty languages, including Arabic and Japanese. For many languages, the novel ‘*Quo Vadis*’

remains the only translated work from Sienkiewicz (Sm, n.pag). The novel has been filmed many times. The first film adaptation was made already in 1902.

4.4.2. ABOUT THE AUTHOR: HENRYK SIENKIEWICZ (1846-1916)

Henryk Sienkiewicz, the most outstanding and prolific Polish writer of the second half of the nineteenth century, was born in Wola Okrzejska, in the Russian part of Poland. His father's family was actively engaged in the revolutionary struggles for Polish independence, which accounts for the strong patriotic element in Sienkiewicz' work. Historical scholarship on the other hand ran in his mother's family.

Sienkiewicz's family owned a small estate but lost everything and moved to Warsaw, where Sienkiewicz studied literature, history, and philology at Warsaw University. He left the university in 1871 without taking a degree. He had begun to publish critical articles in 1869 that showed the influence of Positivism, a system of philosophy, popular in Poland and elsewhere at the time, emphasizing in particular the achievements of science. His first novel, *Na marne* (In Vain), was published in 1872, and his first short story, "Stary sługa" ("An Old Retainer"), in 1875. Sienkiewicz travelled in the United States (1876–78) and, upon his return to Poland after a prolonged stay in Paris, published a number of successful short stories, among them "Janko muzykant" (1879; "Yanko the Musician"), "Latarnik" (1882; "The Lighthouse Keeper"), and "Bartek zwyciezca" (1882; "Bartek the Conqueror"). The last story appears in a volume of his stories entitled *Charcoal Sketches and Other Tales* (1990), and there is also a volume of his stories entitled *Selected Tales* (1976) (Krzyzanowski n.pag).

From 1882 to 1887 Sienkiewicz was co-editor of the daily *Słowo* ("The Word"). In 1900, to celebrate the 30th year of his career as a writer, the Polish people presented him with the small estate of Oblęgorek, near Kielce in south-central Poland, where he lived until 1914. At the outbreak of World War I he went to Switzerland, where, together with the famous politician and pianist Ignacy Paderewski, he promoted the cause of Polish independence and organized relief for Polish war victims.

Sienkiewicz's great trilogy of historical novels began to appear in *Słowo* in 1883. It comprises *Ogniem i mieczem* (1884; *With Fire and Sword*; filmed 1999), *Potop* (1886; *The Deluge*; filmed 1974), and *Pan Wołodyjowski* (1887–88; *Pan Michael*, also published as *Fire in the Steppe*; filmed 1969). Set in the later 17th century, the trilogy describes Poland's struggles against Cossacks, Tatars, Swedes, and Turks, stressing Polish heroism with epic range and with clarity and simplicity. The finest of the three works, *With Fire and Sword*, describes the Poles' attempts to halt the rebellion of the Zaporozhian Cossacks led by Bohdan Khmelnytsky.

Sienkiewicz's other novels include the widely translated *Quo Vadis?* (1896; Eng. trans. *Quo Vadis*; filmed 1909, 1913, 1951, 2001), a historical novel set in Rome under Nero, which established Sienkiewicz's international reputation. Although Sienkiewicz's major novels have been criticized for their theatricality and lack of historical accuracy, they display great narrative power and contain vivid characterizations.

Sienkiewicz was immensely popular. In 1900, a national subscription raised enough funds to buy for him the castle in which his ancestors had lived. The complete edition of his works, published 1948-55, runs to sixty volumes (*Henryk Sienkiewicz – Biographical*, n.pag). He was one of the most popular Polish writers of the turn of the 19th and 20th centuries, and numerous translations gained him international renown, culminating in his receipt of the 1905 Nobel Prize in Literature for his "outstanding merits as an epic writer."

Sienkiewicz died on 15th November 1916, at the Grand Hotel du Lac in Vevey, Switzerland, where he was buried on 22nd November. The cause of death was ischemic heart disease. His funeral was attended by representatives of both the Central Powers and the Entente, and an address by Pope Benedict XV was read. In 1924, after Poland had regained her independence, Sienkiewicz's remains were repatriated to Warsaw, Poland, and placed in the crypt of St. John's Cathedral. During the coffin's transit, solemn memorial ceremonies

were held in a number of cities. Thousands accompanied the coffin to its Warsaw resting place, and Poland's President Stanisław Wojciechowski delivered a eulogy.

4.4.3. MIZO TRANSLATOR: PASTOR NIKHAMA (1902-1955)

Nikhama was born in 1902 at Saihum, his parents were Lianchhinghluta Pautu and Zaichhingpuii Hrahse. Saihum village was shifted to Sentlang with the chief being Hrangliana, son of Kalkhama. After the death of the mother, the family moved to Lungdai. Nikhama stayed with his father's younger brother D. Thianga, a Compounder, at Aizawl for education.

After passing out Middle English in 1921, he was admitted in Theological College at Cherrapunji the next year, and came out with good result in 1925. In 1926, he was appointed by the Assembly as Tirhkoh and was sent to Khawlek. Next year, as was demanded by the people, he worked at the village of Vankhuma in Kolasib area. He married Tinthangi in 1931. The next year, he became pastor and was posted to Chhingchhip from where he was again posted to Sialsuk in 1934. Unfortunately, his wife died of pneumonia in 1937. Eight years later, he was again married to Vanthangkumi in 1945. The beloved well-known pastor, a good speaker, died on 30th November 1955 at 3:35 AM and was buried in Sialsuk village.

Nikhama was very well known during his life because he was a good speaker. It was said that he trained himself on his way between villages to become a good speaker. As a result, people loved to hear him, and did not want to miss his sermon.

When he studied in Cherrapunji, he met Sadhu Sundar Singh and got his books from him and later translated into Mizo when he came back to Mizoram. The most important literary work of Pastor Nikhama was his translation of Henryk Sienkiewicz's *Quo Vadis* which was published in 1954. Nikhama might not write or translate other books except the above said books.

4.4.4. NATURE OF TRANSLATION

The Mizo version of Henryk Sienkiewicz's *Quo Vadis*, a translation by Pastor Nikhama was first published in 1954, 58 years after its first publication in Polish in 1896.

Being a Polish novel, it was translated into English with different versions and among which were the translations by Dr. S.A. Binion and S. Malevsky and by Jeremiah Curtin were popular. It was not known which English version was based for Mizo translation by Nikhama. Though the English-Mizo version could be said to be a complete translation, yet there are a considerable amount of loss which will be discussed in 4.4.7. The title of the novel *Quo Vadis* was not translated into TT. The translator applied a free translation method by which he was free to lose or add the text, to paraphrase or simplify the long and detailed paragraphs or descriptions. Viewing the TT as a whole, it was a non-literal or sense for sense translation where the translator took care of the sense of the ST.

4.4.5. PURPOSE OF TRANSLATION

The English-Mizo translation was done at the time of an early Christian era in Mizoram. In this era, the early Christians and educated people were fed by Christian literature translated from English and the early educated people who had the knowledge of English contributed much to translation. Until about 1950s, most of the English-Mizo translations belonged to Christian literature. Therefore, the early Christian educated people, like Nikhama, gave their attention to the translation of Christian literature to feed the growing Christianity in Mizoram. The outstanding works of translation belonging to this era included John Bunyan's *The Pilgrim's Progress* (*Kristian Van Ram Kawng Zawh*) by Pastor Chuaatera, John Bunyan's *The Holy War* (*Indona Thianghlim*) by Rev. Liangkhaia, H.B. Stowe's *Uncle Tom's Cabin* (*Pu Tawma In*) by Chawngchhingpuia and L. Kailuia (in separate translations), Charles Foster's *The Story of the Bible* (*Pathian Lehkhabu Chanchin*) by C.S. Murray and Pastor Challiana, *Aesop's Fables* (*Esopa Thawnthu Fing*) by North and South Mizoram, and so on.

4.4.6. FORM OF TRANSLATION

While the two English versions by S.A. Binion and Jeremiah Curtin have 30 and 73 chapters respectively with an epilogue chapter, the Mizo version has 26 chapters + epilogue. The translator used the method of verse to verse and prose to prose translation; about 99% of

the ST and TT is prose, but there are only about 5 verse translations in TT. The Mizo style of paragraph dialogue is usually applied throughout the TT which resulted to gains in translation (see 4.5: *Gain in Translation*). The styles, techniques, and methods applied in the translation are usually manipulated by the translator's idea of reading pleasure and better understanding.

4.4.7. LOSS IN TRANSLATION

We see a big loss in translation including thousands of words, hundreds of sentences, and hundreds of paragraphs. In fact, at least one third of ST may be lost in TT. Loss in the translation may be studied in the following two points:

4.4.7.1. *Loss of Detail Description*: Henryk Sienkiewicz's novel may be assessed too wordy, with elaborate or detail description of events or material setting. As the author used complex plot in the novel, there are a number of unnecessary words or descriptions for the plot, and the translator left them in TT.

4.4.7.2. *Paraphrase*: The translator also employed the method of paraphrasing over and over again to leave or lose unnecessary words or wordy descriptions (see 4.4.9: 'Paraphrase').

4.4.8. GAIN IN TRANSLATION

As compared to loss in translation, we see a lesser amount of gains in TT. Gains are made both by Mizo style of dialogue and by descriptive addition which are discussed below:

4.4.8.1. *Mizo Style of Dialogue*: By 'Mizo style of dialogue', we mean a dialogue between or among the characters put together in a paragraph mentioning the speaker, the listener, and the condition or environment of the conversation. For example,

ST: In the vestibule Petronius placed his hand on Vinitius' shoulder, and said:

"Wait; it seems to me I have found a way."

"May the gods all reward thee!"

"Yes, yes! I think it will go without a hitch. Knowest thou what, Marcus?"

"I hearken to thee, my wisdom."

"After a few days the divine Lygia will take the gifts of Demeter in thy house."

“Thou art greater than Caesar!” enthusiastically exclaimed Vinitius (13).

The above dialogue does not mention in every line of speech the names of the speaker and the listener; every line is a different speech by a different speaker. Let us see the Mizo translation of the above passages:

TT: *Bathlar an va thlen chuan Petronia chuan Vinicia chu a kaihkuah a, “Ding teh, tunah tak hian tanpui dan tur che ka hre ta,” a ti a. Ani chuan, “Pathiante chuan lawmman pe che rawh se,” a ti a. Petronia chuan, “Vinicia, ngai ngun teh, kan hlawhchham tawp lo vang,” a ti a. Ani chuan, “Ka ngaithla e, nang hi ka tan chuan pathian ngawt i nih hi,” a ti a (21).*

Here, we see that all the short passages of speech are put together in a paragraph, and we see some additions before and after every line of speech which tells of the speaker, verbs, and particles, such as *a ti a* (4 times), *ani chuan* (2 times), and *Petronia chuan*.

4.4.8.2. *Descriptive Addition*: Some gains are made by adding emphatic descriptions in TT. For example, ‘Petronius was fond of referring to his services to the State’ (ST:2) – ‘*chung hun lai chu a ngaihtuah chhuah chang chuan a lung a tileng hle thin a*’ (TT:2). Here, ‘*lung a tileng hle thin a*’ (meaning, ‘he really missed those past years’) is an emphatic addition done by the translator.

4.4.9. PARAPHRASE

As most of the English-Mizo translators do, Pastor Nikhama also employed the method of paraphrasing in his translation. In addition to a big loss due to the translator’s negligence, there are a number of long paragraphs or detail narrations paraphrased to simple or brief ones. Two examples may be made as below:

(1) Example 1: Long paragraphs paraphrased into short ones:

ST: Now came his turn to be surprised. He had not expected to hear Homer’s verses from the lips of a girl who, according to Vinitius, was a barbarian birth. He glanced in perplexity at Pomponia, but she could not give any explanation, for she herself smilingly observed only the pride with which the elder Aulus’s face was illuminated.

He could not hide his satisfaction. In the first place, he loved Lygia as his own daughter; in the second, despite his old Roman prejudices, which compelled him to decry the new fashion of using the Grecian language, he none the less counted a knowledge of it a crown of social culture. He himself had never been able to learn Greek well, and was secretly distressed at all. Therefore he was glad that this grand gentleman and writer, who was prepared to consider his house as little more than barbarian, had been answered in the language and verses of Homer (10) (158 words).

TT: *Petronia chuan mak a ti em em a, hetiang thu hi chung hnam â zingah chuan sawi thei awmin a ring si lo va. Hmasang Roman putarte chuan Grik ÷awng darh zau tur hi pawiti hle mah se, Plautia chuan hemi zir sang leh thiam tak hmaah, Grik ÷awng ngei hmanga Homera thu meuh a fanuin a han chham chhuak ta ziah ziah mai hi a lawm ngawt mai a* (16) (70 words).

(2) Example 2: Long narration paraphrased into very short sentences:

‘Forgetting that but a moment before he had warned them against Libitina . . . as if salvation could come from him alone’ (ST:12), 206 words into one sentence with 30 words: *‘Sicily chanchin chu huan te, in te, ran rualte a neihna ram a nih avangin a chhuang hle a, sawi pawh a châk a, a sawi a sawi mai a’* (TT:18).

4.4.10. SIMPLIFICATION

In the translation of *Quo Vadis* by Nikhama, a number of complex sentences or paragraphs are not only paraphrased but also simplified so that it would be easier to understand in TT. For example,

ST: He was a man declining toward the evening of life, with grizzled, yet vivacious, head, and an energetic face, a trifle short, but suggesting in spite of that, the head of an eagle. For the time being his face wore an expression of surprise; the unexpected visit of Nero’s friend, companion, and confidant alarmed him somewhat (9).

TT: *Plautia chu pa upa lam deuh tawh tak, thiltithei tak, chak hmel pu tak hi a ni a.*
Nerova thian kawmngaih tak hmel a han phu phut chu mak ti awm tak hmel hi a han
pu a (13).

4.4.11. FREE TRANSLATION

The translation of *Quo Vadis* can be called a free translation in the sense that it is not faithful to the original, and the translator was free to add or lose in the process of translation. For example, the Mizo translation as a verse form,

TT: *Aw, nang chhingkhual,*
Tlawmin a mawi lo ve, i pianna kung,
In chham hek lawng fin leh varna (16).

was from Lygia's answer to Petronius's verse quote in a single line: 'Stranger, thou art neither wicked nor dull' (Binion and Malevsky 10), or 'Stranger, thou seemest no evil man nor foolish' (Curtin 19). Here, the translator added two more lines in TT. Likewise, the translator sometimes added some words, lines or sentences, and other times left big parts of the text untranslated.

4.4.12. VERSE TRANSLATION

The author, Henryk Sienkiewicz was very much influenced in the novel by Greek and Roman classical literature most of which were written in verse. Therefore, we often see Greek literature, stories and verses, especially quoted from Homer's *Odyssey*. We also see a notable character in the novel, Emperor Nero, who thought himself a poet and wrote some verses, a song to be sung by himself to the people. There are two kinds of verse translations in TT as mentioned below:

4.4.12.1. *Prose Poem to Verse Translation*: In fact, some prose poems in the English versions like those done by Jeremiah Curtin, and S.A. Binion and S. Malevsky are Homer's lines of verse in *Odyssey* arranged in prose form in the English versions. However, we may call them prose poems in the study as the lines were arranged in prose forms. The following English passage was quoted from *Odyssey*, Rhapsody 6:

ST: If thou art one of the gods, queen of the broad heaven, then only from Artemis, the great daughter of Zeus, can come the beauty of that face, and the dignity of that stature. If thou art born of mortals, if thou art under the power of the destiny of the living, then blessed beyond words thy father and thy mother, and blessed be thy brothers (10).

Here is the Mizo translation in verse:

TT: *Chung Pathiannu nge i nih lei hringmi?*

Ka lo kun e, i ke bulah;

Hringmi lei chung a cheng i nih ve chuanin,

A let thumin an nihlawh e, i chunnu leh zuapa chu,

A let thumin an nihlawh e, i nuꞗate (16).

4.4.12.2. *Verse to Verse Translation:* Most of the verses in TT are translated from verses in ST. There are three verses in TT which were translated from verses, and one slogan by the people, and a three-lined verse translated from a single line in ST. In all of the translations, neither the Polish-English translators nor the English-Mizo translator took care of any poetic techniques. Still, Nikhama did not take care of the number of lines of ST because he used the method of paraphrasing even in verse translation. For example,

ST: Oh, thou silver-bowed, far-reaching archer,
 To thee, mothers from the depth of their bosoms
 Lift up tearful voices
 To have pity on their children,
 Complaints that would move a stone.
 But thou wert less feeling than a stone,
 Oh, Smintheus, to the peoples woes!
 Thou art able with thy divine sounds
 To silence the lament of the heart
 When the eye is yet to-day

Filled with tears as a rose with dew,
 At the doleful sounds of thy songs.
 Who can rescue from dust and ashes,
 The conflagration and calamity of the day –
 Smintheus! where wert thou then? (157).

TT: *Aw nang thinlung lian Smintheus,*
Dilna leh rûmna zawnng zawnng,
I òngtang thianghlim chuan a rawn awi vel e;
Mittui a luang vawiin thleng hian,
Aw ka chung a va pik tehlul em!
Pangpar chung a dai far ang hian,
Chhiatna khur thim chungah hianin,
A lo lang e, hla mawi tak chu;
Kangmei raphlak kan tuar ni khan,
Kha mi ni khan nang Smintheus,
Khawi laiah nge i lo awm le? (364).

4.4.13. ADAPTATION

In Nikhama's translation of *Quo Vadis*, we see some kinds of adaptations which are done for the sake of reading pleasure and better understanding for TT readers. There are two forms of adaptation in the translation as mentioned below:

4.4.13.1. *Personal Names*: As in most of the English-Mizo fiction translations, we see some adaptations in personal names or characters by adding gender suffixes such as '-a' and '-i' to distinguish between male and female characters. For example, *Ligi* for Ligya, *Nerova* for Nero, *Petronia* for Petronius, *Petera* for Peter, *Glaucus-a* for Glaucus, etc.

4.4.13.2. *Nouns and Terms*: Some English nouns or terms are also adapted into Mizo. For example, *baptisma* for baptism, *Kaisara* for Caesar, *lasi* for Dryad, *pathian* for faun,

sumhmun for the door (leading to the main entrance), *Kristian* for Christian, *daktor* for doctor, and so on.

4.4.14. BORROWING

Borrowing some words or terms from ST to TT is almost inevitable mainly because of two major reasons – cultural difference, and language difference. In the translation of *Quo Vadis* by Nikhama, we see a number of borrowed words which may be studied in two forms:

4.4.14.1. *Title*: The title itself are Latin words quoted from Peter’s question to Jesus, “Quo Vadis, Domine?” which means ‘Whither goest Thou, oh, Lord?’ (184). Though the quotation was translated in TT as ‘Lalpa, khawiah nge i kal dawn?’ (415), the Latin words were borrowed in the title just as the Polish and English versions do.

4.4.14.2. *Words*: A number of English or foreign words common in Mizo were also borrowed. For example, rose, apostol, Governor, Barbarian, Praitorian, Gehena, report, etc.

4.5. BANCO

4.5.1. ABOUT THE AUTHOR: HENRI CHARRIÈRE (1906-1973)

Henri Charrière, by name Papillon (born 1906, Ardèche, France—died July 29, 1973, Madrid, Spain), French criminal and prisoner in French Guiana described a lively career of imprisonments, adventures, and escapes in an autobiography, *Papillon* (1969).

Charrière’s nickname derived from the design of a butterfly (French: “papillon”) tattooed on his chest. According to his book, *Papillon*, Charrière was convicted on 26th October 1931 of the murder of a pimp named Roland Le Petit, a charge that he strenuously denied. He was sentenced to life in prison and ten years of hard labour. After a brief imprisonment at the transit prison of Beaulieu in Caen, France, he was transported in 1933 to the prison of St-Laurent-du-Maroni on the Maroni River, in the penal settlement of mainland French Guiana.

According to the book, he made his first escape on 28th November 1933, 37 days later, joined by fellow prisoners André Maturette and Joanes Clousiot, who would accompany him throughout much of his time on the run. The trio were shipwrecked near the village of Riohacha, northern Caribbean Region of Colombia, and were imprisoned. Charrière subsequently escaped during a rainy night and fled to the La Guajira Peninsula, where he was adopted by an Indian tribe. He spent several months living with the natives, but felt that he had to move on, which was a decision he would ultimately regret. Upon returning to civilization, he was quickly recaptured and sent back to French Guiana to be put into solitary confinement for the next two years.

While in French Guiana he spent 11 years in prison. During this period he attempted to escape several more times, resulting in increasingly brutal responses from his captors. He stated that he was then confined to Devil's Island, a labour camp that, at the time, was notorious for being inescapable. (French authorities later released penal colony records that contradicted this; amongst other details, Charrière had never been imprisoned on Devil's Island.) However, he finally achieved his permanent liberation in 1941, by using a bag of coconuts as a makeshift raft and riding the tide out from the island. He sailed for miles and eventually arrived in Venezuela, where he was imprisoned for one year then released as a Venezuelan citizen.

After Charrière's final release in 1945, he settled in Venezuela where he married a Venezuelan woman identified only as Rita. He opened restaurants in Caracas and Maracaibo. He was subsequently treated as a minor celebrity, even being invited frequently to appear on local television programmes. He finally returned to France, visiting Paris in conjunction with the publication of his memoir *Papillon* (1969), followed by *Banco* (1973).

On 29th July 1973, Charrière died of throat cancer in Madrid, Spain.

4.5.2. BANCO: THE FURTHER ADVENTURES OF PAPILLON

In 1972 he published an autobiographical sequel, *Banco (Banco: The Further Adventures of Papillon)*. Charrière was accused of inventing many of the adventures in

Papillon and appropriating to himself the adventures of others. Two debunking books in this vein were Georges Ménéger's *Les Quatre Vérités de Papillon* (1970; "The Four Truths of Papillon") and Gérard de Villiers' *Papillon épinglé* (1970; "Butterfly Pinned").

Henri Charrière also wrote a sequel to his previous novel *Papillon*, an autobiography titled *Banco* in 1973. It documents Charrière's life in Venezuela, where he arrived after his escape from the penal colony on Devil's Island. *Banco* continues the adventures of Henri Charrière - nicknamed 'Papillon' - in Venezuela, where he has finally won his freedom after thirteen years of escape and imprisonment. Despite his resolve to become an honest man, Charrière is soon involved in hair-raising exploits with goldminers, gamblers, bank-robbers, revolutionaries - robbing and being robbed, his lust for life as strong as ever. He also runs night-clubs in Caracas until an earthquake ruins him in 1967 – when he decides to write the book that brings him international fame.

4.5.3. MIZO TRANSLATOR: K. LALCHUNGNUNGA (1953-2017)

One of the major translators of Mizo, K. Lalchungnunga was born on 23rd May 1953 at Chhawrtui village. When his father Thanghuta got a job in Agriculture Department at Shillong, their family moved to Shillong in 1960. Two years later, they moved back to Mizoram in 1962 and began to settle permanently at Aizawl. He married Lalthanthuami Sailo in 1978 and they have two sons and two daughters. He died on 13th May 2017 at 11:30 A.M.

K. Lalchungnunga was very interested in journalism since he was still very young. After passing PU Arts (equivalent of Class XII) in 1976, he tried his luck in journalism, and became the Managing Editor at *Mizoram At Dawn*, a daily newspaper in 1973-74, and later became the Editor of *Zoram Kawtchhuah Daily* in 1979. Shortly after, in 1984, he obtained a Diploma in Journalism from the Institute of Journalism, Delhi. One year later, he was graduated from Aizawl College in 1985.

In 1980, he began to work as Lower Division Clerk (LDC) at Mizoram Board of School Education (MBSE), and later became UDC in 1983. After earning other promotions, he worked as Deputy Secretary in the same Department since January 2016 till he died in

2017. Being a social activist, he had been office bearers both in YMA and VDP for many years. He has also been taking active parts in Bawngkawn Presbyterian Church.

While he was still young, K. Lalchungnunga made friend with J.F. Laldailova who was one of the most influential translators of Mizo. Under the advice and influence of the latter, he began translating famous English books in 1970s, and some of his famous translations are *Bad Times Coming* by Jerry D. Young, *Without A Trace*, *Dracula* by Bram Stoker, *A farewell to Arms* by Ernst Hemmingway, *Papillon* and *Banco* by Henri Charrière. He also wrote other books such as *Bible Thlirzauna*, *Eden Huan leh Tuilet*, *Lal Heroda leh A Khawvel*, *Bible Dikna Fiahtu Thil Hmuhchhuah*, etc.

4.5.4. MIZO TRANSLATION OF ‘BANCO’

Henri Charrière’s *Banco* had been translated by Ṭhوامtea Khawlhiring on demand made by a publisher. However, it was re-translated by K. Lalchungnunga who made a completely different version of translation on his own. The former version is not available now as it has been out of print since many years ago. On the other hand, the latter version is available in the market, and till 2011, it has been reprinted three times. Regarding its interesting quality, *Banco* falls short of readers’ expectations, as when the readers found that its predecessor, an autobiographical novel, *Papillon* was a very interesting one, the sequel novel would also be very interesting. Therefore, emphatic comment is made in the preface which is thought to be necessary to introduce or to attract its readers.

4.5.5. NATURE OF TRANSLATION

K. Lalchungnunga’s version of *Banco* is a complete translation done and published in 1980. Though there is a considerable amount of loss in his translation, the translator was somehow faithful in keeping many detail descriptions in the ST and he kept a sentence by sentence translation in most parts of the work. In the preface titled ‘*Lettu Thuhma*’, the translator said that he followed, in the third reprint, the vocabulary styles used in his other translation, *Papillon* as far as possible. The book, originally written in French, was translated into English by Patrick O’Brian. In addition to O’Brian’s, there may be other French-English

translations used by K. Lalchungnunga, because there are some differences between the Mizo version and O'Brian's version in terms of figures. However, we find about 99% of similarities between the two versions.

4.5.6. FORM OF TRANSLATION

K. Lalchungnunga did a chapter by chapter translation, and all the 17 chapters were translated. Besides, every chapter has a title which was translated into TT, such as, '1: First Steps into Freedom' as 'Bung 1: Zalenna Kawl Eng', '2: The Mine' as 'Bung 2: Thil Laihchhuah Hmunah', '6: The Tunnel under the Bank' as 'Bung 6: Bank Hnuai Leiverh' and so on. Prose is translated into prose, and songs into songs. Some direct speeches are translated into indirect speech forms, e.g., ST: I said, "OK, Maria. That's fine" (24) – TT: ka 'aw' ta ringawt mai a ni (13). Though there are some attempts at literal translation, most part of the translation is a sense for sense translation.

4.5.7. BORROWING

The source languages of borrowing in the translation are English and French. Borrowing can be divided into two groups as below:

4.5.7.1. *English Words*: As the Mizo language is not rich in vocabulary, there are a number of English words borrowed in the translation. For example, injection, love song, company, jeep, motor, minute, second, oil, jacket, radio, visa, passport, police, dollar, restaurant, hotel, driver, truck, coffee, coconut, bank, etc.

4.5.7.2. *Foreign Words and Phrases*: As the story was set in Venezuela, France, Spain, and other neighbouring unmentioned countries, there are a number of foreign words and phrases borrowed in the translation. For example, *machêtes*, *piques*, *Adios*, *banco*, *Si*, *Senores*, *Gente de paz*, *Buenas dias*, *hombres*, *esta es suya*, etc.

4.5.8. SONG TRANSLATION

Being a prose work, there are only two songs to be seen in *Banco* written in English and Spanish. The ST English song is not bound by any poetic technique, so also is the Mizo

translation. On the other hand, the Spanish song has regular rhyme and syllabic patterns. Study may be made in the following two points:

4.5.8.1. *English-Mizo Translation*: Both the English song and its Mizo translation do not have regular rhymes and syllabic patterns. The Mizo translation has more lines than the ST because the translator divides two longer lines into four lines.

ST: The old sharks are there already
 They've smelt the body of a man.
 One of them chews an arm like an apple
 Another eats his trunk and tra-la-la
 The quickest gets it, the rest have none
 Convict farewell; long live the law! (51).

TT: *Hringmi thisen rim an hriatin,*
Shark-ho lo thleng chilh nghal e,
Apple thei iangin chawn banah an keih!
A dangin a sakruang an bial e he-he
Ṭuanrang apiang an tlai;
Ṭuanmuangin chan reng an nei ve lo,
Convict dam takin le!
Dan dam reng rawh se (40).

4.5.8.2. *Foreign-Mizo Translation*: Here, the word foreign means Spanish. We see a Spanish quatrain, rhymed as abab, and 8 syllables each, with its Mizo translation as below:

ST: A Venezuela nos vamos
 Aunque no hay carretera.
 A Venezuela nos vamos
 En un barquito de vela (173).

TT: *Lamtluang chhun loh ni mahse,*
Venezuela panin hmatiang kan sawn e,

Lawng puanzar pawt pharhin,

Venezuela kan pan zel (163).

The above Spanish song was translated into English in prose form in round brackets as “(We’re going to Venezuela, although there is no road. We’re going to Venezuela, in a little boat with a sail.)”, and this was used by K. Lalchungnunga as a means of translation.

4.5.9. PARAPHRASE

K. Lalchungnunga very often employed the method of paraphrasing in his translation of *Banco*. Two forms of paraphrasing may be mentioned as follows:

4.10.9.1. *Long Paragraph into Short Paragraph*: Some ST paragraphs that are long are paraphrased into shorter ones. One example may be made as under:

ST: The next day, a splendid sun arose fit to roast you—not a cloud nor the least hint of a breeze. I wandered about this curious village. Everyone was welcoming. Disturbing faces on the men, sure enough, but they had a way of saying things (in whatever language they spoke) so there was a warm human contact right away. I found the enormous Corsican redhead again. His name was Miguel. He spoke fluent Venezuelan with English or Brazilian words dropping into it every now and then, as if they’d come down by parachute. It was only when he spoke French, which he did with difficulty that his Corsican accent came out. We drank coffee that a young brown girl had strained through a sock. As we were talking he said to me, ‘Where do you come from, brother?’ (67) (138 words).

TT: *A tuk khaw lumzia leh ni satzia chu, pilh puk puk hlauhawm khawpin a sa a. Thlifim tleh eih pawh a awm lo. Corsican palian sam sen thung maia kha ka hmu leh a. Miquel-a a ni tih min hrilh a. Nula sam buang thung maiin min rawn thlit coffee kan in dun a. Pa tawng tam lo tak a ni. “Khawi atanga lo kal nge i nih?” tiin min han zawt a* (57-58) (73 words).

4.5.9.2. *Paragraphs into a Paragraph*: Some two or more paragraphs are paraphrased into one, and this lessens the number of paragraphs in TT as compared to ST. For example,

(i) ‘Banco, and banco again . . . gold nuggets in front of me’ (70), two paragraphs with 140 words into ‘Pawisa kheltuina a no a chawikan veleh . . . dollar, lunglu, rangkachak!’ (61), a 49 word paragraph.

(ii) ‘I was following José’s advice . . . when we stopped for the night’ (73), two paragraphs containing 157 words into ‘Jose-a thu min râwn ang khan . . . Miguel-a chuan min rawn ṭawiawm tlat ṭhin a ni’ (63), a paragraph with 103 words.

(iii) ‘Sitting on my bench at the bottom of the second gallery . . . during those thousands of hours when I was buried alive’ (40-41), three paragraphs with 350 words into ‘Chumi ni chuan ka tui pump-na chu chhawng hnihna aṭangin ka vil a . . . sum ka ngah hunah la chhuak ta chauh ila a ṭha awm e’ (30), a paragraph with 131 words in TT.

4.5.10. LOSS IN TRANSLATION

Though the translator was faithful in most parts of the translation, we see a big loss in translation which will be discussed in the following points:

4.5.10.1. *Repetition Lost*: Some repetitive words or sentences are lost or incomplete in TT. For example, ‘I’m free, free, free, and I mean to stay that way for ever’ (30) is totally lost in TT; ‘Well, Conchita, your Charlot got it wrong, wrong, wrong’ (42) is translated as ‘Charlot-a chuan a hresual a nih chu’ (31) where repetition is lost; ‘. . . the knowledge that I was free, free, free . . .’ is translated as ‘. . . zalen ka ni tih inhriatna . . .’; again, the sentence ‘Boom-bom, boom-bom, boom-bom’ is totally lost in translation.

4.5.10.2. *Detail Description Lost*: Some detail or wordy descriptions are also avoided in TT by either paraphrasing or simplifying by which are lost a number of words. For example,

(i) ‘He held out his hand and took mine frankly, just as it should be between men, not so hard it crushes your fingers the way the show-offs do, nor too flabby, like hypocrites and fairies’ (51) is translated as ‘. . . inthlahrung lo zetin pa leh pa kara tih awm tak hian na lutuk lo zawi lutuk si loin ka kut chu a rawn vuan chat a’ (41);

(ii) ST: ‘I looked closely at the man. The size of three apples one on top of the other: just five foot one, I learnt afterwards’ (51) – TT: ‘Chu pa chu ka han en Chiang a, ft. 5 awrh tur hi a ni a’ (40).

4.5.11. GAIN IN TRANSLATION

Gains are made in the translation by two big methods, such as,

4.5.11.1. *Mizo Style of Dialogue Passage*: By ‘Mizo Style’ we mean the common style used by Mizo in dialogues in fiction. And in this common style, there are some gains made by author or translator both for reading pleasure and better understanding. For example, ST: ‘Al right: Enrique, I’ll introduce you to friends prettier than me.’

‘You’re the prettiest of them all,’ said Charlot.

‘Yes, but I’m black.’

‘That’s the very reason why you’re so pretty, poppet. Because you’re a thoroughbred’ (28).

TT: *Ani chuan, “Aw le, Enrique, kei aia hmelṭha ṭhian ka kawhḥmuh ang che,” a ti a. Charlota chuan, “Nang hi i hmelṭha ber alawm,” a lo ti thuai a. Conchita chuan, “A ni mai thei, mahse kei chu mihâng ka ni tlat alawm,” tiin a chhang ve leh mai a. Charlot-a chuan, “Chuvang tak chuan alawm i ṭhat ni,” a’n ti zui hram a (16-17).*

From the above example, we see that there are some gains in translation by adding subjects and verbs to better signify speakers and listeners. The Mizo words outside double inverted commas, such as *Ani chuan, a ti a, Charlota chuan, a lo ti thuai a, Conchita chuan, tiin a chhang ve leh mai a, Charlot-a chuan, a’n ti zui hram a* are not included in ST except ‘said Charlot’.

4.5.11.2. *Explanatory Brackets*: Some English-Mizo or, Mizo-English or, Mizo-Mizo word or phrase descriptions are put in round brackets most of which are pure gains. For example, (i) “Enrique” tiin ka chhang a (Spanish ṭawnga Henri tihna a ni); (ii) ‘Hammock’ (a hmawr tawn tawn ban leh ban inkara khai a laia mut theih); (iii) ‘Pirate’ (Lawng suamhjang); (iv) lung (rora ang mai); (v) damdawi chikhat (cyanide); (vi) Thil vuakna chi

(Jimmy); (vii) enkawl (veng); (viii) thil laichhuaktute (miners); (ix) Carbide (khawnvar); (x) pawisa kheltu (gamblers); (xi) a lung (dice); (xii) Zâwngpalian (Zâwnng lian chi Gorilla a an em avangin); (xiii) (Bolos chu Bolivar tihna a ni); (xiv) (Banco chu ram hran hran pawisa emaw, thilhlu dang engpawh a hu tawh anga inkhinna a ni. Klc.); etc.

4.5.11.3. *Emphatic Gain*: Some gains are made by emphasis. For example, ‘Thank you’ is translated into ‘*Anih leh kan lawm kan ti mai ang chu*’; ‘*Pa fel tak chu i ni phawt mai*’ (meaning, ‘You’re a good man indeed!’; an addition); ‘*Ka rilru a khawih hle a*’ (meaning, ‘I was moved very much’, an addition); *hmel fel tak* (meaning, good-looking; an addition); *a fel hle a* (meaning, he was very good to us; an addition).

4.5.12. SIMPLIFICATION

In the TT, there are some simplifications of detail descriptions used in ST. For example, (i) Excellent salad, a grilled chicken, goat cheese and a delicious mango, washed down with good Chianti (ST:28) – *chaw tuihnai tak tak* (TT:16); (ii) He brought out a many-bladed pocket-knife he had bought for the army and shoved it into the pig’s chest (ST:39) – *Chemte a la lawk a, police-pa awmah chuan a vit ta siah mai a* (TT:29); (iii) This heap of gold, at three bolivars fifty the gramme or thirty-five dollars the ounce, would easily tot up to three million five hundred thousand bolivars or a million dollars (ST:33) – *He ina rangkachak awm zawnng zawnng hi dollar maktaduai khat man zet a ni ang* (TT:22).

4.5.13. ADAPTATION

Adaptation is made in the translation for reading pleasure and better understanding. There are three major ways by which are made adaptations in translation – personal names, phrases, and sentences.

4.5.13.1. *Personal Names*: In many of the personal names the translator added Mizo gender suffixes ‘a’ and ‘i’ to classify and clarify the gender status of the persons. For example, Jojo-a for Jojo, Charlot-a for Charlot, Rita-i for Rita, Eleonore-i for Eleonore, Leon-a for Leon, Carotte-a for Carotte, etc.

4.5.13.2. *Phrases*: Some phrases of ST are also adapted into TT by avoiding literal translations. They are usually translated as phrase for phrase, clause for clause, or idioms for idioms. For example, Balls, man, balls! (52) – *Khaih, khaih, khaih* (42). Blah-blah-blah – *E!*; Tra-la-la – *E-he-he*; as if a spring had been triggered off inside him – *mawnga hawlh ang mai*; Jesus! – *Khai!*; etc.

4.5.13.3. *Sentence*: We see some ST sentences slightly adapted into TT sentences for better understanding of the text. For example: The driver wished us good luck (17) – *Truck khalhtu chuan nui suk chungin min lo “dam takin” bawk a* (5); Big Charlot! Stone the crows! (25) – *Kei chuan, “Uai, Big Charlot a ni reng ka ti,” ka ti ta a* (14).

4.5.14. FOREIGN TEXT TRANSLATION

As mentioned before, the ST text, i.e., a French-English translation, is intermixed with English, French, Spanish, and Venezuelan languages. Some foreign (non-English) words are borrowed into TT, while others are translated into Mizo. This may be studied in the following three points:

4.5.14.1. *Foreign Words Translation*: Some foreign words borrowed in the English translation are sometimes translated into Mizo, other times borrowed with description in Mizo in round brackets. Some of the translated foreign words are: *mi amor* – *hmangaih*; *senora* – *ka pi*; *hombres* – *pute u*; *Machete* – *chemsei*; *Ciao* – *mangtha le*; *château* – *in*; *monsieur* – *mi zahawm*.

4.5.14.2. *Foreign Phrase or Sentence Translation*: The French-English translator Patrick O’Brian borrowed some foreign phrases with their English translation in round brackets. K. Lalchungnunga usually followed the style of O’Brian by translating the foreign phrases or sentences with the help of English translations done by the latter. For example, *Buenas noches* – *mangtha le*; *Gentes de paz* – *thian ka ni e*; *Adelante, esta casa es suya* – *He in hi i in a ni e, lo lut rawh*; *Pablito, eres un tronco de hombre* – *patling dik tak i ni e*.

4.5.14.3. *Foreign Song Translation*: As mentioned in 4.5.8.2: Foreign-Mizo Translation, a Spanish song translated into Mizo. However, K. Lalchungnunga, who neither

spoke nor wrote Spanish, could do the translation only with the help of O'Brian's Spanish-English prosaic translation.

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CHAPTER – 5

CONCLUSION

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Literary translation is one of the major disciplines in academic field, and many scholars around the world pay their attention to translation studies from time to time. It is said that literary translation is as old as written language. Some historians have been able to trace it as far back as 3000 BC when Emperor Sargoan's proclamations were translated into all the languages spoken in the vast Assyrian empire (Nair 1). According to *Encyclopedia Americana*, fragmented versions of the old Sumerian *Gilgamesh Epic* have been found in four or five Asiatic languages of the 2nd millennium BC (12), which shows that the epic was translated into those languages. Nair wrote that the ideas expressed in the Egyptian language using the Egyptian scripts Hieroglyphic and Demotic were translated into Greek using the Grecian script (2).

However, Eric Jacobsen claims that translation is a Roman invention because the ancient Romans contributed greatly towards translation. The Romans were so impressed by their neighbours in Greece that most of them learned Greek. It is believed that a number of translated works could have been done from Greek into Latin in ancient times, with the first translator whose name is recorded in Europe being Andronicus who, a Greek slave, translated Homer's *Odyssey* into Latin around 240 BC (Nair 2). A number of translations from Greek, especially from dramas, was also done by the early Latin authors.

The world translation history was mainly dominated by the translation of Bible from Greek and Hebrew to languages all over the world. In fact, the history of the translation of the Bible is the history of the translation studies in the West in the sixteenth century. After the Greeks and the Romans, the Arabs promoted translation greatly by translating into their language many books on different subjects in the eighth, ninth, and tenth centuries. They were followed by English, French, and other European countries.

The development of communication theory, the expansion of the field of structural linguistics and the application of linguistics to the study of translation effected significant

changes in the principles and theory of translation during the 20th century. Good literature written in any part of the world in any language is now made available to the rest of the world through translation. Apart from works of translation, prominent contributions to the study and theory of translation were made by profound scholars like J.C. Catford, Eugene A. Nida and Peter Newmark.

In *After Babel*, George Steiner divides the literature on the theory, practice and history of translation into four periods. The first period begins from the statements of Cicero and Horace on translation and ends with the publication of A.F. Tytler's *Essay on the Principles of Translation* in 1791. The chief characteristic of this period is that of 'immediate empirical focus', i.e. the theories and statements about translation come directly from the practical work of translating. The second period, according to him, which lasts till 1946, is characterized as a period of 'theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation'. The third period commences with the publication of the first papers on machine translation in the 1940s and is marked by the introduction of structural linguistics and communication theory into translation's study. And the fourth period which coexists with the third has its origin in the early 1960s and is marked by 'a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation', in brief by a vision which sets 'translation in a wide frame that includes a number of other disciplines': "Classical philology and comparative literature, lexical statistics and ethnography, the sociology of class speech, formal rhetoric, poetics and the study of grammar are combined in an attempt to clarify the act of translation and the process of 'life between languages'" (Bassnett 47-8).

Translation studies is an interdisciplinary containing elements of social science and the humanities, dealing with the systematic study of the theory, the description and the application of translation, interpretation, or both. The academic discipline which concerns itself with the study of translation has been known by different names at different times. Some scholars like Nida and Wilss have proposed to refer to it as the 'science of translation',

others as 'translatology', but the most widely used designation today is 'translation studies' (Baker 277).

Interest in translation is practically as old as human civilization, and there is a vast body of literature on the subject which dates back at least to Cicero in the first century BC. However, as an academic discipline, translation studies is relatively young, no more than a few decades old. According to Baker, "Although translation has been used and studied in the academy for much longer, mainly under the rubric of comparative literature or contrastive linguistics, it was not until the second half of the twentieth century that scholars began to discuss the need to conduct systematic research on translation and to develop coherent theories of translation" (Baker 277).

Most scholars would today agree that translation studies constitutes a discipline in its own right, but opinions differ as regards both its internal structure and the nature of its connections with neighbouring disciplines such as linguistics, semiotics, comparative literature, cultural studies and anthropology. Venuti sees translation studies as a fragmented 'emerging discipline', having different centres and peripheries and encompassing several sub-specialties; he recognizes, however, that the various approaches adopted by scholars have also been capable of 'productive synthesis'. Other scholars like Hatim, while recognizing the plurality of approaches, the diversity of their aims and objectives and some permanent scepticism on the part of both practising translators and applied linguists, see the discipline as consolidating. Other scholars still, like Snell-Hornby, emphasize the interdisciplinary nature of translation studies. For Chesterman, studying translation means investigating how these and other factors act as constraints either on the way translation translate or on the way translations are received (Palumbo 133-4).

The saying that translation is as old as written language is true to the context of Mizo literature and translation. Even before the Mizo people had alphabets to put their words, thoughts, and songs in written forms, a remarkable attempt had been made by a Deputy Commissioner of Chittagong Hills to put the Lushai (Lusei/Mizo) words in writing by using

Roman script. In his exercises book, a considerable number of Lushai (Mizo) words and vocabularies were translated into English. It is also remarkable that parallel translations of three folktales of Mizo – *Story: The Consequences* (i.e., *Chemtatrawta*), *Story of Lal Ruanga* (i.e., *Lalruanga*), and *The Story of Kungori* (i.e., *Kungawrhi*) were included in the book, each of which was followed by notes and explanations. In addition to this exercise book, two other books by foreign authors had been published in which a few translation attempts had also been found. Therefore, we have the right to claim that the history of Mizo literary translation dates back prior to the beginning of written form of Mizo literature.

The introduction of Mizo alphabet was soon followed by translation activity. The pioneer Christian missionaries who prepared the Mizo alphabet based on Roman script translated hymns in English into Mizo, and the styles and techniques of English hymns and songs greatly influenced Mizo songs and poetry. In fact, modern poetry and songs of Mizo were undeniably the offspring of western literature and music. The pioneer missionaries also composed hymns and songs in the native language apart from their translations. The Christian Missionaries, who were the pioneers of Mizo modern society, took initiatives in Bible translation and a number of books in the Bible were translated by them.

Mizo literary translation can be said to have passed through different periods as: 1) 1874-1893 – The Root Period, 2) 1894-1959 – The Missionary Period, 3) 1960-1985 – The Dark Period, and 4) 1986-2010 – The Modern Period.

‘The Root Period’ of Mizo literary translation began with the first written form of Mizo language in 1874 by T.H. Lewin, and ended with the year before the coming of the pioneer missionaries to the soil of Mizoram. The period covers 20 years during which remarkable initiatives were made in Mizo literature and translation by some foreign officials, such as T.H. Lewin (Thangliana) (1839-1916), Brojo Nath Shaha, and C.A. Soppitt.

T.H. Lewin’s exercise book, *Progressive Colloquial Exercises*, written while he was the Deputy Commissioner of Chittagong Hills, was published in 1874, 20 years before Mizo alphabet was prepared by the Christian Missionaries. This has become the most remarkable

work of Lewin as it dealt with literature, language, folklore, and even translation. The aforementioned three well-known folktales of Mizo were written in Mizo (Dzo/Lushai). It is remarkable that the author arranged ST (Source Text) and TT (Target Text) in what is known as ‘Parallel Text’. In fact, the significant work paved the way for the dawn of Mizo literature, language, translation, and education.

Brojo Nath Shaha, a Civil Medical Officer in the Chittagong Hill Tracts, wrote *A Grammar of the Lushai Language* 1884. In this book, all Lushai words, phrases, and sentences are defined in English, and ‘back translations’ and ‘interlinear translations’ are used by the author. But, the most important parts of the book are the three appendices – *Appendix I : Zai or Lushai Popular Songs, Appendix II : Vai Than Thu or Foreign Fables, and Appendix III : Thu Shay – A Dialogue*. Following the footsteps of T.H. Lewin, Brojo Nath Shaha put Mizo words and popular folk songs in a written form by using what is known as Hunterian System of alphabets. The songs, fables, and dialogue are all written in Mizo and their English literal translations, and put them in both ‘interlinear’ and ‘back’ translations.

C.A. Soppitt, a Sub-Divisional Officer of North Cachar Hills, Assam, also wrote *A Short Account of the Kuki-Lushai Tribes on the North-East Frontier*. The book concerns mainly the grammar of both Rangkhoh and Kuki languages, while only two pages were dedicated to Lushai language.

The invaluable efforts and remarkable works of the three British Officials, T.H. Lewin, Brojo Nath Shaha, and C.A. Soppitt before the literacy period of Mizo paved the way not only for literature, linguistics, history, and folklore, but also for literary translation. From the above studies, we can say that Mizo literary translation took its root in pre-literacy period; and therefore, the history of Mizo translation began in this period.

The Missionary Period began with the coming of the first two Christian Missionaries to Mizoram in 1894, and lasts till 1959 when the complete Mizo Bible was published. Mizo alphabet was soon prepared following the Hunterian System on the basis of Roman Script, and the system was finished on 1st April 1894 (*Thuhlaril* 104).

Bible translation is the most significant translation in Mizo literature. It plays interdisciplinary roles in Mizo society and literature. The Missionaries, along with many of the well-known educated people who took active part in the Church activities, contributed both their sincere efforts and their wisdom to Bible translation, which make Bible the standard measure of Mizo literacy. The New Testament translation and editing of the drafts were ready for print in 1916 and in these works Rev. Lorrain and Rev. Zathanga played the key role. According to the Bible Society records, the first complete Mizo New Testament was published by the Calcutta Auxiliary of the British and Foreign Bible Society in June 1916 in which 1000 copies were printed at Calcutta (Ralte 79).

Regarding the translation of the Old Testament, the Bible portions were divided among the translators; all the books of the Prophets were assigned to the North whereas the rest of the Old Testament books were to be translated by the South. According to Rev. Zairema, the whole translation work was done in 1956 (177). On the other hand, H. Remthanga in his *Synod Thurel Lakkhawm Vol. II (1951-1970)* records that the completion of the Mizo Bible translation was on 26th August 1955 at 2:00 PM (Ralte 81). Now the Bible Society compiled the Mizo Old Testament and the 6th Edition of the Mizo New Testament (1950) into a single volume and printed the first complete Mizo Bible known as *Pathian Lehkhabu Thianghlim* in 1959. This had become an important landmark in the history not only of the Mizo Bible translation, but of Mizoram as a tribe also. It was printed at the Baptist Mission Press, Calcutta. In preparing the first Mizo Bible, the translators based their translation mainly on the *Revised Version* (1885).

It was the first two Missionaries who began hymn translation, and during their first four years in Mizoram, they translated seven English hymns into Mizo which were handed over to Rev. D.E. Jones before they left Mizoram. By the efforts of Rev. D.E. Jones and Raibhajar, the first Mizo hymn book known as *Kristian Hla Bu* was published in 1899 and was printed by Eureka Press, Calcutta. The book contained 18 hymns, among which 10 hymns are identified as translations. The number of translated hymns grew and grew in every

edition of hymn books with the same or sometimes different titles such as *Kristian Hla Bu*, *Hla Thar Bu* and *Kristian Hla Bu Thar*.

Apart from the Bible translations, a number of books were translated by both the Missionaries and the native educated people. However, keeping in view of feeding the early Christians and propagating Christianity, the early translations were usually concerned with morality, teachings, theology, and education. Regarding poetry translation, Sangzuala Pa did both English-Mizo and Mizo-English translations, and some of his early and famous translations were done in the 1950s.

The Dark Period (1960-1985) covers 26 years during which Mizoram was in a state of total chaos due to an independence movement by the Mizo National Front (MNF). To subdue the revolt, Indian armies fought against the volunteers of the Party, and as a result, Mizoram entered a very dark period of economic and moral depression. Under the political movement which lasted till 1985, Mizo literature also suffered a setback. However, literary translation continued to progress and a number of major translators with their masterpieces of translations came out in this Period.

During this period, the re-edited version of the first complete Mizo Bible (1959) published in 1982. This was soon followed by a new translation project as the existing edition of the New Testament belonged to 1916. At that time, the Bible Society had been adopting a new prevalent translation method known as ‘dynamic equivalent translation’ which had to be applied in the new translation of the Mizo Bible, and a new English Version known as *The Good News Bible (Today’s English Version)* was the basis for the translation. By the end of 1985, the Mizo New Testament titled by the Bible Society as *Hmangaihna Aw* (Contemporary Version) was printed in Madras (Ralte 86).

Though this period is shrouded by *Rambuai*, the Mizo War of Independence, book translation made sway under the hands of some major and minor translators. All the translation works of J.F. Laldailova belong to this period, and another major translator R. Lalrawna also made some contributions in this period. It is remarkable that women translators

who made invaluable contributions came out in this period. Drama translation was begun by J.F. Laldailova with his translation of William Shakespeare's *Romeo and Juliet* in 1960 and *Hamlet* and *Othello*. He was followed by R. Lalrawna who translated two of Shakespeare's plays, *Macbeth* (1965) and *Julius Caesar* (1981). It is remarkable that the first two translators of drama worked on Shakespeare's plays, and again, both dealt with tragedies.

It was at the end of the Period that a newly edited hymn book known as *Kristian Hla Bu* (1985) came out; the book contained 537 hymns, and it was published by Synod Publication Board (Aizawl). There are 38 newly translated and 16 anonymous hymns. The 1985 edition was reprinted over and over again till 2004.

The Modern Period (1986-2010) in Mizo literary translation began in the year 1986 when a peace treaty was signed by the Mizo National Front and India, and lasted till 2010. During this period, covering 25 years, peace and prosperity prevailed among the Mizo people who now live in a newly recognised State. The Period witnessed the coming of different versions of Mizo Bible such as *Pathian Lehkhabu Thianghlim* (Contemporary Version) (1995), *Mizo New Testament Braille* (2000), *The Bible for Children (Naupang Bible)* (2003), and *Mizo Study Bible* (2008).

During this period, book translation increasingly progressed, with a number of both major and minor translators coming out. The translators of the period paid their attention to popular and moral-teaching literatures rather than classical ones, and most of the translations were done market oriented. The coming of a number of Offset Printers facilitated book printing and publications. Again, the Mizo Writers Association (MWA), a popular and powerful literary group, promoted book translation by instituting the 'Translation Book of the Year' award annually since 2001. Poetry and Drama Translation progressed. The period of 1970-1990 in Mizoram may be known as 'Cyclostyled Literature Period', because a number of fiction books and translations came out in cyclostyled forms. A number of interesting novels, both creative writings and translations, were printed mainly at Cyclo-printers and became the best-sellers of the time. Most of the popular translations of the period, such as

Western (cowboy novels), M&B (Mills & Boons) novels, detectives, and other interesting literature, came out in this kind of book form. The Mizo Writers' Association has been dealing with the 'Translation Book of the Year' since 2001.

The thesis studies ten literary works of translation belonging to different genres by the major translators of Mizo. From the theoretical or analytical studies in Chapters 3 and 4, we see some characteristics commonly appeared in ten translated works.

1. All translations in the thesis apply the method called a sense for sense translation. In other words, we may call this a non-literal translation, opposed to literal translation, by which the emphasis was on sense. Since all the translators were aware of the fact that literal translation is not applicable or suitable in order to produce a perfect translation, they were all concerned about the sense of the source text.

2. The translators also applied a Common Language Translation (CL) in their English-Mizo translations. Common language is a language that is spoken by relatively large numbers of people. The translators usually used common language in their translations so that every literate people, young and old, men and women, may be able to understand the translated text. This is an important method of translation as a means of avoidance of misunderstanding, miscommunication, misinterpretation, or misapprehension of the text.

3. From the study of selected ten works of translation we see a very common feature known as 'loss' in translation. Loss in translation, as we see in the previous chapters, was caused mainly by what are termed in translation as omission, paraphrase, simplification, and undertranslation. In fact, some translations look like re-writings of source texts. The main reason of loss made in translation lies in the fact that the translators did not keep what is termed in translation as 'fidelity', that is, faithfulness or loyalty.

4. One of the most common factors that caused loss in translation was 'omission', a term in translation. Omission means the intentional or unintentional non-inclusion of an ST segment or meaning aspect in the TT. This is very common in the selected ten works of translation, and this opposes fidelity.

5. Paraphrasing is also a common method in English-Mizo translations. By applying this method, a number of long paragraphs or long sentences were translated into shorter segments by omitting a number of ST's words, phrases, clauses, sentences or sometimes even paragraphs in the translations.

6. Simplification, by which wordy statements or narrations, along with terms, phrases or clauses which designate culture-specific or highly complex technical or scientific concepts in ST are avoided, is also applied in the translations.

7. Gain, a term opposed to loss, is to be found in the translations. Gains are made both by Mizo style of dialogue where a dialogue between or among the characters are put together in a paragraph mentioning the speaker, the listener, and the condition or environment of the conversation; or by descriptive addition where descriptions or explanations of some difficult words, names or phrases, are made and put either within or without round brackets, which are purely gains in the TT; or by overstatement with a view to comic effects or comic reliefs.

8. In the English-Mizo translations, the method of translation adaptation is commonly made for the sake of reading pleasure and better understanding. There are three common major ways by which are made adaptations in translation – personal names, words or phrases, and sentences. In most of the personal names in fiction, the translators added Mizo gender suffixes 'a' and 'i' to classify and clarify the gender status of the persons sometimes with slight changes, e.g., Jojo-a for Jojo, Petronia for Petronius. Some words, phrases, or sentences in ST are also adapted into TT by avoiding literal translations and they are usually translated as phrase for phrase, clause for clause, idiom for idiom, or sentence for sentence.

9. The method known as 'compensation' is also often applied by which words, phrases, or sentences in ST that have no exact equivalents are replaced by or compensated with other words, phrases, or sentences of lesser degree of equivalence in TT.

10. The translators also employed the two forms of 'equivalence' put forward by Nida, 'formal equivalence' which considers the message of the ST to be the focal point, resulting in a TT which follows the content as well as the linguistic structures of the ST as

closely as possible (Munday 191) and ‘dynamic equivalence’ by means of which the message of the ST is transferred in such a way that the effect on the target readers is as similar as possible to the effect on the ST readership (Munday 184).

11. Borrowing, a method of translation, is the carrying over of a word or expression from the ST to the TT, either to fill a lexical gap in the TL or to achieve a particular stylistic effect (Palumbo 14). Borrowing some words or terms from ST (English) to TT (Mizo) is almost inevitable mainly because of two major reasons – cultural difference and language difference. From the studies of selected ten translated works, it is clear that the translators were in favour of borrowing foreign titles of works rather than translating them. A number of foreign words in ST were borrowed in TT mainly because they did not have equivalent words in TT. At the same time, many foreign words that have equivalents were also borrowed in order to make stylistic effects.

12. Undertranslation, that is ‘an oversimplified TT version, in which meaning aspects of the ST have been generalized or even lost during the process of meaning transfer from ST to TT’ (Munday 238) is found in the translations of Corelli’s *Vendetta* by R. Lalrawna, Sienkiewicz’s *Quo Vadis* by Nikhama, and Shakespeare’s *Romeo and Juliet* by J.F. Laldailova.

13. The translation of a play may be assessed by the concept of performability or speakability. In the translations of Shakespeare’s play, *Romeo and Juliet* by J.F. Laldailova, difficult dialogues were simplified by the methods of adaptation, paraphrase, addition and subtraction. His employment of common language translation and simplification, along with the avoidance of puns and difficult words or phrases made the dialogues speakable or performable. On the other hand, the translation of Shakespeare’s *Twelfth Night* by R. Thangvunga is a type of academic translation and the translator’s employment of poetic words and difficult lines made the problems of performability and speakability.

14. We see dialect translations in some of the selected translated works. The norm for translating dialect, slang and social variation tends to be that of adopting the homogenizing

convention (Munday 181). This involves replacing non-standard forms in the SL with standard forms, typical of the written language, in the target version. *Mizo ṭawng*, the Mizo language, is not rich in slangy vocabularies. Moreover, most of the Mizo translators used formal words or sentences in their translations even if the STs were mixed with slang words or informal sentences.

15. In some fictional works we see some foreign or non-English words, phrases, sentences, and even songs. Some meanings of these were explained in English while some were not. Some of them were translated while others were omitted. In most translations of foreign words, in fact, the English explanations were significantly used.

16. In translation studies, we may term genre translation to denote translations dealing with genres. Some works are written in prose, others in verse; some are plays, others are fiction or poetry. The Mizo translators in our studies did a verse to verse and prose to prose translation. At the same time, we also see verse to prose or prose to verse translations.

17. Regarding personal names in ST, most of them were borrowed in TT, while others were adapted or translated. Adaptation was made in two ways: first, gender suffixes such as ‘a’ and ‘i’ were added to the names; secondly, the spellings and pronunciations were slightly changed for better reading or for better cultural effect. On the other hand, many names of characters in some fictional works suitable for translation were translated. The names of characters in John Bunyan’s *The Pilgrim’s Progress* and *The Holy War* were skilfully translated into Mizo.

18. Free translation, a broad category comprising virtually any type of translation that is not faithful to the original and tends to go beyond the word level, which means that the unit of translation can be a phrase, clause, sentence or even a larger unit, was often applied in the translations. By applying this method, some of the translators freely added or lost in the process of translation.

19. A number of English-Mizo translations were done with financial benefits for the translators. This may be called commercial translation. Some famous translators including

Lalsangliana, R. Lalrawna, P.L. Liandinga, and K. Lalchungnunga did translation works as commercial activities. The publishers, especially of Cyclostyle Printers era, asked the famous translators such as above to translate interesting literature for commercial purposes.

20. One of the translations, Shakespeare's *Twelfth Night* by R. Thangvunga may be called academic translation in the sense that it was a translation for academic purpose. The translator fulfilled the request for translating *Twelfth Night* to be included in the academic syllabus. Therefore, his concentration was on fidelity to the original style, technique, and form of the ST.

21. As for the purposes of translations, most translations were done with a view to teach the people of Mizo or to preach the Gospel to the same by means of good literature of didactic values. The translators used the work of translation as a useful means to propagate the wisdom, knowledge and philosophy of other cultures.

22. Some translations may be called a gist translation that is a summary or otherwise shortened version of the ST. Gist translation is made by undertranslation or oversimplification of ST in the process of translation.

23. 'Translation errors' which means any fault occurring in a translated text and resulting either from ignorance or from the inadequate application of a translation technique or translation strategy, sometimes occurred in some translations. Translation errors in the selected translated texts were usually caused by misconceptions of ST.

In addition to the above-mentioned findings, the research also finds that there are five important things needed for the improvement or development of literary translation in Mizo:

First, every translator should carefully take into consideration the methods of translation. The Mizo translators generally were ignorant of the ideal techniques and methods of translation and this caused a serious problem for the production of ideal translations. It is likely that even some of the translations in Mizo are re-writing form of source text (ST) in Mizo. The existing and prevalent characteristics of Mizo translation, especially paraphrase and loss and gain, became a threat to Mizo translation.

Therefore, it is necessary that the translators should keep what is called fidelity in translation as far as possible. Fidelity means loyalty in terms of translation. Fidelity avoids loss and gain, incompleteness, paraphrase, mistranslation, and even re-writing in translation. In the translation of sacred text and classical literature, the translator should not make loss and gain which means that he should neither make some additions other than the source text, nor should leave or miss some parts of the text in the translation. It is also desirable that the translator should avoid the method of paraphrase which caused a big loss in the work. On the other hand, the ideal translation has to be a complete, correct, and true to the sense of the source text.

Secondly, in order to promote or develop not only translation but also Mizo literature, the Mizo people have to pay attention to translation studies. For the time being, scholars do not study the field of translation in the context of Mizo, and writers do not pay attention to translation studies. In fact, translation studies is a virgin field of research in Mizo. Therefore, it will not be an exaggeration to say that it is high time for scholars as well as writers not only to pay attention to but also give efforts to this studies.

Translation studies is a vast field of discipline or research, and it is a fast growing discipline introduced in academic fields or institutions. As for the context of Mizo translation, the historical perspectives and theoretical perspectives of translation need to be done as far and perfectly as possible. It is highly desirable, in fact, a necessity, that a department of Translation Studies should be introduced in Mizoram University, the only university in Mizoram, for the promotion and development of both literature and translation. Moreover, the School of Cultural Studies containing the departments of Linguistics, Folkloristics, and Translation Studies has to be introduced as early as possible.

Thirdly, the quality of translation in Mizo has to be taken into consideration. Translators have to take care of the quality of their translation and should keep fidelity while translating from other languages. In this way, translators should be careful in choosing or selecting what is to be translated. The Mizo translators usually selected popular and didactic

literature for translation, and this was done keeping in view the market. However, this is not enough for the development of literature. There is a lot of opportunity in Classical literature, Greek, Latin, and other European countries, and it is necessary to translate the best works of these literatures into Mizo for the sake of both literature and academics.

Fourthly, Mizo translators have to give enthusiastic efforts to the quantity of translation. The Mizo Writers Association (MWA) has been selecting translation book of the year every year since 2001, and for that purpose, all translated books coming out in a year are collected and a list of translation books is made. It is regrettable to know that every year about or even less than ten books are collected which means that the number of translation works coming out in a year does not increase. In fact, the number decreased as compared with the past decades. Therefore, it is necessary that the Mizo translators should increase the quantity of translation for the development of literature and translation.

Lastly, by keeping in mind that translation feeds the growing literature of a nation, country or state, there should be a revival or movement in translation. In the context of Mizo, translation is as old as literature itself. Looking at the history of Mizo literature, translations of Bible, hymns or songs, and books have been the sources of Mizo literature. Therefore, a movement to revive the ongoing or present downfall of literary translation has to be initiated.

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APPENDICES

APPENDICES - I

THE FIRST TRANSLATIONS OF MIZO FOLKTALES
 (AS APPEARED IN T.H. LEWIN'S *PROGRESSIVE COLLOQUIAL EXERCISES*, 1874)
 BY CAPT. THOMAS HERBERT LEWIN (THANGLIANA) (1839-1916)

PARALLEL TRANSLATION

No.1

STORY: THE CONSEQUENCES

<p>Tchem tadroi kai-kuang pan a-kut a-tscet. A-htin a-ura, ropui kima asha tlagh; ting varung akha- um varung tuka den-suk; varung chu-un-in ling- kin buh ahtai hteh;</p> <p style="text-align: center;">* * * *</p> <p style="text-align: center;">* * * *</p> <p style="text-align: center;">* * * *</p> <p>Aling-kin chu-un tsa-nghul mit atscet suk; atsa- nghul chu-un-in bag omna hna-tchung a-hpur- suk; bag, sai beng-a alut; asai chu-un-in tartey in atlaw-tsciek-suk; tartey tui-kur a-va-tlagh ey.</p> <p style="text-align: center;">* * * *</p> <p style="text-align: center;">* * * *</p> <p>Engatangey tar-tey tui-kur a-va-lagh? Sai-in ka- in atlaw-tsciek tey. Engatangey- sai-a mi-in atlaw-tsciek? Ani-pok bag ka-beng-a ava-lu-ey. Engatangey bag mi-beng-a va-lu-ey? Anipok bag ka-beng-a va-lu-ey. Tsa-nghul-in ka-omna tchung a-hpur-ey.</p>	<p>A man was sharpening his <i>dao</i> (by the river side) and the father of (all) prawns bit him in the hand. The man became angry and (with one stroke of his <i>dao</i>) cut down a clump of big bamboos; a fruit fell from the bamboos and struck a bird on the nape of the neck; the bird (in his pain) scratched up an ant's nest with his feet; the ant (irritated) bit a wild boar in the eye, and the boar (rushing off with one toss of his head) bore down a plantain tree where a bat dwelt under a leaf; the bat (terrified) sought refuge in the ear of an elephant, and the elephant (driven out of his senses by this unwonted intrusion) kicked down the house of an old woman (who lived hard by), the old woman was so frightened that she rushed out and fell into the well.</p> <p>Why did this old woman thus fall into the well? "Because the elephant kicked down my house." Why did the elephant kick down the house of another person?. "So indeed I did but a bat en- tered into my ear (and I knew not what I was doing)." Why did the bat go into the ear of an- other? "Even so (said the elephant) the bat went into my ear." "The wild boar (said the bat) swept down my dwelling place."</p>
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Engatangey tsa-nghul-in mi omna hna chung i-hpur-ey? “Ling-kin-in ka-mit-a ava-tsce-ey.” Engatangey ling-kin-mi-mit i-tsce? “Varung-in mi-buh va-htai hteh-ey.” Engatangey mi-buh i-htai-hteh-ey? A-kha-um-in ka-tuk-a mi va-den-ey,” Engatangey kha-um mi tuk-chu den? “Ani-pok ropui-in mi va-vu atlagh-ey.” Engatangey ropui mi-chu vu-ak tlagh? “Tchem tadrok-i-un mi va-sha-tlagh-ey.” Engatangey tchem tadroi mi-chu sha-tlagh? “Kai-kuang-in ka-kut-a ava-tsce-ey.” Engatangey kai-kuang mi kut i-tsce? “Ka-tsce hram-hrim.”

Why did the boar swept down the dwelling palce of another? “The ants bit me in the eye,” (said the boar) Why did the ants bite the eye of another? “The bird scratched us up.” (replied the ants). Why did you scratch up the ant’s nest? “A fruit fell on my neck.” Why did the fruit fall on the neck of another.” “The bamboos swept me down.” Why did the bamboos fall down? “The dao-sharpener cut us down.” Why did the dao-sharpener cut down (the bamboos)? “A prawn bit me in the hand.” Why did the prawn bite another’s hand? “I did so, whether or no,” said the prawn-father.

No 2
STORY OF LAL RUANGA

Rulpui ngun-tcher angun-chu nula-in an-hlaw, chi-ti-chu-un nula pakhat-in ahlaw-du-loh: chi-ti-chu-un rulpui hting hnai nguna atcher, chi-ti-chu-un rulpui-in atcha, Tui-Ruanga i-tleng-chu-un tiow-vin nawt-drok, ta-tur ani-angey.

Chuti-chu-un anawta, atcheta-vek. Atapta, mit-tui a hruk-in amit adelta; a-htien chu-un apah ahril-chu-un, apah-in mi-tsual-nu ati, mi-tin-in ngun an-hlawa ama-in a hlaw-du-loh, mi-tin-in lu-rok-u, ron-dzon-drok-u

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Araita, htien-nu pok a-raita, chitichu-un fa a-neita, an-pahnit-in; ahtien-nu afa hmai-tscia ani, amit-del afa mi-pa ani, an-hrol-a ai-in neita. Chiti-chu-un rul-pui-in ka-fa-nu i-nei atia aman perok ati-ey. Tu-na pektur a-om-loh, ni-dan-ga ka-pe-ang-tchey ati-ey, chi-ti-chu-an rulpui abota mi-del afa, a-hming Lamdzara anopui ahtita; hmara a-kulta, hmara-kul-chu-un hmei-htai lo va tsa-nghul, nghul-pui-tsen, aluta, bu a-ei-ey.

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* * * *

The big snake made bracelets, the maidens did service for these bracelets, but there was no one girl who did not wish to serve. On this the big snake (cunningly) made a bracelet using the juice of certain herbs, and he told (the girl) when you go down to the Tui Rang rub this bracelet and clean it with sand; it will be very good

On her rubbing it it became entirely spoiled. She wept, and in wiping away the tears she became blind. Her friend (who was with her run and) told her father. Fool girl ! said he every one worked for the bracelets but she did not wish to work: Carry her off, any one may do what they like with her.

The girl and her friend both became pregnant and were each delivered of a child; the friend's child was a girl, the blind girl's a boy. They were born quite grown up. On this the snake said "You have got my daughter pay me her price;" she replied, "I have nothing now to give you, some other day I will pay you." After this the snake disappeared. The son of the blind girl, by the name Lamdzara, married a wife and she died. He (left home and) went northward, going on (he found) a wild boar who had entered into the joom-field of a widow and she was eating the rice; it was a very big boar.

Chi-ti-chu-un nghul-pui tsen hti-hlum-htei an-om-chu-un ka-fa-nu ne ka-nei-tir-angey. Lamdzara chu-un a-ngoia in tsunga aluta. “Kapi engey in-shoy?” “Engma kan-shoi-loh.” “In-shoy-kha ka-hriet-kha-ley, shoy rok-u” – “Koyma lo va nghul-pui-tsen a-luta, bu a-ei-a, ka-mang ang-in, ahti-hlum-htei an-om-chu-un ka-fanu nen ka-nei-tir-angey ka-ti-ey.” “Koyma kanei angey” chiti-chu-un anu-in “Neirok” ati-ey.

* * * *

Kuavar chu-un Lamdzara lo va akulta, htal-pui-in a-tchang-ey ; ngoi-reng-in a-om-a, Nghul-pui-tsen a-lo hong-ey, atleng ngum-loh; tsa-nghul tey a-en-tir-ey chiti-chu-un a-en du-loh. Tlip pui ai-pui, hang-tscerok ati-ey chiti-chu-un akulta: nghul-pui-tsen hnena ahril, :koyma ka-hang-tsce-a atchey du-loh, ahti-ani-ang-ey.” Sadzu hang-kul-drok, abeng khing-kat a-ei-dzow-drok”-a, chiti-chu-un sauzu ahang-kul-a abeng khing-kat a-ei-dzow vek, atchey-du-loh. chiti-chu-un sadzu akulta, nghul-pui-tsen hnena ashoy “abeng khing-kat ka-ei-dzow-vek -tchey du-loh, ahti-ani-angey.” Chuti-chu-un nghul-pui-tsen ahang-kulta, Lamdzaran htul-in a kap-hlum-ta, akap-hlum chu-un nghul-pui-tsen ahti-ta.

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The widow had said, “If there be any one who can slay this boar I will give him my daughter (in marriage)”. Lamdzar heard this and entered into the house “What were you saying Granny?” “We were saying nothing.” “I know what you said, come speak.” “A wild boar has entered my field and is eating (all) the grain; (I am) as if in a dream; whoever can slay the beast I will marry my daughter to him; that is what I said” “I am the man for your daughter” said Lamdzar, however the mother only said “Win her”

At dawn Lamdzara went to the joom, and watched with a big javelin, he stayed very quite. The wild boar came, and he dared not enter (the field) but told a small pig to go before and look about, the small pig however did not wish to go. Then he called a hornet as large as a capon and said “Go, sting him.” The hornet went but (returned and) said to the boar “I went and bit him, but he would not move, he must be dead.” “Rat, go you, eat his ear off on one side,” so the rat returned, and ate the whole of the ear on one side, but he would not move. So the rat returned and said to the wild boar “I ate up the whole of one of his ears, but he would not move, he is certainly dead.” At last the wild boar went himself, and Lamdzara smote him with the javelin a death blow, so he died

Ahti-chu-un, aha-pui a-te chu-un htem-tleng tia ani. Chiti-chuan Lamdzara ina ahawta; mi hnena nghul-pui-tsen ka-kap-hlum-ta ati, aha htem-tleng tia ani ti-in ashoy, chiti-chu-un kuldrok u atsa i-hpur-ang ati; chiti-chu-un andza akul-a, Kuavang-in tsa-nghul ano-tey-in an-tleng-ta, tey tuk tey a-nita, “khoi! Lamdzara, i-nghul-pui-tsen kap-hlu-chu tey tuk ani; aha htem-tleng tia ani ti-in i-shoy; tsa-nghul tey tuk ani” Chiti-chu-un Lamdzara ahnu, adzui, adzuia Kuavang in-a aluta, “Kuavang in atsher” ati ey; “lo-lu-tschuh” ati. “Ka lut-ang-chu, koyma nghul-pui-tsen kap-in-la ani lom ley? nghul-pui-tsen min perok-u.” Ati-chu-un an-peta: Chiti-chu-un akul-pui a-htien-tey hnen-a “Hey ley! nghul-pui-tsen” ati, chiti-chu-un atsa an-hpur ta. In an-tleng-chu-un nopui anei-ta, anei-dzaw-chu-un hmar lama akulta, anopui araita; hmar-lama kul-chu-un tui-ruang-dar nei-tu hnena atleng-ta.

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Having killed him he measured his tusks and they were as big as a weaver’s shuttler so Lamdzara went home and told the poeple that he had killed the wild boar, and that its tusks was as large as the shuttle of the weaver. “Go and carry in the flesh” he said, so everybody went. The Great Spirit (meanwhile) had changed the big boar, for a small pig, it was a very little pig. “Hulloa! Lamdzara your mighty boar you have killed is rather small; you said its teeth your like weaver’s shuttles: it is indeed small porker.” Lamdzara however (paid no heed to their jeering) but followed the foot-prints (of the Great Spirit) and found that they went into the Spirit house. “Do not come in here” was said “the Great Spirit’s house is ‘tabu’ (sacred)” “I must come in, shall I not have the wild boar I killed? Give me the boar. “On his saying this they gave it to him and he took it away to his friends. “Here you are, here is the wild boar,” said he, so they (cut up and) carried off the flesh. When he reached the house he was married; after the consummation of this affair he (again) went northward (leaving) his wife pregnant! going north he arrived at the residence of those who possessed tha magic gong.

Nu pa tar ani, atar ati chu-un mi tschom-tu om-chu-an ka-dar ka-pe-tur. Chuti-chu-un Lamdzara in tsunga aluta “kapi engey in-shoy?” “Engma kan-shoy-loh, in-shoy kha-ley, kan-mang-ang-in mi tschom-tu om-chu-un dar kan pe-ang, kan-ti-ey.” “Koyma ka-tschom-mong-tchey-u.” Lamdzaran ati. Chi-ti-chu-un Lamdzara chu-un “Lo-va ka-fe-angey” ati-ey “Va ferok,” an-ti “Riak-in kul-drok” an-ti-ey. Chiti-chu-un riak-in a-kulta; lo-va atleng-chu-un’ eng-lo hlo-vin sa-va-tsa a-tschhum, kuavar-in api-tey ah-ton, sava-tsa api-ten an-ei-chu-un an-hti-ta.

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* * * *

Ahti-chu-un adar akul-puita, in-a ahonga a-nopui hnena a-tlengta; atleng chu-un a-nopui afa pum tsunga om-in atong htei; anu afek-don-chu-un “Kanu tsik-tsil khumrok” ati “rua ashur-don-ey” chiti-chu-un anu-in, “Nung’ apum tsunga om, om-in engey i-hriet-ang” atia akhum du-loh. Lo va a-tleng chu-un rua ashuar-ta-tchium-ey, chiti-chu-un in-a ahawta.

* * * *
* * * *

They were an old couple, (and were croning together that) “Had we some one to take care of us (and cherish us in our old age) we would leave him the gong.” Lamdzara stepped into the house “What were you saying Granny?” “We were not saying any-thing particular, but were dreaming as it were, of having some one to take care of us to whom we could leave our gong.” “Let me take much care of you” said Lamdzara. Then Lamdzara said “I will go and work at the *jum*.” “Go,” returned the old people, “Go and stay there a little,” so he went to stay. When he reached the *jum* he cooked up a mess of bird’s flesh with some drugs, and at dawn (next day) sent it to the old woman. The old couple ate of the bird’s meat and died.

On their death he took the gong, and going home arrived at his wife’s. On his arrival he found that the child, of which his wife was pregnant, was able to speak in the womb. When its mother was going to work in the *jum* it would say “Mother, take the umbrella, it is going to rain.” His mother would reply “You unborn thing what do you know about it?” and she did not take the umbrella, but at the *jum* it rained consumedly so she came back home again.

Kuavar-le-chu an afe-le-don-a tsik-tsil khum a-tum, chu-ti chu-un apum tsunga om-in “Kanu tsik-tsil khum tshuh” ati; chutichu-unanu in, “Apum tsunga om-in engey i-hriet-ang” ati; ati chu-un lo va atlengta, ni asha-ta-tchium; chutachuun in-a ahawta. Kuavar-le chu-un tschhun-a dailenga akul-a afa hringta; in hnoya apu-tla-ta; chutichuun sadzu pakat aron-mun, chutichu-un in a ahawta anu-chu-un-in “Engtingey i-ron-mun-htei” a-ti, “Ka-mun-htei-ang-chu, kum tshom mi kanita, ka-hming Lal Ruanga” ati.

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A-hming Lal Ruanga ani, chu-ti-cu-un alei ahpir, apa-in a-lei ahlep-tchhumta; ahlep tchhum-chu-un-in nula hnena “Ka-lei-hi eng-ey-tingey atchhum ley” ati, nula-chu-un, “I-pa-in ahlep-tchhum ani” ati chuti-chu-un apa nen an-in-el-ta; Lal Ruanga chu-un “Kapa” ati “lo hla-tuk-ngey kan-nei-ang, hnai-tuk-ngey kan-nei-ang?” chuti-chu-un apa chu-un “Hnai-tuk i-nei-ang” ati, Lal Ruanga chu-un “Hla-tuk i-nei-ang” a ti chuti-chu-un “Kapa lo hla-a va ferok” ati, apa chu-un “Riak-in ka-htawk-angey, ati chu-un akul-ta; lo va atleng chu-un keichala dzan-a chu-un-in, — keichalan atityt;

Again next morning she was going to *jum*. “Don’t cove yourself with the umbrella” said the child, however his mother (paid no heed saying) “You are still in the womb, what do you know about it.” On arriving at the *jum* the sun was extremely hot, so she came home. Next day in the morning her son was born. (She went out of the house for a few minutes and) the child fell (through the flooring) underneath the house, he caught a rat there and came back to the house; his mother said, “How are you able to catch rats.” “I ought to be able said,” said he, “I am ten years old, and my name is Lal Ruang.”

His name was Lal Ruanga, but his tongue was forked; his father had (split it) cut it so. (One day) he said to a girl, “This tongue of mine, why is it cleft like this?” the girl replied “Your father cut it,” from this time he and his father disagreed. Lal Ruanga said, “Father, shall we *jum* far off or near?” his father said, near; while Lal Ruanga said, far; so at last they cut two *jums*. (One day) he said to his father “Father go you and work at the far *jum*.” “I will work and stay there” said his father and went. On arriving at the *jum*, at night a man-tiger (Keichala) came and threatened him.

Lal Ruanga pa chu-an a hlowta in-a ahaw-le-ta. “Khoi! Lal Ruang nungma lo va, va fe-rok, riak-in htaw-rok.” Lal Ruanga chu-un aro-tchem ashin-a akulta, chutichu-an lo va atlengta chutichu-un khua ahtim-ta, khua ahtim-chuan keichala lo hawta, atityt-ta, chu-tichuan Lal Ruanga chuan aro-tchem atum-ta chuti-chuan keichala ahlwta Lal Ruanga chuan “koyma Lal Ruanga” ati, tin ahnar-in aro-tchem atum-a

Lal Ruanga’s father was afraid and returned home. ‘Now Lal Ruang,’ said he, ‘you go and work in the *jum* and stay there (all night)’ Lal Ruang took his pipes and went off. He arrived at the *jum* and it grew dark, when it was dark Keichala came and threatened him, but Lal Ruang played on his pipes and Keichala became frightened (himself). ‘I am Lal Ruang,’ said the boy, and then he played the pipes through his nose.

A kut kuanga beng-a keichala chu-un dzanina mi-chu-un va tum vey, kan tum tey ey, lo haw vairok ati ey. Keichola chu-un “Ah” ati-a. A-tlam kot-a lung puia om-a, tin Lal Ruangan chutachuan htul a-kap, Kei-chala chuan ahong en-a, “Lung ma-ma hetia kap keh, koy chu mikap tchela, avana-don em;” mao hi aphur kawm avatsa tlagh-a, tin “Heng-ang ma-ma a-tsa fi jowva, koy chu mi tsat tchela avana-don em.” Tin Keichala chu-an ati-a “Lal Ruanga, in tien -ang?” “Aw” le ati., “lo hawrok le” Lal Ruangan ati chuti-chuan lai-lelaia in-taw-ang ati chutichuan an-kul veve an-in-tien-ta. Keichalan “Ka-kua kan-dzin-ang” ati. “koyma kua ley” Lal Ruanga ati.

“Come in the evening,” said Lal Ruang, “in your own shape as a man, and we will play the pipes together.” “Ah” said Keichala. A little way down was a big stone, at this Lal Ruanga fired an arrow and Keichala came to see— “Can you split rocks in half with a single arrow? this is beyond me. It is wonderful.” He stuck up a slender bamboo, and in the same manner cleft it in two. “Can you also split reeds, I have to cut them. It is very wonderful.” Then Keichala said, “Lal Ruang let us make friends.” “Yes,” he replied, “Come here then, we will meet in the middle,” said Lal Ruanga; so they went both together and made friends. Keichala said, “let us visit my village.” “My village also,” said Lal Ruanga.

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Chutichuan an-kulta, ankulchuan tsa-nghul kul-kong-a alo-om-ey; Keichala chuan “Hawrok htiena i-kap-ang” ati. Lal Ruanga chuan htal-pui-in akap-hlumta, chutichuan a-hti-ta, chutichuan Keichalan a-hel-in a-ei-ta, Lal Ruanga chuan ahmin-in a-eita. Kuavar chuan an-kulta, Keichala in-a atlengta, chutichuan Lal Ruanga chu a-muder-ta; chu-ti-chuan Keichala apa chuan “I-htien-pa ei-rok” ati, “i-ei-chuan a-htin tlemtey-in kai-angey”

Chutichuan Lal Ruanga a-hto-ta “Keichala i-nuley i-pa ka-en-angey” ati, Keichala chuan “Entlagh ani loh” ati; Lal Ruanga chuan “khai! ka-en angey” ati “Endrok” le ati “em tsunga a-om-ey” ati; Lal Ruanga chuan ava-enta, anu ley apa chu sakei ang-in a-om. Chutichuan “Keichal, i-htien-pa kha, vak ei-tirok” ati. Keichala chuan “Vak te-tuk-ngey i-ei-du? ati, “pui-tuk-ngey i-ei-du !” ati. “Te-tuk-tey” le ati; chutichuan Keichala chuan pui-tuk apeta

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Keichala pa chuan “Hti-pui La-law-ang-tchey” ati: atuka chuan hti-pui alaw-ta, chutichuan Lal Ruanga chuan “In-a ka-haw-don” ati, hti-pui ahpur-ta.

So they went. In going a wild boar came on the path. Keichala said, “come my friend you shall shoot it.” Lal Ruanga shot and killed it with a big arrow, so it died, and Keichala ate it raw, while Lal Ruanga ate it cooked. At dawn they went on (again) and arrived at Keichala’s house (where Lal Ruang laid down to rest), he however only pretended to sleep. Presently Keichala’s father said, “Eat up your friend. If you (feel disposed to) eat him, I also will take a small piece of his heart.”

On this Lal Ruanga got up, “Keichala,” said he, “I should like to see your father and mother.” Keichala said, “There is nothing to see.” “Ah, but I must see them,” said Lal Ruang. “Look then,” he rejoined, “they are in the basket there.” Lal Ruanga went and looked; the father and mother were both similar to tigers. They said, “Keichal, my son, make your friend there eat some pig.” Keichala asked “would you like to eat a big pig or a small one?” “Asmall one,” replied Lal Ruang, however Keichala produced a big one.

Keichala’s father said, “I will reach down the jewels.” In the morning early (they went to) reach down the jewels, but Lal Ruang saying, I had better be off home, had carried the jewels off with him.

Keichala khua mi-tey, “Keichala htien koy-angey akulta,” an-ti; an-um-ta-tchium-ey chutichuan Lal Ruanga chu um phakta, chuti-chuan Lal Ruanga lei-kua-a aluta, alut chu-an an-haw-ta-vek an-kir-le-ta-vek. Mi-del pakat-in Lal Ruangan a-ek abarta, chu-tichuan mi-del-a chuan “Lal Ruanga ek ka-bar-ey” ati

Chutichuan Lal Ruanga akhua atleng-don-ta; hmana a-nopui arai akul-shun ahring-ta; afanu nula anita; chuti-chu-un tui achoya: Lal Ruanga chu-un, “Hawrok, ka-hti ka-pe-ang-tchey” ati “i-mu-du-nang?” ati. “Aha! ka-du-loh-vey; kapa pok-n hti-pui lawk-tum-in akulta.” Ati chuan, Lal Ruanga chuan “Ka-fa ani-ngey” ati “Hawrok, i-kul-ang” ati, chutichuan an-pahnit-in an-kulta, in-a atlengta afa-nu ani-ta. “Kapa chuan hawrok i-mu-du-nang ati” chutichuan Lal Ruanga adzak-ta “He hti tum-tuk nei-rok” ati, chutichuan lal-a an-tchungta an-lal-ta-tchium-ey, khua tey tumruk-in an-om-tchium; in pawna atschuak du-loh; ahta-dzit-in an-om-ta. Atawpta.

The men of Keichal’s village said where is Keichal’s friend gone to, so they followed after him hotly, and Lal Ruang found they were overtaking him, so he entered into a cave (and hid there). As soon as he had gone in, they came up and (not finding him) they all returned. One stupid fellow among them, Lal Ruanga smeared with filth saying— “it is I, Lal Ruang, who smear you with filth.”

So, Lal Ruang arrived at his home, His wife, who he had left behind pregnant, had been delivered of a daughter. This girl was fetching water: Lal Ruang said, “Come here and I will give you jewels; will you be my sweetheart?” “No,” said she, “I do not want your Jewels – my father has gone to get jewels for me himself” Said, Lal Ruang, “This must be my child ! Come.” said he, “will you go (up to the village)?” so they both went. On arriving at home he found it was his daughter “My father wanted me to be his sweetheart.” said she, but Lal Ruanga was much ashamed, and said “Here take these jewels (and be quite).” Afterwards he became a chief, a most powerful chief, and had many villages; he had no occasion to stir outside his own door. They lived very happily. It is finished.

No. 3

THE STORY OF KUNGORI

Apa chu nopui aneiloh: klangra hngang a-hlaia a-kuta hling atschuna, ahling chu nowte-a atchung-ta. Chutichuan nowte apieng-ta nu aneiloh a-hminga chuan Kungori anti. Bu-tun mul khat tey an-ei-tira, bu-fang khat te an-ei-tira, alien deo-deo-vey. Chutichuan kum hnit kum tum ani chuan nula atling-ta; ahmel ahta dzit; chutichuan an-khua rol-htar-tey in-nei an-tum-a; tu-ma apa-in aphal-loh. Chutichuan Kei-mi rol-htar a-hniak a-fun-a arapu arepa: chutichuan Kungori adam-loh-ta.

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Her father, who was unmarried, was splitting bamboos to make a winnowing basket when he ran a splinter into his hand: the splinter grew into a little child; (after a time) the child was brought forth motherless and they called her Kungori. Even as a grain of rice swells in the cooking so little by little she grew big. Two or three years passed by and she became a maiden; she was very pretty, and all the young men of the village were rivals for her favour; but her father kept her close and permitted no-one to approach her. There was one young man named Keimi, he took up the impression of her food (from the ground) and place it on the bamboo grating over the house fire (there to dry and shrivel up), and so it fell out that Kungori became ill.

Kungori pa chuan “Atshium-htei an-om-chuan kafanu kanei-tir-angey ati. Akhua mi-tey-in antshium, tshiuma tu-ma-in an-ti-dam-htei-loh. Chutichuan Keimi rolhtar alo-hong-a, “koyma ka-tshium angey” ati “adam chuan koyma kanei angey” ati ; Kungori pa chuan “Tshium rok” le ati “adam chuan i-nei-ang--tchey”

Kungori’s father said, “If there be any one that can cure her, he shall have my daughter.” All the villagers tried, but not one of them could do any good, however (at last) Keimi came, “I will cure her, and I will mary her afterwards,” said he. Her father said, “Cure the girls first and you may then have her.

Chutichuan an-tshium-ta, ahniak-fun arapa arep-chu a-hpel-a, apai-a. Kungori-chu a-dam-ta, chutichuan Keimi rol-htar chuan aneita- “Hawrok

So she was cured, the foot print which he had placed to dry on the fireshelf he opened out and scattered (to the wind). Kungori became well and

Kungori, koyma in-a i-kul ang,” ati, chutichuan an-kulta, akul chuan-in Keimi rol-htar chu sakei-a a-tchung-ta; Kungori chuan amei-a ava-un-a atlan-ta-tchium-ey. Kungori pa tey khua hmei-tchia hting hpur-in an-hmu, chutichuan ahting hpur chu in-a ahonga Kungori pa hnena, “Ifanu chu apasal sakei anei” an-ti, chutichuan Kungori pa chuan ala-htei in-om-chu-an Kungori nei-ang-tchey-u

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Chutichuan tu-ma-in an-la-ngum-loh, chutichuan Hpohtira ley Hrangchala an-htien-dun-in “Koymani kan-la-angey” anti; chutichuan Kungori pa chuan “In-lagh-htei-chu-an-nei-tchey-u,” ati, chutichuan Hpohtira ley Hrangchala an-kulta, an-kul-chuan Keimi khua atleng-ta, Keimi rolhtar chu aram-tscuak: in-a atleng hma-in Hpohtir ley Hrangchala Kungori hnena akulta. “Kungori” anti “i-pasal koyangey?” “Aram tscuak-ta” ati; ati-chuan “atleng-don-ta,” ati; chutichuan an-hlow-va rapui tchung-shanga Hpohtira ley Hrangchala an-lawnta; Kungori pasal alo-tlengta. “Mi-hring rim anum” ati; Kungori chuan “Koyma rim ani-angey” ati, chutichuan khua ahtim-ta, tchaw anei-a, an-mu-ta; khuavar le chuan Kungori pasal aram-tscuak-le-ta : chutichuan hmei-htai-in “Kungori in-lagh-don chuan mei-tchi shin-drok-

Keimi married her. “Come Kungori,” said he, “will you go to my house?” So they went; on the road Keimi turned himself into a tiger, Kungori caught hold of his tail, and they ran like the wind. (It so happened) that some women of the village were gathering wood and they saw all this, so they went back home to Kungori’s father and said, “Your daughter has got a tiger for a husband.” Kungori’s father said, “Whoever can go and take Kungori may have her,” but no one had the courage to take her. However Hpohtir and Hrangchal, two friends, said, “We will go and try our fortune.” Kungori’s father said, “If you are able to take her you may have her,” so Hpohtir and Hrangchal set off. Going on they came to Keimi’s village. The young man Keimi had gone out hunting; before going into the house Hpohtir and Hrangchal went to Kungori. “Kungori,” said they, “where is your husband?” “He is gone out hunting,” she said, “but will be home directly.” On this they became afraid, and Hpohtir and Hrangchal climbed up on to the top of the high fireshelf. Kungori’s husband arrived “I smell the smell of a man,” said he. “It must be me who you smell” said Kungori. Night fell, everyone ate their dinners and lay down to rest. In the morning Kungori’s husband again went out to hunt. A widow came and said (to the two friends) “If you are going to run away with

u, hling-tchi shin-drok-u, tui-tchi shin-drok-u.”
An-ti chutichu-an amei-tchi, ahling-tchi, atui-tchi
an-shina, Kungori an-la-ta an-kul-pui-ta.

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Kungori pasal alo-tlengta in-a, a-en-chuan
Kungori a-om-ta-loh. Kungori pasal chuan a-
um-ta-tchium; savatey in Hrangchala, “Tlan-
drok, tlandrok” ati “Kungori pasal atleng-don-
ta” ati. Chutichuan mei-tchi an-vor-a ram akang-
ta-tchium, chuti-chuan Kungori pasal a-haw-htei-
loh; mei adai chuan a-um-le-tchium-ey

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Chutichuan savatey in, Hrangchala-te “Um-
phak-le-don-ta” ati, chutichuan tui-tchi an-vor-
a, tui-pui alien-ta tchium, chutichuan Kungori
pasal-in anghak-kama, atui-chu akamta Kungori
pasal chuan a-um-le-ta, chutichuan “Aphak-le-
don” savatey chuan Hrangchala-te “a-um-phak-
le-don-ta” ati; chutichuan “Hling tchi vorok-u”
ati: hling-tchi an vor-le-ta, chutichuan hling atoh-
ta-tchium, Kungori pasal akul htei-ta-loh

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Ahling chu atsce-chuma akul-le-htei-ta, a-um-
phak-le-don-ta. Chutichuan-in Hrangchala-te an-
mang-ang-ta; hpai-hpeng bula atchanga.
Hpoh-tiran sakei chu tchem-in ashat-hlum-ta.

Kungori take fire-seed, thorn-seed, and water-
seed, (with you),” so they took fire-seed, thorn-
seed, and water-seed, and they took Kungori also
and carried her off.

Kungori’s husband returned home, he looked
and found Kungori was gone, so he followed
after them in hot haste. A little bird called to
Hrangchal, “Run! run! Kungori’s husband will
catch you,” said the bird. So (the friends) scat-
tered the fire-seed, and (the fire spring up and)
the jungle and undergrowth burnt furiously, so
that Kungori’s husband could not come any fur-
ther. When the fire subsided he again resumed
the pursuit.

The little bird cried to Hrangchal “He is catch-
ing you up,” so they scattered the water-seed,
and a great river greatened (between them and
their pursuer) However Kungori’s husband
waited for the water to go down he followed af-
ter them as before. The bird said to Hrangchal,
“He is after you again he is fast gaining on you,
sprinkle the thorn-seed” said the bird. So they
sprinkled the thorn-seed and thorns sprouted in
thickets, so that Kungori’s husband could not
get on; by biting and tearing the thorns he at
length made a way and again he followed after
them. Hrangchala became dazed, as one in a
dream, (at this persistence of pursuit), and
crouching down among the roots of some reeds,

“Koyma Hpohtira” ati, chutichuan sakei chu ahti-ta. Hrangchala-te chuan kul-le-ta, Khuavang lam-htwum-htum-a an-riek-ta. Hpohtira ley Hrangchala an-in-men-tsawk.

Hrangchala amu hma-sha chutichuan Hpohtira aveng-a

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Dzana chuan Kuavang alo-honga “Tu maw kalam-htwum ariak” atia: Hpohtira chuan “Hpohtira ley Hrangchala” ati “hpai-hpeng bul a kam, kei lu kan sha tchawt tchawt” chutichuan Kuavang-in ahrier, ahlowta, a-tlan-ta; chutichuan Hpohtiran “Hrangchal htorok, nung vengrok, koyma ka-mu-ta-tscuakey; ka-mu-angey. Kuavang alo-hong chuan, hlow tschuh-ang-tchey.” Atia a-mu-ta, Hrangchala avengta; chutichuan Kuavang ahaw-le-ta “Tu-maw kalam-htwum ariak?” atia. Hrangchala chuan ahlow-va “Hpohtira ley Hrangchala, hpai-hpeng bul a-kam, kei lu kan-sha tchawt tchawt” atia Kuavang in ahlow-du-loh, chutichuan Kungori Khuavang in alata. Kungori chuan la-dzai a-dzam ang, lei kura aluta; Kuavang kua atlengta, aleikur chu Lung-pui-in a-tchhina. Chutichuan kuavar chuan Hpohtira ley Hrangchala an-in-haota.

watched. Hpohtir cut the tiger down dead with a blow of his *dao* “I am Hpohtira” said he, so the tiger died.

Hrangchala and the others went on again until they came to the three cross roads of “Kuavang,” and there they stopped. Hpohtira and Hrangchala were to keep guard turn about. Hrangchala went to sleep first while Hpohtir stayed awake (watching).

At night ‘Kuavang’ came “Who is staying at my cross roads” he said. Hpohtira (spoke out boldly) “Hpohtira and Hrangchala (are here) said he “crouching under the reeds, we cut off the tiger’s head without much ado.” On this Kuavang understood (who he had to deal with) and becoming afraid he ran off. So Hpohtira (woke up Hrangchals saying) “Hrangchal get up, you stay awake now, I am very sleepy, I will lie down. If Kuavang comes you must not be afraid” Having said this he lay down (and went to sleep). Hrangchala stayed awake, presently Kuavang returned “Who is this staying at my cross-roads?” he said, Hrangchala was frightened, (however) he replied “Hpohtira and Hrangchala (are here), they killed the tiger that followed them among the reed-roots.” But Kuavang was not to be frightened by this, so he took Kungori (and carried her off) Kungori marked the road, trailing behind her line of cotton thread; they entered into a hole in the earth and so arrived at

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Hpohtiran Hrangchala chu “Mi-tusual-pa!” ati “koyangey Kungori, akulta? i-hlow-vang-in Kuavang-in an-kul-pui-ta. Kuldrok Kuavang kua i-kul-ang” ati. Kongori la-dzai dzam an-dzuia lung-pui tsungan la-dzai a-luta, alung-pui chu an-hpaw-k-a, Kuavang kua an-dzuk-hmu-ta; chutichuan Hpohtira chu-an “khai! koyma Kungori min pe-le-rok-u “ ati; chutichuan Kuavang-in “Nung-mani Kungori kan-hre-loh-vey” ati, “in-kul-pui-kha “ ati. Hpohtira chuan “Kungori min pek-loh-chuan ka-tchem ka-tlagh-don ati” chutichuan Kuavang-in “Tlagh-rok” ati. Atlagh-chuan veng khat an-hti-dzow-ta. Chutichuan Hpohtiran “Koyma Kungori min perok-u” ati. Kuavang-in “nungma Kungori a-om-loh” ati, atichuan Hpohtira ley Hrangchalan “Kan-lo-kul-angey” ati. Kuavang-in “Lo-hawrok-u” ati, chutichuan ankul-ta, Kuavang ina antleng-ta, Kuavang fanu hmel ahta-dzit “Hei-le Kungori” anti. Hpohtira chuan, “He-hi ani-loh-vey, Kungori tuk-tuk min perok-u” ati, chutichuan an peta.

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Kuavang’s village. The hole in the earth by which they entered was stopped up by a great stone. In the morning Hpohtir and Hrangchal began to abuse each other. Said Hpohtira to Hrangchal “Fool man,” said he, “where has Kungori gone to? on account of your faintheartedness Kuavang has carried her off. Away! you will have to go to Kuavang’s village.” So they followed Kungori’s line of white thread and found that the thread entered (the earth) under the big rock: they move away the rock there lay Kuavang’s village before them . Hpohtira called out “Hoy! give me back my Kungori” Kuavang replied. “We know nothing about your Kungori, they have taken away .” “If you do not (immediately) give me Kungori I will use my *dao* said Hpohtir. “Hit away” answered Kuavang. With one cut of the *dao* a whole village died right off. Again Hpohtir cried “Give me my Kungori,” Kuavang said, “Your Kungori is not here.” On this Hpohtir and Hrangchal said, “We will come in” “Come along” said Kuavang, so they went in and came to Kuavang’s house; Kuavang’s daughter, who was a very pretty girl was pointed out as Kungori. “Here is Kungori” said Kuavang, “This is not she” said Hpohtir “really now give Kungori,” so (at last) they gave her to him.

An-kul-pui a: Kungori chuan, “Tsum-khui ka-htei-nghil-ey” ati. Hpohtira chu-an “Hrangchal, dzu-la-rok.” Hrangchala chu-an “Ka-la-ngum-loh, ka-hlow-vey” ati. Chutichuan Hpohtira akula adzu-la: a-lagh hlan-in Hrangchalan Kungori akul-pui-ta, alei-kur chu lung-pui-in an-tchin-ta. Chutichuan Hrangchala-te Kungori pa hnena antleng-ta. “Nungma, ka-fanu i-la-htei-a, nungma neirok” ati; Kungori chuan a-du-loh. Kungori pa chuan “Koyangey Hpohtira?” ati, “Hrangchala chuan ani,” “Hpohtira omna kan-hre loh-vey” ati.

Hrangchala ley Kungori an-in-neita, adu-loh-tchung-tchung, anei-hram. Hpohtira-chu Kuavang nula aneita; a-in chara chuan koy atu-a; atoh-va ahruai alawnta. Hpohtira chu Kuavang nen fa anei-a; lung-tey atschhum a, Kuavang nula om-loh-hlan-in, afa alung-tey tschhum chu “Eirok” ati; a-ei-hlan-in Hpohtira chu koy hrui-a alawn-a a-kul-tchuak-ta. Akulta Kungori pa in-a atleng-ta Kungori tey sciel an-tschun khuang an-tchoy-a, an-lam-a, Hpohtiran Hrangchala alu-atun-ta.

* * * *
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 * * * *

They took her away, Kungori said “I have forgotten my comb.” “Go Hrangchal and fetch it” said Hpohtir, but Hrangchala dared not venture. “I am afraid” said he. So Hpohtir went (himself) to fetch (the comb), while he was gone. Hrangchala took Kungori out and closed the hole with the great stone. After this they arrived at the house of Kungori’s father. “You have been able to release my daughter” said he “so take her”. Kungori however did not wish to be taken. Said Kungori’s father “Hrangchala is here, but where is Hpohtira?” “We do not know Hpohtira’s dwelling-place” was the reply.

So Hrangchala and Kungori were united. Kungori was altogether averse to the marriage, but she was coupled with Hrangchal whether she would or no.

Hpohtira was married to Kuavang’s daughter. Beside the house he sowed a koy-seed, it sprouted and creeper sprang (upwards like a ladder). Hpohtira when he was at Kuavang’s had a child (born to him), and he cooked some small stones (in place of rice), and when his wife was absent he gave the stones which he had cooked to the child saying “Eat.” While it was eating Hpohtir climbed up the stalks of the creeper (that had sprang up near the house), and got out (into the upper world). He went on and arrived at the house of Kungori’s father; they had killed a gyal, and were dancing and making merry. With one blow Hpohtira cut off the head of Hrangchal !

Kungori pa chuan “Engey-tingey Hpohtir Hrangchala lu i-tun?” ati “Ka-tun-ang-chu, Keimi kua ka-lagh-pok-in ani, Hrangchala a-la-ngum-loh. Kuavang-in a-lagh-pok-in Hrangchala chu ahlow-va, a-ui-ngum-loh; atuka chuan Kungori la-dzai dzam kan-dzui-a Kuavang kua aluta; koyma ka-dzu-lagh ani. Kungori chuan ka-tsam-khui ka-hte-nghil ati. Hrangchala dzu-larok kantia, kul a-ngam-loh ati, ka-hlow-vey, ati; chutichuan koyma ka-dzu-la-a. Kungori leh Hrangchala min-kul-shun-a, a-lei-kur-chu lungpui-in an-tchhina-ankulta; chutichuan Kuavang nula kanei-a, a-kua-vang nula chu akulhlan-in koy hrui-a ka-lawn-a, ka-lo-kul ani.” Chutichuan “Ani le, nungma in-neirok” le anti. Hrangchala chu ahtita, Kungori le Hpohtira an-in-nei-a; tuk-tuk-in an-om-a; sciel-tey an-tschuna; kua-tey tumtuk-in an-om-a; an-hta ta-tchium-ey; chutichuan atawpta.

* * * *
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 * * * *

Kungori’s father cried, “Why Hpohtira do you cut of Hrangchala’s head?” “I was obliged to decapitate him” said Hpohtir “It was I who released Kungori from Keimi’s village, Hrangchala dared not do it; when Kuavang carried off Kungori also, Hrangchala dared not say him nay, he was afraid; afterwards we followed Kungori’s line cotton thread which let us to Kuavang’s village. Kungori (after we had released her from there) forgot her comb, we told Hrangchala to go and fetch it but he dared not, I am afraid, said he, so I went to get it. He then took Kungori and left me behind, shutting the hole in the earth with a great stone . They went away. I married Kuavang’s daughter, and while she was absent I climbed up the stalks of the creeper and came here.” On this “It is so,” said they, “then, you shall be united.” So Hrangchala died, and Hpohtira and Kungori were married ; they were very comfortable together, and killed many guyal; they possessed many villages, and lived happy ever after. Thus, the story is concluded.

APPENDICES – II

ZÁI OR LUSHÁI POPULAR SONGS

(THE FIRST TRANSLATIONS OF MIZO FOLKSONGS)

(AS APPEARED IN BROJO NATH SHAHA'S *A GRAMMAR OF THE LUSHAI LANGUAGE*, 1884)

By BROJO NATH SHAHA

BACK + LITERAL TRANSLATION

1

NI-LENG-ZÁI (CLASS V)

Ni - leng ká - tum loh ve.

Day's run I wish eagerly not.

Tli - vár ká - tum loh ve

Evening dusk I wish eagerly not.

Aṭhá nim án - ká ká bi-á.

Good (i.e. beautiful) girls their speech I solicit.

Ni len ká tum le e.

Day then I wish eagerly again

I do not aspire for the day,

Evening dusk I want not:

Sweet girls! their speech I solicit,

(And) then I wish for the day again.

2

BUÁNG-KE-LI-ZÁI

Leng-rok leng-rok, Thluk-pui lien, leng-láng

Walk big walking

Ván chung dur zal-á Dit-tháng vá chhirok.

Sky over (or on top of) dark plain on go embrace.

Walk on, walk on, O big Thlukpui, walking

On the cloudy plain over the vault of the sky, go embrace Dit-tháng.

ZAI PHEI (CLASS I)

Vayn / chu-an ráam / tu-an ká / zuám loh / ve=5

Today even jungle in to work I wish to work not

Kán ki- / pte / ne / nei chong / -pár tlá / -ni / =6

We all together having got beer drink,

Chhung in / -záo hnay / -á / =3

Within house whole beneath.

To-day in the jungle I wish not to work

We all together, profusely with beer provided, drink

Within the whole house beneath (the roof).

HMAR-ZÁI (CLASS IV)

Bel lien á zu / ká dán-ni . lung / láí ka - mal

Pot (or cup) big beer, I drinking in heart's core get drunk

loh / ve = 4

not.

Da-tuáng chungá / en chim loh leng- / te - nu = 3

Platform upon to see an tired not young girls

In tan-án shui-lung / ká mal- ta, / e / = 3

You near in heart I get drunk

Drinking a big cup of beer my heart does not get drunk

Upon the platform I am tired to see young girls

In your presesnce only my heart get intoxicated

5

THLIÁ-BUK ZÁI (CLASS II)

Tay - khuá Zan pui ni-hliep-á tuál leng-nu
Dead body village Lúshái powerful umbrella soil at the base is.

Lál-dáng thlá-fám khoa á-may loh ve
dead pretty (or lucky) not is

Lál-dáng thlá-fám náo - áng kán - tálá-in
child like we weep

Kán Shiellám dár mual áliem-tá-e.
Our gong (or bell) hill gone is.

The “Tay khuá-zan-pui,” hill umbrellaed (by the sky) and standing firm on the ground beneath.

(The chief) Lál-dáng being dead, the hill is unluckly (to dwell on)

Lál-dáng being dead we cry like a child.

Our shiellám gong is gone from the hill.

6

ZAI PHEI

Ká váo vá lil-te kin - vin i - moi - hril ?
I joom go insect shrill noise with you what say?

I hril - loh táng an thingá náo - ván - ká-ta.
(To) you I say not anything inclined trunk of tree on child like I cry.

Man-fá bei-tin hláo-loh-lá zuáng - tum - rok i-lá.
If you caught are fear not come down.

Puál-leng lung-zur á-than-e, di-hril du-ni.
Youth love to girls with me is, to say together will sing together.

I go to the joom. Thou tiny shrill insect, what do you say to me with thy shrill voice?

I tell you nothing. Seated on the inclined trunk of a tree I cry like a child.

If I catch you, do you fear : come down

Youth's love to young girls is with me. Yo say together (that) we love girls we will
sing together.

APPENDICES – III

VAI THAN THU OR FOREIGN FABLES

(THE FIRST TRANSLATIONS OF FOREIGN FABLES OR VAI THAWNTHU)

(AS APPEARED IN BROJO NATH SHAHA'S *A GRAMMAR OF THE LUSHAI LANGUAGE*, 1884)

BY BROJO NATH SHAHA

BACK TRANSLATIONS

FABLE – I

MIHRING LE KHUÁVÁNG MILEM

THE MAN AND THE GOD'S IDOL

Pákhát mihring chu khuáváng milem thing - in á-shiem,
A man a god's idol wood from prepared.

Ni tin milem hnená á - bi - á 'tánká tám-ták min
Day every idol near he prayed and 'money much me

perok' á-thu-shay-tá. Tuk khát chu á - thin-ur-á
gice' he word said Day one even he became angry (and)

milem á - thát-tá Milem pum chhungá tánká am-á
idol broke. Idol's belly within money beiny,

á-thát - á á - kái - chhuak-ta Chu-an-in á - nei-tá. 'Nángmá
breaking on, it poured out. Thus he obtained. 'You

hnená thu áthá ká shay - in tánká min pe.
near words good my telling on money me to give (you)

du loh,' á-ti 'Tuná-hi ká thát - chay - á min
wished not,' he said. 'Now my breaking down on me

pe-tá.' Á-tap-tá
(you) give.' It has ended

FABLE – II

NAOPÁNG LE ÁRU

THE BOY AND THE THIEF

Pákhát naopang tui-chhun kiengá á ám-á á-ṭáp-tá. Englo
A boy well near staying was crying. A certain
 áru á-chap-in á-lo-thleng-tá. ‘Naopáng ! engetán’ge i-ṭap ?’
thief by chance arrived. ‘Boy ! what for is it you cry?’
 á - zat. ‘Ká áhruí á-chát-tá ká tánká bel á-tlá-tá,’
he asked. ‘My string has broken (and) my silver pot has dropped,’
 á - shay - kir e. Áruk áamá pu-an ánzáin á-phel á-dá,
he said in reply. Thief his clothes all loosening put by,
 tui chhun-a á-ṭum tá. Bel khát á-zang-in á - nei - thei-
(and) well into dived. Pot one by scarching he get could
 oh. Tui-chhun-á á-láng-chho. Á-láng-chho-vin áamá pu-an
not. Well from he get out. On getting out his clothes
 le naopáng á-hmu-loh. Naopáng-chu pu-an á-lá
and boy he saw not. Boy clothes had taken
 átlán-tá. Átap-tá.
(and) run away. It has ended.

FABLE – III

CHOUÁK LE KAR-BEL

THE CROW AND THE POT

Pákhát chouák tui-hál-in á-thi-ta-e. Hlá-ták-á Kar

A crow of thirst was about to die. At a distance Bengalee

bel khát á-hmu á á-tlán-e á-lam-e. Bel chhungá tui am-in

pot one on seeing he ran (and) was glad. Pot within water to remain

á-hmu, chiti-chu-an á-mur-in tui á - nei - thei - loh ve. Kar bel

he saw, but by bill water he get could not. Pot

elui á-nuám-á, á-ti-thei-loh. Tui mál chu á-má

to capsize he wished eagerly (but) he could not. Water drop even his

lei-in a-lágh-thei-loh. Chouák á-záo-in á-ril-ru-á áhnái-á lungté

bill reach could not. Crow greatly pondered (and) close by pebbles

á-hmu. Sa lung te-sa pákhát-in pákhát bel chhungá á-thlák-e.

he saw. These pebbles one by one pot within he dropped.

Tui tlem tlem-á bel-chungá á-perá, lam-zet-in

Water gradually at the pot-top rose, (and) with great joy

á-in-thei-e. Á-tap-tá

he drink could. It has ended.

FABLE – IV

NULA LE SAKEI

THE GIRL AND THE TIGER

Nulá khá áthá lová á-kal-in sákei-chu á-hmu-á
Girl that good into joom going tiger saw (and)
 á-khángái-e. Nulá loh-vin ane-thei-hek-loh. Nulá
fell in love with. Girl without he remain could at all not. Girl's
 pá - hnená á-kál, 'nopui ká nei áng,' á-ti. Ápá-chuan á-nulá
father to going, 'wife I get will,' he said. Father his girl
 dil khá á-dik-loh-vin á-ril-ruk e : Phál loh chu-an
asked for which improper bring pondered : Permitted not if
 á-dik-loh, sákei thin-á ur-áng-chu, sákei-chu
(it is) right not, tiger in heart without be angry even, tiger
 Máo-pá áni-in áthá - loh - vänge. 'A ! sákei nángmá i-há-za
son-in-law to be good not will be. 'O tiger your teeth
 phal-i-láng i - tin - zái - thlá - láng ká fa-nu
extracted being your claws cut being my daughter
 nopui tán i nei ánge,' á ti ; 'chiti-loh-chu-an keima
wife for you get will,' he said ; 'otherwise my
 ká-fá-nu a-hláo - thín - ángá nángmá - nen á-mu - thei-
daughter fear always would (and) you with to sleep be able
 loh-vänge. Sákei-in nulá ngái - ták-ták - á 'a-le' á-
not will. Tiger (for) girl love excessive in 'yes'
 ti. Há le tin án-kál-pui-á. Ká-pá-chu tál-tum áhrol
said. Teeth and claws were removed. Father stick big
 lá-se-láng-in sakei chu á-vuá lum tur. Á-táp-tá
taking (of) tiger even beat the brains out. It has ended.

FABLE – V

TÁR PÁ LE MI SUAL FÁ-TE

THE OLD MAN AND HIS DISAGREEING CHILDREN

Tár pákhát mi-sual-fá-te-á-am. Fá-te án-rem-reng-á
Old man one disagreeing children had. Children agreeing to remain
tám-ták á-ti-e chuti-chu-an á rem-tir-thei-loh-ve. Hnungá-chu-an
much he did but he make (them) agree could not. Afterwards
á-fáte á-phun-tir-á ‘ngái-di-te-zang lo-han-rok,’ á-ti.
children he assembled (and) ‘straw bundle bring,’ he said.
Ngái-di-te án-ran-han-tá chu-an, fáté-hnená ‘sa-ngái-di-te-sa
Straw bundle they had brought when, children to ‘this bundle of straw
tliek-rok,’ á ti. Fá-te-zang án-tliek thei-loh ve. Tár pá heti-chu-an
break,’ he said. Children break could not. Old father hence
‘ngái-di pákhát-in-pákhát tliek-rok,’ á-ti. Fáté-chu sa lái-in
‘*straw one by one break,’ said. Children this time at*
tliek-thei-e. ‘Aw! fá-te-zang tuná-hi-an ngái-di-á-ru-al-in
break could. ‘O children just now even straw together
am-á nángmáni in-tliek-thei-loh-vá in-hmu-e,’ á-ti.
being you break could not you saw,’ he said.
‘Chuti-chu-an ngái-di pákhát-in-pákhát in-tliek-thei-e,’ á-ti.
‘*But straw singly you break could,’ he said.*
‘Hetiáng nángmáni in-rem-á in thá zet e. Adáng
‘*Thus you remain in union (and) do (your) best. Other*
mihring nángmáni engmá á-ti-thei-loh-ve. In-rem-loh-vin
people (to) you nothing do can. To be in disagreement
ngái-di - áng ádáng mihring-chu nángmáni án-tliek-thei-
straw like other men you to break able
áng-che-u.’ A-tap-tá
would be even.’ It has ended.

APPENDICES – IV

THU SHAY – A DIALOGUE

(THE FIRST TRANSLATION OF DIALOGUE)

(AS APPEARED IN BROJO NATH SHAHA'S *A GRAMMAR OF THE LUSHAI LANGUAGE*, 1884)

BY BROJO NATH SHAHA

BACK TRANSLATION

Ṭhiente páhnit khá kum tám-ták á hmu-reng-in am loh
 Friends two who years many for in interview were not
 á-chap-in án-in—tak. Pákhát ádángá ‘engtinge áti’ á-zat.
 accidentally met each other. One the other ‘how do you do’ asked.
 ‘Keimá hlá-ták-á am-tá loh,’ á-shay kir-le. ‘Chuti-chu-an keimá
 ‘I very far was not,’ he replied. ‘But I
 nopui ká-nei e.’ á-ti.
 a wife have taken’ he said.

ṬHIEN PAKHAT : Sa-chiá-sa áṭhá-ber bak e.

FIRST FRIEND : This news cheerful indeed is.

ṬHIEN PAHMIT : Aṭha-ber-bak áni-loh. Keimá nopui - nen

SECOND FRIEND : Cheerful indeed not. I wife with

án-rem-in am-tá-loh, á-ti.

in peacefulness was not, he said.

ṬHIEN PAKHAT : Khá-pok-khá áṭhá-loh.

FIRST FRIEND : That is bad

ṬHIEN PAHMIT : Aṭhá-loh vec áni-loh. Chu-váng in

SECOND FRIEND : Bad entirely is not. Because

nopui-nei-lái-in tánká já hnit

wife taking time at rupees two hundred

ká-pá - hnená ká-nei-e, á-ti.

father-in-law from I received, he said.

THIEN PAKHAT : Amák ber e.

FIRST FRIEND : Most wonderful.

THIEN PAHNIT : Amák-ber-áni-loh. Keimá sa tánká ja

SECOND FRIEND : It is not wonderful. I those rupees two
 hnit - in kel-zang ká-lei khá-khá
 hundred with goats purchased which
 án-dam-loh-vá án-thi-zo-ve, á - ti
 got ill (and) all died, he said.

THIEN PAKHAT : Avandue áni.

FIRST FRIEND : Misfortune (it) is.

THIEN PAHNIT : Ni loh! ávangin kei-chu kel-vun-te-zang

SECOND FRIEND : Not so, for I the goat skins
 tánká-lei-in-hi-an átám zak Kar-
 money purchase much more than Bengalee
 hnená ká-hrál-tá, á - ti.
 to sold, he said.

THIEN PAKHAT : A le! Aṭhá zet e!

FIRST FRIEND : Yes! Very good indeed!

THIEN PAHNIT : Aṭhá-zet áni-loh. Tánká ánzáin vái

SECOND FRIEND : It is not very good. Money whole foreign
 pu-an lei-i-lang in - chhungá ká
 cloth purchasing house within I
 dá-e. In le pu-an ánzá-in án
 kept. House and cloth all are
 kánge á - ti.
 burnt he said.

THIEN PAKHAT : Abou - pui bak-e!

FIRST FRIEND : What a heavy loss!

THIEN PAHNIT : Abou átám ber áni loh. Keimá nopui

SECOND FRIEND : Loss much very is not. My wife

nen in-chu án-káng - vec áni.
and house are burnt entirely.

[a-tap-tá

[It has ended.

APPENDICES – V

THE FIRST TRANSLATIONS OF FOREIGN HYMNS INTO MIZO

(AS APPEARED IN THE FIRST MIZO HYMN BOOK KNOWN AS *KRISTIAN HLA BU*, 1899 EDITION)

1

KHAWVELA KAN OM CHHUNG ZONG

(Enthroned Is Jesus Now)

(No. 2 in *Kristian Hla Bu*, 1899)

Translated by Rev. F.W. Savidge & J.H. Lorrain

1. Khawvela kan om chhung zong,
Hreh om kan tuar fo vang;
A chang changin kan dam lo ve,
A changin kan dam.
 Vân tirkote hnena
 Kan Tidamtu kianga
 Keimani kan lawm ang e.
 Nakin deo va.
 Nakina chuan, nakina chuan
 Keimani kan lawm ang e,
 Nakin deo va.
2. Tuna chang chang in kan ãam,
Mihring kan thi, kan thi;
Isua thu kan rin' chuan
Thi hnu-in kan lawm ang e.
 Vân tirkote &c.
3. Isua hmêl kan hmu veleh,
Kan lawm em em mai ang;

Chatuana kan dam reng ang a,
Kan thi leh tawh lo vang.

Vân tirkote &c.

2

TUNA KA OI, KA OI ANG E

(I Do Believe)

(No. 3 in *Kristian Hla Bu*, 1899)

Translated by Rev. F.W. Savidge

Tuna ka oi, ka oi ang e,
Ka aiin Isua a thi;
A *krosa* an kheng bet ta e,
Kei min tidam turin.

3

ENGE SUAL TIFAI THEI ANG?

(Nothing but the Blood of Jesus)

(No. 4 in *Kristian Hla Bu*, 1899)

By Rev. R. Lowry. Translated by Rev. F.W. Savidge

1. Enge sual tifai thei ang?
Ka Isua thishen chaovin;
Enge min tidam leh ang?
Ka Isua thishen chaovin.

Aw ! Isua thishen
Faitakin min tlêng fai;
Faina dang ka hre lo,
Ka Isua thishen lochu.

2. Engma om lo soal faina,
Ka Isua thishen lochu;
Thil tha rin' ka chhor lo ve,
Ka Isua thishen lochu.

Aw ! Isua, &c.

3. Engma dang ka duh lo ve,
Ka Isua thishen lochu;
Chu mi chu ka lawmna om,
Ka Isua thishen chaoh chu.

Aw ! Isua, &c.

4

THONTHU HLUI MIN HRIL ROH

(Tell Me the Old, Old Story)

(No. 5 in *Kristian Hla Bu*, 1899)

Translated by Rev. F.W. Savidge

1. Thonthu hlui min hril roh,
Van chung a chanchin thu;
Engtinng e min tidam zia,
Isua khawngai thu.

Thonthu hlui min hril roh;

Thonthu hlui min hril roh;

Thonthu hlui min hril roh;

Isua khawngai thu.

2. Zoitakin thu min hril roh,
Ka hriat thei turin,
Engtinng e ka thi aain,
A thi tâk Isua.

Thonthu hlui &c.

3. Chu thu chu min hril fo roh,
Rilrua von' ka duh;
Min hril fo lo chuanin,
A bo leh thuai ang e.

Thonthu hlui &c.

4. Nitin chu thu min hril roh,
Ka hreh om chhung zong in,
Isua thil ti shoi roh,
Min lawm tir tur a shin.

Thonthu hlui &c.

5

ISU! BERÂM VÊNGTU ANGIN

(Saviour Like A Shepherd Lead Us)

(No. 6 in *Kristian Hla Bu*, 1899)

Translated by Rev. F.W. Savidge

1. Isu ! berâm vêngtu angin,
Min vêng roh kan dam laiin,
Eitur thatak min pe fo roh;
Vâna in min shiam roh.

Laina Isu ! Laina Isu !

Man i pêk, ita kan ni.

2. Ita kan ni min khawngai roh,
Nitin Setana'n min thlêm;
I thu thu in kan om duh e,
Kan bo leh, min zong leh roh.

Laina Isu ! Laina Isu !

Man i pêk, ita kan ni.

3. Tuna shim in kan duh chuan,
Sual zong i ngai dam ang;
Chutichuan kan thi hnuin
Vân ina kan om reng ang.

Laina Isu ! Laina Isu !

Man i pêk, ita kan ni.

6

ISU TIDAMA KHAWVELA A HAW

(Seeking for Me)

(No. 7 in *Kristian Hla Bu*, 1899)

Translated by Rev. F.W. Savidge

1. Isu Tidama khawvela a haw,
Mi rethei angin bawng ina a om;
Ava mak êm ve! ka lawm êm êm e,
Keima min zong turin.
Keima min zong turin
Keima min zong turin
Ava mak êm ve! ka lawm êm êm e,
Keima min zong turin.
2. Isu Tidama khengbetin a thi,
Chuvangin ka sual ngaidam in a om,
Ava mak êm ve! Engtinnge om thei?
Ka thi aia a thi.
Ka thi aia a thi
Ka thi aia a thi
Ava mak êm ve! Ka lawm êm êm e,
Ka thi aia a thi.

3. Isu Tidama a lokal leh ang,
Vana a chhuk a ka hmu thei bok ang;
Chu thu avânga ka lawm êm êm e,
Keima min vong turin.

Keima min vong turin

Keima min vong turin

Chu thu avânga ka lawm êm êm e,

Keima min vong turin.

7

TUNLAI SETANA'N MIN THLÊM FO VANG

(No. 8 in *Kristian Hla Bu*, 1899)

Translated by Rev. D.E. Jones

1. Tunlai Setana'n min thlêm fo vang;
“A hreh om êm êm mai ang” kan ti:
Isua'n ama a ngam angin,
Nakina Setana kan ngam mai ang.
2. I thina lovin kan thi mai ang;
I thu lovin kan tâm mai ang;
Isu Krista kan rin' chuanin
Kan hlao lo vang, kan nungleh ang.
3. Vana om turin kan châk êm êm
Nangma hre turin kan Pathianin
Nangma hnena thinlung kan pe,
Nangma nunna min pe ang che.

RAM PAKHAT NUAMTAK A OM E

(The Sweet By and By)

(No. 12 in *Kristian Hla Bu*, 1899)

Translated by Rai Bhajur

- 1 Ram pakhat nuamtak a om e,
Rin' in hla taka kan hmu thei e
Kan Pa vana mi in min nghâk e
Kan omna shiam turin a om e.
Nakina nuamtakin
Ram nuama nuamtakin kan om ang.
2. Isua'n vana kalkong a shiam,
Keimani min khawngai avangin
Ama thi khawvela hian a liam,
Chu ti in vana kal thei turin.
Nakina nuamtakin
Vân ina nuamtakin kan om ang.
3. Van ina nuam chu en roh u,
Isua'n tunah a ko cheu;
Sual zing ata chhuak vek roh u,
Pathian in a ngaidam ang cheu.
Ama in rin' chuanin
Nakina nuamtakin in om ang.

AW PATHIAN ! NANG LAL-BER I NI
 (No. 15 in *Kristian Hla Bu*, 1899)
 Translated by Rai Bhajur

1. Aw Pathian ! Nang Lal-ber i ni,
 Kan rilru min en ðhin;
 Engkim kan ruat Nangma-in
 Min hmu reng ðhin a ni.

2. Nangma i muhil ngai lo ve,
 Keimani min vêng ðhin;
 Rilru ðha tak min shiam ang che,
 Isua avangin.

3. I thu thu in kan om duh e,
 I thu nunna a ni;
 Chuvangin min hre reng ang che;
 Nangma mite kan ni.

ISUA HNENA I OM ANG U

(Come to the Saviour)

(No. 16 in *Kristian Hla Bu*, 1899)

Translated by Rev. D.E. Jones

1. Isua hnena i om ang u!
 A lekhabua kong min entir;
 Tuna kan hnena heta a ding,
 Khawngaitakin min ko.
 Hlimtlangtakin kan in-khawm ang e,
 Kan thinlung a thiang-hlim veleh,
 Ama hnena kan inkhawm ang e,
 Kan chatuan ina.
2. Naopang haw roh se, lokal roh u!
 Hlimtakin kan thinlung a lawm ang,
 Lawmtakin ama kan ruat ang,
 Omshan lovin kan kal.
 Hlim tlangtakin &c.
3. Voiina kan hnena heta a om,
 A thu poisha ulang ngoi roh u!
 Khawngaitakin min ko thin a lôm,
 Nangni lohaw roh u!
 Hlim tlangtakin &c.

APPENDICES – VI

CHAN-CHIN ṬHA LUKA ZIAK

THE FIRST TRANSLATION OF MIZO BIBLE

[The First Chapter of the First Book of the First Mizo Bible Translation, known as ‘Chan-chin

Ṭha Luka Ziak: The Gospel According to St. Luke (in Lushai)’ 1898]

Luke 1:1-80

1. ¹Kha thil kan zînga lo thleng, a-tîr ata a hmu-tute leh thu rongbawl-tute’n keimahni min hrilh ang khân, ²mi tam tak-in ziak an tum ta a ; ³chuvângin Theophil ṭha ber, a bul ata engkim fel takin ka chhui a, in-dot zel-in i tân ziak ila, a ṭha ang, ka ti e ; ⁴hmâna thu an hril che kha dik tak ani tih i hriat nan.

⁵Judai lama Heroda a lal lai-in, Abija pawl a mi puithiam tuemaw a om a, a hming Zakaria ani ; a nupui Arona thlah zînga mi ani, a hming Elizabeti ani. ⁶Jihova ngai-in an pahnih-in fel takin an om, engma tvisual lovin Lal thu leh Lal dân zong zong an zawh ṭhin. ⁷Elizabeti a chin’ avangin fa an nei lo, an pahnih-in upa tak an ni.

⁸Tin, heti hi ani a, a pawl-te ti dân ang zêl-in, Jihova hma-an a puithiam-a a chêt lai-in, ⁹puithiam dân angin Lal biak-na in-a lu’ leh englo rim tui hâl a chang. ¹⁰Tin, englo rim tui hâl hlân-in, mipui-in an zain pawna Jihova an bia’. ¹¹Tin, englo rim tui hâl-na maichâm ding lama Lal tirko pakhat a hnêna a in-lâr a, alo ding a. ¹²Tin, Zakaria’n a hmu a, a hlao va, a mang-ang a. ¹³Chutichuan tirko chuan ama hnêna “Zakari, hlao shu, i dîl kha a hria e, i nupui Elizabeti-in fapa a hrin’ sak ang che, a hming-a Johana i sha ang. ¹⁴Nang i hlimin i lawm ang a ; ama a pian’ in mi tam tak an lawm ang. ¹⁵Lal ngai-in mi lian ani ang a, zu-pui leh rak-zu engma a in lo vang a; a nu pum chhûnga a om tîr ata, Thlarao Thatfamkim-in a lo khat ang. ¹⁶Isaraela thlah-te tam tak an Pathian Jihova hnêna a hruai kîr leh ang. ¹⁷Tin, pate thinlung fate lama lam-let tîr tîr te, mi timawh-te mi fel tak fîn angin om tîr tîr te, Lal lo thlen’ a mi lo peih a shiam tîrin, Elija rilru leh a thil-ti-thei-na pu-in Lal hma-an a kal ang,” a ti a. ¹⁸Tin, Zakaria’n tirko hnêna chuan “Putar ka ni, ka nupui pawh pitar ani, eng tin nge he hi ka hriat ang?” a ti a. ¹⁹Tin, tirko chuan a chhâng a, a hnena “Gapriela, Jihova hma-a ding ka ni ; a be tîr che leh he thu ṭha hi hril tîr che-in ron tîr ka ni. ²⁰Ngai roh, ka thu shoi-te a hun-a lo thlen tîr hi i oih lo avângin, chûng thil chu a lo thlen hma zong, i ngoi reng ang a, ṭong pawh i ṭong thei tawh lo vang,” a ti a. ²¹Tin, mi dang zong chuan Zakaria an lo nghâk a, biak-na in chhûnga a om rei avângin mak an ti hle a. ²²Tin, a lo chhua’in an hnena a ṭong thei lo va ; biak-na in-a thlarao

in-lar a hmu tih an hria ; tin, an hnêna a zaizir fo va, ÷ong thei lovin a om reng. ²³Tin, heti hi ani a, a thil ti a ni a tlin' hun-in, a in a a hawng.

²⁴Nakin hnu-an a nupui Elizabeti a rai a ; thla nga a biru a, ²⁵"Lal-in min khawngai a, heti hian min ti sak a, mi hnêna ka hming chhia chhil nân," a ti a.

²⁶ Tin, a thla ruk-na-a, Jihova'n Galili lama a hming Nazaret khua a, nula tuemaw hnêna a tirko Gabriela a tir a ; ²⁷chu nula chu mi nupui hual ani a, mipa hming Josefa, a nula hming chu Mari ani a. ²⁸A tirko a in a a lût a, "Dam roh Voh-biki, Lal i hnena a om," a ti a. ²⁹Tin, chu mi thu shoi avâng chuan a mang-ang êm êm a, " Eng ti zawng-a chibai min bûk nge ani," ti-in a in-ngaitua a. ³⁰Tin, tirko-vin ama hnêna "Mari, hlao shu : Jihova ngai sak zawng i ni e. ³¹Ngai roh, i rai ang a, fapa i hring ang a, a hming-a Jisua i sha ang. ³²Ani mi lian ani ang a ; a hming Chung-nung-bera Fapa ani ang : Lal Jihova'n a hnêna a chi thlah-tu Davida ÷hutphah a pe ang a : ³³Jakoba chi ho chung a chatuana lal-in a om ang a, a ram-in kin ni a nei lo vang," a ti a. ³⁴Tin, Mari'n tirko hnêna chuan "Chûng chu eng tin nge ani ang ? Mipa ka nei shi lo," a ti a. ³⁵Tin, tirko chuan a chhâng a, a hnena "Thlarao Thatfamkim i chung a lo thleng ang a, Chung-nung-bera thil-ti-thei-na-in a hlia khu' ang che : chuvângin fa ÷thatfamkim i hrin' tûr chu, Jihova fapa an ti ang. ³⁶Tin, ngai roh, i laichîn –nu Elizabeti pawh, tar hnu-in mipa a pai ta : a ching an ti a, tûn thla hi a thla ruk-na ani tawh. ³⁷Jihova thu chhuak pakhat mah thil ti thei lo-in a om lo vang," a ti a. ³⁸Tin, Mari'n " Ngai te, Jihova boih-nu ka ni, i thu ang zêl-in ka chung a thleng roh-se," a ti a. Tin, tirko chuan a kal shan leh ta a.

³⁹Chûng lai chuan Mari a tho va, thing-tlâng Judai khua pakhat a a kal ta thuai a : ⁴⁰tin, Zakaria in a a lût a, Elizabeti chibai a bûk a. ⁴¹Tin, heti hi ani a, Elizabet-in Mari chibai bûk a hriat veleh, a pum chhûnga nao tê chu a chê a ; tin, Elizabeti Thlarao ÷Thatfamkim-in a lo khat ta a. ⁴²Tin, rawl ring takin a ao va "Nang chu hmeichhia a zong-a eng thawl i ni, i ril a rah pawh eng thawl ani. ⁴³Ka Lal nu ka hnêna i lo kal hi, eng ti zia nge ? ⁴⁴Hre roh, i chibai bûk thawm ka beng a a lu' veleh, a lawm avângin nao tê ka pum chhûnga a chê e. ⁴⁵A ring-nu pawh a eng a thawl ani ; a hnêna Lal-in thil a shoi kha a thleng ang," a ti a.

⁴⁶Tin, Mari'n

"Ka nun-in Lal a choimoi e,

⁴⁷Ka thlarao pawh min Ti-dam-tu Jihova chung a lawm ta e

⁴⁸A boih-nu hnam tlawm-zia a hmu a, a khawngai a ;

Hre roh, tûna china ðhang-thar zong zong-in ni-hlawh min ti ang a.

⁴⁹Mi chak khân ka chung a thil ropui min ti sak a ;

A hming pawh a ðha famkim e.

⁵⁰A zah-tute chu ðhang-thar thleng-in a khawngai zêl ðhin.

⁵¹A bân-in a tha chak-zia a en tir a ;

Mi chapo-te an in-hlût thu a ti-darh ta a.

⁵²An ðhutphah-a lal ðhu-te chu a hnûk thla ta a,

Hnam tlawm-te chu a choimoi ta a.

⁵³Ril-ðam te chu thil ðha tak-in a kal bo tir ta a ;

Haosa-te chu a ruak-in a kal bo tir ta a.

⁵⁴Keimahni min thlah-tute hnêna a shoi ang khân,

⁵⁵Abrahama leh a thlah-te hnêna chatuana a khawngai-zia hriat leh nân,

A chhiah-hlawh Israel a chhom-dawl ta a,” a ti a.

⁵⁶Tin, Mari'n thla thum lai a hron a, tin a in lama a haw leh ta a.

⁵⁷Tin, Elizabeti nao hrin' a lo hun a ; tin, fapa a ron hring a. ⁵⁸Tin, a vêngte leh a laichînte'n Lal-in a khawngai êm êm tih an lo hria a, an lawm pui a. ⁵⁹Tin, heti hi ani a, a ni riat ni-a naoshên zang tan tûrin an lo kal a ; a hming-a a pa hming ngai vêk Zakaria bok shak an tum a. ⁶⁰Tin, a nu'n a hnêna “Ni lo ve, ani zong Johana shak zawk tûr ani” a ti a, a chhang a. ⁶¹Tin, anni'n a hnêna “ I laichînte zînga he mi hming pu hi tuma an om lo,” an ti a. ⁶²Tin, a pa hnêna, zaizir-in “ A hming eng shak nge i duh ?” an ti a. ⁶³Tin, lekha zia-ka phêk a dil a “ A hming Johana ani e, “ ti-in a zia-ka a. Tin, an zain mak an ti hle a. ⁶⁴Tin, choplechil-in a ðong thei ta ngâl a. ⁶⁵Tin an ðhen-omte'n an zain an lo hlao va : tin, chûng thu chu Judai ram thingtlâng khawvêl zong-a a ðhang ta a. ⁶⁶Tin, a hria apiang-in an rilru-in lungkham-a an nei a “ He naopang hi eng tin tâk la om ang maw ? “ an ti a ; Lal kut-in ama a ðanpui shi a.

⁶⁷Tin, a pa Zakaria chu, Thlarao ðhatfamkim-in a lo khat a, a shoi lawk a,

⁶⁸ “ Jihova, Israela Pathian, fak-in om roh-se ;

A khua leh tui a khawngai a, a tlan ta a,

⁶⁹ A chhiah-hlawh Davida chhûng-te zîng chhan-dam-na ki min shiam sak ta a

⁷⁰(Khuavêl om tir ata a zawl ðhatfamkim omte kê-a a shoi ang khân)

⁷¹ Kan do-te lak-a leh min hua'tute zong zong lak-a chhan-dam-na ;

⁷²Kan thlah-tute a khawangai

Leh a thutiam thatfamkim hriat leh nân ;

⁷³Min thlah-tu Abrahamama hnêna chhe-chham-in thu a tiam kha,

⁷⁴Kan do-te lak-a kan dam ang a,

Kan nun' chhung zong ama ngai-in thatfamkim leh fel takin kan om ang a,

⁷⁵Hlao lovin a rong min bawl tir ang.

⁷⁶Chuti ani, naopang, nang Chung-nung-bera zawl an ti ang che :

Lal hma-a i kal ang, a kong-te shiam-in ;

⁷⁷An sual-te ngaidam nân

A khua leh tui hnêna chhan-dam-na thu hriat tîr tûrin,

⁷⁸Kan Jihova thinlung-a khawangai bu a om a, Chu mi avângin chung lam atângin ni chhuak-in min khawangai ang,

⁷⁹Thim hnuaia leh thi-na hlim-a thu-te ên tûr

Leh thla-muan-na kong-a kan ke pên tîr tûrin," a ti a.

⁸⁰Tin, naopang chu a lo thang deo deo va, a rilru a lo nghet ta telh telh a, tin, Israel hnêna a ron in-lâr hma lo zong chuan thlaler a om reng a.

THE PRODIGAL SON

(Luke 15:11-32)

It is believed that the first part of English-Mizo Bible translation is Luke 15:11-32 which was sent to Porteous by Rev. F.W. Savidge (Sap Upa) in his own hand-written letter dated Feb. 5, 1896. At the end of the translation in the letter was the word FINIS. However, as compared to the original manuscript, there may be some changes in the complete translation of the Gospel according to Luke published in 1898 mentioned below.

¹¹ Tin, mi tu-in-emaw fapa pahnih a nei. ¹² A naopang zawk-in a pa hnêna 'Ka pa, ro ka chan-ai min pe roh,' a ti a. Tin, a sum an pahnih a hnêna a shem a. ¹³ Ni rei lo te-an a fapa naopang zawk-in a sum azain a khawm vek a, khua lam hla tak-a a kal ta a ; chuta-chuan nuam lutuk-in a om

a, a sum chu a bo ral tîr ta a. ¹⁴ Tin, a ti-ral zaw veleh, chu khaw lam chu nasha takin an lo t̄am a ; ei t̄ur a lo t̄la-chham ta a. ¹⁵ Tin, chu mi khaw lam a mi tuemaw hn̄ena chuan hna-thawk-in a va t̄ang a ; chu mi chuan vok chaw te pe t̄urin a lo lam a t̄ir a. ¹⁶ Tin, englo kawm vok-in an ei chu ani pawh-in ei puar a duh êm êm a ; tuma-in engma an pe shi lo va. ¹⁷ Tin, a harh leh veleh ‘Ka pa hn̄ena in-hlawh-fate chaw ei shen’ lo va nei an tam vei n̄ên, kei la chu heta ril t̄am-in ka thi dawn a! ¹⁸ Ka tho vang a, ka pa hn̄ena ka kal ang a, a hn̄ena Ka pa, v̄an a mi chung a leh nangma mit hmu-in thil ka ti sual e : ¹⁹ ka hming i fapa-a vuah tl̄ak ka ni lo ve : i hn̄ena in-hlawhf̄a pakhat ang-in min shiam ve roh, ka ti ang,’ a ti a. ²⁰ Tin, a tho va, a pa hn̄ena a kal ta a. Chutichuan hla tak-a a la om lai-in, a pa-in a lo hmu a, a khawngai a, a tl̄an a, a ir a chuk-tuah a, a fawp a. ²¹ Tin, a hn̄ena, a fapa-in ‘Ka pa, v̄an a mi chung a leh nangma mit hmu-in thil ka ti sual e ; ka hming i fapa-a vuah tl̄ak ka ni lo ve,’ a ti a. ²² Nimashela a pa-in, a boihte hn̄ena ‘Puan t̄ha ber han la thuai ula, han shin t̄ir roh-u ; a kut-a zungbun te, a ke-phah-a pheikok te bun t̄ir roh-u. ²³ Sebawng no thao tak kha han la ula, tal roh-u, hlim takin i ei ang u : ²⁴ he ka fapa hi a thi a, a lo nung leh ta ani hi ; a bo va, kan hmu leh ta ani hi,’ a ti a. Tin, hlim takin an om t̄an ta a. ²⁵ Tin, a fapa upa zawk lo-va a om a : tin, in a lo thlen’ dawn-in englo tum ri leh an l̄am thawm a hre ta a. ²⁶ Tin, boih tuemaw a ko va ‘Chu engnge ni ta?’ ti-in a zawt a. ²⁷ Tin, ani chuan a hn̄ena ‘I nao a lo thleng ta a : him takin a hmu leh av̄angin i pa-in sebawng no thao tak kha a tal ani e,’ a ti a. ²⁸ Tin, a thinur a, a l̄ut duh ta lo va : tin, a pa a lo chhuak a, a thl̄em a. ²⁹ Nimashela a pa hn̄ena ‘Ngai roh, kum-khaw hei chen hi ka chawm chi a, i thu la hi ka oih lo ngai shi lo va : ka t̄hiante hn̄ena hlim-na t̄ur k̄el t̄e pawh min pe ngai shi hek lo va : ³⁰ chutin, hei i fapa nawchizuar hn̄ena i sum ei ral vek-tu hi a lo kal veleh ama at̄an sebawng no thao tak kha i lo tal sak vei a,’ a ti a, a chh̄ang a. ³¹ Tin, ani chuan a hn̄ena ‘Ka fapa, ka hn̄ena om reng i ni a lom, ka nei zong zong hi i ta ani e. ³² Hlim tak-a, lawm tak-a om a t̄ha a lom : he i nao hi a thi a, a lo nung leh ta ani hi ; a bo va, kan hmu leh ta ani hi,’ a ti a,” a ti a.

DETAILS OF PHD DEGREE PROGRAMME

Name of Candidate	:	Lalnunpuia Renthlei
Degree	:	Doctor of Philosophy (PhD)
Department	:	Mizo
Title of Thesis	:	A Study of Selected Literary Translations: English-Mizo
Date of Payment of Admission Fee	:	5 th August 2013
Approval of Research Proposal		
1. Board of Studies	:	25 th October, 2013
2. School Board	:	30 th October, 2013
Registration No. & Date	:	MZU/PhD/595 of 30.10.2013
Date of Pre-Submission	:	24 th October, 2017
Date of Thesis Submission for Examination	:	13 th November, 2017
Date of PhD Viva Voce Examination	:	03 rd December, 2018
Date of Final Submission	:	04 th December, 2018
Extension (If any)	:	N.A.

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 List of Book Publications : See below –

Sl. No.	TITLE	CATEGORY	PUBLISHER	YEAR	ISBN
1	Hringnun (Poetry Thlurbingna leh Poem Hrang Hrang	Creative & Theories	K.L. Offset Printers	2007 & 2018	978-81-935083-6-7
2	Alice's Adventures in Wonderland	Translation	Songbird Publication	2011	Nil
3	Beowulf	Translation	Lois Bet Print & Publication	2011	Nil
4	King Lear	Translation	Gilzom Offset	2012	Nil
5	Guide Book on Drama	Critical	Songbird Publication	2013	Nil
6	Odyssey	Translation	Songbird Publication	2013	Nil
7	Via Dolorosa	Fiction	Lengchhawn Press	2015	978-93-85263-15-6
8	Romeo and Juliet: Parallel Edition	Translation	Lengchhawn Press	2016	978-93-85263-52-1
9	Poetry: The Basics	Critical	Lengchhawn Press	2016	978-93-85263-53-8
10	Utopian Fiction of Mizo	Research Work	Lengchhawn Press	2016	978-93-85263-54-5
11	MLA Handbook Eighth Edition Simplified Mizo Version	MLA Styles for Research Writing	K.L. Offset Printers	2018	978-81-935083-8-1