

mizostudies@gmail.com

ISSN : 2319-6041

www.mizostudiesmzu.com

MIZO STUDIES

Volume XII | No. 1 | January - March 2023

A Quarterly Refereed
Journal



Department of Mizo
Mizoram University
Aizawl : Mizoram

Mizo Department email : mizo@mzu.edu.in.

Since 2012

Guidelines for Contributors

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

Volume XII No. 1

January - March 2023

MIZO STUDIES

(A QUARTERLY REFEREED JOURNAL)

Chief Editor

Dr Zoramdinthara

Editor

Dr Ruth Lalremruati

Mr. Lalzarzova

Joint Editor

Prof. Laltluangliana Khiangte

Prof. RL Thanmawia

Mr. Lalsangzuala



PUBLISHED BY

DEPARTMENT OF MIZO, MIZORAM UNIVERSITY

MIZO STUDIES

VOL. XII No. 1

(A QUARTERLY REFEREED JOURNAL)

© Department of Mizo, Mizoram University

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

ISSN : 2319-6041

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

© Artwork, Cover By Tlangrokhuma

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

CONTENTS

Editorial — 3

Mizo Section

1. VL Muanpuia Chawngthu — 5
Zoramdinthara
*An Analytical Study of
Contemporary Mizo Sonnet*
2. Lalrammuana Sailo — 18
Enid H. Lalrammuani
*Malsawmi Jacob Thawnthu Zorami
Psychological Novel Anga Thlirna*
3. F.Lalzuithanga — 31
R.L. Kamlala Inpuanna Hla
(Confessional Poetry of R.L.Kamlala)
4. Lalremruati Ngente — 49
Political Satire in Mizo Contemporary Poetry
5. R. Ramdinmawii — 71
Lalrammuana Sailo
Euphemism leh Mizote
6. KC Lalthansanga — 85
Zoramdinthara
*Mafaa Hauhnar Essay-a Humour Zir Chianna
(Analysing Humour in Mafaa Hauhnar's Essays)*
7. Remruatkima — 101
Zaithantluangi
*Escapism in Selected Mizo
Contemporary Poetry*

8. C.Zaithantluanga — 119
Duhmanga leh Dardini Lemchana
a Changtute (Character) Zirchianna

English Section

9. Lalrinfeli Khiangte — 136
Lalhlimpuii Ralte
HT Malsawmtluanga
Importance of Pedagogy in Mizo Language
10. Vanlaltana Khiangte — 142
Laltluangliana Khiangte
Re-reading the Ethics of the
Novel Hmangaih Zoramthangi
11. D. R. Mane — 152
Devaluation of the Values in Hisham
Matar's In the Country of Men

Editorial



Literature hi mihring nun nen a inzawm tlat avangin zia-
mite hian an hunlai khawvel hi an tlansan thei bik hauh lo. W.H.
Hudson-a khan 'thu leh hla ziahtute hi an hun lai khawtlang nun nen
a inzawm tlat avangin an hun lai khawtlang nuna thil thleng kha an
tlan bosan tak tak thei bik lo' tia a lo sawi pawh kha a dik thui viauin
a lang. Hudson-a thlirna tukverh aṅanga khawvel thu leh hla sukt-
lek kan thlir chuan Hudson-a kamchhuak dikzia kan hre thei awm
e. Eng hnam leh ram pawh hian harsatna leh buaina hi kan tawh vek
a. Chung harsatna leh buaina thleng thinte chu ram changkangte
chuan a ṭha zawngin an thu leh hla tihchangtlunna hnar ṭha takah
an hmang ṭangkai thiam ṭhin. *Renaissance* harhna thlipui khan nasa
takin Italy ram leh England-ho thu leh hla a tihausa a. Vawiin thlen-
ga kan la buaipui thu leh hla tam tak hi *renaissance*-in a rawn hrinte
a ni hlawm. Tin, *Industrial Revolution* avangin England ram sum leh
pai dinhmun lo kang chho zawt zawt chuan nasa takin mi tin sum
leh pai bawiah a hruai lut a. Sum leh paia hausakna chuan nun ze
mawi theihnghilh tirin, 'sem sem dam dam, ei bil thi thi' tih chu
sirah hnawlin nasa takin mahni inhaivur duhna kawng a zawh tir ta
zawh a. Hla phuahtu tam tak chuan chung nun hliam leh sum leh pai
duhna vanga nun tlabalte chu an thlir a, thu leh hla hmangin an ṭah-
pui rawih rawih ṭhin. Chu nun inthlak thleng hlawk chuan zia-
mite rilru chu a awm hle hle tir hauh lo thung. Sum leh pai vanga nun lo
danglam ta chu zia-
mite tan chuan tui hna ṭha tak ang a ni thung.
Hringnun mawi duhawm tak chuan hlutna a nei ta lo emaw chu aw
tih mai turin nun suar ang a chim a ni ber mai. Matthew Arnold-a
leh Yeats-a te pheih chuan khawvel awm chungga chuai tawh lo tur
thu leh hla ṭha tak tak an phuah phah a ni.

Mi mal, chhungkua, khawtlang leh ram chhunga harsatna lo thleng thinte hi a thim zawnga kan thlir chuan lawmna tur hi a vang thin hle. Harsatna leh lawmna hi ziaq miten kan hman tangkai thiam phawt chuan thu leh hla tha kan neihna hnar tha tak a chang zel thei dawn a ni. Mizoten thu leh hla tha tak kan neih hi harsatna leh buainaten a hrin chhuah a ni chawk. Chanchintha lo thleng khan nasa takin kan thu leh hla a tithang a, chu chu khawvel indopui pakhatna khan rawn chhunzawmin, kawng hrang hrangin kan thu leh hla a rawn sawi danglam leh a. Mizoram buai pawh khan Mizo thu leh hla lamah sulhnu duhawm tak a rawn hring chhuak a. Vawiin thlenga thu leh hla duhawm tak tak, kan tuipui em emte hi rambuain a hrin chhuahte a ni hlawm. Kum sawm liam ta atang khan nasa lehzualin kan hnam nunphung humhalh kawngah kan thangharh chho nasa hle. Hei hi thil lawmawm tak a nih rualin, Mizoten hun harsa leh khirh kan tawh zawng zawngte hi thu leh hla malsawmna a tan chhawr tangkai nachang hre chho zel i la a duhawm hle.


(Dr ZORAMDINTHARA)
Editor in Chief

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

An Analytical Study of Contemporary Mizo Sonnet

V.L. Muanpuia Chawngthu*
Zoramdinthara**

Abstract: *Mizote'n literature an hmelhriat atangin khawthlang mite thuziak kalhmang chu inzir nan bera an hman a ni a, an thuziak dan te, an thawnthu phuah dan te leh an hla phuah dan te chu an entawn ber thin. Chung zingah chuan sonnet chu Mizo te hla phuah dan kalhmang entawn ber te zinga mi a ni. Khawvel hriata sonnet lar ber ber te chu Petrarchan (or Italian) leh Shakespearean sonnet te hi an ni a, an ni phuah dan kher lova sonnet phuah pawh an awm nual a ni. Tunlai thangthar Mizote zingah poetry phuah thiam tak tak an lo chhuak ta a, chung mite chuan form awm sa hmanga poetry phuah an nei nual mai a, tun tumah hian sonnet ziarang hmanga Mizo tawng ngeia sonnet an phuah dan kalhmang chu sawi fiah zir chian kan tum dawn a ni.*

Thuhma: Mizo Sonnet kan tih hian sonnet ziarang hmanga Mizo tawnga poetry phuah chhuah kha Mizo sonnet kan tih chu a ni a,

*Research Scholar, Department of Mizo; MZU

**Associate Professor; Department of Mizo; MZU

kum zabi sawm hnih hnu lama Mizo literature-a genre thar kan hmuh theih hmasa a ni a, English poetry genre hrang hrang zinga Mizote phuah tam ber pawl a ni kan ti thei ang.

Sonnet: Mizo sonnet kan sawi dawn chuan sonnet chhuak hmasa kalphung leh awmzia kan sawi fiah hmasak phawt a ngai a, chutah chuan Mizo sonnet nihphung chu a chiang chauh dawn a ni. Sonnet chu lyric poetry huanga awm a ni a, kalhman fel tak hmanga duan a ni. Hlahril sei tak a ni lo va, tlar sawm pali chauha hla phuah chhuah a ni a, tlar tin thumal sawm hmanga phuah chhuah a ni thin. A lo chhuahna hi Sicily thliarkar emaw Provence emaw atanga lo chhuak nia hriat a ni baw. Dictionary of Literary Terms chuan heti hian sonnet a hrilh fiah,

A fourteen line poem, usually in iambic pentameter, with a varied rhyme scheme. The two main types of sonnet are the Petrarchan (or Italian) and the Shakespearean. The Petrarchan Sonnet is divided into two main section, the octave (first eight lines) and the sestet (last six lines). The octave presents a problem or situation which is then resolved or commented on in the sestet. The most common rhyme scheme is A-B-A A-B-B-A C-D-E C-DE, though there is flexibility in the sestet, such as C-D-C D-C-D. The Shakespearean Sonnet, (perfected through not invented by Shakespeare), contains three quatrains and a couplet with more humes (because of the greater difficulty findings rhymes in English. The most common rhyme scheme is A-B-A-B-C-D-C-D E-F-E-F G-G. In Shakespeare the couplet often undercuts the thought created in the rest of the poem. (Twin Hag, 214)

Hetah hian Petrarchan Sonnet leh Shakespeare Sonnet a rawn tar lang a, a chang inrem dan leh rhyme scheme hman dan a inang lo va; nimahsela, tlar sawm pali a nihna leh iambic pentameter hmanga phuah chhuah a nihna hi chu a dang chuang lo va, sonnet an nihna vawngtu a ni mai a, Petrarchan sonnet-in octave leh Sestet a hman laiin Shakespeare hian quatrain leh couplet pakhat hmangin a phuah thung.

Zikpuui Pa Sonnet: Zikpuui pa poetry Happy Valley Retreat a phuah kha sonnet ziarang hmanga phuah a ni a, Mizo zingah chuan sonnet ziarang hmanga phuah hmasa ber pawl a nih a rinawm. KC Vanngbaka chuan Happy Valley Retreat chungchang sawiin, “ Tlar 14 thovin a phuah nain octave leh Sestet a hmang lutuk lo va. Ama sawi dan takin sonnet a tling zo lo. Milton-a sonnet blank verse ni zawk awm takin a chhuah a ni,” (Literature Kawngpui, 118) tiin a sawi a, Zikpuui pa hi chuan sonnet tling zo lo niin a ngai a, Petrarchan sonnet emaw, Shakespeare sonnet emaw spencerian sonnet emaw a mitthla vang pawh a ni maithei. Eng pawh ni se, sonnet ziarang erawh a nei a ni.

Malsawmi Jacob Sonnet: Tinkim Dawn tih lehkhabuah hian Malsawmi Jacob hian Sonnet ziaranga phuah a nei nual a, chungte chu: Duhthu Sam, Thereng Zin, Khuarei Lunglen, Pamhmai Hrai, Kohna, Tunlai Taitesena, Award Lawmpuina, Rampalaileng Par, Lunglen tih te an ni. Heng a sonnet phuah te hi tlar 14 nei, syllable 8 hmanga phuah thlap an ni a, ending rhyme scheme mumal taka phuah an ni hlawm. Amaherawh chu, a tlar rem danah hian ‘Duhthu Sam’ tih leh ‘Thereng Zin’ tih hla-ah chang 4 awmin chang thum chu tlar 4 theuha phuah a ni a, chang tawp ber erawh chu couplet a ni. Shakespeare sonnet ziarang a pawl a, 3 quatrain niin couplet pakhat hmanga duan a ni a, ending rhyme abab cdcd efef

gg pawh chutiang hmanga phuah chu a ni. A hla dangah hi chuan chang 5 awmin chang 4 te chuan tlar 3 an nei a, a chang tawp ber chu couplet hmanga phuah an ni. KC Vannghaka chuan 'Duhthu Sam' poetry chungchang heti hian a sawi,

A hla thu lamrik inzul, abab, cdcd-in a ruahman a, a tawp berah gg angin. Amaherawhchu Italian sonnet leh Shakespearean sonnet-ah te hian thu lamrik sawm (10) zel a awm lain hemi hlaah hi chuan pariat (8) zel a awm thung a. Hei hi tute phuah dan nge tih hi hre ve si se lo mah ila, heti ang hian sonnet hla hi a phuah theih tho tih a tar lang a ni. A hla phuah dang paruk, Laltluangliana Khiantge Award dawn a lawmpuina te, H.T Sangliana chawimawina hla a phuahte pawh tlar thum- tercet zela thenin chang li leh a tawpa tlar hnihin a phuah a. Lunglen tih hla a phuah erawh chu tlar riat leh tlar li, a tawpah tlar hnihin a phuah thung a ni. (Literature kawngpui 119)

tiin a sawi a, rual khai taka phuah a nih loh dan leh eng sonnet nge a zawm tih pawh a hriat loh dan kha kan hmuh theih chu a ni. Engpawhnise, Malsawmi Jacob sonnet kalphungah hi chuan chang 5 a ni ta ber a, syllable 8 hmanga phuah chhuah a ni a, rhyme scheme a hman dan hi Shakespeare sonnet rhyme scheme bakah aaa bbb ccc ddd ee rhyme scheme a hmang a ni. Hetiang hi chu ama chin chhuah ve dan hrim hrim niin a lang. Iambic pentameter erawh hi chu a hmang mumal lo viau chuan a lang a, Mizo thumal atang chuan a har deuh pawh a ni maithei.

R.L. Thanmawia Sonnet: Zanlai Thlifim tih lehkhabu atanga sonnet kan hmuh theih chu 'Boruak Lawngleng' tih a ni a, abab cdcd efef gg

rhyme scheme a ni a, quatrain 3 leh couplet hmanga phuah a ni. 'Damna daw' tih poetry pakhat chu sonnet ziaranga phuah a ni a, ending rhyme chu abba abba abba cd in a hnu a khar thung. RL Thanmawia sonnet hi chuan awn leh vawn lam a nei lo va, ending rhyme erawh Shakespeare-a sonnet zia a pawl deuh a, Iambic pentameter a hmang mumal lo deuh a, a rik dan kha lam zawih (unstressed) leh lam nat (stressed) da-dum ri khan a kal rem tluan lo deuh niin a lang. Tin, amah pawh hian hman kher a tum lo pawh a ni maithei.

J.H. Laltlanthangi Sonnet: JH Laltlanthangi hian sonnet a phuah nual a, a lehkhabu Leikapui Zaiva- ah chuan thupui then hrang hlawkin sonnet tih a dah a, chumi bakah chuan a poetry thenkhatah sonnet ziarang kan hmu thei bawk. Chungte chu a mal te te-in lo en ta ila, MC Lallianzuala poetry hi MC Lallianzuala sunna hla a ni a, tlar 14 hla a ni. Quatrain pathum, ending rhyme abab abab abab cc hmanga phuah a ni a, syllable hi 16 hmanga phuah a ni bawk. Sonnet tih huang tawpah hian Shakespeare sonnet hmanga a phuah : Bingbi Biahzai tih leh Nunhlui tih a phuah a, Spencerian sonnet-ah hian Kawlawmchawitu tih a phuah bawk. Hengte hi chuan awn lam leh vawn lam a nei a, a thu lam rik pawhin awmzia a nei viau. Ka Sim Thei Ngang Lo a Ni tih poetry hi quatrain 3 leh couplet pakhat a awm a, ending rhyme awm vekin syllable 12 hmanga phuah chhuah vek a ni. Lunglen Huang tihah hian sonnet ziarang kan hmu nuala chungte chu : Kawrnu Lungvai, Ruahtimpui, Rauthla a nung tawh ang, Lungmawl Lungkham, Vul Rual Ka Vul Lo, Zan Reh Awitu Awmhar leh Chun Kut Nem tih te an ni. Hengte pawh hi tlar 14 nei thlap leh ending rhyme neia phuah chhuah vek an ni hlawm. Krismas Pual tih poetry-ah hian 'Thlengpui Tlawma'n' tih leh 'Dal Zo An Awm Lo Ve' tih te hi kan hmuh theih chu an ni. Hengte pawh

hi syllable mumal taka rem chhuah leh ending rhyme neia phuah chhuah te an ni.

JH Laltlanthangi hi Mizo hmeichhia-ah chuan sonnet phuah hnem ber leh phuah chhuak tha ber pawl a nih a rinawm a, a inbunruah thiamna ber pawh a ni maithei. Hla tlar tlan dan leh thumal rem zat leh ri inmil rhyme hmanna kawngah hian a duai lo hle a ni. A thuluang (rhymth) hmante pawh a tha viau a; iambic pentameter hman kawngah hi chuan a ke a bai ve deuh chuan a lang.

F. Lalzuithanga Sonnet: F.Lalzuithanga lehkhabu Thinlung Luangliam (Wings of poesy) chhungah hian sonnet kan hmu nual a. chungte chu Zo Sonnet tih tawp chhungah poetry sawm lai a awm a, chumi bakah Sikni Lunglen tih te, Nghilh Loh Di tih te, Krismas Zunzam tih te leh Shakespearean Sonnet tih te an ni. Shakespearean Sonnet hi chang thumin a then a, chang khatnaah hian tlar 8 a hmang a, chang hnihnaah tlar 4, chang thumnaah couplet a hmang a, hla thupui hi “Ka Dem Lo Che” tih a ni. A thu tlem azawng la chhuak ila,

Ngaiin ka au ruai che a sawt si lo;
 A tha-val dang tawnah i vul tawh si;
 Tapin ka zawng ruai che i awm si lo,
 Khiangawiin mi tawnah i liam tawh si!
 Hmangaih luat vang hian ka dem lawng che aw!
 Lungdamten mangtha, kumtluang atan aw! (1-14)

A hla thuken chu a ngaihawng pasal nei ta a thlahna hla lungkuai tak a ni. A rhyme scheme hman hi Shakespearean sonnet rhyme scheme a hmang a. A chang rem dan hi a inruai lovin a dah a, syllable 10 hmangin iambic pentameter ang thlap chu a ni pha lo deuh.

Sikni Lunglen hi Shakespearean sonnet bawk a ni a, chang li a awm a, tlar rem dan hi quatrain 3 leh couplet pakhatin a rem a, thlasik ni chhuak eng mawi tak fakna hla a ni. Poetic diction tha tak a hmang nual a; a chang rem erawh a rual lo thung. Nghilh Loh Di hian chang li a nei a, tlar 4,4,4,2 hmanga phuah chhuah a ni a. Chang khatna hi abac rhyme in a kal a, hei hian a ending rhyme scheme hi a timumal lo. A ngaihzawng ngaihna hla a ni a, a chang rem a rual lo. Krismas Zunzam hi chang li nei a ni a, tlar 4,4,4,2 hmanga phuah chhuah a ni a, a chang rem a rual lo zeng zung a. Rhyme scheme abba cddc effe ef a hmang a, Krismas boruak lo thlen laia a ngaihzawng a ngaih tharzia tarlanna hla a ni.

Zo Sonnet tih huang chhungah hian poetry sawm lai a rawn chhawp chhuak a, chungte chu Ka Lawm Lai Di tihah hian chang 5 a awm a, tlar 3,3,3,3,2 hmanga phuah chhuah a ni a, abc abc def def gg rhyme scheme mumal tak leh syllable 10 thlapa phuah chhuah a ni. A hmangaih em em a ngaihna hlahril tha tak a ni. “Min Hrilh Rawh Maw” tihah hian chang li a awm a, tlar 4,4,4,2 hmanga phuah chhuah a ni a, aabb cddd eeff gg rhyme scheme a hmang a. A hmangaih em em a kiana awm thei tawh lo a ngaihna a ni. Kan Hlim Lai poetry hi chang nga a ni a, tlar 3,3,3,3,2 hmanga phuah chhuah a ni a, abc abc def def gg ending rhyme a hmang a, a ngaihzawng a ngaih em emna hlahril a ni. ‘Fam Chan Thlengin’ poetry-ah hian Chang 3 a awm a, tlar 6,6,2 hmanga phuah a ni a, ababab cdcddc dc ending rhyme a hmang a. A hmangaih em em a ngaihna hlahril a ni. “Ka Hmangaih Che” (I Love U One)-ah hian Chang 5 a awm a, tlar 3,3,3,3,2 hmanga phuah chhuah a ni a, abc abc def def gg ending rhyme a hmang a. A hmangaihna thu thlum tak a ni.

Vanglai Par tihah hian chang 5 a awm a, tlar 3,3,3,3,2 hmanga phuah chhuah a ni a, aab aab ccd ccd aa rhyme a hmang a, Hun

rei lohzia tarlanna hlahril a ni. “Lunglen” poetry ah hian Chang li a awm a, tlar 4,4,4,2 hmanga phuah chhuah a ni a, abcd abef cbcb gg rhyme-in a kal a, rhyme hi a mumal lo deuh a, a lunglenna boruak che vel a sawina hlahril a ni. “Hun Thar” poetry-ah hian chang 5 a awm a, tlar 3,3,3,3,2 hmanga phuah chhuah a ni a, abc abc def def gg rhyme a hmang a. Kum thar hla huangah a awm thei ang. Ka Phal Lo poetry ah hian chang li a awm a, tlar 4,4,4,2 hmanga phuah chhuah a ni a, aaaa aaaa bbcc dd rhyme a hmang a. A ngaihzawng nena hun reilote an hman dun thin a uina hla a ni.

Zo sonnet bikah hi chuan rhyme mumal hman a nei tlem deuh a, chang bithliah dan pawh a duh duh danin a hmang. Tlar hman lar erawh a nei a, tlar 3,3,3,3,2 hmanga phuah hi a nei nual. Zo sonnet-a a hla tam zawk hi a ngaihzawng a ngaihna hla a ni deuh vek a. Sonnet a phuah chungin zawm bik mumal tak a nei hran lo, ‘Zo Sonnet’ huangah pawh hian zawm bik leh hman bik a nei hran lo va, a remchan danin a phuah chhuak mai niin a lang.

Ts Khupchong Sonnet: Mim Fang Khat tih lehkhabuah hian sonnet poetry ziarang nei pakhat kan hmu a, GAC tih a ni. Govt Aizawl College a phuahna hla a ni a, chang li a awm a, tlar 4,4,3,3 hmanga phuah chhuah a ni a, abbc dbbd efe fef ending rhyme hmanga phuah chhuah a ni a, syllable 8 a hmang a. Ama sawi dan chuan Petrarchan sonnet hmanga phuah niin a sawi.

Amos MS Dawngzuala Sonnet: A lehkhabu *Hringnun Keh Them*-ah hian poetry 77 lai a awm a, chutah chuan sonnet ziarang nei poetry pathum kan hmu thei a, Ka Huan poetry-ah hian abab cdcd efef gg ending rhyme scheme a hmang a, syllable 10 a ni a, hetih lai hian tlar 12-na chu syllable 9 chauh a ni thung. iambic pentameter a hmang tuan lo niin a lang. Ni Thar Eng

Mawi poetry ah hian abab cddd efef gg ending rhyme a hmang a. Rhyme scheme hi Shakespearean sonnet a pawl chiah lo va, syllable 10 hmanga phuah chhuah a ni.

Khuangchawi Chhawrthla poetry ah hian abab cdcd efef gg ending rhyme scheme arawn hmang a, syllable 9 leh 11 inkar thlak a hmang a, couplet pahnih hi syllable 9 leh 10 a hmang. Hetiang hian,

Khuangchawi chhawrthla, thangvan zawlah khian,
Eng mawi mah la Khuangchawi zai kan rel si lo;
Tu'n hre chang lo ve tun hunah hian,
Hrailengte ngaihthah erawh i ni chuang lo. (1-4)

Amos MS Dawngzuala sonnet hi chuan shakespearean sonnet ending rhyme scheme a awn deuh ni chuan a lang a, syllable a hmang mumal tep a, Khuangchawi Chhawrthla hian arawn vaw chhe ta deuh a, Nature mawina arawn chawi vawng viau a, a lunglenna pawh niin a lang.

Nununa Renthlei Sonnet: A lehkhabu Hringnun tih kum 2018-a second Edition a tih chhuahah chuan Shakespeare sonnet pali te, Spencerian sonnet paruk te, Italian sonnet paruk te leh Hringnun sonnet tia a vuah ama sonnet duan chawp sawm lai a dah bawk. He lehkhabu-ah hian poetry genre hrang hrang hmanga a phuah hla 142 lai kan hmu thei a, chung zingah chuan sonnet form hmanga a phuah hi hla 26 lai kan hmu thei a ni.

Shakespearean Sonnet: Nununa Renthlei-in Shakespeare sonnet a chai hi a nih dan ang taka a chai chhuah a ni a, Mizo sonnet phuah tawh zingah chuan sonnet ang taka phuah chhuak thei ber te zinga mi a ni. Sonnet hla pali kan hmu thei a, chungte chu Nun

hlui, Ngaihhraina Par, Khawnvar leh Mangtha tih a ni. Shakespeare sonnet ziarang chu tlar 14 hla, syllable 10 leh iambic pentameter hmanga phuah leh ending rhyme pawh ababcbcddefgg hmanga hnu khar vek a ni a, chutiang chiah chuan Nununa Renthlei hian a zam chhuak vek a ni. A thuken erawh chu a inpersan hlawm hle thung a, a thupui hman ang tak hian a phuah chhuak a ni. A hla thu rem dan chu Hun hlui a mi chang hi la chhuak ta ila:

Din rel/ lovin/ kawlah/ I her /liam a,
 Sulhnu/ chhiahin/ hlimthla/ i chang/ ta e;
 Ngaiin/ hringmi'n/ vawi tam/ kan au/ che a,
 Luite/ tui iang/ dan rual/ ni si/ lo che, (1-4) (Hringnun 84)

Spencerian Sonnet: Spencerian sonnet huangah hian hla: Vanglai I Chen Ang U, Awnthing Sangpar, Tawn Loh Angel, Kulva Thlehnhniar, Hmangaihna Vanduai leh Zun Tin Phurtu Zan Rau tih te kan hmu thei a, Spencer-a form hman dan ang thlapa duan niin ending rhyme scheme-ah hian ababbcbccdcdee a hmang a. iambic pentametre a rawn hmang tha viau a, tlar tinah syllable 10 hmang vekin tlar 14 a hmang thlap bawk. Vanglai I Chen Ang U tih hlaa mi hi la chhuak ta i la,

Tuakhkuang/ leh chawng/pereng/ chawi za/ ila,
 Lamzawl/ chilin/ vanglai/ I chen/ ang u;
 Humsual/ dai lo/ suihlung/ rual za/ ila;
 Vul lai/ kan nun/ chenin/ sir sawn/ ang u. (1-4) (86)

Italian Sonnet: Italian Sonnet-ah hian hla : Laldang Khua Chhan Pualhrang, Ka Awi Ning Lo'ng, Hmangaihna, Ka Zua, Zoram leh Tawnmang Aurawl tih te kan hmu a, lenglawm lam hawi lek lekin hla a phuah a, a form hman erawh chuan Italian sonnet

ziarang dik tak hmangin a zam chhuak a, a ending rhyme-ah chuan abbaabbacdecde a hmang a, iambic pentameter a rawn hmang tha viau bawk a, tlar tinah syllable 10 zel hmangin tlar 14 hmanga phuah chhuah a ni. Laldang Khua Chhan Pualhrang hla hi tlem han la chhuak ila,

Hmanah laldang khua chhan pualhrang chhuihthang,
Vangkhoa leh ram chhanin nun thap tuan e;
Sialdumphaw leh hnamchem an chawl za e,
Doral vangkhoa an run khuavel an thang. (1-4) (89)

Hringnun Sonnet: Hringnun sonnet-ah hian hla 10 lai kan hmu a, hengte hi ama sawi danin Sam No.139-na behchhana phuah te a ni (Hringnun 92). Form awmsa hmanga a phuah loh vang a ni mai thei iambic pentameter a hman chu a mumal lo deuh a; Nimahsela, amah hian syllable kim tak hmang chhuakin ending rhyme pawh ama duh dan takin aabbccddeeffgg a hmang a, sonnet a nihna angina tlar 14 veka phuah chhuah a ni.

H.Laldinmawia Sonnet: H.Laldinmawia hian a lehkhabu Literature Lamtluang tihah chuan a sonnet pakhat 'An Phum Lo'ng E' tih hi a dah a. Chang li awmin Tlar tlan dan hi 4,4,4,2 in a dah a, a ending rhyme ah chuan Shakespeare sonnet ziarang nen inangin abab cdcd efef gg a hmang a, a thu chai chhuah hi Shakespeare sonnet 60 nen pawh a inhlat thui lo. Couplet lai te hi la chhuak ta ila,

Ka tak/ famin/ fam ro/lung mual/ bel se,
Ka thu/ leh hla/ erawh/ an phum/ lo'ng e. (13-14)

A thuluang hi kan en chuan syllable 10 a hmang a; mahse, iambic pentameter erawh chu a nihna ang diak diakin a pawh pha

lo deuh em aw a tih theih a ni a, quatrain pathum leh couplet 1 kan hmu thei a. Ama sawi danin Shakespeare sonnet ziarang hmanga phuah chhuah liau liau a ni.

Hnukharna: Mizo sonnet ziarang uluk taka kan han en hian form awmsa hmanga poetry phuah kawngah thangtharte kuthnu a mam tha viau chuan a lang a, rhyme te, syllable leh hla tlar rem kawngah an thiam thawkhat viau a, a thuluang meter siam kawngah erawh a harsa deuh a ni mai thei a, JH Laltlanthangi leh Nununa Renthlei hian iambic pentameter an ngai pawimawh a, chutih rual chuan mi dangte hi chuan syllable a kim chuan an duh tawk mai niin a lang. Shakespeare sonnet, Spencerian sonnet, Italian sonnet te ang chiah chiaha phuah ai chuan mahni lunglen zawnga thupui chai chhuah kha tlar sawm pali a nih chuan an duh tawk mai niin a lang. Chuvang chuan Mizo zinga tlar 14 nei hla phuachte hi chu Mizo sonnet tia hming vuahsak mai hi a fuh a ni.

F.Lalzuithanga khan ‘Mizo Sonnet’ tia hming a vuah hmanga sonnet a phuah khan triplet pali leh couplet pakhat hmangin, aba aba cec cec dd a duang a; nimahsela, zawmtu leh hmanpuitu a nei hran lo va, Mizo Sonnet mal ngawka hman atan chuan a zim ta deuh a ni. Mizo sonnet-ah chuan tlar sawm pali nei rhyme um bik leh tlar tlan dan bik awm chuang lo a ni a; nimahsela, thu lam syllable bi kim sia phuah chhuah ve thlap a ni. Chuti chuan, Mizo sonnet chu tlar 14 chiah neia hla phuah a nih tawh phawt chuan Mizo sonnet huangah a khung len theih zel dawn tihna a ni.

Works cited:

Baldick, Chris. *Oxford Concise Dictionary of Literary Terms*. Oxford University Press, 2001.

Dawngzuala, Amos MS. *Hringnun Keh Them*. TM Offset Printing Press, 2021.

Khuptong, TS. *Ani Ka Lo Ni*. TM Offset Printers, 2021.

Hag, Twin. *Dictionary of Literary Terms*. Rajat Publications, 2003.

Hauhnar, Mafaa. *Hringnun Hruallhrui*. Samaritan Printer, 2018.

Lalrinfela, H. *Chawlhna Tuikam*. Gilzom Offset, 1997.

Renthlei, Nununa. *Hringnun*. KL Offset Printers, Second Edition, 2018.

Thanmawia, RL. *Zanlai Thlifim*. Samaritan Printer, 2018.

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Malsawmi Jacob thawnthu *Zorami*
Psychological Novel anga thlirna

Dr Lalrammuana Sailo*
Enid H. Lalrammuani**

Psychological novel :

Kum zabi 16-na chhoah khan Hremhmun chu a awmna nia rin dan tlanglawn sa, lei hnuai atangin mihring rilruah pawh a awm thei a ni tih ngaihdan a lo piang a. Christopher Marlowe lemchan ziah *Doctor Faustus* (c.1588) ah chuan Setana chhiahhlawh Mephistophilis chuan 'Hremhmun hian ramri leh huam chin a nei lo. Kan awmna hmun apiang hi hremhmun chu a ni a, hremhmun apiangah kan awm ve zel bawh ang... vanram tih loh zawng chu hremhmun a ni mai' (Act II, Scence I) tiin a lo sawi a. Kum zabi 19naah phei chuan setana (devil) chu thawnthua changtu hman tlanglawn tak pakhat niin, a hnena inthawi leh thlarau hralh chanchinte an tuipui hle a. Mihring nuna ze pahnih insual; sualna leh thatna, thil tha leh thil tha lo lo awm kawpte chu psychological novel leh psychological horror thawnthu lamah hmuh tur a tam hle.

* Assistant Professor; Dept. of Mizo, PUC

** Assistant Professor; Dept. of Mizo, PUC

France ramah Marcel Proust chuan kum 1913-ah thawnthu pakhat *Remembrance of Things Past* bung hmasa ber a tichhuak tan a. Kum 1914-ah Irish pa James Joyce chuan *A Portrait of the Artist as a Young Man* a tichhuak tan ve bawk a. Kum 1915-ah England ramah Dorothy Miller Richardson chuan *Pilgrimage* bung hmasa ber a tichhuak bawk a. Heng thawnthu hrang hrangte hian pawn lam khawvela thil thlen dan aiin mihring rilru ngaihtuahnaa thil thleng an buaipui zawk a. Heng ziaktu pathumte hian anmahni chanchin rawn dinchhuahpui an ang ber a. An thawnthu bu hming atang reng pawhin mihring chhungril lam an hawi a. An pathum hian chhungril harsatnate hmachhawn a, tuam dam a, khawvel hmaa an chhungril nun phochhuah an an tum niin a lang.

Leon Edel chuan psychological novel chu thil thleng tak tak tarlanna aiin suangtuahnaa thleng (novel about moments of feeling rather than matters of fact) (Edel ix) tiin a sawi a. Athena Vrettos chuan, 'Psychological novel chu thawnthua changtute ngaihtuahna, hriatna, rilrua cham, mamawh leh chak zawngte lansarhna thawnthu a ni a. A huam zau zawng chuan eng thawnthu pawh thil thleng leh dinhmun a zira a changtu mizia leh rilru puthmang lo danglam chhoh dan (complex character) uar taka tarlanna thawnthu a ni a. Kum zabi sawmpakuanaa lo chhuak psychological realism leh kum zabi 20naa modernism te, stream of consciousness* thawnthu te, free indirect discourse leh interior monologue* te nen a inkungkaih' tih a sawi a (Vrettos 633). A hrilhfiannah hian tawngkam thenkhat Mizo tawnga sawi fiah leh chhawn ngai a la awm ta cheu a, glossary lamah dah ta mai ila.

Sigmund Freud chuanin, 'Mi hi engtin nge mihring rilru zirtu (psycho-analyst) a nih theih ang tiin min zawt ta se, ama mumang a zirna atangin tiin ka chhang ang' a ti a. (Freud Origin

11). Kan ngaihtuah dan hi mi tu emaw te ngaihtuah dan leh rilru puthmang a lo ni fo a, kan tawn hriat ang hi mi dang tawn hriat tawh leh suangtuah tawh thil a lo ni thin. Mihring rilru zirnaah pawh hian a zirtu a fimkhur pawt chuan zir thelh tak tak a har awm e. Identity Crisis tawngkam lo hmang chhuaktu German mi thiam Erik Erikson chuan ama nuna a thil tawn leh ngaihtuahna atanging identity crisis churawn zir chiang chhoin he thumal hi a rawn vawrh lar bawh.

Zorami **mizia leh rilru tarlan a nih dan**

Malsawmi Jacob thawnthu ziah *Zorami* hi Rambuai lai behchhana ziah niin sap tawnga ziah a ni a, kum 2015 a tihchhuah a ni. He thawnthu hi third person narration kalhmanga ziah a nih avangin thawnthu ziaktu/sawitu hian a changtute rilru leh ngaihtuahna tam tak a ziah lan theih phah a. Mizo thawnthu ziahah chuan psychological novel tha ber zinga mi a ni ang.

Zorami thawnthuah hian changtu langsar pahnih, thin dun ni si, mize inang lo tak Zorami leh Kimi te kan hmu a. Thawnthu ziaktu hian Zorami mizia leh rilru puthmang tilang chiang turin changtu dang Kimi a duang a ni pawh kan ti thei ang. Zorami chu hmeichhe hang lam, hmel tha lem lo, vai ang tak, mahnia awm nuam ti, mi inkiltawih tak a nih bakah rilru kawm melh melh chi a ni a. Kum 13 mi a nih lain tuikhurah vai sipaiin an pawngsual a, he ta pawngsual a tawrhna hian pasal a neih hnu thlengin ser nung a paitir a. A khat tawkin mangchhia (nightmare) a mang reng a. Tuikhura tui chawi tura mahnia kal pawh a ngam tawh lo a. Tawhsual a tawh tawhna chuan rilru lamah thlamuan lohna leh harsatna (Post Traumatic Stress Disorder) a neihtir a. Pasal a neih zanah pawh nupa nun hman kawngah harsatna an tawh a, Zorami chu a rilru lam a inpeih thei lo a ni. Zorami pasal Sanga chuan Zorami chu hre thiamin khawngaih viau mahse a hna vangin Zorami bulah a awm

reng thei bik lo a. Hetih lai hian mi thenkhatin Zorami pasal Sanga leh a thawhpui nula Julie te chu inkawp deuh anga lo sawi tawh an awm bawh a. Chu chuan Zorami rilru chu a ti buai em em a.

Zorami chu a hmeichhe thi hul tur vel vangin rilru lamah harsatna a neih chu a lo zual a. Thil hmuh dik lo leh ri hriat sual hallucination* a nei zui bawh. Miin amah chu rel leh hmusit angtein a hria a, chumi avang chuan a zirlaite pawh a hau nghe nghe a. Tin, an pa awm loh laiin zanah chuan aw hrang hrang hriain chung aw te chuan amah chu hmusit leh nuihsawh angin a hria a. Fa a neih loh vangin an nuih a, an pa chu nula tituai nalh zawk Julie-i nen an fawr bo thu te, an pa chu a rawn haw hunah nupui thar a rawn hawn ang a, ani Zorami chu a lan dawn a ni tih rawn hrilh ang tein a hria a. Heng Zoramin aw a hriat zawng zawng hi a ngaihtuahna buai vang leh rilru lam natna a neih vang a ni. Tin, thil thleng tawh ngaihtuah let zut zut flashback* a ngah bawh. Tin, miin thil an hlimpui leh an buaipui thil tam tak chuan Zorami tan hlimna a thlen zo ve lo va, chutiang ang natna (anhedonia) chu a nei a ni. Miin titi khawma thil an sawi pawhin an thu sawi chu a va zawm ve lo a, mahse an thil sawi chu a ngaihtuah rauh rauh thung thin. Zorami nun leh thil thlir dan te, thil thleng inang rengah a thiannu Kimi nena an thil thlir dan danglam thin vangte leh chung thil chu langsar taka tarlan a nih dan te chu he thawnthu psychological novel nihtirtu a ni.

Sikul naupang an nih laiin sikulah chuan kut them thiamna lam - thil thui leh chei mawi te, la kaih te an zir thin a. Zorami chuan thil thui leh chei chu a ti ve thei mai a, mahse la kaih chu a ngaihna thlawt a awm lo a. Lemziak pawh a thiam lo a, bawng lem takngial pawh a awm angin a ziak chhuak thei lo a, zirlai dangte nuihzat hial a hlawh a. Hei hian Zorami kal khatzia a lantir a, hetiang mi kal khat takte hi taksa aia rilru lam hmang nasa leh rilru

kawm nasa te an ni thin. Zorami hi chhungkaw khawsakna leh ei zawnna lamah chuan a pa sipai a ni a, chutih lai chuan sawrkar hna a van avang leh mi tam ber ei zawnna chu lo neih a nih avangin Zorami te chhung hi mi vantlang aiin an dinhmun a tha zawkin a hriat. Mahse Zorami chu, an khawsak ziaawmna chuan hlimna a siamsak chuang lo niin a hriat.

Kimi mizia leh rilru puthmang

He thawnthua changtu langsar tak dang pakhat Kimi hi Zorami rilru puthmang tilangsartu leh an thil thlir dan inan loh t hinzia tilangsartu pakhat a ni a. Zorami ang lo takin hmeichhe hlim thei tak, thian kawm nuam ti mi, mahni dinhmun hre thiam tak leh mahni inpawm thiam tak a ni. Sikulah pawh kut them thiamna lam an zir chu a hnehsawh em em vek a. A pain a boralsan hma avangin harsa takin a nu hoin an khawsa a. Hmeithai tan lo neih ve reng a harsat avangin a nu chuan a fate chawm nan zu a zuar a. Hemi avang hian mi hmuhsit pawh an tawh a. 'Zu zuar fanu' tia an sawi pawhin Kimi chuan chu chu a nihna dik tak leh a nuin anmahni chawmna atana a tih a ni a. An lo puitlin a, ei zawnna an neih hnuah an bansan mai dawn a ni ti-a ngaihtuahin a eng zawngin thil a thlir thei.

Kimi pa chu rambuai laiin thah a ni a, a thihnaa mawhpurtu chu kawktu Ralkapa a ni. Zoramin Ralkapa a hmuh chang chuan a sualna avang chuan a ngaidam thei lo a, Ralkapa chungah chuan thil eng emaw tak thleng ve se a ti a. Mahse Kimi zawk chuan Ralkapa chu a pa thattu ni mah se a huat ve kher loh thu a sawi. Kimin a pa a chan hnuah harsa takin a nuin a enkawl a. A nu hriselna pan vang te, a naute enkawl a ngaih vangtein lehkhaw pawh a zir hleithe i lo a. College a zo a, hna a hmu a. An khawsak a ziaawm ve dawn chauh tihah a nuin rei lo teah a boralsan zui a. Pasal tha tak neiin fanau an chaw i a, mahse kum 30 mi chauh niin a pasal chu cancer vangin a

sun a, hmeithai a lo ni ta a. Kimi chu hmeichhe khawngaihthlak leh vanduai tak angin lang mahse Zorami aiin a hlim thei zawk a. Kimi chuan a nun danah chuan vui leh vaina a nei lo a, 'Pathian chu a tha a ni' (Malsawmi Jacob 216) tiin a la fak thei a. A dinhmun harsa tak aṭanga Pathian a la fak thei chu Zorami chuan mak a ti hial a. Hetih lai hian Zorami pasal Sanga te thawhpui tho Zapi thu vawrh kual vel vingin Zorami chuan a pasal Sanga chu Julie-i nena inkawp niin a ringhlel a. Kimi chuan Zapi zawk chu a dik lo zawk a nih hriain Zapi chu hrehawm ti leh ṭap zawih zawih khawpin a hauhsak thei thung.

Zorami leh Kimi mizia khaikhinna

Kimi hian mahni nun leh mizia, theihna leh chak lohna lai pawm thiamna neiin mi dangte pawh anmahni ze mil zelin an dinhmun a thlirsak thei a. Thil hrang hrangah hlim chhan tur a zawng hmu zel thei a. Mi dangte puih duhna thinlung a pu lian hle bawk. Harsatna a tawh pawhin thil pangngaiah ngaiin paltlang tura beih chu a hlimpui thei ṭhin a. Chutiang chu rilru lam zir mi Abraham Maslow-a leh mi thiam dangte chuan mi rilru hrisela an sawi (self actualized people) zinga mi a ni. Zorami hian Karen Horney-i leh mi thiam dangten mi rilru hniam zawka an sawi (self alienation) mizia a nei thung. Hetiang mizia hi chu self-actualization nen a letling deuh thawk a ni mai. Hetiang mizia nei chuan hlimna leh lungawina hi an nunah a thleng khat a, lungawina an hmu hlei thei lo a, mihring nuna a harsatna leh hrehawm lam hi an ngaihtuah nasa zawk a. Anmahni thil thlirna leh tawn hriat aṭ ang chauhineh tehfung an khai a. An dinhmun chu tha tawh lo, him tawh lo (insecure) niin an hria a, chuta ṭang chuan tal chhuah an tumna lamah thil reng reng an virpilh (overreact) a, chutah chuan mi dang nen an inkarah harsatna nei chhoin khawvela an lo awm ve hi an tan harsatna a tling a, puhmawh tur an zawng (*existential*

problem an nei) thin (Paris 39). Hetiang mite hi a tlangpuiin an inkiltawih a, mi dang bula awm ai chuan mahni inlakhran an duh a, mahni indah hniam leh insit ru tak te an ni thin.

Zorami **thawnthu kalhmang**

Thawnthu tla darh inzawm mumal lo leh thil inkawkalh tak tak bengkhawm te, thil inmil lo tak tak (inconsistent) beng khawm te hi psychological novel ziarang a ni a. Chutiang kawngah pawh chuan he *Zorami thawnthu* hi zir chian dawl tak a ni ang. Norman Holland chuan thawnthua mihring rilru ngaihtuahna zir kawngah hian thil pathum zir theih niin a sawi a. Pakhatnaah chuan thawnthua changtute rilru puthmang zir hi a ni a, pahnihnaah chuan thawnthu ziaktu rilru puthmang zir hi a ni leh a, a pathumnaah chuan thawnthu chhiartu rilru a deh dan zir leh theih a ni (Holland 294) a ti a. Wayne C Booth pawhin *The Rhetoric of Fiction* a ziahah chuan, thawnthua changtute ṭawngkam tinrengah hian a ziaktu a tel ve zel a ni a ti baw (Booth N pag).

Zorami thawnthu ziaktu hian rambuai lai chanchin leh thil thlen dan hrang hrang, a rilru luahtu leh a pai dam theih lohte chu he thawnthuah hian rawn vawm khawmin hnam dangte hriata pho chhuah a duh a. Rambuai lai chanchin mai bakah Mizo chanchin, hnam dangten hre ve se tih a ngah hle tih a hriat theih. A thu sawi duh sawina atan hmehbel thu (metaphor) leh symbol a hmang nasa hle a. He thawnthu phuah rem a nih dan leh changtute din a nih dante, a ziahna ṭawngkam te zawng zawng kan thlir chuan he thawnthu hi psychological novel ṭha tak a nihzia kan hre thiam thei ang.

E.M. Forster chuan, thawnthu ruangam (plot) chu thil thleng inlalawn, thil pakhatin thil dang zel a nghawng chhuahna a ni a ti

a (Forster 87). Mahse Psychological novel tam takah thawnthu chu a inrem felfai thlap lo fo. Thil thleng tla darh tak tak, mumal lo leh inzawm lo, ṭawngkam te pawh mumal lo, buai deuh nuai mai, thil inzawm lo tak tak ngaihtuaha sawi chhuak fo ang chi kan hmu ṭhin. Chutiang thawnthuah chuan thawnthu chhiartu chuan thil thlengte chu a chuktuah khawm zawk a ngai fo a ni. Entirnan, Dorothy Miller Richardson thawnthu *Pointed Roofs*-ah chuan Miriam-i hming hnung bet (last name) chu Henderson a ni tih hre turin pheh 40 bawr chhiar phawt a ngai a, pheh 100 dawn kan chhiar leh hnuah Miriami chu kum 17 mi a ni tih a sawi leh chauh bawh. Pheh 263-a chhah Malsawmi Jacob thawnthu *Zorami* -ah pawh hian pheh 22naah (thawnthu inṭan aṭanga pheh 4-naah) Zorami chu mangchhia a neih fo tawh ṭhin chuan rawn tibuai nawn lehin hnim buk kara hmeichhe naupang tlu sawp a hmu tih kan hmu a. Heta ṭang hian Zorami hian pawngsual a tawh tawh a ni tih chu a rin thiam nghal theih a, mahse thui a sawi zawm lo. Pheh 62-naah Zorami chu a pain 'khawih chhiat tawh' (damaged girl) a tih aṭang leh an titi dang aṭangin pawngsual a tawh tawh thu kan hre chiang a. Thawnthu tawp dawn bung tawp ber dawttu, pheh 247 leh 248-naah Zoramin a tet laia tuikhura pawngsual a tawh dan leh miin an va zawn hmuh dan kan hre chiang chauh a ni.

Tin, rilru lama harsatna nei hmeichhe tam tak hian naupai an harsat a. Mi thiamte sawi danin rilru lam buaina hian nau pai harsatna a thlen thei a, chutiang bawkin nau pai harsatna hian rilru lam natna tam tak a thlen thei bawh. He thawnthua Zorami te nupa pawh hian fa an nei lo a ni.

Psychological novel leh thawnthu tam takah thawnthua changtute hian an rilru tarlang turin an rilruah hla awm a awm ṭhin a. James Dokhuma thawnthu *Kham Kar Senhri* -ah chuan

Lalzova hla chu a changtupa Remthanga chuan a rilru puthmang tarlanna atan chang khatna leh chang thumna hla thu thenkhat zawm khawmin hla chang khatah a chhuah a. Hetiangin: Mahriakten ar ang ka vai e Parte,/ Min hnemtu leng reng ka tawng si lo./ Kei chu khawiah nge si ang ka lawi ang?/Thangvan chhawrthla eng ruai hnuaiah maw ni?” (Dokhuma 32). Zikpuui-pa pawhin a thawnthu *Nunna Kawngthuam Puiah* khan hla hrang hrang a rawn hmang bawh a. *Zorami* thawnthuah hian *Zorami* hian W.B. Yeats-a hla “Sailing to Byzantium” a mi chu rawn tidanglamin, “An aged woman is a paltry thing” (Malsawmi Jacob 19) tiin amah chu nu laktlak tawh loh, hlutna em em nei tawh lo anga inchanin a dinhmun milin a rawn her danglam a. Hetiang hian psychological novel-a changtu tam tak chuan an dinhmun nena inremin hla hrang hrang an ngaihtuah chhuakin an hmang tangkai thin a ni.

Glossary

Delusion & Hallucination : Delusion hi thil hriat sualna leh rin sualna tiin sawi ila a dik thei awm e. Hetiang natna neite chu an thil hriat chu a tak ni ngeiin an ngai nghet tlat a. An thil hriat chu a dik lo a ni tih finfiahna tur awm mahse an ngaihda an thlak thei tawh chuang lo. Sakhuana leh zirtirna dawn dik loh vanga thil hriat sual ang chi ni lo, rilru lam natna emaw taksa lama fel lo awm vang zawka ngaihda dik lo nei tlat an ni.

Hallucination chu mitin thil a hmuh sual leh bengin ri a dawn sual vanga lo awm nia sawi a ni a. Hetiang hmutute chuan mi pangngaiina an hmuh ve loh thil te hmuin mi pangngaiin ri leh aw an hriat ve lohte an hre bawh thin.

Flashback : Flashback nihphung chu mihringin hun kal tawha a thil tawn, chhiatna lam emaw, thil hlimawm lam emaw pawh

ni se, chumi hun khawvelah chuan a thil tawn tawh hnute chu a ngaihtuahna hmangin a va tawng nawn leh zut zut thin a. Hun kal tawha thil thleng, duh vang renga va ngaihtuah chhuah ni loin amahin a tawngtu rilruah a lo lang zut zut a. Hetiang hi a tawngtu mihring nunphung tibuai khawp a nih chuan rilru lam harsatna a tling tawh a, chutiang mite chuan an thil ngaihtuahlet (flashback) chu tuna thil thleng a ni lo tih pawh an hre chang tawh thin lo a ni.

Streams of consciousness & Interior Monologue : Streams of consciousness & Interior Monologue hi ziaktu thenkhat chuan thil inang reng nia hriain a hman pawlh theih niin an ngai a. Thenkhat chuan an sawi hrang bawk.

Interior Monologue hi Edouard Dujardin chuan a thawnthu *Les Lauriers sont Coupés* ziah nan a hmang a. He a ziah dan kalhmang hi a *interior monologue* tiin a sawi zui a. Interior monologue chu thawnthua a changtuin a rilru chhungmila thil awmte phawrh chhuah nana a thusawi a ni a. A sawi lai chuan thawnthu ziaktuin sawi belh emaw lo pawh chah emaw a awm lo. Monologue dang ang thoin ngaithlatu leh va biak bik pawh a nei chuang lo a. Monologue dang nena a danglamna chu a ngaihtuahna tarlan chu a mimal thil takzet a, rilru fim lo atanga lo chhuak ni awm takin a thusawi te chu a tawngkam a felfai loin, rilrua a lo lan ang angin sawi chhuah tawp a ni a, tawngkam tawi te te hmanga rem niin tunlaia hla (poetry) phuah nana tawngkam kan chheh ang mai hi niin a sawi (Gray). Interior monologue hi chu monologue dang ang thoin sei tak tak a ni thei a. A sawi chhuah dan pawh direct/first person anga sawi chhuah a ni thin.

Stream of Consciousness hi William James chuan *Principles of Psychology* (1890)-ah mihring rilru ngaihtuahna vakvel leh a thil hriatna te sawina atan a hmang a. Stream of consciousness sawi

chhuah a nih dan hi chu ṭawngkam chhum bung tak tak emaw thu ziaak rem dan (grammar dan) zawm lo tak tak emaw pawh a ni thei a. Rilru mumal lo tak pu chung emaw rilru fim tak pawhin a ni thei vek bawk. Thawnthua a changtu rilru chhungril phawrh chhuahna a ni ber mai. Lalhriata thawnthu *Chun Chawi Loh* bu-a *stream of consciousness* lo lang K.C. Vanngbaka'n *Literature Kawngpui* bu-a a tarlan hi han la chhawng ila:

He thawnthuah hian a changtunu Rohlupuii (Ma-Rovi) nu Pi Roṭhuami (Pi Rovi) chuan a ngaihzawng Remtluanga lakah fa a pai a. Mahse a nu leh paten inneih an phal lo bur mai si a. Ti chuan a nu leh patena a neih atana an thlan chu nula hnakhkhat anga mawi taka neih a duh si avangin raipuar chungin a ṭhiannute khaw lamah a zin a. Nau a neih veleah a ṭhiannu kutah a hlan a. Ti chuan a hawsan ta a. A ṭhiannu pawh chuan a fanu thlalak churawn thawnin, a thih thu arawn hrilh bawk a.

Mahse Pi Rovi hi a pasal nena an fapa Biakhluna pawh tlangval a nih tawh hnuah, a thiltih sual chu a hriat chhuah apiangin a rilru na lutuk chu a chau ṭhin a. A chang leh, “Lalpa, min ngaidam rawh’ tih te, ‘Lalpa, ka lawm e. Kei chuan ka nun hlui ka siam ṭha thei tawh lo. Mahse Kros-ah i thisen hluin min lo sil fai tawh si ‘ ti tein a ṭawngṭai a. A changin a mah leh amah te a inhau va. A fapa Biakhluna’n a farnu a lo ni reng tih hre hauh lova a damlo tlawh tura Ma-Rovi aan ina a hruai hawna a fanu Ma-Rovi hmel a han hmuh phei chuan a chhia leh ṭha hriatna chu a thil lo tih tawh chuanrawn tibuaiin awm ngaihna hre lovin a chauh phah hial a. A changtu dangte tibuai si lovin Pi Rovi rilru hi a buai hle a. Thiam a inchantir thei lo mai ni lovin a thil

hriatrengna bawmpui atanga lo chhuak chuan thil dang ngaihtuah thei lek lovin a hun a hmantir a ni, tih kan hmu a. Hei tak hi **Stream of Consciousness** an tiha chu a ni (Vanngbaka 274,275).

Works cited

- Booth, Wayne C., and Wayne Clayson Booth. *The Rhetoric of Fiction*. University of Chicago Press, 1983.
- Dokhuma, James. *Kham Kar Senhri*. Gilzom Offset Press, 2015.
- Edel, Leon. *The psychological novel: 1900-1950*. Philadelphia: Lippincott, 1955.
- Forster, E. M., and Frank Kermode. *Aspects of the Novel*. Ed. Stallybrass, O. 2005.
- Freud, Sigmund. "The Origin and Development of Psycho-Analysis". Trans, Harry W. Chase. *Encyclopaedia Britannica: The Major Works Of Sigmund Freud*. Chicago: William Benton, 1952.
- Gray, R. Freud and the Literary Imagination. <https://courses.washington.edu/freudlit/Monologue.html>
- Holland, Norman N. *The Dynamics of Literary Responses*. New York, 1968.
- Jacob, Malsawmi. *Zorami: A Redemption Song*. Morph Books, 2015.
- Marlowe, Christopher. *Doctor Faustus*. Manchester University Press, 1993.
- Paris, Bernard J. *A Psychological Approach to Fiction: Studies in Thackeray, Stendhal, George Eliot, Dostoevsky, and Conrad*. Routledge, 2017.
- Vrettos, Athena. "Psychological Novel". Logan, Peter Melville, et al., eds. *The encyclopedia of the novel*. John Wiley & Sons, 2014.
- Vannghaka, K.C. *Literature Kawngpui*. Gilzom Offset, 2010.

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

R.L. Kamlala Inpuanna Hla
(Confessional Poetry of R.L.Kamlala)

F. Lalzuithanga *

“Ka hnenah Nang awm lo la,
Khawvel ka tan Thihna;
Van pawh ka Tahna ram tur
Aw, min awmpui rawh”

Mahni Inpuanna Hla

Confessional Poetry emaw *Confessionalism* emaw hi mimal thil tawn leh rilru, zep leh khek nei lova zalen taka puan chhuahna hla a ni ber a. Chuvangin, ‘Mimal Hla’ (*Poetry of Personal*) tih te; ‘Ka’ tih hmanna hla (*Poetry of I*) tih te; Mimal nun tawnhriat leh dai ngei phuahna hla (*Poetry of Experience*) tihtein a hrihfiah theih ang.

“Mahni chanchin leh nihna, harsatna leh manganna, zep leh sumkar nei lova chiang taka puanchhuahna hla” (qtd.in “Confessionism in L.Biakliana’s Poetry” by H.Laldinmawia from

* Research Scholar; Department of Mizo; MZU

Mizo studies, 334) hi Confessiona Poetry awmzia chu a ni. Chuvangin, mimal rilru leh thinlung (*psyche*), mimal taksa leh rilru lama tawrhna (*trauma*), rilru natna (*mental illness*), tisa châkna lam (*sexuality*) leh mahni intihhlum duh hial khawpa rilru hahna (*depression & suicide*) chungchang puan chhuahna hla hi Confessional Poetry kan tihin a tinzawn (*focus*) ber chu a ni bawk (*The Cambridge Guide to Literature in English*, 1995, p. 199).

American zinga *Confessional poets* lar deuh deuhthe chu- Robert Lowell, Sylvia Plath, John Berryman, Anne Sexton, Allen Ginsberg leh W. D. Snodgrass te an ni a. Lalhlimpuii chuan he 'American style of Poetry' an tih *Confessional Poetry* lo chhuah dan leh a awmzia te, a huam chin nia sawi chungchang hetiang hian a sawi:

A lo chhuahna tak chu Roman Catholic atangin a ni. Pre-Reformation Period atang tawhin Roman Catholic chuan Pathian ngaihdamna an chan theih nan sual puanna hmun Confessional an nei a, chumi hmun chu sakhaw puithiam pakhatin a nghak a, sual puan tur nei leh puang duh apiangin an pan mai a, an sualte an puan hnua puithiamin a lo tawngt aisak a; tichuan, chu hmun atang chuan thlamuang takin an kir leh thin...Confessional poetry lo chhuahna chu sakhaw serh leh sang pawimawh tak, mi mal thil ni si a ni a, heta t ang pawh hian confessional poetry ziarang chu a chhuidawn theih nghal ruak awm e...

Mahni chanchin inpuanna ni satliah mai lo, a mawi lo lai leh sawi nuam lo ber tur lai, a lungchhiattthlak lam te, mualphona leh dem nih hial pawh hlawn phah theihna tur lam tarlanna leh puanchhuahna a ni ber. Hla phuahtu zawng

zawng deuhthaw hi an hla phuahah langsar tak emaw biru tak emawin anmahni an tel ve zel a, eng tin tin emaw chuan an inpuang theuh ngei mai. Amaherawhchu, inpuang nazawng an confessional vek lem lo va, he confessional poetry ziarang chhungah hian khung vek theih an ni lo. (*Re-Reading of Mizo Literature*, 79,80)

Vankhaman “Hla phuah hi thil zahthlak deuh asin; mahni rilru mi zingah kan puang kan puang mai a,” (qtd by Zikpuii pa in *Zikpuii Pa Hnuhma* 196) a ti e an tih ang deuh khan, Poetry hrim hrim chu a bulthumah chuan ‘mahni inpuan chhuahna’ a nihna lai a awm deuh vek rual hian; H.Laldinmawia chuan Confessional Poetry kan tih bikin a ‘huam tel loh’ thil pathuam hetiang hian min hrilh bawk:

Confessional poetry hi a tlangpui thuin tisa leh khawvel thil (secular) taka inpuan chhuahna a ni a; sakhaw lam thila mahni thil tawn leh thlarau chan puan chhuahna (spiritual autobiography) nen a inang chiah lo. Romantic period vela an hla phuah dan leh William Wordsworth-aten tawnhriat (experiences) leh thinlunga vei (feeling) hmanga mahni inpuanchhuana an tihte nen pawh a thuhmuh chiah hek lo.

Mahni nihna tak tak ni lo, in nihtir leh inchantir chawpna bakah suangtuahna leh ngaihruatna (imagery) hmanga inpuanchhuahna hi Confessional poetry hian a huam lo niin a lang. (“Confessionalism in L.Biakliana’s Poetry”, *Mizo Studies*, 334-335)

tiin, Confessional Poetry kan tih chuan “mahni tawn leh tawrhna ngei hmanga inleihbuakna, chutah pawh harsatna leh manganna hmanga inpuanchhuahna a kawka ni,” (335) a lo ti a.

Confessionalism tih thumal hi America ramah chuan kum 1950-1960 chho vel khan hman lar ñan chauh nia sawi a ni a. Chuvangin, Confessional Poetry chungchang hi ngun taka kan en chuan, America rama a lar chhuah hma, kum 1950 hma lam feah khan Mizote chuan kan lo ching daih tawh zawk em aw tih theih a ni. Kan hla hlui lam kan en pheih chuan, Mizote chuan hmanlai hun, ziaka thu leh hla kan neih hma, ñawngkaa kan inhlanhawn lai (oral period) añang daih tawh khan, Lianchhiari zaiah te, Laltheri zaiah te leh Darpawngi thinrim zaiahte pawh a ziarang chiang taka hmuh tur a lo awmin kan lo nei daih tawh mai a. An nuna an thil tawn hrang hrang- an lunglenna thu te, an chetsualna thu te, an thinrimna leh an lungawi lohna thute chu mualpho pawh huamin heng mite hian huaisen takin an lo puang chhuak tawh a. Chumi hnu leh deuhvah Saikuti, Hrangchhawni leh Awithangpa hun thlengin, L.Biakliana leh Kaphleia hlaah te thleng pawhin Confessionalism ziarang hi thur chhuah tur kan hmu a. Kum 1920-40 inkarah ngawt pawh R.L.Kamlal hla bik ngau ngauh pawh hmuh tur chiang takin a lo awm reng tawh bawk a ni.

Chuvangin, Confessional Poetry emaw Confessionalism emaw tih hming (term) hi mi thiamten an vuahna la rei lovin, a *theory* an vawrh chhuah leh duan chhuah hi tlai khawhnu viau mah se, a *practical* ngeiin Mizote chuan kum 1950 hma lam feah khan kan hla phuahtuten an lo ching daih tawh zawk a ni tih hi kan hriat a, keimahni 'style'-a a ziarang leh kalhmang te hi kan Mizo hla dungzuia kan herrem leh luhpui thiam ve hi a sualna leh dik lohna a awm hran chuang dawn em ni? Chumi rilru pu chuan, tum ñumah hian Sapho sawi fiah dan ringawta innghat lo deuhvin, Mizo ngaihtuahna leh Mizo takin, R.L.Kamlala hla behchhan hian a hlaa Confessional Poetry chungchang hi sawi kan tum dawn a ni.

1. **R.L. Kamlala Hringnun Chanchin Tawi:**

Kawnpui khaw lal Saitulêra û Lutzathanga fapa upa ber, Ralte Lutmang Kamlala hi kum 1902 April thla khan Ngurlen (Kawnpui khawper, Khawserhsâng tlang hmar lampang)-ah a lo piang a. Mizo upain tun hmaa mipa fa nau lo piang chu pasaltha sakap thei tura an duh chuan chem. An lo humtir a ang deuh khan, a pa pawh hian lehkhia thiam tura a duh em avangin, a pian hlim hian pencil a humtir nghal a. Kum nga (5) mi lek a nih aţang pencil leh lehkhapuate leisakin ziaak leh chhiar a zirtir thin a ni.

Kum sawm (10) mi a nih aţang an khaw private zirtirtu Hangpawla hnenah ziaak leh chhiar a zir a; kum 1919 khan Lower primary a pass a. Kum 1921 khan ME Sikul (Pawl VI) chu a zo leh a ni.

Kum 1920 khan Nisapui Presbytery-ah kalin, Pathian thlarauva hlimna ropui tak a dawng ve a. Chuta ţang chuan 'Pathiana lunglenna' tak hi a nei ţan a. Kum 1921 aţangin hla a phuah ţan a. Kum 1950 thleng hla a phuah a; a hla phuah runpui lai tak tak erawh chu kum 1921-1935 inkar vel hi a ni awm e.

Kum 1923, May ni 1 aţangin 1925 thleng Kolasib-ah zirtirtu hna, Mission hnuaiah a thawk a. Kum 1926 aţang Kawnpuiah sawn a ni a. Zirtirtu thawk reng chungin private-in kum 1929 khan Middle English (Pawl VIII) chu 1st Div.-ah a pass a.

Kum 1931 November thla, buh seng laiin Lal Isua eng mak taka a inlarna ropui a hmu a. Chu Eng Ropui chuan a nun chu a en chhuak vek a; a tan khua a lo var ta a. A hmaaa a dinhmun 'zai tuina leh Pathian lama lunglenna' boruak kha chu ni chhuah hmaa kha eng

ang chauh a lo ni a. Eng tak tak a nuna a lo en chinah chuan, hla ni tawh lovin THUin a thinlung chu a khat ta mup mup mai a. Mission lam hotute leh mite hriat thiam rual loh ‘Thlarauva danglamna nasa tak’ a neih tak avangin, zirtirtu hna chu a bansan lo thei ta lo va. Kum 1932 aţang zirtirtu hna chu a bansan ta a ni.

Amaha Thlarau Thianghlim hna thawh nasa tak avang chuan mi ngaiha ‘mi a’ ang hialah ngaih niin a rilru a buai niin mi tam takin an ngaih phah a. Hun eng emaw ti chhung phei chu sorkar lam pawhin manin tan inah an khung ta hial a ni.

Chutianga mite hriat thiam loh dinhmuna a din chhoh tak avang chuan, a lei dam chhung kum chawhnu lam, a hun hnunung lamah chuan rethei, riangvai leh baihvai taka hun hmangin, a mikhualna ram khawvelah ‘khualzin kal lai’ a nih inhria a; “Leiah hian zin ka ni e/Ka ram chu chatuan Zion” tia ‘ram ţha lehşual’ ch  ka rum ţhin RL Kamlala chuan kum 1965 May 25 khan a khualzin kawng chu zawh tawpin, a hmangaih a ZUA hnen lama chawl turin a kal ve ta a ni.

2. Hla Phuahtu- R.L. Kamlala:

Mizo Kristian Hla Thar Bu, 2007, 10th Edition-ah hian Kamlala hla phuah sawmh  nih paruk (26) ngawt a chuang a. *Kristian Hla Bu*-ah hian a hla phuah hi pariat telh a ni baw  ; chungte chu-“Haleluia, aw Haleluia Amen”, “ Aw, ropui ber Haleluia”, “Hlimna Ni ropui chu a eng”, “Khawvelah hian lal tam tak an lo piang ta a” (hei pawh hi *RL Kamlala Kut Chhuak* bua tel lo hla), “Mi sual ka ni Lalpa min ngaidam rawh”, “Ka Tho vang a, ka pa hnenah”, “Tunah a thar hmangaihna eng nuamah”, “Damchhungin kan Tlantu zarah” tihte hi a ni.

RL Kamlal Kutchhuak bua lang lo hi *Hla thar* buah a lehlin pakhat leh *Kristian Hla Bu-ah* krismas hla pakhat a tel a. B.Lalthangliana'n a hla pali hmuh chhuah belh leh 'hriat belh' anga a sawi pali (*Ka Lungkham*, 11) zinga pathum "Tho ru, tho ru", "Hmawnga sunna hla" leh "Hla Fiamthu" a tihte erawh heng a hla kan sawi takahte hian a la tel ta chuang lo.

Chutichuan, R.L.Kamlala hian Fakna hla/ Pathian Hla (*hymn songs*) kan tih ang chi hi sawmruk leh pathum (63) phuahin, Ralte tawngin hla sawmhni pathum (23) a phuah a. Mihrinna hla, 'Ka Hla Chuam' tia a sawi bikho hi pakua (9) a phuah baw. A thu mi dang phuah, a thlûk a siamsak hi hla pali a nei a. Sap hla aţanga lehlin pakhat "Lui ral ram nuama van mite khian" tih a nei baw. A Fakna hla/Pathian hla zinga dah tel, "Val leh Hrang An Ral E" tih phe chu Pathian hlaa chhiar chi pawh a ni lo hrim hrim a. Mihrin Hla huangah a tel baw si lo va, a phuah hun (11 Nov.1922) en chuan a hla phuah hmasak ber ni awm tak a ni nghe nghe.

Tichuan, a vaiin hla sawmkua paruk (96) lai kutchhuak a nei tihna a ni. Hla phuahu (hymn composer cum poet) satliah ni mai lovin tawng chi hniha hla phuahu (bi-lingual poet) thei, hla thlûk siamtu leh letlingtu (translator) ni baw a nih tak ber chu.

Siamkima Khawlhiring chuan, "Kan Mizo hla siamtute hi arsiahte khian chang ta ang sela, Kamlala hi a êng ber pâwl a ni ngei ang," (*Zalenna Ram* 85) a lo ti a. A chhan chu, Mizo Kristian hla thar phuahu hla zinga chim sâng ber leh hawl zau ber pâwl, hawl kim ber, Kristian hla/Pathian fakna leh chawimawina lam hla bakah mihrin hla (a hla chuam) pawh nei hrang ngat chu R.L. Kamlala hi a nih vang a ni.

3. Confessional Poet- R.L. Kamlala:

“Ka hla reng reng hi keima theihnaa phuah a ni lo va, Pathian Thlarau zara ka phuah vek a ni a; mittuiin ka baptist thin a ni,” (qtd. in “Hla Phuah Thiam Pu R.L.Kamlala” by CZ Huala) titu R.L.Kamlala hian “Hla hi ka phuah ka ti ngai lo va, Lalpan min pek ang hian ka puang chhuak mai thin a ni zawk, ka phuah ve ngai hlei nem,” (*Mizo Hla Phuah tute leh Kei*, 75) tiin a hlate hi “Lalpan ka thinlung chau takah hian arawn puang zel a,” (*RL Kamlala Kut Chhuak*, xl) tiin Kristian hla chungchangah chuan ‘phuah’ tih tawngkam aiin ‘Pathian pek’ tih hi a sawi duh dan chu a ni a. Ama sawi danin a hlate pian chhuah nana a thinlung chhunga turtu (inspire-tu) hi thil chi 4 kan hmu a. Chungte chu- Bible Thu (Bible châng thenkhatte hian ka ngaihtuahnate hi a tinung thin... xxxix) te, Kristian hla awm sa, Sapṭawng aṭanga Mizo Ṭawnga lehlin te, Sap hlaa Pathian fakna hla a chhiar (Kan Kristian Hla thenkhatte hian ka duh thlanna thinlung chau tak hi a aikaih thin a...xxxix) aṭang te, Khuarel thil (Nature)-Thil siam chi hrang hrang leh pangpar chi hrang hrang, a mita a hmuh leh beng a hriatte leh Pathian Hmangaihna, Kalvari Hmangaihna chanchin, Pathiana a lâwmnate hian amahah hla phuah lo thei lovin a tir (lui) thin a ni awm e.

A Mihin Hla (Keima Hla Chuam) a tihho erawh chu “thlarau lam hla leh Lalpa Chawimawina lam hlate” a nih ve tak loh avangin ‘Kristian Hla’ tia vuah theihah ngai lovin “Ka Hla” a vuah ta bik a (*RL Kamlala Kut Chhuak*, 97). Kristian hla a tihte nena a danglamna bik pawh, heng hla a phuah lai hian amah hi a ‘danglam nasa em’ a; ‘mihring pangngaite hriatpui phak loh khawpin danglam’ vang a ni (97). He tih hun lai hian Sorkar lam leh thuneitu lamin an tihbuaia a awmdan chu an hriat thiampui duh loh vangin amaha a chhunga ‘Thawktu’ duh dan ang pawha awm thei lovin, ‘mi

â ang hiala ngaihin a awm ta zawk a. ‘Ka Pathian, ka Pathian, engah nge mi kalsan?’ tihna dinhmun lungchhiatthlak leh hrehawm takah a awm phah ta hial a! Chutiang dinhmuna a awm laia a ‘thinlung leh kê ațanga lo chhuak’ hlate a nih avangin “Ka Hla” (Mihrinan Hla/Ka Hla Chuam) a tih phah ta a ni (97).

Hla hi kawng li-in phuah theih a ni a; chungte chu- Phuah, Siam, Pek leh Tuk tiin. Chuvangin, Hla phuahtu kan tih hian an hla phuah dan azirin chi li-ah then theih an ni. Chungte chu Hla Phuahtu, Hla Siamtu, Hla Pek leh A tuka tukchawptu tiin. Hla phuahtu chu a thinlunga ngaihtuahna leh thu awmte hla hmanga puang chhuaktu, William Wordsworth-an ‘spontaneous overflow of powerful feeling, recollected in tranquility’ a tih ang ho hi an ni a. RL Kamlala hian a mihrin hlate hi a phuaha a phuah a ni. A siama siam hla kan tih chu, a thu emaw a thluk emaw, a pakhat zawk chauh emaw siamtu sawina hi a ni a. Kamlala hian mi hla thu a thluk siam pawh a lo nei ve nual a. A peka pek kan tihho erawh chu, Grik-ho ngaihdana ‘Muse’ ten hla an pek, thawkkhum an dawn vanga hla phuah, Mizo zinga kan fak hla tam ber siamtu hmasaten ‘Ka Hla’ ti ngam lova ‘Pathian min pek hla’ an lo tih anga Pathian thlarau thawkkhum emaw, thinlunga eng rau emaw thawktu awm avanga tum reng vang ni em em lova hla phuahtute hi an ni. Chu chu Kamlalan a ‘Kristian hlaho’ a phuah dan a sawina chiah kha a ni- Pathian pek hla. A tuka tuka hla phuah thinate chu a tlangpuin hla sei tak tak, thawnthu hla (Ballad) kan tih leh Pasaltha hla (epic poem) sei tak tak phuahtute hi an ni. Kamlala hian tuk chawpa hla phuah hi a nei chiah lo niin a lang.

Confessional Poet-ho hi an thinlunga thu awm, an rilru leh ngaihtuahna, suangtuhana leh thilveite puang chhuaka phuah thin zinga mi angin sawi theih an ni a. R.L.Kamlala pawh hi a phuaha phuah chi leh a peka pek hmanga hla phuah thin niin a lang.

Chubakah, pianpui hla phuah thiam, ‘hla phuah thiam saa piang (born poet) kan tih ang hi a ni a; ṭawng pahnih (Mizo ṭawng leh Ralte ṭawng) hmangin hla a phuah (Bi-Lingual Poet) a, hla siamtu (a thlúk) a ni bawk.

Grik hun laia poet-te ang khan Kamlala hian ‘Muse’ a nei a, chu chu Pathian a ni. “Lalpan ka thinlung chau takah hian arawn puang zel” tia sawiin “A Chhandamna Hla Saphote phuahtirtu Pathian bawk kha a ni, Mizote phuahtirtu pawh hi a ni..” (R.L.Kamlal Kut Chhuak. xl, xxxiii) tiin a ‘Muse’ chungchang hi chiang takin kan hre thei.

Tichuan, a Mihrin Hla leh a hlam tam zawk hi a nun ramin a tawn leh dai hriat ngei, a tuarna hrang hrang aṭang te, hrehawmna, lunglenna leh lusunna, hlimna leh lâwmna thil hrang hrang a tawn leh dai hriatte aṭanga a phuah chhuahte a ni hlawm a. Heng avangte hian a hla tam berte hi ‘Confessional Poetry’ huanga khung theih a ni.

‘Mihrin Hla’ a phuah avang chauh pawh hian R.L.Kamlala hi ‘Confessional Poet’ zinga chhiar tel ngei tur niin a lang. A dinhmun leh thil tawn, a nun ram leh awm dan puan chhuahna, a bikin ‘Mi â’ anga ngaih a nih laia a nun ram puan chhuahna hlate a nih hlawm avang hian Confessional Poetry ziarang pangngai aṭ anga teh pawhin a tling a ni.

4. **R.L. Kamlala Inpuanchhuahna Hla (Confessional Poetry):**

*“Suihlung a mawl” tiin ram tin,
Duh leh thang luai luai rawh i;
Khua lian valin an hai lem lo,*

*Ka vui ngai lo-Lalkhum-pa
Ka vui ngai lo-Lalkhum-pa”*

C.Z Hualan, “I rilru buai lai khan eng nge a chhan nia i hriat?” tia a zawhna chu Kamalal chuan hetiang hian a चाहंग. “Mi thil ngaihtuah vak vak mi ka ni a, Sam bu hi ka chhiar a, a thu hian ka lung a tileng a, ka ngaihtuah tae m em a. Ka rilru a tibuai ta niin ka hria,” tiin (*Hranghluite Sulhnu*, 107).

*“Than a zau ve khawvelan,
Hmanah par ang ka vul thin;
Tunah ‘Lunglai a mawl e’
Tiin min sel vung e.”*

Amaha Thlarau hnathawh kha a nasat em avangin, a awmdan chu mite hriat thiam loh hial khawp leh, ‘Mi a’ tia sawi hial a ni ta a. Chu chu a chhan ber nia lang chu, amaha thu awm a puang seng lo leh, a rilrua awm thil tam lutuk, puan chhuah lohva awmtan a ni lo lamin hlet an chhuah ni main a lang. Chumi avanga tan inah hial khung tawh tawh R.L.Kamlala kha, a tan chhuah chhuah hnu leh amah pawh a ‘harhfim’ leh hnu, ‘mi pangngai’ anga nun a hman leh hnu, kum 1934 October thlaa amah tlawhtu Brig. Sapliana(SA) chuan Kamlala khawsak harsatzia heti hian min hrilh:

“...in chhungah Pu Kamlala chuan rawng a lo bawl a, a cher hle mai a, kekawrtlawn, bel hrup tawh hi a lo ha a, kawr pawh ha lem lovin, awlsam takin a lo khawsa a.” (*Mizo Hla Phuahtute leh Kei*, 73).

“An lo rethei hle a, kekawr tet hne hnaw hi a lo ha a, cher deuh tak hian ka va hmu a, a LALPA avanga a khawsak lo hniam ta lutuk kha ka khawngaih khawpa...” tiin (*Mizo Hla leh A Phuahtute*, 78) tun hmaa lal buhchhun leh sachhiah ei ve thin, nuamsa pangngai ve

taka awm thin kha, “Bawar iangin kum tluangah/ Lal riang ka vai ri ai e.” “A riang nau fa RENG chang rawh” ti awm rengin Kamlala dinhmun chu a tlachhe ta tih a hriat a ni.

Hemi tum hian a hla phuah thar “Tinkim han dawn ila” (*A song for lonely heart*) tih chu Brig.Saplina ngenna angin, an nupain lungleng takin an sa a.

“Thinlai lungrukah a cham reng/Kan lawm lai nite zawng”

“Awmhar thinlai i hnem/Lawmna, mual liam lul suh”

“Lawmna, lawmna, nang chauh/Kan au kan au vang che”

tiin hmana lawmna, a thinlunga khat liam thin kha ngaiin a au lawm lawm tih a hla atang kan hre thei a. A nun ram chu lawmna mual liam san, lawm lai ni ngaia khawhar, lawmna mual liam hnu ngaia a khawhar a ni tih pawh chiang takin he hla atang hian a hriat theih a ni.

Siamkima chuan RL Kamlala hi a nun ram thim tak avanga hla phuah lo thei lo dinhmun ding a nih thu tihian a lo sawi tawh a:

R.L.Kamlala erawh hi chu, a hla atangte hian himna leh lawmna chang ngai lo, hliam tuar reng a ni tih kan hmu a... A chenna ram hi lawmna ni engin a chhun ngai loh, lungngaih chhum hnuai, lei hrehawm leh hmun reh tak a ni a; a hla 61 kan enah hian lungngaih thu hi 38 kan hmu a, chhum 15 kan hmu a, tahna 27 kan hmu a, thim sawina 25 kan hmu bawh a ni... Hetiang hi a nun ram leh a chenna boruak anih avangin, a hlate hi a beiseina leh inhnemna, a lungngaihna leh manganna hneh theihna tura a awmphaw, a chakna leh hmanraw neih chhun a ni a. Chuvangin, Kamlala hi hla phuah lo thei lo dinhmun ding a ni. (*Zalenna Ram, 87,97*)

Mizo Ṭawnga a hla phuah ziaka kan hmuh theih chin sawmsarih pahnih (63+9=72)-te hi chik taka kan bihchian a, a ṭ awngkam hman uar zual deuh leh awmze nei deuh kan thur chhuah chuan heng a hla phuahho aṭang hian ‘Lalpa chu Fak Rawh u’ tihna ṭawngkam HALELUIA tih thu hi vawi sawmhnihi pariat (Kristian hlaah 26+ Mihrin Hlaah 2) lai a hman a. He ṭawngkam hi a thinlung chhunrila thu awm, a rilru chhungril tak a inpuanchhuah (express)-na ṭawngkam pawimawh tak a ni a; a thlarau thawh dan ang zelin a nunah, engpawh tawkin eng pawh thleng se, ‘Haleluia’ tiin a thinlung chhungril aṭang a au chhuak fo tih a lang. A hla bu Thuhmahruaia amah ngeiin a lo sawi angin, a nun ram innghahna chu eng dinhmunah pawh dingin eng pawh tawk se, ‘*Lalpaa lâwm zel nun*’ hi a dam chhung thuvawn leh a chang thlan, a hla zawng zawng ṭawngkam khat leka khaikhawmna chu anih tlat vang a ni.

Kristaah hian eng lai pawha kan lâwm reng a ṭul a, thil dang zawng zawng ai pawhin “*Lalpaa lâwm reng*” hi kan bat ropui ber niin ka hria. Phil.4:4-a Tirkoh Paul’a, “*Lalpaah chuan lâwm fo rawh u, ka ti leh pek ṭhin ang-LAWM RAWH U*” a tih hi kan dam chhûng chang thlan (*Lifelong Text*) atan ka duh ber reng a ni. (*R.L.Kamlala Kut Chhuak*, xxxix)

Kamlala nun ram hi thil inkawlkah tak tak (paradox) leh inhal tak tak (contrasted) inkawp tlat mai a ni ve hrim hrim a. A nunah hian Thim leh Eng te, Hlimna leh Lungaihna te, Lawmna leh Ṭahna thu te kan hmu kawp nasa em em a ni. A hla zawng zawng hi ‘mittuia baptist’ a tih ang deuhin, a hlaah ‘mittui’ tih ṭawngkam hi vawi ruk hmangin, Kamlala Tap/Ṭah ri hi vawi sawmthum leh pasarih (Kristian Hlaah 33, Mihrin hlaah vawi 4) hriat tur a awm bawk. Chutih laiin LAWM tih sawina hi vawi sawmruk (60) hmangin LAWMNA tih thu hi vawi sawmruk (60)

tho a hman baw. A ñah leh mittui aiin a lawm thu hi a sawi ngun zawk a nih chu!

Kamlala Lungngai/Lungngaihna hi a hla aþang vawi sawmli (40) lai kan hre thei a; Mihrin Hla lamah vawi khat mah a lungngaih thu a sawi chhuak lo hi a mak angrengh hle! Chutih laiin a Lawmna tlukpui thumal dang, HLIMNA/HLIM thu hi vawi 10 chuang baw vel chauh a sawilang ve thung.

A hla aþang hian a nun ram ‘Thim’ thu hi vawi sawmhnih pasarih (Kristian hla 25, Mihrin hla 2) a sawi chhuah laiin, a nuna ENG/EN sawina vawi sawmli leh paruk (46) chuang lai kan hmu thung.

A dinhmun nena inhmeh taka ‘Riang’ a intihna thu hi vawi sawmthum leh pahnih (32) lai (Kristian hla 24, Mihrin hla 8) lai hmuh tur a awm baw.

A chenna ram hi ‘Thlaler’ anga hrehawm leh tuihna awm lo, nun harsa tak anga a sawina ringawt pawh vawi sawmpathum (13) lai hmuh tur a awm a. Chu a chenna Thlaler ram aþanga a rum thawm pawh vawi 12 lai kan hre baw a ni. Ralte ñawnga a hla phuah pakhat “Aw, A Buai! Aw, A Buai” tihah pheih chuan hetiang hian a rum thawm nasatzia kan hria:

*“Aw, ka rum, aw, ka rum,
Aw, ka rum bang o ving;
Van Khawpui, Van Khawpui,
Van Khawpui tuallaiah,
Ka len ma zawng” (92)*

tiin.

Thlarau hnathawh vanga ‘rilru buai’ leh ‘mi a’ ang hiala ngaia tan ina an khung hial tawka a awm chungchang hi a hla pakhat “Suanglung run” tihah chiang takin a puang chhuak a:

*“Baw-ar ianga vai reng renga,
Suanglung Run a lawi ta e;”*

*“Zawlkhaw perpui, i thuam laiah,
Hnam tin Kulhpui lo rem chu;
Lallur-pan a run a sawn e;”*

*“Hmanah khawzo siahthing kan bun
Tunah thiamthang ngunkual hi
Lal Bawrhsap pa Pisa tuala
Len puian ka chhuang ber mai”*

Bualpui lama a awm hnuah hian, Aizawl lam zin khapna Parwana a hmu a; chumi chungchang chu hetiang hian “Awithang” hlaah a auchhuahpui bawk:

*“Ai khaw tlang leh khaw Dur tlang khi a lang,
‘Lallurpa tuallen a rem lo’ an ti,
Ka lung zur lo ang e;”*

*“Ka chan Tlang hi Bual khaw zopui a ni,
Hnam tin naufa zaleng min chuan rawh u,
Kan vul ainawn iangin”*

tiin *satirical element* pawh thiam takin a zep a. Aizawl lam zin chhuah khap a nih bakah hian, biak ina thusawi pawh khapsak a ni leh ta zel a. Chutiang dinhmuna a din laia a hla chu hei hi a ni:

*“Hmanah chuan e chapel runpui ka awi,
Tunah chuan e khawmual tlang tin ka awi,
Awithang reng reng ka ni,”*

*“Awn thing zaran khaw zo lelte’n mi awi,
Kei pawh Zoram awi Lelthang-pa ka ni,
Suihlung ka rual mang e”*

tiin ‘Zoram awitu Lelthang-pa’ a nih tak thu a puang chhuak ta zawk a. A pulpit tlang pawh ‘khawmual tlang tin’ a ni ta bawkl!

5. **Tlipna:**

Kamlala hlaa ‘Ram Hmangaihna Hla’ tia dah, Zoram leh Bethlehem khaikhina hla anga ngaih theih, a mihrin hla huang chhunga mi hi, ngun taka en chuan, ‘thlaler ram reh’, ‘mite hriat thiam loh’, tlawm’, ‘riang’ leh ‘lungmawl’ tak, mahse, ‘chungnungbera Lal’-in ‘chen nan’ a rawn hman tak hi AMA NUN RAM a sawi chhuahna, amah a inhmehbelna hla a ni lawm ni? tiin a ngaihtuah theih viau mai a. Lo ngaihtuah chhunzawm atan.

A nun ram hrehawm lai ber anga ngaih theih, a patean a aiawha lal atan a duh em em laia ‘mi a’ anga awm a, rilru buai anga awm ta tlat chu hre thiam lo va, Kristianna aṭanga bantir tuma tlangval pathum ruaia, kraws-a khengbeta, childe chhaka ‘A Lalpa thih angin thi rawh se’ tia ni sense hnuaia an sawisak a, thisen chhuak khawpa an vuak a, tihṭhah nan silaia kah tuma an tin zuai zuai lai leh, Lal Isua a la phat duh chuan loh avanga in chhungah thing lianpui, barel tia dawn kher a, a keah kaw! anga an tantir a, mahni zun leh ek pawh thiar thei lova, a zun chhuah leh ek chhuah

apianga a inthiarna tur chhuat an tihpawpsak hmanga thla thum lai mai tantir a nih laia a hla phuah- “Haleuia Aw, Haleluia Amen” tih hlate (*Literature Zungzam*, 113-114) hi ‘Mihrin Hla’ ni lo mah se, ‘Confessional Poetry hnuk tiulh ber a ni lo maw? tih a awl a. Chuvang a ni, ‘Mizo way of Confessional Poetry’ chungchang kha a tirah pawh kan sawi chhuah kher ni!

Chutiang dinhmuna a awm lai chuan, “Tahna ram leh lungngaihna zan thim hi/Hlimna van pialral khian a rawn en”, “Lawmna a chul lo vang/Haleuia! Haleluia!/ Fakin awm zel rawh se Beram No chu/A Hmangaihna lungngaih a hnem” tiin, “Nang i awm chuan lei van a chang thin” tiin a auchhuak hial a nih kha! Hei lo liama Kamlala Confessional Poetry ziarang lanna a awm chuang em ni? tih mai awl a ni. A chhan chu, Confessional Poetry reng reng hian, a phenah ‘damna a zawng’ thin a. An tawrhna, an rumna leh an rilru natna zawng zawng atangin damna an zawng thin a ni. Kamlala hian heng a nuna tawrhna, a rilru leh thinlung rumna leh manganna zawng zawng atanga damna a zawnna (a search for remedy) chu ‘mi dangte’ ang lo takin, Pathianah a ni a; Pathianah chauh damna zawngin Pathian a awm phawt chuan lei pawh van ram a chang zel tih a hria a; ‘Hremhmun’ pawh ‘Van Khua’ a chang thei tih a hria a ni.

Chutiang bawkin, Pathian tel lo chuan, ‘Khawvel’ hi ‘thihna’ hmun mai a ni a’ Van’ pawh ‘tahna ram’ mai tur a nihzia a puang chhuak baw. Chuvangin, “CHUNGNUNGBERA ROELNA RAM” hi a nun innghahna leh a thupui ber, a tlangaupui ber nun chu a ni.

Works Cited:

- Chuauphuama, Revd. ed. *R.L.Kamlala Kut Chhuak*. Aizawl: Lalchhumi. 2nd ed. 2006
- Huala, C.Z. "Hla Phuah Thiam Pu R.L.Kamala". *Hranghluite Sulhnu*. ed. B. Lalthangliana. 1st ed. 1996
- Khawlhling, Siamkima. *Zalenna Ram*. Aizawl: MC Lalrinthanga. Third ed. 2002
- Laldinmawia, H. "Confessionalism in L. Biakliana's Poetry". *Mizo Studies*. A Quarterly Refereed Journal. ed. Prof. Lalthangliana Khiangete. Vol V. No 4. (October-December, 2016). 334-340
- Lalthangliana, B. *Ka Lungkham (Introduction to Mizo Literature)*. Aizawl: MC Lalrinthanga. 2nd ed. 1999
- Lalthangliana, B. ed et al. *Mizo Hla leh a Phuahtute*. Aizawl: Hrangbana College. 1999
- Lalzuithanga, F. *Laisuih Bu Hnihna*. Aizawl: Author & Lengchhawn offset. 2016
- Saplana, Brig. *Mizo Hla Phuahtute leh Kei*. Aizawl: Brig. Sapliana & MPB, 1998
- Synod Music Committee. *Kristian Hla Bu (Tonic Solfa)*. Aizawl: Synod Literature & Publication Board. 18th rev. Edition, 2005 (14th rpt. 2015)
- ; *Mizo Kristian Hla Thar Bu*. Aizawl: Synod Literature & Publication Board. 10th rev Edition, 2007
- Vanlallawma, C. *Mizo Hnam Puipate*. Aizawl: MC Lalrinthanga. Lengchhawn Press. 1994
- Vannghaka, Dr. K.C. *Literature Zungzam*. Aizawl: Vanhlupuii. 1st ed. 2014

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Political Satire in Mizo Contemporary Poetry

Lalremruati Ngente*

Khuhhawanna: Thangtharte hun thu leh hla (*contemporary literature*) in Mizo *literature* kalhmang a her danglam dawrh dawrh laia *literary genre* hrang hrang zinga boruak nei na berte zing ami, thu leh hla huanga mi inthukru tam tak rawn pholangtu leh thangtharten an vei zawng inpuanchhuah nana an hman nasat em em *contemporary poetry*-ah hian hla hmasa lama hmuh tur la awm meuh lo thil thar hmuh tur tam tak a awm a. *Poet* te hla phuah duh dan kalhmangete, an hla thu remkhawm leh chheh duh danahte, an hla hawi zawng, a thu ken leh an puan chhuah duh danah thlengin thil thar hmuh tur a tam hle. *Contemporary poet* te chungchang hi chungchang hi H.Lalawmpuia chuan,

...an chen mekna khawvel laka lungawi lohna, leng lo leh chuang riau nia inhriatna, rilru hahna leh nun ipik, nun beidawanna leh rilru buaina rawl te kan hmu thin a. A then

* Research Scholar, Mizo Department, MZU

chuan tlanchhiatna tur hmun an dinchawp a, chutah chuan suangtuahnain an chêng a. A òthen erawh chuan anih ang anga hmachhawnin, an rilru tawt leh ipik tak chu an hrithla phiar phiar a (Recent Trends of Mizo Literature, 27).

a ti a.

R.L. Thanmawia chuan,

...an ngaihtuahna a zalen bawk a, òthenkhat chuan sawi hreh em em pawh an nei lo va, midang ngaihndan tur leh sawi dan tur an veng hauh lo tih a hriat a...Ram rorelna a ni emaw, kohhran inrelbawlina lam a ni emaw, khawtlang inkaihhruaina thleng pawhin an rilrem lo deuh leh duh khawp loh deuh thil a awm chuan a ruh langin an sawi bawl bawl ngam a, an huaisen ngawt mai tih zawng pawhin a sawi theih ang (Discourse on Mizo Language & Literature, 49).

H.Laldinmawia chuan, “...òthangtharte hian an chên ngailohna leh an hriat ngai lohna khawvel law law hi an an ngainain an hre duh (Bingbi, 19)” a ti ve bawk. Òthangtharten an chen ngai lohna, a tak rama awm ngai lo khawvel an ngainat em em chhan leh an chên mekna khawvel tlanchhiatsan an duhnaah hian an chên mekna khawvela an lungawilohna hlimthla a lang a. *Poetry* hmanga thup pawh nei lem loa an thinrim an inhrikthlak phiar phiarna kara, a chhan a rawn lansarh em emna pakhat chu *Political satire poetry* hi a ni.

1. *Political satire* awmzia: Jessica Ellis chuan,

Political satire chu *politics* huangchhunga thil awm ang lo leh inngaihbel luih tumna chungchang nuihzathlak, hlimawm leh

mei nei tak si a tarlanna a ni. *Politics* zirchianna leh fiamthu lakkawp, *political satire* hian *satirist* thupui leh thil tum azirin, fiamthu hlimawm leh *activism* lam a pho lang nasa thin hle(languagehumanities.org).

a ti a. *Study Smarter website* chuan, “*Literature* huangchhungah chuan *politics* khawvel tak tak nihna pholanna, zirchianna, tihelna, nuihzathlak, a tak piah lam hret leh a letlinga tarlanna thlengin a huam thei a ni” a ti thung(studysmarter.us). Lalnunpuia Renthlei chuan, “*Politics* chungchâng thil phuah elna hi *political satire* chu a ni deuh mai a... *Politics* behchhana hmanga fiamthu zângkhai tak phuah chhuah lam hi a kâwk zawk mahin a lang(*Poetry: The Basics*, 98)” a ti bawk.

Tichuan, *political satire poetry* chu *politics* huangchhunga thil thleng, a nihna ang leh a nihna pel deuh hret thlengin, fiamthu nuihzathlak leh a hlimawm zawk emaw, intihelna, indeusawhna, fiamthu hmanga inkahnate hmanga tarlanna hlate hi a ni, ti ila a fiah mai awm e.

2. Mizo literature leh *Political satire*:

Mizo *poetry*-ah hian intukna(*satire*) lam hawi hrim hrim chu a lang hma hle. Kum 1856 aṭanga 1859 chhim leh hmar indo laia Vuttaia’n Lalpuithanga a phuah elna te, Saikuti’n an khaw tlangvalho tana a phuah leh, Awithangpa leh Diriallova nuthlawi hmelt̃ha Thangkungi avanga an intukna hla te hi a ngaihnawm tham hle. Mahnia hawrawp nei hranga thu leh hla ziaka vawnṭhatna mumal kalpui anih aṭanga reiloteah sakhaw thar hlain zoram pum a tuam chhuah lai la lain Kaihlek hla(*religious satire*) a rawn piang leh nghal a. Kum 1946-a Mizo *political party* hmasa ber Mizo Union a rawn

din aṭanga reilote velah *political satire* a rawn chhuak leh a. Kum 1980 chho vela *Congress Party*-in *Pc Party* an phuah elnate, *Union* phelte inbeihna te, Zalen pawl leh *Union* pawlte inbeihnate karah *social satire* phei chu a rawn chhuak chho zut zut reng a ni deuh ber.

Political satire huangchhung bikah chuan hla lam bakah kum 1977 chho velah Lalsangzuala(Laisaizawk) kutchhuak *Sudden Muanga comics* lamah *political satire* ṭha tak tak a rawn chhuak a, boruak pawh a nei hle. Hemi hnu hian *Cartoonist* Zodinsanga chuan Hnehtu chanchinbuah kum 2001 aṭangin “Hnehtoon” tih hming vuahin *political satire cartoon* a rawn ziak ṭan a, *Hnehtu* chanchinbu-a ziak reng chung hian, kum 2004 aṭanga 2008 thleng *Vanglaini* chanchinbuah “Toonlaini” hming vuahin a ziak ṭan leh a, kum 2015 aṭanga kum 2018 *The Aizawl Post* chanchinbuah “Postoon” tih hming vuahin a chhunzawm leh a, kum 2019 aṭanga vawiin thlengin Vanglainiah “Toonlaini” chu a la ziah chhunzawm zel bawk. Ani hian kum 22 chhung zet chu *political satire cartoon* hi a lo ziak tawh a (Personal Interview, Zodinsanga), ngaihtuahna ṭhùk tak leh rilru fim tak hmanga ziah ni awm tak a *political satire cartoon* te hian mipui nawlpui leh ṭhalaite ngaihven pawh a hlawh hle a ni. Kum 2000 hnu lamah hian poetry huangchhungah *political satire* a rawn pung thar hle a, hun hmasa lama chhuakte nen erawh a kalhmang a danglam deuh hlek thung.

3. Mizo *contemporary poetry*-a *political satire poetry* te thu ken:

Ṭhangthar *poet* ten *politics* chungchang an hlaa an rawn au chhuahpuinaah hian fiamthu hlimawm leh nuihzathlak hmanga thu vai kual lam aiin, lungawi lo leh thinrim aurawl, thup pnei lem lo a, tlang taka an auchhuahna a tam ber a, *party* mal beihna lam a awm meuh lo. Mipui chanai eiru tute, rorelna dik lo kalpui tute, dawta

mipui laka thutiam, ti hlawhtling leh si lote leh, ram hmangaihtu der ni a an hriatte an phuah elna a ni deuh ber. Thil thleng eng emaw chungchang tarlanna a awm zeuh zeuh bawk. Chung *political satire poetry* hrang hrang thuken te chu,

1.1 Eirukna(*corruption*) dona:

Mizo *contemporary poetry*-a *political satire* hnuhma langsar tak chu eirukna chungchang hi a ni. Mipui chanai eirutute, mahni thawhchhuah ni lo leh thawhrimna tel lo va hausate chu ram rawktu anga puha demna au rawl C.Vanhmingliana kutchhuak, *A Poem for Politician* hlaah hetiang hian a lo lang a,

Aw nang, Zoram rawktu,
Nang, politician inti vetu,
Zoram hmasawwna aiin,
I pum puarna i zawng zawk maw?
Dinhmun sang tak atangin,
I rawk mawlh mawlh maw?
Rukru i nihzia an hmu che (Zaikung Thar Vol.5, 28) (1-7)

tiin an thiltihtheihna leh dinhmun sang an luahna hmang tangkai a, ram hmasawwna tur kawng ngaihtuah a, beih ai a mahni hlawkna tur ngawt uma zawngtute chu 'rawktu'ah a rawn puh a. Chung mite chu ram rukru, ram hausakna leh hmasawwna tur zak miah loa rawk mawlh mawlh tuah a rawn chhuah deuh tawp mai a ni. Chu mai pawh chu la duhtawk lovin,

I rila rahte chuan,
Chaw an khawn mai thei,
Kut an dawh mai thei.

An fahrah thei a,
Hmun lo ram an chan mai thei(...,30)(44-48)

tiin chung rukru ni a a sawiten ram leh mipui chung a an thiltih chu anmahni chung a la let leh thei a nihzia a rawn tarlang tel bawk.

1.2. Dikna leh rinawmna ngiat au râwl:

Dikna leh rinawmna a bo tawh ni a hriatna leh, dikna leh rinawmna ngaia mangang aurawlin *thangtharte political satire poetry* hi a luah hnem hle. Ramlawt Dinpuia poem *Thlalera Mi Aurawl* tihah chuan,

Dikna aia a mawm lam kan pan tlan *thinna* khawvelah hian,
Thawkrim an hausa kher lo va,
Rethei fa kan damna ai chuan hausate nawmna a pawimawh a,
Thiamna ai chuan tangka a hlu zawk!
Kan thawhrim pawh mi tlemte te hlawkna a ni a,
Theihtawp chhuah ve *thin* mah ila, rethei kan rethei zual a.
Hausa an hausa thur thur thung(Rawlthar Awrawl,21)(3-11)

tih kan hmu. *Thangtharte* hian an *chên* mekna khawvelah chuan dikna rahbehin a awm niin an hria a. Dikna leh leh rinawmnain hlutna a neih lo va, rahbeh a nihna hmunah chuan an thawhrimna leh theihtawpa an beih venate pawhin rah a chhuah zo lo niin an hria a. Chu hmunah chuan *thahnemngai* taka beihin awmzia a nei lo va. A taima leh thawkrim apiangte dinchhuahna khawvel(*survival of the fittest*) ni lo vin, thiltihtheihna nei apiangte dinchhuahna(*survival of the mightiest*) khawvel niin an hre ta deuh ber niin a lang.

Chung thil an khawvela thlentirtute leh rinawmna leh dikna rapbettute chu *Triau Tracx* hla *Hnawl I Ni* tihah chuan,

Hmangaihna hmel tibaltu,
 Rinawmna timualphotu i ni,
 Ka paw i sawi,
 Kan paw i sawi,
 Chung lam paw i sawi,
 I sawi paw lo a awm lo,
 Pen khat pawn minrawn hnaih tawh suh

(Ramenga, 0:37-0:53)

tiin chung mite chu hmangaihna hmeltibaltu leh rinawmna timualphotu, mipui pawisawitu leh thalaite pawisawitu mai pawh ni lo, Pathian pawisawitu an nihzia anrawn au chhuahpui riap mai. Chutih laiin Anita VL Nunmawii chuan *Tantu Dikna* tih *poem*-ah,

Dikna tukdawl anih a,
 Hlemhlelnain ro a rel a.
 Ei rukna chauh ei tur a awm hunah,
 Chak takin awm la,
 I tamchhawl lo ang tih inring rawh(Ni hawi,36)(1-5)
 Dik lo taka titute an dinchan a
 Dikna tantute an kiam zel hunah,
 Dotu che an pun a, phatsan i nih hunah,
 Dikna i lamah a tang tlat,
 Tih theihngilh ngai reng reng suh(...,36)(17-21)

tiin dikna leh rinawmna rapbettute chu dingchang rih mah se, rahbeha awm mekte tan chuan beisei tur a la awm a ni tiin, chung mite chu eiruknain a hual vel vek hunah pawh, an tamchhawl dawn lo a ni tih inhria a, chak taka awm turin a fuih thung. *Rilru Rethei* tih *poem*-ah,

Dikna a fam e,
 Dikna reng reng a awm lo,
 Rinawmna a fam e,
 Rinawmna reng reng a awm lo,
 Tiin tlangau a au a, (Ni Hawi, 37)(1-7)
 Minung khuavel kan chuan a,
 Mak tiin mit ka len a,
 Hmui dawn ngai lo ka dawng a,
 Sum thunun theih loh mihring,
 Mi dang chanpual chhuh ngai lo mi nen.
 Awptu verther hnuaia hmuilingil tlatte chu(...,38)(24-29)

tiin C.Vanhmingliana'n midang chanpual tur chhuhsaka mipui
 chanai an eiruksak nasat lutuk avanga an thlahte chungah a la let
 mai ang tih a hlauhthawnpui rum rumte awpna hnuaiah Anita-i
 chuan dikna leh rinawmna chelh tlat avanga hmuilingil a la hmuh
 thu sawiin,

Dikna mei chu a la alh teng teng a,
 Rinawmna lui pawh a la luang ker ker e(...,38)(35,36)

a rawn ti ve thung. Mahse, he hlaa mi dik leh rinawm hmu intitu t
 awngkam meuh pawh hian dikna mei chu alh hlup hlup emaw alh
 zuai zuai ni lovin, alh teng teng ang chauhin a tarlang a. Rinawmna
 lui luang hum hum tham pawh awm tawh lo; luang ker ker chauh
 karah thangtharten dikna leh rinawmna hmu zo tawh meuh lo ang
 maia an mangan thu an rawn au chhuahpui hi, thiltih awm tak a nih
 thozia a rawn nemngnet ve leh tho mai.

1.3. Thutiam leh bumna:

Ṭhangtharten *politics* chungchanga an lungawilohna hlaa an au chhuahpui langsar leh tak dang pakhat chu thutiam leh bumna chungchang hi a ni. Inthlan dawna mipui tana an hnathawh tur leh an tihsak tur thu intiam a, ti hlawhtling leh ngai si lote chu *Triaui Tracx* hla *Hnawl I Ni* tihah chuan,

Khat, hnih, thum,
Dawt dang sawi leh a tum,
Ka hre vek,
Min bumna ngaiah min tluk nawntir a tum,
Ka hmu lawk vek,
Min tlawn, min thlem,
Min tham min vau,
Min tiam, a ngai bawk,
Mahse, kei chu ka danglam tawh.(Ramenga, 0.7-0:28)

tiin he hla phuahtu Ramenga hian, a hmaa a lo rin em em, a rin ang ni leh si lote thutiam chu engahmah a ngaih tawh loh thu a tarlang a. He hlaah hian chung mite chuan an lakah thu rawn tiam leh mah se, bumna maia an ngaih tawhzia leh an thu leh tur thlenga dawt maia an ngaih tawhzia a tarlang Chiang hle.

Thutiam kawrawng nen min han thlem leh la,
Ka awih duh lo châk tawh,
I châk dawn lo,
I awmdan hi kan ten,
Pen khat pawn min rawn hnaih tawh suh(...,1:10-1:30)

tih hla thu phenah hian bumna thutiamin a hliam thinlung na rumri a ri tel a. Bumtute thutiamin pawl a sawi thuizia a lang chiang hle a ni. Bumna leh thutiam chungchang hi C.Vanhmingliana hlaah,

An thlang chhuak che a,
 An ruat che a, hruaitu atan,
 Mahse, an rinna che chu,
 Duhamna vangin bumnaah,
 I chantir a, zah bosalin (Zaikung Thar Vol.V, 28)

tiin a tarlang a. Ramlawt Dinpuia chuan,

Kumsûl nga a vei leh ang a,
 Bumna thang hlui kâwr cheiin,
 ‘Hmangaihna tirhkohho’ an lo inlar leh ang;
 Ruahmanna thar leh tumna tak tak awm si lo,
 Lal duhna thinlung ngaite bawk nen,
 He ram hi an suartluan leh ang a(Rawlthar Awrawl, 30,31)

a ti ve bawk. Thangthar *poet* te hian bumna thutiam ngai bawk rawn dinchhuahpui leh tur ni a an hriat mite rawn lan leh hun tur chu, mipuiin huphurh leh hnena rilru nena an lo thlir thup tawh thu leh, anmahnia chuan insiamthatna leh danglamna hmel hmuh an inbeisei tawh lem lohzia an hlaah an tarlang deuh bawl bawl mai.

1.4. *Democracy* rama zalenna ngen âu râwl

India ram hi *Democracy*-mipui zalenna ram a ni a, Mizoram chhunga ram hruaitu leh enkawltu turte pawh mipuiin an thlan a ni. *Democracy* ramah chuan mipuiin an aiawh tura an thlanten ro an relna anih avangin, mipui ngaihdan pawh a zalenna leh awmzia a neihna, media pawh *politics* khalh ngiltu tur anih laiin thangthar

poet te kutchhuakah erawh *democracy* ramah zalen lo ni a an inhriatna a rawn lang ta tlat thung. Anita VL Nunmawii chuan a *poem Infiamna* tihah,

Lalte lalna ram,
 Hruaitu hruai kawina ram,
 Din a ni ta zawk a,
 Lal chakna tha, a kut ke,
 Mipuite chu phuar beh an ni a,
 An ka hupsak an ni (Zaikung Thar Vol.V, 8)

tiin *democracy* rama mipuite zalenna rah behsak an nih dante, zalen taka ṭawng chhuak thei lo tura an ka hupsak an nih dan a rawn tarlang a. Ramlawt Dinpuia *poem Zalenna* tihah pawh,

Duh sawi thei lo tura kâ hupsak kan ni a,
 Kan nihna thlak an tum bawk(thihna thahrui,50)(5-8)
 Zalenna hi awpbehna lak ata,
 Tlan chhuahna a ni ngawt lo a.
 Thlungtu hrêng talchah ngawt a ni hek lo;
 Zalenna chu mite ber pawhin
 Duhthlanna fim a thlan theih hunah,
 Vau leh khap a ral a,
 Rikrap leh hnungkhirh a bo hunah,
 Ṭiauchhum leh romei thliar hrangtu,
 Kan nih hunah chauh kan chang ang.
 Zalenna dik tak chu chhandamna a ni si(...)(13-22)

tiin voutu leh khaptu an awm loh huna, mite berte duhthlanna thlenga a zalen hunah he ram hian zalenna tak tak a hmuh ve chauh a beisei thu kan hmu bawk. Heng *poetry*-ah hian zalenna ram hmingpua a

chhunga chêng mipuite tana hlah tur leh invenna tur a tamzia leh mipuiin zalenna pum hlum an chan tawh lohzia a lang thei a ni.

1.5. Ramri humhalhna chungchang:

F.Sangvuana *poem Pi Pu Val Hrang Zawngte Ka Ngai Mang E* tihah chuan,

Pi pu chena, kan tawna tui ang nem,
 An sahzau sa, kan ram zawng zawng,
 An tawna, hawk tui ianga luangral tur,
 Ka ngai ngam lo, ka dawn ngam lo a ni()(34-37)
 A ngurpui aiawh mipui thlan ten,
 Naufa dawntuai thlavang meuh pawh,
 An hauh thei lo, kan chek vawng vawng(...)(65-67)

tiin mipui aiawh ram hruaituten ramri an humhalh zo lo ni a hriatna leh chung thil thleng avanga mipuite rilru natzia a rawn tarlang a.

A ngurpui thlan lal zawngte,
 Biahthuah zawng duai lem hlah e,
 “Mi-lu-la hnam zo val kan ni ngai,
 Thlangkawr cho rual kan ni nem le”
 Sai ngal deng tliak hial awma mawi,
 An huk dur dur khua lianah,
 Pheisen dar feng za-ral runa chenin,
 Naunawnin tuahsak ngai leh si()(120-127)

han tihte hian ramri venhimna kawnga ram hruaitute hmalakna rintawh lohna leh an laka thlamuan zawh lohna a tarlang a ni.

1.6. Thlei bik neihna(*Nepotism*):

A hma lama la lang ngai meuh lo, *Contemporary political satire poetry* a thil langsar tak pakhat chu hna lak chungchanga thil dik lo leh fair vak lo awma hriatna hi a ni. *Unemployment* leh *Entrepreneurship* thumalte pawh Mizo tawng ang maia a rik hnem tawhna, thalai lekhkathiam, *degree* nei an pun thur thur laia, an *degree* tharin lekhkathiam hna nei lo khawvelah a hruai lut nghal ni a an inhriatna karah thangthar *poet* te hian, hna awm chhun an inchuhna leh chung hna thawk tlak ni tura thiamna nei tura an beihna thlantui luang tam tak chu awmze nei lo a thamral leh mai t hin niin an hria a. He mi chungchang hi P.C.Lalngaihuala chuan,

Thiam tin a zir,
 Thaikawi ziaik tial a seng,
 Hun leh tha, sumpai zawng nen.(Khurpui Zawlaidei, Mizo
 Poetry Society Whatsapp Group)(1-3)
 Than tum val tan,
 Bhavan leh Hnamrun kulh bang a sang lua,(...)(6-7)
 Thiamna thiltithei,
 Titheiloea siamtu,
 Lehkhamawi thiltithei (...)(12-15)

tiin theihtawpa hlawhtlin tuma lehkha zira bei thin, lehkhamawi thiltithei nei ve si lote tana hlawhtlinna dai buak a har sizia a rawn au chhhuahpui a. Zauva Says *poem Pahnih Pakhat* tihah chuan,

Tlinna chu thiamna hmanga teh anih a,
 Thiamna chu din chanpui tur anih a,
 Dikna lal tiang lek anih dawn chuan,
 Atan engmah huphurhawm a awm bik lo.

Mahse, duhsaknain thla a zar a,
 Hleih neihnain kua a hreuh a,
 Thiamna thehthang a ni a,
 Thawhrimna ngaihthah a ni a,
 Dikna lal tiang a tliak a,
 A tling leh tlakte aiin,
 Sawipuitu nei tha an langsar a! (Zauva, Mizo Literary
 Forum Whatsapp Group)(4-13).

tiin dikna hnawl zawnga induhsaknain a tling leh tlakte ai a taimakna
 hmanga hlawhtlinna um peih lo, sawipuitu nei thate a chawisan dan
 kan hmu a. Ramlawt Dinpuia chuan,

Kan tum ram thleng tura kan beih laiin,
 Kan duh chan ve tuma kan thawh laiin,
 Thiamna chauh a tawh loh chin a lo thleng a,
 Thawhrimna hmanga hneh rual loh kan hmu ta
 (Beiseina Khawpui, Mizo
 Poetry Society Whatsapp Group)(19-22)

Hriatnain a lei phak loh chin a awm a,
 Hmelhriat leh chhungkhat tha tel loin,
 Thawhrimna a thlawn mai a ni leh si,
 Duhsakna uchuak vanga hnawl kan ni a,
 Tling reng chung a tling lo kan ni leh thin(...)(23-26)

tiin hlawhtlinna chan ngei tuma thiamna hmanga inel thalaite inelna
 kawngah a pawimawh ber tura lang thiamna ai a pawimawh zawk a lo
 awm leh thin si dan sawiin, thiamna hmanga teha tling reng site chu
 duhsakna avanga inthliarhranna hmanga hnawl an ni a, an thuthleng
 luah tur lak sak an nih thin thu fiah takin a tarlang bawh. Duhsakna
 uchuak vanga hnawl ni tate chanai laksak tute chungchang pawh,

Malsawmna dawng intiin an lawm em em a.
 An malsawmna dawn erawh kan hak si,
 An lawmna siperah chuan inhnangfak ve kan tum a,
 An tana thlum kha kan tan a lo kha si(...)(29-32)

tihte

A tawpah chuan,
 Mi pahniha pakhat,
 Thiamna tak nei ai a;
 Mi pahniha pakhat,
 Sawipuitu nei tha,
 A dinchaw kin,
 Tuartu an awm a(...,Zauva)(14-20)

tihte hian, hna lak kawnga tehfung dik hman anih loh changa,
 hnehna changtu tur zawkin a tuar thin dan leh, mihring
 malsawmna dawngtute vanneihna chu, dikna, rinawmna leh
 thawhrimna hmachhuan tute tana a khakzia heng hla thuah
 hian a Chiang hle a ni.

1.7. Pawl leh pawl(*political party*) inthliarhranna dona:

Triau Tracx hla *Hnih leh Li-ah* chuan,
 MNF e, ek e bale,
 Sawi sawi a ngai lo lam la a tawh,
 Lalthanhawh e. hawl lo e,
 Sawi sawi a ngai lo, lam la a tawh(Ramenga,1:27-1:34)

tihte kan hmu a. He hla phuahtu hian lamna hmun chu a duhthusam
 khawvel(*Ideal state*) angin a din a, chu hmun chu mihring tu pawh
 mihring a nihna anga a zalenna hmun a ni. Chu hmunah chuan

political party inthliarhranna chu hnawl a ni a.

Thu bik awm lo kan kal khawm,
Minister lehkha a pawimawh lo,
I neih pawn phawrh lan a tul kher lo,
Hmelhriat neih that a pwimawh lo(...)(1:44-1:50)

tih te hian *political party*-in mipui nawlpui nuna a nghawng tha lo. mi thiltithe deuhthe hmelhriat neih that leh that loh inkarin danglamna a thlen thin duh lohna a lantir a. Chung thil leh chung mite chu he hla phuahtu hian a duhthusam khawvelah a hnawl a ni tih a tarlang.

1.8. A ngaihna hria ram hruiatu ngiatna:

Thangthar *poet* te hian an hlaa *politics* leh ram rorelna chungchang an tarlannaah an lungawi lohna leh an duhkawp lohna chauh an au chhuahpui lo a. Heng *political satire poetry* hrang hrangte hian a phenah, ram hrui dan leh politics khelh dan tha zawkrawn tarlangin, kawng an rawn kawhhamuh a, chung thilte khaikhawm theitu hla langsar tak pakhat chu Vincy Chhangte hla Zofate Tan tih hlaa,

Thik vang ni lovin,
Sports lama tui ten tui puitu an nei ang hian,
Music lama tui minister kan mamawh(Vincy, 2:53-2:58)

tih hi a ni a ni. He hla thu tlar thum lek phenah hian ram tha zawk din tur leh ram hmasawwna kawng zawh tur chuan ram rawngbawl na peng hrang hrang chelh turin, a hna chelh tui puitu leh a ngaihna hria ramin a mamawhzia a tarlang a ni.

1.9. Ram hruaitute duhkhawp lohna:

Point hmasa lam zawng zawngte khaikhawm theitu leh *contemporary poetry-a political satire* hnuhma langsar ber chu, ram hruaitute duhkhawp lohna hi a ni. C.Vanhmingliana chuan chung ram hruaitute chu,

Nang chuan nuam tawl nan politics i hmang a,
 Ram danga mi changkang chuan an hmang a,
 Ram chawikanna turin,
 Ram hmasawwnna turin,
 Mipui nawlpui an din chhuahna'n,
 (Zaikung Thar, Vol V,29)(27-31)

Nang erawh chuan i pum puar nan,
 I vua vangte hai vurna'n,
 I mi leh sa duhsak nan,
 I hmang si, kan zak e(...,29)(35-38)

tiin ram hruaitute hnathawh dan duhkhawp lohna leh anmahni leh an vua leh vangte inhaivurna tur chauh ngaihtuah a, ram siamthat nan ni lo, eizawwnna leh hausak nana *politics* hmangtute mipuiin an demzia a rawn tarlang a. Mizoram hruaitute leh ramdang hruaitute khaikhinin, Mizoram hrui hna chelhtute chu mipuite tizaktu mai an nihzia a tarlang baw. Vincy Chhangte chuan,

Khel lo va inthlan dawn apianga hot zawh chiaha reh zui ziah,
 Mipui min theihnghilh zui thintu,
 Dawt sawi hreh map lo(Vincy, 0:50-1:01)

tiin ram hruaitu tam tak chu, vote chauh duh, mipui tanghma ngai tak tak lo niin a ngai a. K.Hminga chuan,

Ram leh kohhrana hruaitu mi rawn kaite,
 Zahawmna dawhsana ding a, felna hmaikawr vuah a,
 Biakbuk thianghlimah leh pisa ropuia,
 A fawng vuantu chan chang,
 Thiltitheitu nih vanga dik lohna thup chingte,
 Rawngbawlina sang chelh vanga dik bera inggai
 (K.Hminga, 0:14-0:42)

tiin ram hruaitute chuan an thiltitheihna hmanga an dik lohna an
 thup thin thu leh felna hmaikawr vuah a lem an chan thin thu rawn
 au chhuah puiin, Rochharzela pawhin ram hruaitute chu

Ram rawngbawltu ngei pawhin,
 Sual rawng bawl an bang lo va
 (Thinlung Chawlh Hmun, 41)(8-9)

tiin sual lama an fihlim tawh lohzia a rawn tarlang bawh. Ram
 hruaitute laka lungawilohna leh anmahni duhkawp lohna
 hian, thangtharte kutchuak *political satire poetry* a tuam
 chhuak deuh vek a ni tih theih khawpin he lam hawi tarlanna
 hla hi a tam a. Hei hian thangthar *poet* te rilru luahtu leh an
 rilru puthmang a tarlang a ni.

1.10. Danglamna thlen tura mipui auhna:

Mizo *contemporary poetry*-a *political satire* thuken danglam
 tak pakhat chu hla phuahtuten an rilru put hmang thlak tur leh
 danglam ngam tura mipui an auhna hi a ni. Vincy Chhangte chuan
Politics Thangnang hlaah,

Dawt sawi hreh map lo,
 Candidate i vote ang maw?(Vincy, 0:59-1:06)

tiin mipuite chu an vote thlakna kawnga fimkhur turin a au a. Pu Zova chuan,

Dikna leh rinawmna en kanin vote kan thlak,
 Thlengtlawr zuan hrat ten an ngaihsan an thlak
 (Hnehna Kawnghren, 20)(1-2)
 Kan nghak dawn em ni Roreltu inhrikthlak,
 Hnam ropui hruaitu kan thlan dan hi a atthlak(...,20)(9-10)

tiin mipuite ngei pawh *politics* hman dan dik lo laka kan fihlim tawk lohzia leh ram hruaitu thlanna kawnga mipuiten kan thuneihna kan hman thiam lohzia a rawn au chhuahpui baw. Ramlawt Dinpuia chuan,

Aw Zoram harh la,
 Aw Zofa tho ta che mawle!
 Danglam ngam si lo hian,
 Danglamna kan lam liam leh ringawt dawn em ni?
 (Rawlthar Awwawl, 31)(25-28)

tiin ram hruaina kawnga danglamna thlen turin, ram hruaitu an thlanna kawnga danglamna thlen hmasa turin Mizo mipui a au lawm lawm a ni. Heng *poetry* hrang hrang atanga lang Chiang em em chu, thangthar *poet* te hian ram inrelbawl dan dik lohnaah ram hruaitute leh an hnathawh dan chauh chauh an dem lo va, ram mipui, mal tinte chuan danglamna thlen turin tih theih an nei a, inenfiaha siamthat ngai an nei niin an hria, tih hi a ni.

Tlangkawmna: Thangtharte thu leh hla khawvela lungawilohna leh thinrimna inhrikthlakna langsar berte zing ami, *political satire poetry* te hian ram siamthatna kawnga hmalakna tur

leh ram rorelna felfai tawk lo chi hrang hrang an tarlang tha hle a. Lalnunpuia Renthlei-in,

Satire hian thil nihphung va sawi bawrhban emaw fiamthu thawh nana va hmana a chhiartute chawh hlim emaw ringawt kha a tum ber a ni lo va. A tumram tak zawk chu chutiang kalhmanga siam that hna va thawh emaw va thawhtir emaw kha a tum zawk thin(Poetry:The Basics, 98).

a tih angin thaththar hla phuahthiamte kutchhuak a *political satire poetry* te pawh hian sawiselna leh hmuhsitna emaw demna leh hnualsuatna lam ngawr ngawr emaw ni lovin; ram siamthatna kawngah an theihna zawna thahnemngai taka siamrem ngai lai au chhuahpuiin, an hla chhiartute zawng zawng kawng min kawhmmuh an tum tih an hlaah hian a lang a. Hei hian ram siamt hatna leh hmasawwna kawngah pawh rah tha leh duhawm tak a chhuah ngei a rinawm.

Works Cited:

- Chhangte, Vincy. *Politics Thangnang*. You Tube, 11 October, 2018,.
<https://youtu.be/b1zYbFcuQ1k>
- ,Zofate Tan. You Tube, 9th September, 2013.
https://youtu.be/7M_ZmpVnP0
- Department of Mizo, Govt.Khawzawl College. *Bingbi(A Study of Mizo Fiction)*. 2021.
- Dinpuia, Ramlawt. *Rawlthar Awrawl*. John Laltluangliana Chhakchhuak, 2018.
- ,thihna thahrui. 2021
- .Beiseina Khawpui. *Mizo Poetry Society Whatsapp Group*. 20th march, 2023.
- Ellis, Jessica. “*Political Satire*”. Languagehumanities.org, Accessed 19th March, 2023.
- Hminga.K. *Tunge Inthlei Thei*. You Tube, 13th November, 2018.
<https://youtu.be/dYixP7P7wKY>
- Laldinmawia, H. *Literature Lamtluang*. 2020.
- Lalngaihzuala, PC. *Khurpui Zawलाई*. Mizo Poetry Society Whatsapp Group, 17th February, 2023.
- Laltlanmawia ed. *Mizo Thu leh Hlaa Thangtharte Khawvel*. Literature Club, Govt.Hrangbana College, 2020.
- Mizo Poetry Society. *Zaikung Thar Vol. V*. Mizo Poetry Society, 2023.
- “*Political Satire*”. Study Smarter. Studysmarter.us, Accessed 19th March, 2023.

- Pu Zova(Zothanmawia). *Hnehna Kawnghren*. In lehkha, 2023
- Ramenga(Triau Tracx). *Hnawl I Ni*. You Tube, 22nd November, 2018.
- https://youtu.be/3End_CtoWiY
- Renthlei, Lalnunpuia. *Poetry: The Basics*. Lengchhawn Press, 201
- Rochharzela, *Thinlung Chawlhmun*. Mizoram Images, 2020.
- Says, Zauva. *Pahniha Pakhat*. Mizo Literary Forum Whatsapp Group, 19th October, 2022.
- Sangvuana, F. *Pi Pu Val Hrang Zawngte Ka Ngai Mang E*. Whatsapp. 16th March, 2023.
- Thanmawia, R.L. *Thu leh Hla Ruaipui(Discourse on Mizo Literature & Language)*. Mizoram University, 4th October, 2022.
- VL Nunmawii, Anita. *Ni Hawi*. In lehkha, 2021.
- Zodinsanga. *Personal Interview*. 19th March, 2023.

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Euphemism leh Mizote

R. Ramdinmawii*
Dr Lalrammuana Sailo**

1. *Introduction*

“*Euphemism*” tih hi Mizo ṭawng chuan ‘thu khuhna emaw, pehhelna ṭawngkam emaw’ tih a ni mai a. Greek ṭawng ‘*euphemismos*’ tih aṭanga lak niin sap ṭawng chuan “*words of good omen*” tiin an letling a ni. *Euphemism* letling chiah hi ‘*dysphemism*’ tih a ni leh a, *dysphemism* hian thu khuh lo thei ang bera sawi piah lamah dengkhawng tak taka sawi a kawkw tel a ni. *Cambridge Dictionary* chuan heti hian *euphemism* chu a hrilh fiah a, “Thu ngaihthlak nuam lo emaw, thu huatthlala chi emaw khuh nana ṭawngkam hman hi a ni,” tiin. JF-a dictionary-ah pawh, “Ṭawngghmang thiamna nena a thu khuh zawnga thu pawh leh runthlak sawina, ṭawng hman thiam taka thu khuhna,” tiin hrilh fiah a ni. Heng zamawh rawng kai lam leh thihna chungchangah phei chuan thu khuhna ṭawngkam hi hman uar a ni ṭhin. Hnam tin hian thu khuh nana ṭawngkau chheh hi an nei vekin a rinawm a. Hnam hran ang zelin khuh ngai tih pawh a inang lo zungin a rinawm bawkw.

* Research Scholar, Mizo Department, MZU

** Assistant Professor, Mizo Department. PUC

Tunah hi chuan Mizo ten thu khuh nana ṭawngkau chheh an hman ṭhin te, an thu khuhna thil leh chu miin a kaihnawih thilte kan sawi dawn a ni. Tin, sawi hmaih hauh loh tur chu, Mizote hi thu khuh hnam an ni a, tun hma lehzual phei chuan an ṭawngkam hman reng reng hi thu dengkawng lo leh thu pehhel tak vek a ni ṭhin. Chu chuan an nunphung a tar lang ṭha hle bawk a. Thu an khuhna hian an hnamzia hriat nan pawh a pui hle, an thil chin dan leh khawsak dante nen a inzawm vek vang a tih theih bawk ang.

2. Euphemism Chi Hrang Hrangte

A chhung thu luh chilh tak tak hmain *euphemism* chi hrang hrang, hman tlanglawn tak takte lo sawi hmasa ila.

2.1. *Politeness*

Hawihhawmna ṭawngkam hian mi a lâwmin awm nuam lo taka awm theihna tur hunah pawh ngaihngam takin a awm tir tlat thei. Hnam tinte hian ṭawngkam ngeiawm leh dawnsawn nuam lo tak tak te hi an nei vek a, chung hun atan chuan thu khuh mawina ṭawngkam dang awm hian a boruak a vaw dai thei a ni.

2.2. *Diplomacy*

Mi biangbiak thiamna/mi cheng deh thiamna hi *art* dik tak a ni a. *Politics*-ah hian hmun a chang lian zual hle a, thiam taka mi hneha dawr tur chuan thu thiam a ngai a, awmze thar a neihte pawh hriat ve nghal zel a ngai a ni. Mi biangbiak thiam leh mi dawr thiam takte hi ṭawng dang (*other language*) thiam tluk hiala ngaih an ni a; chuvangin, an inzir zaua thil an hriat tam pawh a ngai hle.

2.3. *Abstraction*

A chang chuan hun awm dan leh thil thleng azirin dawt var an tih ang hi sawi ngaih hun a awm ṭhin a, chu chuan thu dik hriat nuam lo tak a hliah ṭhin a ni. Entir nan – chaw ei puar khawp tur a

awm loh pawhin, 'ka puar khawp mai' han tih ang chi te hi a ni. Tin, thinlung no lutuk nei tur pawh a veng thei, 'ka thih hmain' tih aiah 'ka kal hmain' tih te hi hriat a hahdam zawk a ni. Hetiang hi nitin inbiakna ṭawngkam bakah, thu leh hlaahte hman fo ṭhin a ni.

2.4. *Litotes*

Thu khuh hi ziakmite hian an uarin an ching hle a. *Litotes* chu thu kalh zawng emaw, a ni lo zawng emawa sawi chhuah hi a ni. Entir nan – hmelchhia tih aia 'ṭha vak lo' tih te; mawl deuh pawh 'fing var lo' tih te, fing deuh pawh 'mawl lem lo' tih thu hman hi a ni. Sawi chhuah dan pawhin a felfai tlap ve thei lo va, hriat thiam erawh a awlsam tho. Fiamthu lam aiin inelsenna, ṭawng mei nei (*irony*) lam a kaw k zawk baw k.

2.5. *Spin Euphemism*

Spin euphemism hi chu mi bum theihna rawngkai, sumdawng mi leh *politician*-ten an sawi ber ṭhin a ni. Thil hlauhawm tak, inbumna ṭawngkam, hman uar ve fe si a ni a. Entir nan, lehkhabu ziaktu pakhat chuan, 'ka lehkhahua ka ziah ang hi khawi hmunah mah hmuh tur a awm lo' a tih ang chi te, 'kan dawr aia tlawma zawrhna dawr dang i hmu lo vang' tih te a ni a. *Politician*-ten an *campaign* laia mi rilru hneh tura dawt phuahchawp an sawi vak vak te pawh hi a huam vek a ni.

2.6. *Slang*

Ṭawng lerh hian ṭawng a titui tam hle a, ram pum huap te, khawvel huap te, hnam khat huap te, ṭhianho huap tea hman a ni thei. Ṭawng lerh hi eng hnam pawh hian an intodelh vek a, hman zui leh thamral ta a awm a, ṭawng pangngaia pawm hlen tak pawh a awm baw k. Entir nan, ngaihzawngte sawi nan 'chhass' hman te, zu sawi nana 'amawii' hman, etc.

2.7. *Mispronunciation*

Lam rik dan chi hrang neih hi *euphemism* chi khat a ni ve bawk a, hei hian mi te a tithinur lo zawk thin. Hetah hi chuan a *rhyme*, *alliteration* leh tihtawi lam a tel thei bawk a ni. Entir nan – sap-in *Jesus* tih aia ‘jeez’ an hman te, *Christ* tih aia ‘cripes’ tih an hman te hi a ni.

2.8. *Personification*

Personification chu mihring nihphung leh zia anga mihring ni lo hmehbelna lam a ni thei a, thil nung ni lo mihring anga va chantirna a kawk thei bawk. Chutiang chu *euphemism* hian a huam tel vek a, thil sawi tum kha sawi nuam vak loh a nih chuan mihring anga chantira thup mawina a ni ber awm e. Entir nan – hmeichhe serh sawi nana ‘lalduhawmi’ tih hman te (serh tih pawh hi sawi mawina tawngkam tho), sap tawngah chuan ‘*genitals*’ (serh sawina) tia mihring hming ang put tir hi a ni.

3. *Thu Khuh A Ngaih Chhan*

Mihringte hi khawsa ho a, awm ho vek, dan leh hrai chi hrang hrang hmanga phuar vek an ni a. Dan leh hrai chi hrang hrang awmte hian nun ho a tiawlsama, a tinuam thin. Chutiang deuh bawk chuan mihringte phuar khawma phuar nghettu bul ber chu tawng hmanga inbiakna hi a ni a. Tawngkam hman dan hian ngaihtuah phak bakin thil a tidanglam thei thin. Tawngkam chhak chhuah dan hian mihringteah malsawmna leh anchhia a keng tel bawk tih chu mi zawng zawng hriat chian a ni awm e.

Thu hi khuh mawi a ngaih chuan thil tha lam aiin tha lo lam te, mawi lo lam te, a mawi zawka sawi ngai te a ni tlangpui a. Thu khuhna tawngkam hman hi mihringpuite zahna lan tir nan te, hawihhnawmna lan tir nan leh mi dangte ngaihsakna/pawisakna lan

tir nantea hmanraw tangkai tak pakhat a ni a, mi fing nihna tiin a sawi theih bawk ang. Miin thu khuh deuha thil a sawiin hriat thiam loh tur leh ngaih hai theih tur thil a awm ngai chuang lo bawk a, hriat sa leh thanhnan tawhte a ni tlangpui. Taksa chakvak tawh lo leh lung lam tha lo mite bulah phei chuan a dam thei ang ber a thu thlen hi a tha hle.

Comedian George Carlin-a thung chuan, “Thu khuh emaw thu khuhna tawngkam neih emaw hi ka huat zawng tak a ni, thu dik hliahtu a ni a, thil nihna tak thup tlat hi a tha ka ti ve lo. American English-te hi thu khuhna tawngkama khat a ni a, a chhan chu American-te hian thil tak tak/thudik nena indawr hi an thiam ve lo a ni,” tiin a sawi thung. A ngaih dan chu eng pawh lo ni se, a thusawi atanga lang Chiang em em chu hnampui zawkte hlei hlei hian thu khuh hi an lo uar tih hi a ni.

4. *Thu Khuhna Hun leh Hmun Tlangpui*

Tawngkaa sawi a ni emaw, ziaka sawi a nih emawin thu khuh hun hi hriat a ngai ve ve a, bul awmte azirin khuh deuh ngai leh tlang taka sawi ngai a awm hrang bawk. Chutiingin, ziaakah pawh a chhiar tura duan dan (a hun leh hmun emaw, mihring emaw) azirin a awmin a awm lo thei ve bawk. Mizote thu khuhna hun leh hmun hrang hrangte lo en ila.

4.1. *Serh leh Sang Thilah*

Mizo pi leh pute khan serh leh sang hi an ngai thutakin an urhsun thin hle a, thiang lo leh tih ngei tur lah an ngah. Chutiang taka an lak thutak leh an urhsun chu an tawngkam thlengin an hman fimkhur phah hle a ni. Dokuma chuan ramsa leh nungcha chungchang an serh leh sangah chuan heti hian a sawi a, “Sa chungchangah reng reng chuan an fimkhurin tawng chen pawhin an

uluk a. An ram chhuah dawna hlawhtling nghal tur anga ṭawngkam neih te, entir nan, ‘kan hlawhtling ngei ang’ han tih te hi an duh lo a. Tin, mang ṭha an tih ‘sa mang’ an man pawhin an ramchhuah hmaa sawi chu an duh lo a, an sawi ber pawhin, ‘ka mang a ṭha e’ an ti duh chauh a ni,” (136-137) tiin a sawi a. Sakei pawh an sa zah leh hlahuh tak a nih avangin ‘sapui’ tih leh ‘ziaṭial’ tiin an sawi a, sakei tiin an sawi ngai mang lo a ni. Phir nau piang an awm pawhin, a entute chuan ‘an duhawm mang e’ tih a thiang lo va, ‘an rapthlak mang e’ tih tur an ti bawk (142). Ṭawngkam malsawm lo lah an ngah em em a, sawi loh theih loh hun a thlen pawhin a mawi thei ang berin an sawi hram hram ṭhin bawk.

4.2. *Zualko leh Palainaah.*

Zualko hi thil sawi nuam lo leh hriat nuam lo tak a nih avangin pehhel taka sawi hi hriat thiam theih tho si, dawnsawn nuam zawk a ni a. Mizote chuan zualkona ṭawngkam hi an nei ṭha hle a, a ruh lang rawta sawi hi an tih ngai loh thil a ni. Entir nan – mihringah kan in chan ta lo, min liam san, min kal san, tih te, thi tur riaka ngaih tawh pawh ‘a zual deuh’ tihte hi hman a ni ṭhin.

Palaina hrang hrang heng – tlan koh, inneih palai, sawn man dil, mipat hmeichhiatna thil, etc -ah pawh hian thu khuh mawi mam dan an nei vek bawk. Entir nan – kawngka sula mak, fanghma no eia ei, lamthlang rapthla, makpa hnam hrual chat, etc. Heng hi an sawina ṭawngkam a ni ringawt lo va, thu khuhna ṭawngkam vek a ni.

4.3. *Tlawmngaihna Lantirna*

Mizote ze ropui tak leh danglam tak chu tlawmngaihna hi a ni a. Tlawmngaihna hi thil tih chauhah a innghat lo va, ṭawngkam hian a puibawm nasa hle. Pasalṭha leh huaisen tak takte hi an tlawmngaihna kawngah an ṭawngkam chhak chhuah dante hi teh tel

zel a ni thin a. Tawngkam pawh an uluk hle thin a ni. Rammut dawn leh ramchhuah dawnah te hian tawngkam thlahdah an duh lo va, an hlawhtlin haw pawhin chapo tawngkam an chhak chuang lo, tlawmngai tawngkam mawi tak tak an hmang thin a ni. Lianthanga chuan heti hian a sawi a, “Pasalthain sa a hliam reng rengin umzui tlaka a ruat, a thiante umpui tura a sawm chuan, ‘chulai khalai ramah chuan nghalchang ka hmu a, thal ka’n thlah ngawt mai a, ram vak pahin a fuh leh fuh loh i va chian mai mai teh ang u’ an ti duh chauh,” tiin (170). Tlawmngaihna hi an ni tin khawsakna leh chettlatna hmun tinrengah an chhawm a, an mahniah a bet tlat tih pawhin a sawi theih ang. Chu chuan an tawngkam a ngawng tel vek a, chapo tawngkamte chu an hua a, mite ngei an hlawh nghal mai thin a ni.

4.4. *Thu leh Hlaah*

Mizote hi zai ngaina tak an ni a, hla thu chheh dan bik pawh an nei tha hle. An hla thu chheh danah hian thu khuh an nihna chu a lang lo thei lo va, hla thu zawnga an kuaiher phei chuan mawi tak tak a ni zawk hial a tih theih ang. Chhawngthangnu hla, artui bo thin a phuahna hla hi lo en ila.

Ka bawhartuite a kim thei lo,
 Chung thlohmu leh ngharpa a nih ka ring lo;
 Kawngkhar vei lam hawn ka ring zawk e. (258)

He hlaah hian a artui bo thin chu mi ruk ni ngeiin a hria a, a hla thu hmang hian Chiang takin chu chu a hmuh theih rualin mi puhna leh tawngkam mawi lo hman awm lovin nalh deuhin a puang chhuak a ni. Lalvunga hlaah pawh heti hian kan hmu a,

Lalvunga nu tap tap lo la i chauh vang,
 I fa Lalvung sahlamah uai zo ta e. (Thanmawia 176)

He hla hi thu tluangtlama dah chuan indeusawhna hla ngeiawm tak tur a ni a, hla thu hmanga an cheimawia pehhel deuh hi chuan a dan a dang deuh a ni. Heng hla thu cheimawi, khuh mam leh pehhel ṭawngkamte hi tun hnua hla thu leh hlahte hian hman zawm zel a ni bawk.

4.5. *Ni tin Ṭawngkam Hmanah*

Ni tin ṭawngkam han tih tawp hian a huam zau hle a, Mizote hi ṭawngkam thup mawi thiam tak an nih avangin thupna ṭawngkam pawh an ngahin an hman uar ṭhin vang a ni. Titihona leh inbiakna ṭawngkam pangngaiah pawh hian mite rilru tina thei thil ni lem lo mah se ṭawngkam mawi zawk a awm chhung chuan chu zawk chu an chelek hram hram ṭhin. Entir nan – dam lohnain a tlakbuak chang pawhin, ‘ka ngaihtuah awm loh ve’ tihte chu an hman duh dan zawk a ni a, hmelchhia tih zawngte pawh, a duhawm tih te, a fel hmel tihte hi an hman hram hram a, piangsual leh mi pangngai zân lo te pawh rualban lo tihte, vohbik ti tein an sawi a. E/ek sawi nan pawh inthiar tih te, daikal tih te hman a ni bawk.

5. *Thu Khuh Hman Ṭhatna*

5.1. *Mi Chhawk Zângkhai Nan*

Inbiaka thil sawi ho hi mihringte zia a ni a, thu mawi mam taka khuh hian mihring a chhawk zangkhai thei viau a ni. Chu chuan mi dangte rilru a hliam lo nge nge bawk a, an rilru hmin leh tihnem pawh a awlsam zawk bawk. Entir nan – a chungka kan sawi tak mitthi zualko nan ‘min kalsan ta’ han tih te hi ‘a thi’ tih tawp ai chuan a hawihhawm zawk a ni.

Tin, thu khuh hman hian thil sawi chhuah nuam lo tak pawh a tiziaawm thei a, entir nan, zahmawh chungchangte lo zir ho ta ila, sawina hmun azira nuam lo thei deuh tur kha a aiawh thu dang

hming tur a awm chuan a tizia dawn hle a ni.

5.2. *Invenhim Nan*

“Ṭawngkam ṭhain sial a man” tih hi thu dik leh rin tlak tak a ni a, mite mitmei hmu rana thil sawi te hi mi hawihhawm leh mi fing zia a ni. Nordquist-a chuan, Thil ngainat loh zawngah te, duh loh zawng leh hrehawm tih zawngah te hian thu khuh mawi hian huatthlak theihna tur lakah a veng tlat a, mi hawihhawm tak angin a lan tir thei ṭhin a ni. Ṭawngkam mei nei (*negative*) leh a kaihnawih reng reng hman palh theihna lakah hian a chhan tlat baw a ni tiin a sawi.

Mi hmusitna lam rawngkai sawi leh thinrim hrikthlakna kawngahte hian thu khuhna thu hman hian mihring a venghimin a chhanhim thei hle ṭhin baw.

5.3. *Ṭawng Mawi Lo Khuh Mawi Nan*

Ṭawng mawi lo tih hian zahmawh rawngkai lam hi leh mi chaldelhna lam a kaw deuh a. Ṭawng tam tak hi chu hman tura awm ve si, sawi bawl bawl chi ni si lo hi hnam tin hian an nei vekin a rinawm. Hman loh theih loh hunah chuan a aiawh thu dang hman mai hi a awlsamin a ṭha zawk a. Entir nan – mipat hmeichhiatna tih te, mu dun, chesual, khumpui kai, puan ven hnan, tihte hian a kawh a hriat nghal vek awm e. Naupang hriatah phei chuan sawi him lo a awm ṭhin a, ṭawng thlahdah loh hi a ṭha hle.

5.4. *Thu Ziakmite Puitu*

Thu leh hla (*literature*) lamah hian thu khuhna hman hian ziakmite a pui ṭha hle a, a chhiatute tan pawh ngaihthlak leh hriat nuam tak a nih phah ṭhin. Thu pehhelna ṭawngkam hman hian titi a tui tam a, sawi dan tur dang a tam chuan ziaktu tan chuan a mawi ber leh inhmeh ber tur thu hman a remchan bakah thu ngai sawi nawn

ai chuan a milpui thu dang hman tur awm chu a tangkai tak tur a ni. A changtute (*character*) hmanga thusawi thin a nih avang hian a changtute tawngkam hman hian an zia tur pawh a chhiartute a pui thei baw. Tawng thlahdah tak te, tawngkam thiam tak leh mi tha tak anga dinte pawh an thusawi atangin hriat zung zung theih a ni. Tin, fiamthu zeh tel nan a tangkai em em baw, elsenna tawngkamah phei chuan fiamthu zawnga kalpui nan a tha hle a ni.

5.5. *Mite Rilru Hneh Nan*

Politician, roreltu/thuneitu sang leh sumdawngte tan chuan mite rilru hnehsak hi thil pawimawh tak leh, an din khawchhuah nana thil tangkai tak a ni a. Tawngkam tha an ren loh pawh a ngai zual thin a, chung hunah chuan thu thup leh khuh mawi dan pawh an hriat tel a pawimawh hle. Ngaih dan theh lar nan te, sawi mawi nan te, a bikin thil zuartu te tan an thil siam chhuah fak nan te, *politician*-te tan an *policy* pho chhuaha theh darh nan te, roreltu/thuneitute tan an ngaih dan sawi rawtui nan te a tangkai hle a ni.

5.6. *Tawng Tihausatu*

A chung sawi tak atang khian tawng a tihpunzia chu a hmuh theih a, thil pakhat sawi nana thumal tam tak duan chuan tawng chu a hausa lo thei lo. Tawng awm tawh sa her rem mai te, a thar duan chhuahte pawh a ni thin a. Tin, awmna hmun azirin thu hman a inang lo zung baw a, chung chu a dam khawchhuah zel chuan awlsam takin tawng a pung mai thin a ni. A aiawh tur thu hman hi a thenah chuan pakhat mai a ni lo va, thumal tam tak nei a awm baw, entir nan, ngaihawngte chu – chhass, tawih, bialnu/bialpa, kan nu/kan pa, nihpui nu/nihpui pa, changtunu/changtupa. Thihna pawh – boral, fam, mihringa inchan lo, mual liam, rihsang kai, thlafam chang, dairial chang, awm ve ta lo, tlin ta lo, etc.

6. *Mizote leh Thu Khuh/ Thu Phehhel*

Mizote hi hnam inngaitlawm leh chapo lo tak an ni a, mi zai an ngai thiamin, aia upa zawkte zahna nun nei tlat an nih bawk avangin ṭawngkam hman an ulukin an fimkhur hle ṭhin. Sawi tak angin hmanlai deuha an mi ngaihsan pasalṭha leh mi huaisente kha an ṭawngkam hawihhawmna kha tehfunghan an hmansak zel ṭhin. Lal rorel hun lai pawhin thu ber leh engkim chung a rorel theitu ni mah se ṭawng an thlahdah ngai reng reng lo. Ṭawng hian malsawmna a keng tela chu chu an hmuin an hre Chiang hle a ni.

Ṭawng upa leh thufing pawh hi *euphemism* hian a bual khat vek a tih theih hial a. A wawituin ek a cheh tih te, sunhlu kungah thei dang a rah ngai lo tih te, falak ṭawng leh chhumkar ni a nâ tih te, pan lovah tho a fu lo, tihte sawi vek sen a ni lo. *Indirect speech* an tih mai pehhel/thâwi ṭawngkam hian dah deuh vek a ni.

“Ṭawngkam ṭhain sial a man” tih thupuia neia, nunpui tlat hnam tan chuan pehhel ṭawngkam chu tam tak tur a ni tih pawh a rin nghal mai theih bawk awm e. Ṭawng thlahdah chingte chu mi chapo nih an hlawnghal a, an tuitlalo nghal thuai ṭhin. Hmanlai nun ai chuan ṭhangtharte nunah pehhel ṭawngkam hi hmuh tur a tam tawh lo deuh a, an thiangezau tawh a tih theih. Chutih rualin ṭhanlenpui tam tak a awm a, pi leh pute nena an thu pehhelna ṭawngkam pawh khawvel inher danglam ang zelin a danglam ve bawk a ni.

Hmanlai huna awm lo heng zirna in te, *office, bank* hrang hrang leh sawrkar hnathawk te leh *social media*-te hian pehhel ṭawngkam thar an chhawm tel ve zel a. Indawr tawnna kawngah leh inbiakna kawngah a dang ve zung ṭhin. Tin, sap ṭawng pawh hi pehhelna ṭawng atan an hmansak bawk a, entir nan – nula chhe lo deuh chu *chicks* tih te, mi duh ruk leh ngaihzawn ruk chu ‘*star*’ tih

te, mi che uchuak deuh chu ‘over’ tih leh a dangte. Sap ṭawngin a chiahpiah hnuah phei chuan ṭawng seng luh an ngah a, Mizo ṭawng mila tihdanglam leh a ngai ngaia hman a ni. Chung an ṭawng seng luh chu pehhelna ṭawngkam ṭha tak takah an chhuah thei zel bawk. Mizo ṭawnga sawi nuam lo deuh pawh inhre thiam tawnah chuan sap ṭawnga sawi tak maite pawh hman uar tak a ni. Hei mai a la ni lova, sapin pehhelna ṭawngkam an neih pawh Mizovin pehhelna ṭawngkam vek atan an hman ve zel bawk. Entir nan, sapin ‘*died*’ tih sawi nan ‘*passed away*’ tih an hman tel a. Mizote tan *died* tih ṭawngkam kha thu hman hrehawm tur a ni ve lo nachungin *passed away* kha an hmanpui ve tho tihna a ni.

Nitin ṭawngkama hman tam ta na na na chu an thu leh hlaah pawh a lang lo thei lo va, a chung a sawi tak ang khian ṭawng tihausatu ber chu pehhelna thu, sawina thu dang an nei nual zel hi a ni. Nimahsela, ṭhangthar nun zalen chhovah chuan ngaih dan leh pawm dan a dang chho hret hret a, thu pehhela khuh mawi lumlam ai chuan fiah taka a nihna anga sawi mai duh an awm nuk tawh a ni. Thil ngialngan taka sawi chu an thawnthu (lehkhabu ziah)-ah te pawh hmuh tur a tam tawh a. Lalhmingliana Saiawi hi entirna ṭha tak pakhat a ni awm e. Tin, rap hlaahte hian hmuh tur a tam a, hla thu ṭawngkam an hman loh piah lamah a nihna ang anga thil sawi a tam a ni.

7. Conclusion

Thu hi thup bo tum lutukna lamah leh tih mam tumna lamah hian a awmze hriat thiam theih loh a hring chhuak ve chaw a. Tehkhinna (*metaphor*) te, khaikhinna (*simile*)-te a tel avangin ṭawng thiam a ngai viau. Tehkhin thu sawi chuan hriatna tihzau ngai chi thil a awm ve bawk a, entir nan – ‘chhura umpui mu hriat’ tih hre

thiam tur hian chhura chanchin leh a thawnthu hriat a ngai a ni. Chuvangin, pehhel ṭawngkam hman hi hriat thiam awlsam tak tak karah hian buaina thlen thei a nih chang a awm ve a ni.

A tlangpuiin pehhel ṭawngkam hman tamna chu thihna chungchangah te, zahmawh rawngkai leh mihring taksa bung hrang sawi nante a ni ṭhin a. Chu chu Mizote pawhin an hmanna tlanglawn tak a ni ve bawk. Chutih rualin, zahmawh ngialngan deuha hmanna thu chheh hi an nei nual lawi si. Entir nan – Makpa zang kang, siali nu chhu, a mei zang hlaptu, a nu chhu dam, zang zaw, chhu ping, etc.

Works Cited

- “Euphemism”. *Cambridge Dictionary*. Cambridge University Press 2022. <https://dictionary.cambridge.org/dictionary/english/euphemism>. Accessed Nov 02, 2022.
- Dokhuma, James. *Hmanlai Mizo Kalphung*. R. Lalrawna, 2014.
- Lianthanga, C. *Hmanlai Mizo Nun*. Mizoram Publication Board, 2000.
- Nordquist, Richard. “Why Do We Used Euphemisms?”. *ThoughtCo*. October 04, 2019. <https://www.thoughtco.com/why-do-we-used-euphemisms-1693701>.
- Thanmawia, R. L. *Mizo Hla Hlui*. Published with the financial assistance of the Mizoram Publication Board by Din Din Heaven. 2012.
- “Why American Use Euphemisms.” *Everyday Grammar*, August 22, 2019. <https://learningenglish.voanews.com/a/euphemisms/3950918.html>.

Bibliography

“5 types of Euphemism in Writing.” *Berrett-Koehler Publishers*.
<https://www.bkconnection.com/bkblog/posts/5-types-of-euphemism-in-writing>. Accessed Nov 02, 2022.

DeGuzman, Kyle. “What is a Euphemism – Definition, Examples for All Writers.” *Studiobinder*, June 20, 2021. <https://www.studiobinder.com/blog/what-is-a-euphemism-definition/>

Nicol, Mark. “7 Types of Euphemism”. *Daily Writing Tips*. <https://www.dailywritingtips.com/7-types-of-euphemism/>. Accessed March 16, 2023.

Masterclass. “What is Euphemism? 4 Ways To Use Euphemism in Writing. Plus Common Euphemisms in Everyday Speech.” *Masterclass*, Dec 8, 2021. <https://www.masterclass.com/article/what-is-euphemism>.

Memon, Masooma. “Euphemisms: definition and examples”. *Writer’s Room*. <https://writer.com/blog/euphemism/>. Accessed March 16, 2023.

Team Leverage Edu. “Euphemism”. *Wings*, March 14, 2022. <https://leverageedu.co/blog/euphemism>

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Mafaa Hauhnar Essay-a Humour Zir Chianna
(Analysing Humour in Mafaa Hauhnar's Essays)

K.C. Lalthansanga*
Dr Zoramdinthara**

1. Humour Awmzia

Noel Carroll chuan. "Humour chu ṭawng hman te, zaizir leh chetzia hman tea thil inmil lo leh maksak tak takte suih khawma ngaihtuah zui tur min pe theitu hi a ni," tiin a hrilhfhah a (10). *The Handbook of Humor Research: Basic Issues*-ah chuan, "Humour chu mi dangte rilru tawt up up (*stress*) tiziaawm tur te, a ni lo zawnga ngaihtuahna hman ṭhin lak ata kaihruai tur te leh a êng zawnga ngaihtuahna hman tura min puitu khawl pawimawh a ni" tiin a ṭ angkaina lam a tar lang baw (McGhee and Goldstein 5).

Amah *humourist* lar Mark Twain ngei pawhin, "Humour chu thu holam tak ni si, thil hlu leh ropui tak, thu thil ti thei zet mai a ni a. Miin *humour* a chhiara a ngaihthlak tawh chuan an lawm lohna te, an lungawi lohna leh thinrimna chu chawpchilhin a bo va, rilru hahna zawng zawng bo ṭhakin a nui thei ṭhin a ni," tiin

* Research Scholar, Mizo Department, MZU

** Associate Professor, Mizo Department, MZU

humour ṭangkaina hi a lo sawi a (47), “Mihring malsawmna ropui ber a ni,” a ti bawk a ni (Twain). *Humourist* sawi rualin ngaihtuahnaah Mark Twain te, Irish mi, thu fing leh hlimawm, awmze nei zet sia thu ziaak thiam em em mai Oscar Wilde an lo lang nghal a. Indian writer zingah ngei pawh Khushwant Singh te, RK Laxman, Twinkle Khanna etc te hi kan hriat lar an ni. Heng mi ṭhenkhat phei chu amah Mafaa Hauhnar ngei pawhina a ngaihsan, an thu leh hla leh, an kamchhuak pawh a kutchhuaka hmuh tur awm chamchi an ni hlawm.

Thu leh hla (*literature*)-ah hian *humour* hi a mikhual lo va, literature chhuan hrang hrangah hian a fatu berah a ṭang ti ila kan sawi sual lo vang. Chhuan hrang hranga an hman dan leh, an ziah dan (*style*) te a inang lo va, an hun laia an ngaihhlut thil te, a khawtlang nun azir tein a danglam ve zel a ni. *Ancient humour* (800 BCE - 500 CE)-ah chuan fiamthu te, midang tihelna (*satire*) te, mi tihdan zir (*parody*) te an uar a, a hun laia Grik-ho khawtlang nun leh *politics* chungchang tar lanna Aristophanes-a lemchan *The Birds* leh *The Frogs* te hian hriat a hlawh a, intihhlumna hmunah te chhuah a ni ṭhin. *Medieval humour* (500 CE - 1500 CE) kan tihah hian *satire* leh *parody* a la tel zel a, thawnthu tawi fing zet zet hmuh tur a awm chho ṭan a. Geoffrey Chaucer-a *The Canterbury Tales*-ah te hian *medieval humour* ziarang *satire* & *parody*, *pun*, *irony* hmuh tur tam tak a awm bawk. *Renaissance humour* (1500 CE - 1700 CE)-ah chuan lemchan hlimawm tak takte hmuh tur tam zawk a rawn awm ta a. *Satire* & *comedy* pawh Shakespeare-a lemchan hrang hrang (*Twelfth Night*, *A Midsummer Night's Dream* etc)-ah a par chiaai chuai mai a ni.

Heng chhuan hrang hrang *humour* zingah chuan mi dangte tihelna *satire* hi a changtupa tih theih tur khawpa lailum luahtu a ni a, English *literature* kan hmelhriat hma aṭang tawhin Mizo *oral literature*-ah pawh hmuh tur a awm ngek nguk tawh a. Kum zabi 18-

na tawp lamah, Saihmar lal Lalkanglova, tuai, tuibur zua pawnfen feng thin deusawh nan Palianho chuan, *Kan pi chu Lalkanglo/ Saihmar kawtchhuah burtui chu luang nawi e* an lo ti a (Khupchong 71). *Humour* ziarang nei *satire* tha tak a ni. Pi pute thufing zingah pawh “Ui pawh a vah a vah chuan êk thing a tawng nge nge” tih te, “Sakei êk zûk leh van êk khum tum chu chawplehchilhin a pawl” tih te, “Duh lohte nena khuangchawi aiin duhtakte nena bahra laih a thlanawm zawk” (Zawla 141-142) tih te pawh *humour* ziarang nei t ha pawl tak a ni. Heng pi pute hla bakah hian pi pute thufing leh an thukhawchangah te hian *humour* hmanrua (*element*) hrang hrang — sawi uarna (*hyperbole*), tihelna (*satire*), thu chaih kual (*wordplay/ pun & witty*) hmuh tur a tam hle.

2. Mafaa Humour Hlawm Hrang Hrangte

Mafaa Hauhnar hi *humourist* nih tlin tak, a lungngaih ipik lai ber pawha thu leh hla hmanga mi dangte chhawk zangkhai tura thu ziaik thin, lungngaih mittui tla chung a mi dangte hlimna mittui luan tir tumtu duhawm a ni. A thu leh hla thenkhat chu chhiar ruala nuih hawk hawk theihna te, nuih ver verna te, nuih deuh sangna te a ni hlawm. Mafaa thuziaka *humour* ziarangte hi hlawm hrang hrang a then sawm theih a, chungte chu — *satire/sarcasm* te, *black/dark humour* te, *self-deprecating humour* te, *anecdotal humour* te, *taunting humour* te a ni a; hengah te hian hmanrua (*element*) hrang hrang — *hyperbole* (sawi uarna), *incongruity* (thil hrang sawi zawmna), *understatement* (inngaihtlawm chapona), *irony* (a awmze ep chiaha sawi), *pun* (thu pakhat, awmze hran nei) etc te hi hmuh tur a tam hle a ni.

2.1. Satire/Sarcasm

Satire leh *Sarcasm*-ah chuan a awmze ep daiha thu sawi te, mi dang va tihelna leh deusawhna te hmuh tur a awm thin a, a dawngsawngtu tana inenfiahna tur darthlalang tha a chhawp chhuak thin. Jonathan Swift chuan, “Satire chu mahni hmel aia mi dang hmel hmuh theihna darthlalang a ni,” a ti a (35). A tlangpui thuin mi dang tih-elnaah tawp mai lovin, thil tha zawk duhna leh kawhhmuhna (*change/reform*) hi a tum pawimawh tak a ni.

Mafaa hi ram leh hnam vei mi a ni tih chu a kutchhuak at angin a hriat mai a, a thu leh hlaah *social satire* leh *political satire/sarcasm* hmuh tur a tam hle. *Chawlhna Tuikam*-a a *essay* pakhat “Patriotism”-ah chuan, “Ram ka hmangaih’ tia iak iak thinte hi ‘Rum hmangaihtute’ an ni thin chaw, an thli sen leh zuai zuai thin,” (48) tih kan hmu a. Hetah hian *satire* mai ni lovin, ‘ram’ (*nation*) leh ‘rum’ (*alcohol*) hmangin *pun* — thumal (rik dan leh ziah dan) thuhmun awmze hran nei chu mawi takin a hmang a, ram hmangaihtu kan tihte hi eng ang mi nge an nih a sawi fiah nghal a ni.

Tin, “Duhthusam Thamral” *essay*-ah pawh mi rethei chungchang a ziahnaah, “An tana tanpuitu hnai ber lah chu, an khua atanga mel 10-a hlaa damdawi intê (Medical Sub-Centre) a ni deuh mai a. Chuta thawktute lah chu, Aizawlah an TA/DA ngaihvenin an awm deuh reng baw, si,” tih kan hmu a (56). *Sarcasm* lam a pawl mah awm e. Hetah hian thingtlang Sub-Centre-a *health worker* hnathawk, mahni *post*-a awm mang lote chu tunlai tawng takin, arawn *kap* a; zau zawka han thlir chuan, sub-centre-a hnathawkte chauh ni lovin, thingtlanga mipuite mamawh em em hna thawka awm, mahni *post*-a hmuh tur awm mang lote a huamtir theih a, mipui vantlangin harsatna an tawh thin (*social problem*) rawn tar langin, chu chuan a siam thatna kawng a kawhhmuh nghal vung mai.

“Lemchan Khawvel” hi a *essay* zingah chuan *satire* ziarang hmuh tur tamna pawl a ni ang. He *essay*-ah hian vantlang tana pawimawhna leh t̃angkaina nei reng reng lo ruihhlo ngai angah inchanin ama t̃awngkam takin “sap t̃awngin a thi” (OD) a. A vuina huna lo kalte sawi nan, “Mizoram Gospel Centenary lawm t̃uma sap mikhual ang mai khan buaipuitu ka ngah a ni,” a ti (104). Tin, hei bakah hian “An tlangval laia *vote* an thlak zah zet s̃awn an thlak hman a. Ramthim mai bakah AIDS te pawh an vei tel nawkin ka ring” tih te, “Nula leh tlangval, kohhran dan thianghlma inneite pawhin an inneih hnu thla nga lekah ‘nau thla kim’ an nei thei a” (106) tih te hmuh tur a awm bawk. Hengte hi *social satire* a ni a, vantlang nun s̃iamth̃atna (*social reform*) lam hawi a ni a, kan khawtlanga harsatna kan tawh hrang hrangte chu heng thu tawi t̃eah hian hmuh tur min chhawp chhuahsak tha hle. ‘Vote thlak zah zet s̃awn thlak’ tih hi sawi uarna (*hyperbole*) a ni a, ‘ram thim mai bakah AIDS vei tel’ tih te *incongruity* a ni a; heng a thu-ah te hian thil inhne rem lo leh inang lo lutuk chu thumal pakhat ‘vei’ tih leh ‘thlak’ tih hmangin a rawn sawi rem mai a ni.

2.2. Black/Dark Humour

Black humour kan tih hi *dark humour* emaw, *gallows humour* emaw te pawh an ti a. Thihna emaw, chhung lam leh pawn lam natna, indona leh chh̃iatna hmanga fiamthu hlimawm s̃iam hi a ni ber a, thu ch̃aih (*wordplay*) hmang te, awmze letling (*irony*) leh tihelna (*sarcasm*) hmanga thiam taka tar lan a ni t̃hin. Kum 1940 khan French mi André Breton chuan *Anthology of Black Humour* a ziaa, hei hi he t̃awngkam hmanna hmasa ber nia ngaih a ni. Vasily Grossman chuan, “Black humor hi engkim ch̃an tawhte tana ralthuam awm chhun a ni,” a ti a (372), chhungril lam natna hrang hrang neite tan chhanchhuahna dar vawtu ang hialin a ngai.

“Inawkhlum vuinaa James Dokhuma thusawi” te, “A fapa thihnaa Dengchhuana thusawi” nia an sawi te hi *black humour* tia sawi theih tur chu a ni a; Mafaa *essay* zingah chuan “Duhthusam Thamral”-ah *black humor* rawngkai hmuh tur a awm nual mai. Zu rui reng mai sawi nana “Hre ngai lo tan chuan rui saa piang emaw tih mai tur a ni” tih te, “...dam chhung bakah September thla thlenga tan ina tang tlak a ni” tih te, “A thih hunah chuan zu a nghei ve mai ang” tih te (54); “Ka thianpa Rotekawla” *essay*-a “Amah thlem turin Setana a thlem lo chauh zawk a ni” (Thlaler 32) tih te hi *black humour* rawngkai a ni. Mafaa hi *Stand-Up comedian* te anga mipui vantlang zinga fiamthu thawh chi chu a ni hauh lo va, mahse, ngawi rengin, thuziak hmangin chhiartute chu lungngaihna pik chun lak ata chhanchhuah hna a thawk thin a ni.

2.3. Self-deprecating Humour

Mahni insawisakna ti ila, a chiang ber awm e. Mahni pumrua leh pianhmang emaw, chetchhiatna leh thil tawn nuihzatthlak emaw hmanga thu hlimawm leh zângkhai ziah leh sawi hi a ni. Mafaa Hauhnar hi pa lian leh sang, ama insawi dan takah “a sang zawnga a than a kin hnuah a vang zawnga than chhunzawm char char” a ni a (Chawlhna 27), chaw a ei theih chungchang leh dul kudam len dan a sawinaah pawh “... kan tawnzau hmaa milem chuangte hi an men pi ai puai mai thin” ti kha a ni a; fiamthu-ah pawh mahni han insawisak chiam chiam hian mi paw a sawi lo ber a, a hlimawm em em a ni.

Thlaler Aurawl-a “Thau Hi” *essay* kha *self-deprecating humour* chu a ni a. Han tar lan chhawn ber tur pawh hriat harsa khawpin mahni insawisakna thu hlimawmin a khât tih tur a ni a, a *essay* kharna lama thu hi han tar lang ila:

“Ka pheikhawk tlêt leh tlêt loh pawh mi dang min hrilh chawp kher ngai lovin keimah pawhin ka hmu ve phak a, tlawmngai pawlte tanpuina tel lo pawhin chhuata thil tla ka chhar thei a, inpuahchah lawk hmasak fe ngai kher lovin ka kekawr hnung ipte pawh ka duh hun hunah ka zen thei a, YMA thutthleng pawh a tlar tlarin ka awh khat bik lo va, *passport size* thlalakah pawh ka hmai pumin a la khung len theih a, nula tam tak aiin ka hnute pawh a la tê zawk a...” (30-31).

He thu hi *verbal of irony* tha eltiang mai a ni a, a thau viau bik lohzia sawi nana a thil tih theihthe a sawi hian a thauzia a tilang a. ‘Nula tam tak aiin ka hnute pawh a la tê zawk’ a han tihah te hian nula tam tak aiin a hnute a lian zawk tih a sawi chiang em em mai a ni. Mafaa Hauhnar khan mahni insawisak hi nuam a ti a, LPS Comedian Search lama *judge*-a a tanna lamah, a fiamthu thawhte a *comment* changin heng thute hi a sawi chhuak ve fo mai a, amah vêk hian a hlimpui a, a nui kuk kuk thin. A chang chuan mi dang that lohna emaw, mi dang siam that an ngaihna laite chu mahnia inchanin a sawi chhuak a, a “Lemchanna Khawvel” *essay*-a “Ka pain sorkar atanga pawisa a hailuh sa ka lo haichhuak ve leh thin” (103) a tih te hi a hlimawm piaah lamah thu thukphum tha tak nei, mi dangte zilhna hmanrua a ni tih loh theih a ni lo.

2.4. Anecdotal Humour

Anecdotal humour kan tih chu a taka thil thleng chanchin hlimawm tak takte hi a ni a, mi dang chanchin emaw, mahni chanchin emaw hi a ni thei ve ve a. Mizo pain fiamthu kan thawh thiam dan chu, inkawm khawmnuaa uang taka thil thleng chanchin sawi emaw, mahni chetna chanchin sawi emaw a ni a; fiamthu thiam kan tihte pawh sawi chhawng thiam leh sawi uar thiamte an ni thin.

Heng thu hlimawm tak takte hi *anecdotal humour* chu a ni a, *humour* hrang hrang zingah chuan ni tina nuna bet, mi dangte nena inkungkaihna tinghet theitu ber a ni awm e.

Mafaa fiamthu bu *Hlim Ni leh Nuihlai Ni*-ah khan *anecdotal humour* a dah nual a. *Anecdotes* tiin hnam dang ziaktu lar deuhte chanchin hlimawm 44 lai a dah a, *Hranghluite Tapchhakzawl Titi* tiin Mizo pa chanchin hlimawm hrang hrang 25 a dah khawm bawk. Heng bakah hian *Thlaler Aurawl*-a “Rustic Rumblings” huang chhunga a dahte kha chanchin ngaihnaawm leh hlimawm a ni a. A bik takin “Dara an tum rawn zan kha” pheih kha chu mahni chauh pawha nui char chara min awmtir thei khawpa *humorous piece* nei tha a ni a. A thu kharna hian a thluak thatzia leh *humour* tha chungchuang a nihzia a tilang chiang khawp. “Dara a nih avang khan an tum rawn chiam a ni a (Dar te chu tum ngai alawm!). Khuanga te han ni ta zawk se an vuak rawn hrep emaw a ni ang a, hming thlan hi uluk a lo ngai dawn hlein ka hre ta - hmel nen!” a ti (184). Mizo Hla Hlui (*folk song*)-a Dar Hla pakhat,

Liandote unau unau

Dar zenge in tum in tum?

Dar zeng mah kan tum lo ve,

Liando bur chhete kan tum kan tum (Dar Hla/Naupang Hla) tih kha ani chuan a thianpa Dara hmehbel nan leh sawisakna atan remchang takin a hmang a. “Tumah Dara chhan chu sawi loh, ‘Dar zenge in tum, in tum?’ tia zawt thlithlai ngam pawh an awm lo. Dara chhetê an tum tih kan hriat tlan sa vang a ni mahna” a ti a (178). He *essay* hi May 19, 2007 zana veng pakhat rawlthar rualin Darrokima an sawisak rawn chungchang a ziahna a ni a, *Dar Hla* ngenchhana a thianpa Dara a sawisakna tlar avang ringawt pawh hian Mafaa Hahnar hi *anecdotal humourist* tha a ni satliah lo va, *artist* ropui a ni a tih theih ang.

2.5. Taunting Humour

Taunting humour tih chu, mi dangte nuihza siam nana hman emaw, fiamthua mi dangte sawisakna leh kahna a ni mai a, ṭhian inkawm hnaivai leh inngamlak tak inkara hman a nih loh chuan thinrimna leh innghirnghona a thlen hlah thei thung. *Satire/Sarcasm* huang chhunga khung theih tur ni mah se, a hranpa liau liauva dah tham khawpa huang duh zau a ni a, kan han dah hrang a ni.

Hetiang *humour* hi thluak leh kam themthiam ngai tak a ni a, Mafaa hausakna a ni. Inkah fiam hi LPS Comedian Search lamah an uar hle a, chungah te chuan “I mut rei zawng teh tumin *ruler* nen i mut zān duh hmel” tih te, “Kawngkam *electric* ban remchang i cho ur ur duh hmel” tih te, “Fur tuihawk hmahruai i dāwt kuang kuang duh hmel” tih te kha Mafaa kamchhuak langsar zual a ni a, a fiamthu bu *Hlim Ni leh Nuihlai Ni*-ah khan “Indem Fiamna & Inkahna” tiin ṭhahnem tak a dah zui a ni. Thu thluaithlum leh thleh kual ki kawi hmanga mi han den zeuh te hi a thiamna leh theihna sāng tak, Mafaa ti-Mafaa-tu pawimawh a tling.

A *essay* hrang hrangah heti lam hi Zonu la hmun ang maiin a parin a par chuai mai. “Ka ṭhian” *essay*-a “Ka ṭhianpa chanchin ka sawi apiang hian Napoleon-a pawh pa lian tak a nih bik lohzia thu sawi tel a ngai ve ziah” (Chawlhna 62) te, “Hmangaihna an tih teh fo hi” tih *essay*-a “Mahni kekawrte an thlak zin tluk zeta ngaihzawng thlak ngun...” (Thlaler 48) tih te, “Ka Damlo Va” *essay*-ah “Nupui atan *ngaihzawng* an neih laiin ani chuan *hlah* zawng a nei” (162) leh “Shillong awm chhung khan ṭawng chi hrang hrang sawmpahnihin ‘bat in phal em’ tih a thiam hman” (164) te, “Kamṭha Khua Lumtute” *essay*-ah “Eng ang pawhin haw hma se a thim haw ve ziah” (169)

tih leh “A lu ûm te hi ralkhat aţang chuan a dawnfawh put emaw tia hmuhsual palh awl tak a ni” (171-172) tih te, “A hmel chu pangpar ang maia duhawm a ni, pangpar tih lemah parbawr” (173) tih vel te a ni. Heti ang lam hawi *essay* hi a hranpa liau liauva a ziah nual avangin tar lan sên a ni lo.

3. Mafaa Humour Danglamna leh Chungchuanna

Mizo ţhangtharte’na kan hriat phak chinah chuan Mafaa Hauhnar bakah hian James Lianmawia, PL Liandanga te, Vanneihluanga, Darrokima, Stephen Auhmun etc. te hi *humourist* ţ ha chungchuang tak vek an ni a, ţhatna mual leh theihna mual erawh an nei hrang a, ziah dan hmang (*writing style*) pawh a inang lo fur a. Mafaa *humour* hi chuan a hawl zau va, *humour* ziarang hrang hrangah a filawr famkim em em mai a ni. Sawi uarna (*hyperbole*) hman thiam chungchuang a nihna te, a *humour* a Mizo riau mai te, thu chaih kual leh chheh vir a thiamna te hi a chungchuanna tam tak zinga tlem tê a ni. Chungte chu han sawi zau leh thuak thuak ila.

3.1. Mafaa Hyperbole

A tawi zawnga hrilhfiyah chuan thu uarna tihin a fiah ber awm e. *Humourist* ţha hriata kan hriatte hi thu sawi uar thiam tak an ni vek hlawm a. American *writer* Gore Vidal chuan, “*Hyperbole* hi American *humour* hmanrua bulpui ber a ni,” a ti (Palimpsest 19). *Humour* lampang thuziak nana a ţangkaizia a hrilh fiah Chiang viau mai.

Thusawi tichiangtu atana a ţhat viau vang ni maw, Isua pawhin sawi uarna hi a hmang uar hle. “Mi hausa Pathian rama luh aiin, sanghâwngsei hriau bengaluh tlang a awl zâwk,” (Marka 10:25) tih te, “I mit ding lamin a tihtlûk che chuan, kher chhuak la, paih

daih rawh; i taksa a puma Gehenna-a paih ai chuan, i taksa pêng pakhat boral chu i tân a ṭha zâwk a ni” (Matthaia 5:29) te, “Engati nge mahni mita khanchhuk awm chu ngaihtuah si lovin, i unau mita hmawlh tê tak tê awm chu i hmuh ni?” (Matthaia 7:3)-ah te hian sawi uarna langsar taka hmuh theih a ni. “Ṭhenawm do aiin khaw sarih do a thlanawm zawk” tih te, “Mipa lo vat leh hmeichhe nau vei chu hlâng chung a chuang ang an ni” tih thufing leh ṭawngkauchheh nei Mizote pawh hi sawi uarna lamah kan duai lo hle. Kan thu bakah hla lamah hlei hlei hmuh tur a tam a, chungte chu chipchiar takin chhui zui lo mai ila.

Mafaa hian thu uar nan hrim hrim ai mahin, a sawi tum Chiang taka sawi chhuah nan leh, a lo chhiartute’n fiahfim, felfai leh zangkhai taka an hriatthiam theihna hmanrua atan *hyperbole* a hmanṭhin a, thirhipthei (*magnet*)-in thir nawi a hîp khawm duak duak ang maiin, *hyperbole* hi chhiartute hîp khawmna atan a hmanṭhin a ni. A tifiyah leh tichiang turin Shillong-a a zir lai chanchin a ziahna *Chawlhna Tuikam*-a thuziak hmasa ber “Chhum Zinna Ram”-a thu hlâwm pakhat chauh hi han tar lang ila.

“Chhunah kan college-ah hla kan han zir a. Keini aia tlema bus bang beng a zai lo rem ṭhang deuh tawhte’n hla an han hruai a. Uṭawṭ tui *dive* tur ang maiin an han phar kak ang diai diai a. Chutah, Handel-a ‘*Halleluia*’ kan han sa hap hap a. Ṭum dang aia kan lak sàṇ ṭumin, a *soprano*-ho chuan, kâ aṭanga dangmawn thlawk chhuak dawn dawnin ‘*Lal cheng neng*’ an han ti ṭek ṭek a. Keini *bass*-ho tan kha chuan sak a lo nuam tawṭ ve chauh si a, kan tui ta lutuk ṭhin khan, “*Halleluia, suihlunglen; halleluia, suihlunglen*” kan ti lo chauh a ni” (25).

Uṭawk tui *dive* tur ang maia *conductor* phar kak diai diai chuan a sawi tum a tifiāh mai a ni lo, mitthlaah conductor hlimthlarawn lang nghal thei a. Dangmawn thlawk chhuak dawn dawna '*lal cheng neng*' tih ṭek ṭek te phei chu he hla la hre ngai lo leh la ngaithla ngai hauh lo tan pawh sak harsa khawpa *key* sang a ni ang tih hi a Chiang em em mai a ni.

3.2. Mafaa Humour leh Mizona

Mafaa Hauhnar hian a chhuahna, a ṭhanlenna leh seilenna Mizo hi a chawimawi hle. A sawi uarna hrang hrangah te, a thu chaihkuah leh chheh virna kawngah te hnam dang chuhpui ve theih hlek loh Mizona hmuh tur a awm ṭhin. Fiamthu-ah pawh fiamthu Mizo deuh bik riau te, fiamthu tunlai deuh te, hnam dang fiamthu ziarang pu deuh te kan nei ṭhin a; a mihring azirin eng thilah pawh Mizona hi tar lan leh dah lansarh theih a lo ni zel mai.

Thil thleng lo tur leh thil harsa sawina atan “Meihawl ip aṭanga chhangphut var bun chhuah tum ang” tih te hi *meihawl ip* tih chuan buara ip ung khek khuk, dum nuau mai mitthlaah a lo lang nghal a. Meihawl ip aṭang chuan meihawl dum tak bak bun chhuah tur a awm lo va, chuvangin meihawl dum ep (*opposite*) chiah chhangphur var, ipa khung chi tho tehkhinna (*simile*) atana a thil sawi tum thil thleng lo tur emaw, thil tih harsa tak tur emaw kha a tifiāh zual niin a lang.

A chaw bar lenzia leh ei nasatzia sawi nana “Pahmei pawnthuah tel tiat tiat ka-ah kan hnawh lut tep tep” a tihte hi sawi uarna (*hyperbole*) hlimawm tak a ni a; *pahmei pawnthuah* tih hi a ti-Mizo lehzualtu niin a lang a; Mizo ṭawnga ziaak, Mizo chungchang ziaakna, a ziaaktu leh chhiartu pawh Mizo an nih avangin a Mizo thei ang bera sawi uarna a hman hian a Chiang a, a fiah leh zual a ni.

“Kamṭha Khua Lumtute” *essay*-ah pawh “VCP vaihlo bawm tiat lawnga hnar hmu lurh lurh khawpa min siam duhtute an ni,” tiin a ṭ hianta nena an inngamtlakzia a sawi a. *VCP vaihlo bawm* hi a Mizo em em mai a, a sawi uarna hian chhiartute a tihlim bawk si a ni.

3.4. Mafaa Wordplay

Wordplay hi Mizo ṭawng chuan thuchaih te kan ti a, thu chhehvire te pawh kan ti a, a awmzia chu kan hrethiam tlang awm e. Chi hrang hrang a tam a, chung zinga Mafaa *wordplay*-a kan hmuh ṭhinte chu — *alliteration* (thumal tin lam rik inzul) te, *pun* (thumal inang awmze hrang emaw, rik dan inang awmze hrang nei) te, *malapropism* (rik dan inzul tho sia hawrawp ṭhenkhat tihdanglama awmze hran siam) te, *zeugma* (thil pahnih emaw, a aia tam emaw sawi fiahna atana thumal pakhat hman) te, *spoonerism* (a rik dan inang sia thumal ṭhenkhat tihdanglam) te, *double entendre* (thumal pakhat awmze hrang nei thei leh kaw k thim ruih thei) hmuh tur a awm ṭhin.

Mafaa *signature* tih theih khawpin *alliteration* remchang hi a kutchhuakah hmuh tur a tam. Heng *alliteration* hi rem leh rem lova rawlh hram hram a ni lo va, remchang takin a rawlh a, chhiartute tihlimna hmanruaah a hman ṭhin. *Chawlhna Tuikam*-a “Duhthusam Thamral” *essay*-ah pawh zu heh tak sawina atana ‘Nam-nilenga’ a han ti hi a remchang a, a zu heh turzia leh zu rim a nam ther ther reng turte chu hriatthiam nghal theih. “Zu zawng zawng zinga zing zu zet zawng” tih te hi ‘z’ hmanga thu inṭan vek, *alliteration* siam duh vanga thumal remchang lo bilh luh chawp ang chi kha hmuh tur a awm hauh lo; a thupui chai lai nena inhmeh leh hlimawm zui bawk si a ni.

Malapropism chu thumal rik dan inzul tho sia hawrawp t̄ henkhat tihdanglam hleka awmze hran siam a ni a, sap hla t̄henkhat, mahni hriat ang anga kan lo riatpui nawk nawk te pawh hi a ni thei awm e. Kum 1775-a Richard Brinsley Sheridan-a play pakhat *The Rivals*-ah khan a changtu (*character*) pakhat Mrs. Malaprop khan hetiang t̄awngkam a hmang nasa a, hemi hnu hian a *character* hming chawiin *malapropism* tih thumal a lo chhuak ta a ni. *Thlaler Aurawl*-ah khan “A Sap̄awng Takin” tihah hetiang deuh hi hmuh tur a awm a. Kum 1980 chho vela Bristish *rock band* lar tak Dire Straits-ho hla pakhat “Sultan of Swing” hla tlar pakhat *You get a shiver in the dark, it’s raining in the park* tih chu *A Kremi in the nghak in the nghak bak thlak* tiin a rawn dah a; Mizo tan chuan a hlimawm a, Mafaa *humour* rua pawimawh tak a ni.

Mafaa *wordplay* chi khat, a thu leh hlaa kan hmuh tam em em mai chu *zeugma* hi a ni. Grik thumal *zeugnynai* tih aṭanga lo chhuak, *joining* (inzawm khawm) tihna a ni. Thil pahnih emaw, a aia tam emaw sawi fiahna atana thumal pakhat hman hi a ni mai awm e. “Mizoram lam aṭanga lo chhuk hlimte nen bekang leh lehkhathawn kan inhlan malh malh a” tihah hian “inhlan” hian “bekang” leh “lehkhathawn” a hrilh fiah nghal a; “An tlangval laia vote an thlak zah zet sawn an thlak hman a” tih te, “Tui lah hi a’n vang em em mai lehngal, Mizorama hna zawn ang a ni” tih te, “Zing thawh kha a anpui dang a awm ve vang pawh ni lovin, kan hai kan hai mai” tih te hi *zeugma* kan tih chu a ni thei ang.

Spoonerism kan tih chu a rik dan inang tho sia thumal t̄henkhat tihdanglam emaw, thumal awmna sawn kual (*swap*) emaw hi a ni mai awm e, hetiang hi English mi sakhaw rawngbawltu Rev. William Archibald Spooner (1844-1930)-a’n a lo hman uar hmasak avangin a hming chawiin *Spoonerism* an ti

a. “Fakna a dai tawh lo’ng, Haleluiah” *essay*-ah khan “IQ tising mang si lova BP tising ve ringawt” (Thlaler 44) tih a hmang a, a awmzia leh sawi tum chu a chiang a, sawi zui lo ta ila. *Spoonerism* huangah a khung ve theih ang.

“Dara an tum rawn zan kha” tihah hian *double entendre* tih theih tur a awm a, “Khatia rawlthar rualin Dara an han *beih rawn* tak tak mai kha chu, ... a rai lo chauh a ni ber e!” (Thlaler 178) tih hi a ni. Heta *beih rawn* hi sawisak rawn sawina ni mah se, *a rai lo chauh* tih hian awmze dang kaw k thim ruih a neih kha sawi chhuah kher ngai lovin a hrilhfi ah nghal a ni.

Wordplay hmang thiam rau rauvah, chhiartute tihlim leh hmui keu zawnga a hman thiam bikzia te, *humour* siam tura *rhetorical devices (figurative languages)* hrang hrang a hman rimzia leh hman daihzaizia te pawh ziah fe tham a la awm a; nimahsela, tuna kan tar lan chinah rek bung ta mai ila.

Mafaa Hauhnar thuziak hlimawm (*humour writing*) te, a *humour* ṭawngkauchheh leh bungrua te hian kharchhawn a hlawn zui viau mai a. Tunlai Mizo thuziak hrang hrangah hmuh tur a awm chamchi mai. *Wordplay* lama ṭhangtharte cho phur thar (*influence*)-tu pawimawh a tling a, tehkhin thu (*simile/metaphor*) awm sa ni lova tuk chawp hmang liau liauva a thuziak thuam leh tuam mawi nana a hmang ṭhinte chu tunlai ṭhangthar, thuziak hlimawm lamah te chuan kan hmuh chhunzawm zel baw k. Hei hian a ṭha zawngin Mizo thu leh hla hi a hruai niin a lang a, ṭawngkam bungrua thar a hring a, Mizo ṭawng mawizia leh daihzaizia, a thûk leh ṭhatzia a lang fiah telh telh zelin a rinawm baw k a ni.

Primary Sources:

Hauhna, Mafaa. *Chawlhna Tuikam*. Gilbert & Raymond Publication, 1997.

-----, *Thlaler Aurawl*. R. Lalrawna, 2008.

Works Cited

Carroll, Noël. *Humor: A Very Short Introduction*. Oxford University Press, 2014.

Grossman, Vasily. *Life and Fate*. Translated by Robert Chandler, Vintage Classics, 2011.

McGhee, Paul E., and Jeffrey H. Goldstein, editors. *The Handbook of Humor Research: Basic Issues*. Springer, 2017.

Khupchong, TS. *Beiseina Khawvel*. TS Khupchong, 2015.

Swift, Jonathan. *"The Battle of the Books" and Other Short Pieces*. Edited by Angus Ross and David Woolley, Penguin Classics, 1989.

Twain, Mark. "How to Tell a Story." *The Complete Works of Mark Twain: The Novels, Short Stories, Essays and Satires*, edited by Charles Neider, Doubleday, 1961, pp. 365-373.

-----, *"Humor is mankind's greatest blessing."*

Vidal, Gore. *Palimpsest: A Memoir*. Random House, 1995.

Zawla, K. *Mizo Pi Pute leh An Thlahte Chanchin*. 5th ed. Lalnpuui, 2011.

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Escapism in Selected Mizo Contemporary Poetry

Remruatkima*
Zaithantluangi*

Kamkeuna:

Mihringte hian kan nun hman mek lak ata hi tlanhhiatna leh tawmbona tur kan zawng thin a. Chu kan zawna hun leh hmun pawh chu a in ang vek hek lo. Nun hi tluang purha lan chang awm mah se nun a ni miao a, duhsam khawvel a nih miao loh avangin mihringina a tawn tura ruat harsatna, manganna, lungngaihna leh tahna te chu a inher chhuak nitin a. Chung nun hlim lohna leh hrehawmna lak ata bikbo leh tlanbosan daih chu mihringin a duh fo thin. Hla phuahtute pawh hian chu an khawvel nun hman mek lak ata bikbona leh tlanhhiatna an zawng fova, chu chu an hla hmangin an puang chhuakin an hlaah te hmuh theih a ni thin.

Thangtharte pawh hian hla phuahtu hmasate hnung zui zelin he an chenna leilung lak ata zalenna emaw chawlh hahdamna emaw, eng emaw tak beisei, duh leh chakin tawmbona leh tlanhhiatna chu

* Alumni 2020-2022

an la zawng reng a, chu chuan an khawvel nun hman mek inher dan chu fiah takin a tar lang tel bawk. Chu thangthar poet te'n an nun hman mek chu engtiang chiahin nge bikbosan an lo duh a, he khawvel laka an tlanchhiatna leh bikbo duhna hmun te chu eng ang chiah nge a nih tih i lo chhui chhuak dawn teh ang.

Escapism Awmzia

Khawvel laka bikbo duhna leh tlanchhiatsanna chu literature mualah chuan Escapism tia sawi thin a ni a. He Escapism hi Romantic movement atanga lo irh chhuak niin a lang. Kum zabi 18-na tawp lam leh 19-na tir lama khawtlang leh ram inrelbawl na te, mimal nun leh vantlang nun lo danglam zel duhkawp lohna chuan hla phuahtu romantic poets-teah an hla hmangin bikbona leh tlanchhiatna a zawntir ta a.

Ram tha leh zual chakin an suangtuahna khawvelah te, khuarelah te bikbona an zawng a, romantic poet-te bikbona leh an nun hman mek laka an tlanchhiatna ber pawh chung khuarelte chu an ni ti ila a sual awm lo ve.

Escapism chu J.F Laldailova chuan, “Mawhpurhna atanga tlanchhuahna, mumang leh suangtuahna rama chenna” (English 183). tiin a lo hrilh fiah a. Dr Swati Chauhan pawhin, “Escapism hian thil tak tak, nun tak tak atanga tlanchhiat duhna a lantir a ni. Escapist chu a chhehvel khawvelah hian a rilru a hahdam lo hle a. Thil awm lo tak tak a suangtuah hmangin tlanchhuah leh bikbo a tum thin a ni” (49). tiin a lo hrilh fiah ve bawk.

Oxford Dictionary chuan, ‘A bik takin intihhlamna zawnna emaw, thil dik lo hrang hrangin rilru a tihbuaina atanga chhanchhuahna zawn duhna.’ (Oxford 567) tiin a hrilh fiah a. Cambridge dictionary pawhin, “Nun hrehawm tak emaw, khawvel ninawm tak emaw

pumpelh dan tur ngaihtuah a, nun nuam zawk leh thiltih nuam zawk hmanga bikbo tumna” tiin a hrilh fiah ve bawk.

F.Lalzuithanga chuan, “A tak ram khawvel chhuahsana kan suangtuah leh duhthusam rama chen chakna” (Laisuih Bu 2 na 124). tiin a lo hrilh fiah a. Elis F. Zadingliana hrilhfiahna hi a ngaihnawm hle bawk,

Thenkhat tan chuan he khawvel hi lungngaihna leh ñahnaa khat, hlimnate’n mual an liam a, beiseinate a bona hmun, retheihna leh riangvai taka awmna hmun a nih chang a tam ñhin. Chung mite tan chuan he nunah hian beisei tur a awm lo va, an beiseina chu thlarau ramah emaw, nun hlui liam taah emaw, an suangtuahnaa an din khawvel ñha zawkah emaw chuan a awm a. Savaah emaw thilsiam dangah chana an duhsam hmunah chuan he khawvel hi chhuahsan an duh ñhin a, an hlaphuahah te an duhthusam chu puang chhuakin, chu chu Escapism chu a ni. (Mizo Studies 16)

tiin a lo sawi fiah ve bawk a ni.

Heta ñanga lang Chiang em em chu he kan chenna khawvel (reality) lak aña bikbo duhna, heng khawvel thil buaina a ni emaw harsatna emaw khawvela thil awm te’na mihringte a chim buai leh um buai phak lohna hmun, khawi emawa hahdamna leh nun nawmna beiseina leh chu mi va zawnna chu ti ila Escapism chu a Chiang viauin a rinawm.

Thangthar Poetry-a Escapism Hnu Hma

Poetry huangah hian ñhangthar hun hi kum 2000 vel aña chhut a ni a. Kum 2000 aña 2010 inkarah ringawt pawh poetry bu 10 a chhuak hial a. A chhuak chho tam telh telh bawk, hetiang

a nih avang hian thangtharte hunah hian poetry lama harh tharna lian tak a thleng tih loh rual a ni lo. Chung an hla phuah dan leh hawi lam te chu dang chho tial tial mah se, hla hlui zia leh hla hlui te nen pawh inanna tam tak an la nei bawh.

Chung zingah chuan hla hluia kan hmuh fo escapism hnuhma chu thangtharte khawvel thu leh hlaah chuan kan hmu chho ve ta zel a, kan hmu chho mai pawh ni lovin chu an escapism ziarang leh kalhman te chu a tam hlei hlei ta zawk niin a lang a, zir chian leh hai chhuah tham zet a lo ni ta a tih theih awm e. Chung thangtharte bikbona leh an nun hman mek laka an tlan bona (escapist) na chu eng eng te nge a ni tih lo zirchiang teh ang.

1. Suangtuahna leh Duhthusam khawvel.

H. Laldinmawia chuan hlahril a hrilh fiahnaah chuan, “Hlahril chu mihring thinlung chhunga thil vei emaw, hmuh leh tawn emaw atang leh ngaihtuahna leh suangtuahna atang emaw a phuah chhuah a ni” (Kawngpui 33). tia a lo sawi angin. Hla phuahtute hian an suangtuahna hmangin suangtuahna khawvel te an din hran a, chu hmunah te pawh chuan an lei nun dahthain an va cheng hial thin.

“Hetiang hla phuah hian suangtuahna (imagination) a buaipui a. John Keats chuan he khawvel hi rapthlak tak niin a hria a, chuvangin, khawvel hlata ata kalbo a duh a ni” (Askliterature np). tiin John Keats-a'n a khawvel nun lak atanga bikbo a duh dan an lo sawi bawh a. Chutiang deuh chuan thangtharte pawh hian an khawvel nun hman mek chu an duhthusam a nih bik lohzia leh, chu hmun atanga khawi emaw hmuna kal a, hmun thar emaw an mahni pual bik khawvel hran emaw an din hial thin.

Hla phuahtu hmasate chu suangtuahna khawvela chengin hmun hrang hrang fangin an suangtuahna khawvel hmangin thil

tam tak an ti thin. Thangtharte phei chu an suangtuahnaah hian an chengin an lût thuk zual zawk emaw tih tur a ni a. An suangtuahna hmangin thil tam tak an ti a, an suangtuahna hmangin a tak rama an tih theih loh te pawh an ti hial a. Aremruati Ngente poetry 'Thlirtu' tih-ah chuan,

'A suangtuahna mitthlaah huan mawi tak a din a,
 Chuai lam pan tawh pangparte tinung turin,
 Tui thianghlim a pe a,
 Hmangaihna a enkawl a,
 Lungchhiat thlak taka tâwp ta thawnthu chu ziah zawmin,
 Beiseina kâwl a entir a,
 Tuarna leh lungngaihna thawnthu kha,
 Hmangaihna a tuam dam ta. (Seih 56 & 57)

Hetah hian he hla phuahtu hian a tak rama a duhthusam ang thleng lova a duh ngei ngei ti thei lotu tân suangtuahna khawvel dinsakin chu a dinchawp khawvel (microcosm)-ah chuan a tak ram bikbo sanin a duhthusam a tihhlawhtlintir tih kan hmu a. Khawvelah a duhthusam thleng thei lo mah se a suangtuahna khawvelah erawh a duh duh a tih theihzia kan hmu. Chu suangtuahna khawvel a tak ram ni lo, khawvel tak tak aṭanga an bikbona leh an tlanchhiatna chu ngaihnepe leh dah hniam theih a ni lo. Ramlawt Dinpuia chuan,

Zalenna ramah chuan min dah la,
 mihring hi mihring a nih anga,
 teh a nihna hmun ngeiah chuan,
 pianna leh dinhmun hnuaihnaun vanga hnawl bik
 awm lohna ram chu min hmuhtir rawh.

(Thihna Thahrui 23)

tiin, a poetry ‘Thuthlung ram’ tihah chuan he khawvela chi leh chi, hnam leh hnam, pawl leh pawl, dinhmun sang leh hniam, hmel leh ruangam te avanga inenhranna leh inthliar hranna mihringin a neih thinte chu na a tiin awm lo tawp se a duh hle a. Chutiang awm ve lohna a duhthusam khawvel chu a lo au chhuahpui ve bawk.

H. Lalawmpuia chuan, “Thangtharte hian an nuna thil thleng leh an thil tawn, an lawmna leh lungngaihna, an thinrimna leh an lungawi lohna, an suangtuahna chenin hlaah an chantir thin a ni” (26). tiin a lo sawi a, chung an hlimna leh lawmna aimah chuan lungngaihna, thinrimna leh lungawi lohna te chuan suangtuahna din tirin escapism ziarang kan hmuh phah nasa hle. Amos M.S Dawngzuala chuan,

Hringmi dangte hringnunah hian,
Lungngaih chhum hi zing ve ang maw?

Tah zai bang bik tak ang maw. (Hringnun Keh Them 57)
tiin, a nun hman mek hrehawmna leh mihring anih miau avanga a phurrit phurh thin te chu a thlir a, midangte pawhin a nun kawnga a thil tawn ang zozai hrehawmna leh lungngaihna te chu tawng ve tak ang maw tiin a ngaihtuah a,

He khawvel hi chhuahsan theih se,
Mang ram lama pem ka nuam e,
Chutah chuanin lungdumte nen,
Hlimna parmawi kan tlân dun si. (16)

tiin, a nun hman mek atanga tlanboa a mang ram, a duhthusam thlen dikna hmuna chatuana awm a, chu a chenna khawvel chu chhuahsan daih a duh hial thu kan hmu a. Thup leh insumkarna nei lem lovin tlang leh chiang takin an chhungril nun inlumlet leh khawvelina natna a thlen nasat avanga an tawrhna leh dam an duhna chu an au chhuahpui a ni. ‘Ka bâng’ tih poetry- ah pawh,

Hringnun thûk zawka ka thlirin,
Ngui leh rûmin hun ka hmang a,
Ruh no nih ka hlawh leh si,
Ka chhuak nang e hringnun aṭang. (56)

A lungawi lohna leh thinrimna chu hla hmanga a puan chhuah bakah, chu a puanchhuahnaah chuan a khawvel nun hman mek chu ninawm a tih avanga chhuah san hial a duhthu kan hmu ta a. Hlim leh lawmna a ngaihhlutzia leh a duhzia (yearn for mystic rapture) a lantir bawk. H. Lalawmpuia'n ṭhangthar hla kalhmang a zir chiannah chuan tihian a lo tarlang a.

An chen mekna khawvel laka leng lo leh chuang riaua inhriatna, rilru hahna leh nun ipik, nun beidawnna leh rilru buaina râwl te kan hmu ṭhin a. A ṭhen chuan tlanchhiatna tur hmun te an din chawp a, chutah chuan an suangtuahnain an cheng a. A ṭhen erawh chuan a nih ang anga hmachhawin, an rilru tawt leh ipik tak chu an hrithla phiar phiar mai ṭhin a ni. (H. Lalawmpuia 27)

Heta a sawi ang hian heng ṭhangthar poet-te hian bikbo nan tlanchhiatna tur hmun te dinchawpin, an suangtuahna tein khawvel hran daihah te an cheng a, chung an suangtuahna khawvel chu ngaihnepe leh dah hniam theih rual a ni hek lo a, an khawvel neih chhun, an chenna khawvel ai pawha an tana khawvel nih tling zawk te a hial ṭhin. Aremruati Ngente bawkin ti hian 'Suangtuahna khawvel' tih poetry-ah chuan a lo sawi a,

Suangtuahna khawvel aṭang khan lo chhuak la,
A tak ramah chêng ve tawh rawh an ti a,
A suangtuahna khawvel chu,
Ama tak ram a ni tih erawh an ngaihtuah der lo. (Seih 123)

tiin, chu suangtuahna khawvel awmzia chu chiang takin a rawn sawi bawk. Lisha Fredrick leh Dr. J. Karthikeyan te chuan, “Ode to a Nightingale”-ah chuan, ‘Keats-a suangtuahna chu a thil tak tak aṭanga tlanchhuahna hmanrua ropui tak a ni” (505) tiin Keats-a suangtuahna chu a hmanraw ropui a nihzia a sawi a.

A hla chang hnihnaah chuan khawvel hmuh phak loha chhuahsan turin wine a duh thu sawiin, *nightingale* nen chuan ramngaw thim takah chuan bikbo daih a duh thu a sawi bawk. Chutiang chuan a suangtuahna chu hmanraw ropui takah hmangin, khawvel nun hrehawm kalsan nan a hmang a ni.

2. Van lam

Kristiante nunah chuan vanram hian hmun a chang thukin, nasa takin kan lei nun hman mek pawh hi min kaihruai ṭhin. Chu vanram chu hla tam takah kan hmu a. Mizo hun hluia hla hlui leh Kristian hla hmasaah te pawh khan van lam ngaihna hla a tam hle a. Mizote hian van lam hi an ngai zual bik em aw a tih theih.

Father of Mizo Poetry an lo tih hial Hrawva pawh khan lungngaih manganna kara a beisei leh a thlir tlat ṭhin chu he khawvel thilte ni lovin nakina a la thlenna tur hmun vanram a ni. “Dam chhung buaina te ka pël ang, lungngaih hnutiang chhawnin,” (Ramliana 129). tiin he khawvela a nun hrehawmna leh nakina a beisei ram leh chu mi a thlen huna a awm dan tura a suangtuahna te kan hmu a ni.

Hei hian escapism pawh a pâwl lek lek a tih theih ang. Chulai dinhmun tak chu Saihnuna pawhin, ‘Ka taksa lungngai mah sela, Vanramah thlâ-in ka lêng ṭhin’ a lo ti diai diai mai. Hrawva’n a khawvel chhuahsan a châkna chhan chu a lungngaihna leh buaina vang a ni. Chutihrualin, a beisei ramah erawh chuan lungngaihna leh buaina a awm ve

tawh dawn lo va ; chu tak chu a beisei chhan pawh chu a ni. Lungngaihna leh buaina awm tawh lohna hmun chu khawi hmun pawh ni se, Hrawva beisei ram chu a ni hrim hrim mai. (Ramliana 130)

Heng hla phuahtu hmasate ang tho hian, khawvel nun buarchuar leh natna leh lungngaihna ramah hian hla phuahtute chuan an hma lawka an la thlen tur van chu ngaiin, thlen hlan nghakhlel leh an chenna khawvel kalsan a, chu ta kal an chakzia te chu thangthar hla phuahtute pawh chuan an puang ve bawk. Lalsensangi Chawngthu chuan ‘Theih Ni Se’ tih poetry-ah chuan,

Van khi khawih phâk ila,
Tah chuan i awm âwm si a,
Mangram chauha ka vawn thin,
Thlah lo turin i kut ka vuan ang a,
Angelte’n min hnar haw tum mah se,
Nang chuan min kirtir phal dawn si lo va.

(Angel leh Mihring 62)

tiin, he lei hrehawm tak hi Chiang takin a hmu a. He leia kan tana mi hlu tak a nun kaihruaitu chu a hringa hrana a hmuh leh khawih leh biak pawh mai theih loh avangin chu a khawhar thlakin kim lo riaua inhriat chang a tam thin. Chu avang chuan a suangtuahnaa leh a mangram chauha a hmuh leh vawn thin chu ataka hmuh leh vawn chakin chu a awmna hmun vanrama kal a chakzia kan hmu a ni.

Ellis F Zadingliana chuan,

Lusunna leh khawharna, natna tinreng kara hringnun hman hahthlakzia hre Chiangtu John Keats-a khan dam lai hringnun pel a, lungkham ramah hahchawlhna a zawng ve mek a. *Nightingale* sava hram mawi tak a hriatin

a suangtuahna chu chawh thawhin a awm a, zai thla zarin
hringnun hreawmna chu thlawh bosan vang vang mai a
duh a ni. (Mizo studies 20-21)

tiin John Keats-a'n hringnun lak a'anga bikbo a duhzia 'Ode to a
nightingale-a' a puan chhuah dan a rawn sawi a.

Hetiang ang deuh hian Mizo thangtharte zingah pawh hian
hringnun lungkhamna ram pel a, khawi emaw hmun hahdamthlak
taka chawl a, phurrit zawng zawng kalsan a, zalen leh engthawl taka
nun hman theihna chu neiin an inhria a, chuta hun hman hlan chu
an nghakhlelin, an nun hman meka hmalam pana an tha tichaktu
a an hman thinzia pawh kan hmu tel bawh. Lalvensangi poetry
'Daidar Loh Ram' tihah pawh,

Chu huang chu ka serh hran a ni a,
Ka beiseina ram, hma lam ka pan ngamna,
Khawih thei loin hmu thei lo mah ila,
A awm ringin ka inhnem fo va,
Tah chuan ka hahdam ang ka ti a;
Ka khawvel neih chhun tak meuh a ni,
Cheng thei lo mah ila ka chhuang a,
Ka mumang mawi ber a ni. (Angel leh Mihring 80)

tiin, a suangtuahnaa a duhthusam khawvel vanram hmun nuam leh
hahdam thlak zet chu a nun kaihruaitu, a lung tileng a, a khawvel
neih chhun a nihzia kan hmu bawh. Mizo Kristian hla phuahtu
lar tak Patea pawh kha vanram ngai mi tak a ni a, chu avang tak
chuan a hlaah pawh escapism hnuhma ni thei awm a tam hle. 'Aw
ka chhandamtu Lalpa' tih hlaah chuan,

Zion i tlang chungah chuan,
Lungngaihna'te'n chawlhna an hmu,

Keipawh i tlang hlimna ramah,
Nuamin ka leng ve ang.

Hla phuahtu tam takin lei hrehawmna leh lungngaihna an hmuh thuk ang chiahin Patea pawh hian khawvel chu hrehawm a tiin, vanram thlen hlan a nghakhlel tak zet a. Hetianga hla phuahtu hmasate'n lei hrehawm an tih avanga vanram an ngaihna ang hi tunlai thangthar thu leh hlaah pawh kan hmu ta zel a, Patea ang tho hian Febry K. Zonunmawii chuan 'An ãap tawh ngai lo' tihah chuan,

Sual sùal hneh loh nun nei ka ni si lo va
Tlûk leh tlâk fâwmtu mi derdep ka ni,
Tawpnain a tawp min thlen hun nghâkin,
Khi hmun khi chàkin ka thlir fo ãhin,

Vanah chuan an ãap tawh ngai lo an ti si a. (Febry 199)
tiin, a lei nun hmanah chuan thlemna leh chaklohna mihringte tan a tam êm avangin chung sualna leh thlemna te chu hneh reng theih a nih lohzia a hre Chiang a, chu avang chuan chu indona leh thlemnaa khat leilung chu a kalsan theih si loh avangin a nun tawp huna vana a kal hun tur thlirin, chu hmunah chuan lungngaihna leh ãahna a awm tawh ngai loh avangin chu hmun thlen hun tur chu nghakin van lam a thlir reng mai ãhin a ni.

Hualthangpuia Pa chuan Zaikung Thar-4 -ah chuan van lam chungchang chu heti ang hian a ziaak a,

Hlain an chawi, thuin an hril,
A ropuizia leh mawizia te zawng
Chu tah nat a bo, mittui a hul,
Lenchawm, dar bu kim nen rawl tawpin,
Lawiin an awi lal rianga kha. (Zaikung Thar-4, 75)

tiin Kristiante'n an thih hnua an kalna tur nia an rin vanram nawmzia leh ropuizia chu arawn sawi a. Chu hmunah chuan he khawvela

mite'n an tawrh thin natna a bo tawh a, mittui a tla tawh hek lo. Hlim takin rimawi kim nen chhandamtu an fak tawh zawk tiin a rawn tar lang a ni.

Lisha Fredrick leh J. Karthikeyan te chuan, 'Nun hi lung in ang a ni a, hla phuahtute hi zalenna petu leh suangtuahna chabi kawltu an ni. Nun hi lung in ang anih miao avangin hla phuahtute chuan an hla hmangin tlanchhuah an tum thin.' (504) a lo tih angin, hla phuahtute'n lungin ang maia an ngaih khawvel chu van lamah te tlanchhiatsan an tum thin tih kan hmu,

'Van sâng takah khian,
Siar ênna piah ramah khian,
Khawdur leh sarzâm chungah,
Kan leng dun ang a' (Vensangi 121)

tiin, Lalvensangi chuan he lei nun pela khawdur leh sarzam te chung a len dun a duhzia kan hmu. Hengte hian Mizo hla phuahtu hmasate'n lei hrehawm ti taka thlir a, chu an nun hrehawmna chhawk zangkhai tur leh reh tawh tura an duhnain van lam a ngaihtir ang chiahin tunlai thangthar hlaphuahtute pawh hi chu zûn lêng la cham chuan a la chim hneh hle tih a hriat theih.

3. Thihna

Thihna hi literature huanga thupui sawi hlawh ber pakhat a ni a. Nun nen a inzawm tlat a, mihring hlutna thlirletna emaw tarlanna atana thil pawimawh tak a ni baw. Khawvela ziaktu lar William Shakespeare leh William Wordsworth te phei kha chuan thihna chungchang hi an hlaah an sawi tam hle a. William Shakespeare chuan a hla 'Come away come away death' tihah chuan,

Come away, come away, death,
And in sad cypress let me be laid.

Fly away, fly away, breath;
 tiin thihna chu kal bo turin a hrilh a. Tin, hla phuahtu lar leh ropui tak John Donne-a pawhin, “Death, be not proud, though some have called thee, Mighty and dreadful, for thou art not so,” tiin, thihna chu cho takin a hlauhawm lohzia hrilha chapo lo tur a tiin thihna chu ngam takin a be bawk. Henry Scott Holland pawhin, thihna chu hlauh tur a nih loh thu leh chu thihna mihringte then hrangtu chu nakina an la nuihzat tur thu leh a ngai anga engkim chumi hunah chuan a la awm tur thu sawiin,

All is well.

Nothing is hurt; nothing is lost.

One brief moment and all will be as it was before.

How we shall laugh at the trouble of parting when we meet again!

a lo ti bawk. Heng te hian hla phuahtute’n thihna an ngaihndan leh thihna chu hlau lova engmah lo mai a nihzia an inzirtirna leh an puanchhuahna te a ni a. F. Lalzuithanga pawhin,

Tawpna lo thleng tur chu ka hlau lo va

Thlan thim hmachhawn pawh ka hlau hek lo;

Thihna chu ka tawp hlenna tur a ni si lo va.

(Zaikung Thar- 4, 60)

tiin mi tam takin an hlauh, thihna chu a hlauh lohzia leh thihna chu a tawpna tur a nih lohzia a rawn tar lang a. A chang thumnaah phei chuan,

Aw Thihna, I mawiin I va duhawm terhlul em!

Nun hi Nangmah vang chauhvin a thlakhlelhawm a,

Nun tak nei tura Kailawn pawh Nang chauh I lo ni. (60)

tiiin thih hnu piah lam ram a rinzia a rawn ti lang a. Thil tihbaiaawm ang taka lang thihna meuh pawh mawi leh duhawm takin a hmu a ni.

Materialism-in min chimbuaia khawvel, nun tak tak nei zo tawh lova mihring kan tlanna khawvelah hian thlakhlelh tur leh nun chhungmila hlimna tak tak thlen thei a vang tial tial a. Chu takna awm lohna khawvel aṭang chuan nun tak tak a neih theihna hmun leh hun tur thihna piah lam ram chu a thlakhlelhzia kan hmu a ni. Rochharzela chuan,

Nun piah rama lengte chuan,
He lei buaina hi pelin,
Chawlhna hmun tlanga chawlin,
Hnuchhawn ram khawvel an thlir a,
Lam ang let zai an rel lo. (146)

Tiin mi thi tawhte'n he khawvel buaina zawng zawng kalsana hahdamna an chan dan a rawn tar lang bawk a. chutih rual erawh chuan Lalvensangi Chawngthu erawh chuan,

Aw,
Thihna,
Na lovin
Min la bo la,
Damna dawia
Hliam hi tuamin
Kan tana ânchhia
Tawpna tura voh hi
Nunhlua mangchhia
Min vai kiansaktu ni sela. (Vensangi 48)

tiin, a nun zin kawnga phurrit a phurh ṭhin leh kham leh suar paltlang ngaihna nun kawnga a hliam zozai, thihpui tham hial khawpa nâ leh runthlak lak aṭanga zalenna leh bikbona a duhna chuan mihringte hlahh leh ṭih thihna meuh pawh chu hlaughtir lovin, natna tuar hauh lova la bo mai tura a auh hial thu kan hmu a.

Thihna kawrfual fêmah tal,
 Ka mittui hi hrûk ka duh a,
 A thimna daihlimah chuan,
 Hahdamna a awm lo'm ni le? (44)

ti hialin a hla 3:00 AM ah chuan a rawn sawi chhuak baw. Chu thihna thlazar hnuaiah leh thimna daihlimah tal chuan khawvela a hmuh zawh loh òthin hahdamna chu awm se a duh thu leh chu thihna chu mihring ang maia chanin, a lungngaihna leh natna mittui te pawh chu, chu thihna kawrfuala hru hul a, a kianga chawlh a duhzia kan hmu bawk a ni.

Darchuailova Renthlei chuan, “Thihna chungchang hi literature thupui langsar leh hmun pawimawh luahtu a ni fo. Tuma'n kan pumpelth dawn loh avangin hla phuahna hnar pawimawh leh tangkai tak a ni reng a, a la ni zel bawk ang,” (Vankhama Thulehthliah Thiam 128) a lo ti a.

Mihringte hlah, hla phuahtu tam tak te pawhina an òth, òthenkhat te phei chuan hmelma ang maia ena an diriam laiin Lalvensangi Chawngthu chuan khawvel nun hrehawmna leh thawpikna bikbosanna atan leh chu nun inherin hlíam tam tak a thlen òthinna te a'anga damna leh chawlhna pe thei tura a beisei a nih zawk thu kan hmu a. Thihna a biak dan leh a ngaih dan pawh hla phuahtu dangte aia a danglamzia kan hmu bawk a ni.

William Wordworth-a pawh kha a hlaah thihna lam hawi a phuah nual a, hla pakhatah chuan thihna chu bul tanna thar, mahse thlum tak angin a lantir a, pakhat zawk chuan thihna chu thil mawi tak tawpna angin a tarlang thung a. Chutiang deuh chuan heng thangthar poetry ah te hian a phuahtute hian hringnun hrehawmna tlansana mihring nunna chhah lam chu an sawi tum a ni lova,

mihringin a a la tawh tur tho tho thihna chuan khawvel nuam zawk leh hahdam zawk, hringnun khawvela hrehawmna mihringin a tawrh zozaita vaikiansaktu ni tura an duhthusamna hla leh chu thihnain a nanchin hunah chuan khawvel nun laka an bo tawh dawn miao avangin chu mihring la botu thihnaah chuan hahdamna a awm an beiseina chu chiang takin kan hmu zawk a ni.

Khaikhawmna:

Heng thangthar hla phuahtute hi eng vanga an khawvel hman meka lungawi lova tlanchhuahna dap nge an nih tih chu an hla han en mai pawh hian a langchiang hle a. Chi leh chi, hnam leh hnam inthliarna te, hmel leh nihna avanga inthliarna leh dinhmun inthlauhna avang te, mi dangte hriatpui rem lo mihringin a nunkawnga a tawh harsatna hrang hrang avang te, ram inrelbawl na tha tawh lo leh an chenpui mihringte khawsak dan lungawi thlak loh zet te avangin heng hla phuahtute hian an chenna khawvel chu nin chang leh kal bo san daih duh chang an nei ta thin niin a lang.

Escapism rah chhuah hi a pawimawh hle a. He thangtharte bikbona khawvel atang hian an nun hman dan leh thangtharte rilru sukthlek tam tak a zirchianin a hriat theih phah ta bawh. Hetiang anga khawvel bikbosan an duhna thil hrang hrangte hi heng hla tha leh danglam tak tak neih theih nan a pawimawh hle bawh a ni.

Works Cited :

- Chauhan, Dr. Swati. "Tendency of Escapism in the Poetry of Keats, Wordsworth, Shelley and Coleridge: A Critical Study" OSR Journal Of Humanities And Social Science (IOSR-JHSS) vol. 24, Issue 5, ser. 1, May. 2019, pp. 49,53
- Dawngzuala, M.S Amos. Hringnun Keh Them. TM Offset Printing Press, 2021.
- Dimpuia, Ramlawt. Thihna Thahrui. TM Offset Printing Press, 2021.
- Fredrick Lisha & Karthikeyan, Dr. J. "The Idea Of Escapism in Romantic Poetry and Confessional Poetry." International Journal of English Language, Literature in Humanities. Volume 5, Issue VII, July 2017, pp. 504
- Govt Hrangbana College. Thu leh Hlaa hangtharte Khawvel. Literature Club, Govt Hrangbana College, Aizawl. 2020.
- Khiangte Lalrinfeli & Lalramliana. Hrawva Leh A Hlate. TM Offset Printing Press, 2019.
- Laldinmawia H. Literature Kawngpui. KL Offset Printers, 2020.
- Laldinmawia. H, Lalnunzama.K, et al. Zaikung Thar Volume -4. Mizo Poetry Society, 2021.
- Lalzuithanga, F. Laisuih Bu Hnihna. Lengchhawn Offset, 2016.
- Literature Ask. "John Keats as an Escapist ṽ Romantic Poetry is Poetry of Escapism."
- Askliterature, 9 Nov, 2018. <https://askliterature.com/poetry/john-keats-as-an-escapist/>
- Ngente, Lalremruati. Seih. Zorin Compugraphics, 2021.

Renthlei Darchuailova, Vankhama Thulehthliah Thiam, 2021.

The New Oxford Illustrated Dictionary. Systems Publication Limited, 1978.

Zadingliana, Ellis F. "Mafaa Hauhnar : The Escapist of Conflict."
Mizo Studies, vol. IX, no 1, jan - march 2020, pp. 16,20,21

Zonunmawii, K. Febry. Chawlhna Thingthiang. Diktawn Press, 2020.

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Duhmanga leh Dardini Lemchana a Changtute
(Character) Zirchianna

C. Zaithantluanga*

Lalsangzuala chanchin leh kutchhuak tlangpui

Duhmanga leh Dardini tih lemchan thawnthu ziaktu Lalsangzuala hi Sangzuala Pachuau ti pawha hriat a ni a, kum 1973, March 3 khan Tlungvel khuaah pu Vanzika (L) leh pi Zairemi (L) te inkarah a lo piang a, Tlungvel khuaah hian hun eng emaw ti chhung chu a awm a, zirna avang leh a hnu lama hna a neih zui tak avangin Aizawl lamah a inbengbel zui a, kum 2020 khan nupui atan K. Lalchhandami neiin tunah hian Mission Vengah cheng mekin fa an la nei lo a ni.

Sangzuala hian Mizo *literature* tihausa tur hian kutchhuak eng emaw zat a nei tawh a, Mizo *literature*-in kan mamawh lam ziaak a uarna hian a kutchhuakte hi a ti hlu leh zual awm e. *Seminar paper* 20 vel zet a *present* tawh a, lehkhabu chhiar dik hna (proof read) hi bu 30 bawr vel zet chu alo nei tawh bawk a ni. Lehkhabu hrang hrangah kuthnu hnutchhiahin thu ziaak tamtak a lo nei ve tawh a,

* Alumni 2020-2022

lehkhabua chhuah ni lem lo hla (Poetry) hi 100 vel lai ziakin sak chi a thluk nei hi 50 vel zet a phuah bawk a ni.

A kutchhuak lehkhabu hi panga lai a nei tawh a, a hmasa ber chu tuna kan zirchian tur Duhmanga leh Dardini & Thangzawra hi niin, he lemchan thawnthu (Drama) hi kum 2006-a a chhuah kha a ni a, Duhmanga leh Dardini hi kum 1997-a a ziah niin Thangzawra hi kum 2004-a a ziah a ni thung, Duhmanga eh Dardini hi P.S. Dahrawka lehkhabu 'Mizo Thawnthu' tih at anga duan niin, Thangzawra hi K. Zawla lehkhabu 'Pi Pute leh An Thlahte Chanchin' tih atanga duan a ni thung a ni. Heng bakah hian Hun Awm Loh Hunah (2008) tih te, Vantirhkoh Mittui (2019) tih leh kum 2022-a a ruala a tih chhuah Lailen leh Lalvunga tih but e chu a ti chhuak leh a ni.

Character chu eng nge

Lemchan huangah chuan lemchana a changtute hi *character* chu an ni e ti ila a dik viauin a lang a, *Theory of Literature*-ah chuan heti hian kan hmu a, “a changtu, a lemchan thawnthu chhunga awmte nun leh chetzia, a chana chan chhuah ngai hote,” (Laltluangliana Khiangte, 65) tiin. Remkunga *Dictionary*-ah chuan *character* chu “nungchang/awmdan” (55) tiin a hrilhfiyah bawk a ni, heng hrilhfiyahna atang pawh hian *character* chu changtu a ni ti a sawi hian a ti fiah maiin a hriat a ni.

Character te chuan nihna hrang hrang an nei ve zel a, nunphung leh hmelmang te, kum leh lan dan te, rin dan leh tawng te mai bakah nihphung hrang hrang an nei a, *character* kan tih hian mihring chauh a huam hran lo va, khing kan sawi ang nihphung leh khitiang chiah chiah ni kher lo khitiang zul nihphung nei chu an ni thei vek a, ramsa leh nungcha hrang hrangtepawh a huam thei vek

a, kan Mizo thawnthuah pawh keimi te an awm a, tin, Chungleng leh Hnuaileng Indo thawnthua *character* langte chu mihring ni lovin rannung leh ramsate an ni.

Mizo Thawnthu Zirzauna-ah chuan heti hian kan hmu a, “Chungleng leh Hnuaileng Indoah Murain chungleng a ho va, hnuaileng hotuah Rulpui an hman avangin rannung leh ramsa zinga an ngaihdan a lang a ni,” (Dr. Lalruna, 24) tiin kan hmu a, heta an ngaihdan a tih hi Mizote’n rul kan dahsan thu sawi a tumna a nih rualin ramsa a nih tho avangin leh a hmaa kan sawite nena khaikhawmna atan khian nungchate leh ramsate hian *character* nihna pawimawh tak hi an chang ve thei tho a ni tih a lantir a ni.

Character peng hrang hrangte

Character hi chi hrang hrangah then a ni ve leh thin a, heti anga *character* then a ni leh nihphung hrang hrang a nei leh hian lemchan thawnthu hi mumal zawkin a kaltir thei ni a a lan mai bakah lemchan ti hausatu leh ti hlutu tak pakhat a ni. *Character* then hran zinga langsar leh kan hman lawr em em chu *flat character* leh *round character* te hi an ni awm e. *Flat character* kan tih chu mihring emaw thil engpawh *character* nihna nei mi rilru nghet leh sawhsawn ve ngai lo, eng dinhmunah pawh ding se a ngaihdan te, duh dan te leh thuthlukna te pawh sawh sawn ve mai mai lo rilru puthmang fel tak neite hi an ni. *Literature Lamtluangah* chuan heti hian kan hmu a, “*Flat character* chu hmel pakhat emaw pahnih chauh nei, mize danglam zung zung ve lo, mi kalkhat leh nghet bur mai chi hi an ni,” (H. Laldinmawia, 122) tiin kan hmu a ni, *Literature Kawngpuiah* pawh heti ang hian kan hmu a, “Mihring ze bil, a bul atanga a tawp thlenga an mizia thlak danglam mai thei lo, an nihna zia emaw lantir tlat thin *character* chu *flat character* an ni,” (K.C. Vannghaka, 154) tiin kan hmu baw a ni.

Thawnthu lar leh Mizote ngei pawhin kan ngaihven em em, J.K. Rowling ziah *Harry Potter* a Crabbe leh Goyle te pahnih pawh kha *flat character* an ni a. Tin, kan Mizo hmeichhe ziaktu neih zinga kutchhuak ngah ber pawl Khawlkungi thawntu ziah ‘Zawlpala Thlan Tlang’ tih thawnthua a changtunu Remi pawh kha *flat character* chu a ni a, harsatna leh buaina te, beidawn rum rumna khawp kawng nasa takin a tawh a, a pasal hual Malsawma nen an innei mai tawh dawn emaw tih hnuah pawh eng chen nge Malsawma a thang bo dawn hre miah lova beiseitu nei reng chung si a a lo nghak tawp mai te khan a rilru nghehzia leh a thutlukna a sawh sawn mai mai loh zia chiang takin kan hmu a, amah beiseitu Biaktluanga hnena, “Mahse kei chu i hriat angin pasal hual lai nei ka ni a. Ka pasal hual hi a dam emaw dam lo emaw, a lo hawn hun tur pawh hre lo mah ila, ka lo nghak reng mai dawn a ni,” (Khawlkungi, 166) ti a a chhanna hian a rilru chu chiang takin a lantir a ni.

Round character kan tih ve thung erawh chu eng nge a nih tih a chung a *flat character* kan hrilhfiarna aṭang khian a rin thiam theih maiin a hriat a. Darchuailova Renthlei chuan, “Mi fing var, a ṭul ang zela rilru siam zung zung thei leh a hun leh a hmun a zira inher rem thei zel,” (qtd. in Rothul, 10) tiin a lo sawifiah bawh a ni. *Round character*-te hi mi sual emaw mi fel emaw thliarna a ni hran lo va, mihring rilru put dan tar langtu pakhat a nihna piaḥ lamah thawnthu tifamkimtu pawimawh tak pakhat a ni bawh. Hetiang *character* neite hi chutiang *role* chu an *play* tur a ni a, hetiang chanvo hi an chang tur a ni tih a hrana duan a awm hran lo va, a ziaktu zalenna a ni, amaherawhchu a thawnthu tingaihnaawmtu leh tizangkhaiṭu mai piaḥ lamah tiharsatu thlengin hmanna erawh a tam hle.

Heng *character* langsar tak pahnih kan tar lan bakah hian an awm dan leh nih dan te, an lan chhuah dan leh nunphung mila

ṭhenhran *character*-te hi chi hrang hrang an awm nual bawk a, chungte chu tawitein tarlang leh ila:-

Stock character: Hetiang mite hi chuan an rilru leh ngaihtuahnaa lut tawh laklawh chu eng thil pawh ni sela an vei tlut ṭ hin a ni.

Static character: Thawnthu pumin an mizia leh dinhmun te a danglam ve vak ngai lo a ni.

Dynamic character: An thil tawn tawn mil zela insiamrem thei leh chumi mil tura ngaihndan nei zung zung mai theite hi an ni a, *round character* nena sawi zawm leh thuhmun ni a ngaih a ni.

Extraordinary character: Heng mite hi *character* chungchuang leh lian tak an ni a, lemchanah chuan mi nawlpui aia dinhmun lian leh ropui luah ṭhin a ni.

Clown: He *character* hi chu a dangdaiin hmuh an nuam ṭhin hle a, lemchan ti zangkhaitu ber pakhat an ni a, heng *character*-te hi fiamthu thiam te, dawī thiam te mai bakah *character* dangdai deuh tein an inlan ṭhin a ni.

Heng kan sawi tak bakah hian sawi tur ting chu a la awm tho a, amaherawhchu khing kan tar lante khi lemchan thawnthuah chuan an hmanṭlanglawn leh kan hriat lar, sawi mai awlsam leh sawi nasat, a langsar zualpui an ni.

Character lian bik ṭhenkhat zirchianna

Charater lian han tih hian a thlirtu azirin sawi dan leh pawm dan a inang vek dawn lo va, tuna *character* lian kan tihte chu he lemchan thawnthu-a dinhmun pawimawh leh a thawnthu-a nghawng nei lian deuh te, a thawnthu atana *character* pawimawh zual ni a kan ngaih terawn tar lang ta i la, a lan hnem leh tlem, a changtu ber

(*protagonist*) nena an inhnaih vang ngawt leh a dinhmun a san vang ngawt lamah khan a innghat ber dawn lo a ni.

Duhmanga

He lemchan thawnthu-a pawimawh em em pakhat chu Duhmanga hi a ni a, ani hi a changtupa ber niin he lemchana lan awm zawng zawng lan-19 aṭang hian a chanve aia tam lan-11 laiah a inlan a ni.

Duhmanga hi Vangtlang lal fapa neihchhun niin lal dinhmun luah chho mai thei dinhmuna ding a ni a, lal fapa a ni satliah ngawt lo va, an khaw pasaltha chhuanvawr, sa leh ral hmaah pawh an khaw mipuite thlamuanna tham khawpa innghahna tlak a ni a, a hming ringawt pawh chhak lama an ral te tihrawn a ni; a pa ngei pawhin mahni fapate mi laka uanpui chu thil dik ber a ni lo tih hre reng chung leh inthlahrung tak chungin, “Chuti em ni dawn le! Tlangval chhuanawm han tih tlak meuh chu a ni ngut lo vang e. Mahse le hei, kan sawi na mek mek a, kan rap hnuai zawng sarep awm loh lai reng a awm hauh lo tak chu a ni a,” (Chan-I, Lan-I) tiin a sawi a, khata tak maia a pain a fak a nih chuan tlangval fel tak a ni tih chu a lantir ve reng reng a ni. Duhmanga hi tlangval chak tak a ni tih Mualnuam buanchak Manga’n a hneh meuh loh aṭang te pawh khan a lang a ni.

Sawi tak ang khan Duhmanga hian khuanu malsawmna tamtak a dawng bik lehzual emaw tih mai theih turin, a chakna leh pasalthatna mai piah lamah pa piantha leh hmeltha tak a ni tih kan hmu a, Dardini te in lama a zan khat lenna maiah pawh Dardini khan, “...A hmel chu duhthusam, a kimtlang lah sawiselbo...” (Chan-I, Lan-II) tiin alo sawi hial a ni.

Duhmanga hian he lemchanah hian thil tamtak tawngin thil tamtak a hmachhawn a, heng a thil tawn a hmachhawn dan leh engin

nge a nunah ngawng nei liana eng ber hi nge Duhmanga mizia chu ni ang tih chiang taka a lan theihna atan a thil tawn leh hmachhawn te chu tawi te tein tar lang ila.

Chan I, Lan-II naah khan Duhmanga lanna hmasa ber kan hmu a, he a lanna hmasa berah hian *dramatic device* pakhat ‘*aside*’ hi a ziaktu hian arawn hmang a, Duhmanga hian ama hriat tawh chauhin, “Hei hi maw ‘nula pangngai ve mai’ an tih chu; chu zawng a ni thei lo, ni lo, a ni thei lul lo; thlasik ni eng kara daifim thlir ang maia lung run thei chi a nih hi le!” (22) tiin a sawi a, hetah hian *William Shakespeare* pawhin *Romro & Juliet* lemchana a hman ang tho, vawikhat inhmuhnaa inhmangaih nghalna ang kha Duhmanga ah hian kan hmu a. *Romeo & Juliet*-ah pawh khan *Juliet*-i khan *Romeo* a hriatchian hma hauhin, “Nupui nei lai te a lo nih hlauh chuan, ka thlan chu ka mo lawina khum tur a ni mai,” (*Romeo & Juliet*, 88) tiin a lo sawi ve hial kha. Hetah hian Duhmanga hian a nula rim thin theihngilh thak khawpin a vawikhat hmuhna atangin duh a nei nghal tih kan hmu a, hmangaihna lam la thutak mi a nih piah lamah a rilru pek tawh lamah chuan kal vut mai chi a ni tih a rin thiam thei awm e.

Sawi tak ang khan Duhmanga hi mi huaisen tak a ni tih Vangtlang pasathate rammute chungchanga a ral beih danah khan chiang takin kan hmu a, amah mai piah lamah a thiante fuihtu leh huaisenna petu tha tak a ni bawh tih kan hmu a ni, mi chak ni satliah lovin pa fing tak a ni tih Thanhanga nena an ral beihthe hnung lama tlak khalh an tum chungchanga khan kan hmu bawh a ni.

Duhmanga hi pa rilru kawi a ni lo va, lai taka thil thlir mi a ni tih a chenpui a chhungte ngei a thlirna atangin leh a nau Lianmami chauh kha rilru dik pu a ni tih a sawina atang khan a lang a, tute chungah pawh ni se dik lo taka thil titute chu chhan tum buai lo leh

sawi mam tum mi a ni lo tih a chhungte'n Dardini laka an chet dan nasa tak a demna leh thinrim taka, "Kutke famkima mi dintu, mi chawtleitu ni lo ula chuan ka lakah ral aia in chan a thatna tur ka hmu hauh lo mai;" (Chan IV, Lan-I) ti a a sawi khan a tilang chiang em em a, a nu leh pa an nih vang khan an sualnaah a ngaidam lo va, kut em a thlak lo chauh zawk a ni.

A rilru huaisenna hi a thil tihin a zui thin a, kan ziah chhun atang pawh khian eng rilru pu nge tih chu a lang uarh tawh a, amaherawhchu he thawnthua a nihna tak tak chiang taka lantirtu pakhat hmangaihna vanga a tawrhna zawng zawng, a paltlang leh a chante hi sawi hmaih theih a ni awm lo ve. A duh ber leh hmangaih ber mai Dardini neihna a nih phawt chuanh tiin lal dinhmuna a din theihna hun chu a kalsan a, a sentet atanga enkawltu a nu leh pa a kalsan a, a thi dawn nge dam dawn tih pawh hriat loh a nupui lam chu engkim chan huamin a pan a, a thih dawn thlengin, "Duhmanga chu a inchhir love han ti thin ang che u," (Chan-V, Lan-V) a la ti fan khan mi rilru sakhat a nihzia a tilang a ni.

Dardini

He lemchan thawnthu-a changtunu ber chu Dardini hi a ni tih loh theih lohvin he lemchanah hian a pawimawh piah lamah a lang hnem hle a, Dardini hi he lemchanah hian lan-8 ah lai a inlan a, Dardini hi Vangtlang khaw nula fel leh hmeltha a ni a, Duhmanga nen an intawn hma phei chuan inleng pawh a awl ngai meuh lo a ni. A inleng pakhatin, "...Kei zawng Dari khum zo hi vanhnuaiha hian awmiin ka ring lo. Ani'n min hnar ngawt loh chuan nula dang rim ka tum hleinem," (Chan-I, Lan-II) a ti hian a sawi chiang viauin a hriat a. An khaw lal fapa Duhmanga pawhin a vawi khat hmuhna atanga a nula rim thin Saikii theihnghilh thak thei khawpin a hmangaih nghal em em a. Tin, amah duh lo em emtu Duhmanga chhungte takngial

pawhin, "...A hmel phei zawng a ṭha pherh erh lehngal a," (Chan-III, Lan-II) an tih hial khawpa ṭha a ni.

Dardini hi a pa leh a unaute hian an boralsan tawh avangin a nu nen chauh an khawsa a, mipa awm ta lo chu hna rum leh eng i loah harsatna te pawh an tawh ve nasa ang tih a rin theih a, an khawsak pawh a harsat phah ngei dawn tih a lang a ni. Dardini hian an mi chhiat a hre em em a, chu chuan kawng tamtakah insitna pawh a neih tir a tih loh theih loh va, a ngaihzawng ni ta Duhmanga lakah ngat phei chuan, "Keini mi chhiaah pawh dai kil kara mi, vawh ek leh liankual nena inṭhenawm mai kan ni si a, nang lah chu khi-ah khi-ah, lah fapa mal i ni si," (Chan-III, Lan-I) tiin a hmangaih ber lakah pawh khan a insit em em a, wawh tam kalsan a tum phah hial a, amaherawhchu Duhmanga ang thovin a nihna aiin a hmangaihna chuan a thinlungah hmun a chang lian zawk a, phu lo inti viau mah sela a hmangaihna avang chuan thlah lova wawn reng chu a thlang zawk a ni.

Dardini hi nula fing leh hawihhawm tak a ni a, Duhmanga a len zan khatnaa Duhmanga laka a inthup zawh loh avanga a mualpho ṭhelh tih loh kha chu he lemchan pum thlir hian mawi lo taka a chetna sawi tur em em a awm lo va, sawi tur tingin a thinrim imsum zo lovin Duhmanga chhungte ka ṭanga ṭawngkam chhe pui pui a hmachhawn a lo chhang let ve kha chu sawi tur a awm a, hei erawh a chet mawi lohna lam ai mah chuan mihring nunah hian a lutuk chin a awm a, "Mihring tupawh, mihring pangngai chuan chintawh an nei," (Eckhart Tolle) ti a an lo sawi kha Dardini-ah pawh hian kan hmu ni maiin a lang.

Dardini mizia leh rilru puthmang tak tak kan hmuhna ber chu hmangaihna a lak danah te, hmangaihna avanga a tawrhna leh a hmachhawn danah te hian a ni ber a, chu chu chiang zawkin en leh ta i la.

Duhmanga a hmangaih vang hian zah leh mualpho, tlawm leh diriamna nasa tak tawkin a tuar a. Duhmanga chhungte'n an lawm lo em em tih hre chungin Duhmanga nupui ni turin a hmangaih ber duh danin a awm a, a chhungten lo ma mah sela, Duhmanga nupui tur hian mualpho pawh pawh ti lovin a lut nawn leh te khan a hmangaih tan chuan engpawh a huam a ni tih kan hmu a ni.

Nulat lai pawha nula fel leh hmeltha na na na chu mak a tawh hnu pawhin duhtu leh heltu chu a nei tho va, mahse khang hun zawng zawng, mi tamtak tana beidawnna mai tawh turah khan ani chu a hmangaih ber tan khan rilru nget tak a pu a, phatsan mai lovin beiseina nen rinawm taka a nghak thei te khan mi rilru nghet tak pu mi a ni tih a tilang a, amah ngaizawngtu Chawngkhuma a chhanna tawngkam, "Sawm la, ngen la, nula tamtak duhthusam chu thlentir la; Khuma, kei zawng mi thlem lul suh," (Chan-IV, Lan-II) a ti hian a rilru ngheh zia a nemnghet chiang hle a ni.

A hmangaihna avangin rai teuh tawh chungin a nu nen khua atanga hnawhchhuah an tawh a, khang hun harsa zawng zawngah khan Duhmanga tan a rinawm reng tho va, phatsan tumna a nei lo. A thih dawn thlengin Duhmanga tan a rinawm tlat a, a hming lam a bang lo a ni, hei hian Dardini rilru ngheh zia a tichiang hle a ni.

Hrangvunga

Hrangvunga hi Vangtlang lal a ni a, dinhmun pawimawh leh zahawm tak luahtu a nih avangin an chhungkua leh khawtlang zahawmna chu a ngaipawimawh em em a, a fapa berin hmeithe fanu a ngaihzawn tlat avang leh thlah tir an tum fe hnu pawha a thlah theih loh avangin thutlukna harsa tak siam angai ta a, chhungkua leh khawtlang zahawmna chu a tir atanga a tawp, a fapa a chan thak thlengin a thlang tlang a, hei hian mi rilru nghet leh tih tawh lam

ti bur mi a ni tih chiang takin a lantir a, chutih rualin he lemchana *antagonist* dinhmun luahtu zinga mi ni theiin a lang a ni.

Chawngi

Chawngi hi Vangtlang lalnu hial dinhmun luahtu thei a nih avangin nu zahawm leh tha ve tawh tak tura ngaih a ni a, a tir at angin a pasal ngaihlan lam a thlawp chho char char a, Dardini lakah pawh rilru tha a put loh mai bakah, chetzia leh tawngkamin a lantir tih a thawnthu atangin kan hmu thei a, chutih rualin a fapa meuh a chan dawn kha chuan nu hmangaihna rilru lo langin, “Nu tan chuan, hmangaihna hian eng vang mahin tawp hun a nei lo,” (Tim Reeve) ti a an sawi chu a takin a rawn lang tih kan hmu a, heta Chawngi *character* din danah hian a ziaktu hian a din awm ang hle pawhin a hriat a, nu chak lohna a hmu chiang hlein a hriat a ni. A fapa a kalbo dawn meuh kha chuan, “...Aw ka va’n inchhir tak em! A eng berin nge maw minlo mawlh hlawm ni le. A va pawh tak em,” (Chan-V, Lan-I) a ti vawng vawng a, a inchhir leh thu kan hmu hian Chawngi hi *round character* nei a ni tih kan hmu bawh a ni.

Character nawlpui zirchianna leh chumi atanga a hunlai Mizo nun ni awm lo lang leh khawtlang mipui nawlpui rilru puthmang lo langte

He lemchan thawnthuah hian *character* hming nei 18 leh hming nei lem lo 10 vel dawn an awm a, heng *character* te hi *character* pawimawh an ni vek lem lo va, a mal malin zirchiang ta lo mai ila, chutih rualin *character* langsar ni ve si a thawnthuah *character* lian ni pha chiah si lo leh a hunlai Mizo leh an khawtlang nun ti lang thei, a hma lama kan *character* zirchian tawh te tel khian tarlang leh ila.

Chawnmangi hi he lemchana changtu pawimawh zinga tel pha a ni kan ti thei ang, a fanu Dardini chu duhsakin hmangaih viau

mah sela a hma hun atan leh an dinhmun te thlirin a hmangaih em em Duhmanga chu kawp lo turin a ti na a, an inhmangaihna a hmuh khan tih thei a ngah lo tih a inhria a a fanuin a thu zawm kim lo mah sela nu hmangaihna nasatzia a rawn lang leh a, a fanu tawrhna zawng zawng kha a ṭawmpui mai a ni. Chawnmangi tawrhna zawng zawng thlir hian he lemchana tuar nasa ber a ni mai awm mang e aw tih theih turin harsatna leh tawrhna te hian a zui a ni. Khua aṭanga hnawhchhuah an nih ṭuma an phun hlawk hlawk leh hawi pawh hawi kir tum tawh lo ang hrima a inhrosa vel leh chumi lai meka, “A, khawnge kei pawh wawi khat chauh na na na chu ka’n thlir ve leh teh ang,” (Chan-IV, Lan-IV) a ti hi chantuala chan turin han mitthla ta ila, nuihna a ti tam ngawtin a rinawm a, hei hian boruak uap lutuk tur pawh a ti ziaawm ngeiin a rinawm bawh.

He lemchan chhiara buaina thlentu ber ni a ngaih mai theih tur khawpa buaina kara lo lang thei chu Saikii hi a ni awm e, Saikii hi he lemchanah hian awm ta lo se he lemchana harsatna zozai hi a thleng ang em tih zawhna thlengin a awm thei ang. Amaherawhchu, ngun taka chhut chuan khang harsatna Saikii vanga thleng anga ngaih theih zawng zawngah khan a tak takah chuan Saikii kha a inrawlh ve lo va, hmanrua ang chauhah hmangin an duh duh naah an pawt kawi ni maiin a hriat a, upa min meuh fanu a ni chung leh Duhmanga a bula a mu duh miah lo chung a vawihnihna atana Duhmanga nupui ni tura a kal leh duh kha thil mak tak a ni, hetah hian a chhungte nawr luih vang a nih a rinawm ber a, hemi chungchang hi a ziaktu hian engtin emaw tala a tar lang lo hi chu a tisual ve deuh em aw tih theih tur a ni a, ngaihtuah ti tam atana a tih luih pawh a ni thei bawh.

Suaka kha han en ve leh ta ila. Upa min leh lal pawhin a rin em em a ni a, he lemchan thawnthua harsatna thlen thei tura ruahmanna siamtu ber pawh a ni. Duhmanga nupui atana Saikii

neihsak rawttu a nih piah lamah Dardini te nufa hnawhchhuah kawnga lal kaizavengtu ber a ni bawk a, he lemchana misual zinga chhiar tel theih tur mizia leh nihna a pu a ni.

Heng kan zirchian aṭang te leh zirchian tak loh a thawnthu chhunga chang ve thote aṭang hian Mizo nunphung leh khawtlang, mi nawlpui rilru puthmang hrang hrang kan hmu thei a, chung zinga langsar tak pakhat chu rethei leh hausa inkar zau hi a ni. Chawngi'n, "...chung lama mite'n hnuai lama mite an hmuhsitna thawi dam tur hian i rilru ṭhatna leh i hmangaihna hian a tlin i ring em ni? Khuanu meuh lo chuan tumahin an thei dawn lo," (Chan-III, Lan-I) a tih khan rethei leh hausa inkar zau zia a ti lang a. Retehte leh hausa inkar kha a zau satliah ni lovin hmuhsit tel an ni tih Hrangvunga'n, "...mi azawnga michhe lu-bawk, daitama vawk kawng rauva lo seilian ve mai mai a han atchilh tlut mai hi zawng ngaihzam mai chi-ah ka ngai thei lo," (Chan-III, Lan-II) ti a Dardini chungchang a sawina te, Chawnmangi'n, "...retheih vanga thiam loh changsa han nih ringawt mai chu a va rapthlak em!" (Chan-IV, Lan-I) ti a a sawi te khan mi hausaten rethei zawkte an en dan leh hmuhsit dan thlengin a tar lang Chiang hle a ni.

Rethei leh hausa inkar baka kan hmuh chian em em chu hmeichhe dinhmun hniamzia a ni kan ti thei bawk awm e. A hma lama kan sawi tak ang khan upa min meuh fanu Saikii khan mak a tawn hnu leh a pasalin duh dang a nei tih hre reng chung a Duhmanga te ina a va lawi leh duh kha a duhthlanna ai mah chuan chhungte thu vang niin a chhui dawn theih a, tin, Hrangvunga'n, "...Chawngneihzo, ngawi hmak teh, hmeichhia i nih kha hmeichhia..." (Chan-III, Lan-II) tih ṭawngkam a hman aṭang pawh khan hmeichhiate dinhmun chu sang ve viaua a lan pawhin a tak takah chuan an dinhmun a la hniamzia kan hmu a ni.

Tlangkawmna

He lemchan ziaktu hian a lemchan ziah hi a ulukin a zirchiang nasa hle tih a ziah dan phung aṭang hian a hmuh theih a, a changtute a duan dan chungchangah pawh lemchan lama kan mi entawn Grik ho tih dan zulin thiam takin a changtute hi a duang a, *tragedy* ṭhaah chuan a changtu ber chu mi ropui leh vangtlang chunglam an nih a ngaih ṭhin thu kan hmu a, heihi a ziaktu hian arawn hmangthiam hle tih kan hmu a, a changtu berah lal fapa neihchhun Duhmanga arawn hmang ngat te, chhiartute leh thlirtuten khawngaihna leh lainatna an neih theihna turin hmanlai Mizo lemchan tam zawka kan hmuh loh ang hlahuin a dinhmun chhe zawkah a hmeichhia zawk arawn ṭan tir te hian *character* a duan thiam zia a ti lang a ni.

A *character* dinah hian *character* ṭul lo leh chuangṭlai an awm lem lo va, an lan ṭheuhah hian a lemchan ti hnawk lo tawkin thiam takin an chan ṭheuh an hlen a tih theih ang. Tin, thawnthu a nihna ang nih tir thei turin a changtute mizia a duang thiam em ema, a changtupa leh changtunu berte khan rilru nget tak puin khang tawrhna te kha a thlen phah a tih theih a, tin khang tawrhna thlenna atana pawimawh tak pakhat chu lal rilru nget tak an neih kha ni bawkin a hriat a, chhungkaw pa ber leh khaw khat lal meuhin rilru nget tak a pu kha a nih dan tur ve reng ni pawhin a lang a ni, chutih lain *round character* neitu tana lalnu a dah te hi a ziaktu themthiamzia tilangtu pakhat a tih theih bawk ang a, nu hmangaihna aṭanga thlir pawhin chhngkaw nu ngeiin hetiang *character* a pu hi a awm hle a ni.

Saikii *character* erawh hi chu upa min meuh fanu atan chuan a khawngaihthlak hle niin a ngaih theih a, an duh duhin an ti kual vel mai mai niin a lang a, chutih rualin hmanlai hmeichhe dinhmun tar langtu leh thu an neih loh zia tilangtu pakhat a ni kan ti thei awm e.

Works cited

- Khawlkungi. *Zawlpala Thlantlang* R. Lalremruati, Hauhlira Offset Press, Aizawl, 4th Edition, 2022.
- Khiangte, Laltluangliana. Thanmawia, R.L. ed al. *Theory of Literature*, Department of Mizo, Mizoram University, Lois Bet, Aizawl, 2nd Edition, 2017
- Lalruanga, Dr. Mizo *Thawnthu Zirzauna*, Zomi Book Agency, Samuel Press, Aizawl, 2nd Edition, 2019.
- Laldinmawia, H. *Literature Lamthuang*, Creati Ventures, KL Offset Printers, Aizawl, 2nd Edition, 2018.
- Reeves, Tim. *A Mother's Love Is Unconditional, Limitless*, vicksburgpost, 10 May 2019.
<https://www.vicksburgpost.com/2019/05/10/a-mothers-love-is-unconditional-limitless/>
- Remkunga. *Zirlaite Dictionary English-Mizo*, Remkunga & Sons, Rama Agencies, Aizawl, 3rd edition, 1996.
- Renthlei, Nununa. *William Shakespeare Romeo and Juliet (Parallel Edition)*, Songbird Publication, Lengchawn Offset, Aizawl, 1st Edition, 2016.
- Sangzuala, *Duhmanga leh Dardini & Thangzawra*, Mizoram Publication Board, Gilzom Offset, Aizawl, 1st Edition, 2006.
- The Masterclass Staff. *Four Ways To Use Dialogue In Your Witing*, masterclass, 30 August 2021. <https://www.masterclass.com/articles/ways-to-use-dialogue-in-your>
- Tolle, Eckhart. *Human Limitation*, AZ QUOTES, 5 June 2022.

Eckhart Tolle. (n.d.). AZQuotes.com. Retrieved June 05, 2022, from AZQuotes.com Web site: <https://www.azquotes.com/quote/1228893>

Vannghaka, K.C. Dr. *Literature Kawngpui*, Vanhlupuii, Gilzom Offset, Aizawl, 2nd Edition, 2015.

Vanlaldampaia, Daniel. Lalnunpuia, ed al. *Rothul*, Department of Mizo, Govt. Aizawl College, Ebenezer Offset, Aizawl, 1st edition, 2021.

ENGLISH SECTION

Mizo Studies Vol. XII No. 1

ISSN : 2319-6041

©Dept. of Mizo, MZU

Importance of Pedagogy in Mizo Language

Lalrinfeli Khiangte*
Lalhlimpuui Ralte*
HT Malsawmtluanga*

Chambers Dictionary defines pedagogy as, “Pedagogy is the science of teaching; instruction: training.” (938) Therefore, pedagogy refers to the methods and principles of teaching, education, and instructional strategies. It is the study of the processes and techniques used to facilitate learning and the development of knowledge, skills, and values in individuals. Pedagogy includes the design of learning activities, assessment techniques, and the overall management of the learning environment. It considers the cognitive, social, and emotional needs of learners and how to create a positive and effective learning experience.

Pedagogy is often used in the context of formal education, such as in schools and universities, but it can also be applied to informal education, such as through community programs or online courses. The goal of pedagogy is to enhance the learning process and promote a deeper understanding of the subject matter being taught.

* Assistant Professor;

Institute of Advanced Study in Education (IASE)

Pedagogy is essential in the teaching and learning of any language, including Mizo language. “Teachers need to be cognisant and targeted in the pedagogies they select to support student learning, something that is easily said but difficult to achieve due to the many influences on teachers’ decision making”. (Calvet 142) M. Indira Devi (2004) state about the concept of pedagogy in her book- “Values in Language Text Books” as-

Teaching of language develops an interest for good literature, vast reading ability, a more matured mind and broad outlook towards everything. This further aim at inculcating right values and good words along with setting the thoughts of students in the right path and guide them against the evils prevailing in the society (25)

The Mizo language is an important language in pedagogy as it is the official language of the state of Mizoram in India and is spoken by a significant portion of the population in the neighboring states of Assam, Manipur, and Tripura. It is also spoken by the Mizo diasporas in other parts of India and in countries such as Myanmar, Bangladesh, and the United States.

The use of Mizo language in pedagogy has several benefits. It helps students to learn more effectively, as they are able to understand the language more easily than if they were taught in a language they are not familiar with. It also helps to preserve and promote the language and the culture associated with it. Using the Mizo language in pedagogy helps to develop a sense of identity and pride among the students and the community. “Pedagogical accomplishment and expertise are at the core of teacher

professionalism. A strong focus on pedagogy is needed in order to understand and promote teacher professional competencies.” (Mortimore 21)

Moreover, the Mizo language has a rich literary tradition, with a number of writers and poets producing works in the language. Studying literature in the Mizo language helps students to appreciate the language and its cultural significance. It also helps to develop their language skills and vocabulary. “Learner-centred pedagogies, such as inquiry based learning or collaborative learning are particularly suitable in giving the learner an active role and promoting the application of key skills and attitude.” (Mortimore 20)

Here are some of the reasons why pedagogy is important in Mizo language:

Develops Effective Teaching and Learning Strategies: Pedagogy helps teachers and learners to develop effective strategies for teaching and learning Mizo language. This includes the selection of appropriate teaching materials, methods of instruction, and assessment tools that cater to the needs of learners. Proper pedagogy can develop effective teaching and learning strategies that engage and inspire the students to achieve their learning goals.

Promotes Language Proficiency: By using effective pedagogical approaches, learners can develop their proficiency in Mizo language, including the four fundamental skills of language, such as speaking, listening, reading, and writing skills. This promotes better communication and understanding of the language. By fostering these skills, individuals can improve their language abilities and engage more effectively with the world around them.

Enhances Cultural Awareness: Pedagogy can help learners understand the cultural context and nuances of Mizo language. This includes understanding the cultural practices, values, and beliefs that are embedded in the language. Enhancing cultural awareness involves developing a deeper understanding and appreciation of the values, beliefs, and customs of different cultures.

Fosters a Love for the Language: Pedagogy foster the love of language. It help to create a positive learning environment that fosters a love for Mizo language among learners. When learners enjoy learning the language, they are more likely to continue to develop their proficiency in the language and use it in their daily lives.

Preserves the Language: Pedagogy plays an important role in the preservation of Mizo language. Preserving a language through pedagogy involves creating effective teaching strategies that promote language learning and encourage its continued use By teaching the language to future generations, pedagogy helps to ensure that the language and its cultural heritage are passed on to the next generation.

Conclusion:

Pedagogical accomplishment and expertise are at the core of teacher professionalism. A strong focus on pedagogy is needed in order to understand and promote teacher professional competencies. (Mortimore 21) Therefore, pedagogy is crucial in the teaching and learning of Mizo language, as it helps to develop effective teaching and learning strategies, promote language proficiency, enhance cultural awareness, foster a love for the language, and preserve the language for future generations.

It is through language that teachers communicate with their students, impart knowledge, and facilitate learning. The Mizo language is significant in pedagogy as it is the language of instruction and study in Mizoram, and is an important part of the cultural heritage of the Mizo people. Its use in education helps to promote the language and culture, and also helps students to learn more effectively. "A good language teacher must be healthy, enthusiastic, resourceful and must have interest in prose, poetry and grammar." (Ralte 275)

Works Cited:

- Devi Indira M., Kumar J.P., Bhaskara Rao: Values in Language Text Books Published by Discovery Publishing House, Darya Ganj, New Delhi, 2004.
- Kirkpatrick: Chambers 20th Century Dictionary: Allied Publishers Limited New Delhi. 1983.
- Llevot Calvet, & Caverio Barnet Olga: New Pedagogical Challenges in the 21th Century: Contributions of Research in Education. Published by Intechopen Limited, UK London. 2018.
- Multimore Peter (Ed.) Understanding pedagogy & its Impact on Learning. SAGE Publication, India, Pvt Limited, New Delhi, 1999.
- Ralte Dr. Lalliani (Ed. Dr. Zoramdinthara & H. L Aldinmawia) ZOTAWNG: *Nihphung, Dinhmun leh Hmathlir*: Published by Department of Mizo, Pachhunga University College. 2013.
- Ralte Dr. Lalliani, Mizo Tawng Zirtir Dan: Method of Teaching Mizo Language, Published by the Author, Printed at Lengchawn Offset, Bethel House, Khatla, 2017.

Mizo Studies Vol. XII No. 1
©Dept. of Mizo, MZU

ISSN : 2319-6041

Re-reading the Ethics of the Novel Hmangaih Zoramthangi

Vanlaltana Khiangte*
Laltluangliana Khiangte**

The word “ethics” is derived from the Greek word ‘ethos’ which means character or conduct. Ethics is also called as moral philosophy or philosophical thinking about morality. This morality has been further elaborated as actions and behaviour which is concerned with ‘good’ or ‘evil’, of particular traditions, groups or individual. (Dr. Satish Kumar Sudan 2)

Ethics, also called moral philosophy, the discipline concerned with what is morally good and bad and morally right and wrong. The term is also applied to any system or theory of moral values or principles. Ethics deals with such questions at all levels. Its subject consists of the fundamental issues of practical decision making, and its major concerns include the nature of ultimate value and the standards by which human actions can be judged right or wrong. (Singer, Peter)

* Research Scholar; Department of Mizo, MZU

** Senior Professor; Department of Mizo, MZU

According to Webster's Dictionary, "Ethics are formalised principles derived from social value. These are moral principle which originate from social value and represent rules for moral behaviour and conduct of individuals or groups thereof carrying on business." (Aradhya np)

Manuel G. Velasquez said, "Ethics' is the discipline that examines one's moral standard or moral standards of society. It asks how those standards apply to our life and whether these standards are reasonable or unreasonable that is, whether these are supported by good reason or poor one." (Aradhya np)

According to Lawlrence, Frederick, and Post, "Ethics is a conception of right and wrong conduct. Ethics tell us when our behaviour is moral and when it is moral. Ethics deal with fundamental human relationship how we think and behave towards others and how we want them to think and behave towards us." (Ardhaya np)

Ethics is one of the five branches of philosophy: metaphysics, epistemology, logics, ethics and esthetics. It refers to the value of human beings and the way of life. (J. Khuma 223)

Ethics is an important branch of philosophy, the study of human values and behavior. (Zoramdinthara 57)

These various definitions suggest that ethics is the value of good, righteous, just, high, beautiful, and valuable human behaviour based on a pure conscience. It can also be described as rejecting evil people and bad ways of life and promoting them through better ways of living. As Aristotle stated, "Man is a social animal." (Al Hanumaidi np) This statement describes humans as being created to live and share our traits with one another; as social beings, we rely on one another. Therefore, the skills of living together are the

good characteristics of the people, so that they can live their lives and spend their time in peace without sin and hardship. These are not legally binding or applicable, but they are often approved by the community. But, if a person's character does not conform to society's values and lifestyle, their behaviour is said to be unethical.

There are many ethics that Mizo have passed down from their ancestors, like “ngai e, ngai lo ve,” which means dos and don'ts. But this kind of transmitted teaching is not law but a custom that they feel is a beautiful way of life; it flows through their innermost thoughts and manifests itself in their actions and behaviors. Respect elders, assist anyone in need when you meet them, look after the elderly when you go hunting, and so on. Respect for elders is one universal ethic that the Mizo have practiced. Likewise, many ethics are universal, but ethics is often based on a group of people's customs and traditions. Therefore, it is important to know that our ethics may vary according to the group of people.

Hmangaih Zoramthangi is a lovely girl with a charming personality. She did, however, lose her parents in an accident, and she was in trouble at a young age, as the Mizo saying “vanlaia tla ang,” which means a person with no other relatives, implies. After her parents died, her life was terribly difficult. She required the support of a true lover. But her aunt's husband, who was closest to her, tried his best to marry her. He even tried so hard to manage to sleep with her, but in the end she could not stay at his uncle's house because of his expectations of her, so she left his house and her village and wandered to Aizawl. When she came to Aizawl, she was alone and needed help. Siamtei saw her and took her home, she lived with her for a while. Rosanga, a poor contractor, took advantage of her poverty and deceived her with his wealth and fake love. He later exiled and sold her to the foreigner.

Meanwhile, Zoramthangi met a man who was not only sympathetic and compassionate toward her but also wanted to heal her physically and spiritually, even if she made a mistake. However, whenever she feels good, her bad experience returns to her mind, making her unhappy. All these things tried to separate the two lovers, their own humiliation and insults are always trying to cause big problems, and she can't find the solution alone. This kind of relationship is seen in the novels.

In this story, we see many social evils ruining the lives of society, like youthfulness, sexual immorality, adultery, prostitution, sexual exploitation, corruption and fraud, divorce, extreme poverty, and chronic illness. All of these things are the result of incorrect behaviour and thinking. The reason for this is that everything in the scene does not bring happiness or satisfaction, but rather tears and bigger problems. This result-based measurement is a utilitarian approach. They are not used only to measure the negative. However, these things that pollute and disturb society cause a lot of problems. Therefore, all these things cannot be the result of good ethics.

All ethics are “the standards of good behaviour and values accepted by society; they are related to the context of society.” (Ardhaya np) In other words, the ethics found in one group of people may not be applicable to another group if the ethics come from outside the society and are alien to the society in which they are seen. Because it is not enough for society to know its meaning, but it is a behaviour that it values. H. Lallungmuana's view from the Mizo society perspective The ethics depicted in the novel are derived from the Mizo context and are ready to be applied wherever there is a need. The idea of improving what society does not like is also ethical, so we see many ways of improving behaviour through the characters in this story, from which the guiding thought of this story cannot be excluded.

Ethics is always born of place, time, or experience. There was no ethics surrounding prostitution before it existed in society. Such things often affect public life in a negative way, and that is one of the things that ethicists struggle with. In the opinion of the common people, prostitutes are often poor in the society in which they live. Therefore, prostitutes are not ethical in their profession. For example, people involved with prostitutes are thought to have sexual desire or cupidity. H. Lallungmuana, on the other hand, creates his novel's main character, Hmangaih Zoramthangi, as a prostitute. There are people who are in a difficult situation and have no choice because of the restrictions. As a result, Zoramthangi's poverty and misfortune are not to blame for the fact that she felt terrible in her heart and tried to flee the problems she had encountered.

Zoramthangi talked about how her uncle tried to rape her. "He bought a very expensive shirt. He asked me to try it, but there was no one else at that time. He suddenly grabbed me and tried to rape me, I tried to scream, but then he told me softly not to scream; his eloquence overpowered me." (Lallungmuana 22) She was so sad that he couldn't speak anymore because she felt sorry that he had lost her virginity. She then ran away from him because her conscience led her to choose poverty.

When Siamtei, Zovi's friend, left her with a rich young man, who tried to tempt her, Zoramthangi ignored him and said, "This is not my job, don't touch me," (Lallungmuana 27). The seducer even said about Zoramthangi as, "This is a holy woman she doesn't have a man in her mind," he said. Similarly, her friend Siamtei tells Muana about Zovi, "She doesn't like men, it happens because she is too poor" (Lallungmuana 45).

Laltluangliana Khiangte also comments on the character of Zoramthangi as follows:

...she needs someone who loves and cares. But she didn't ask anyone to love and care for her; she considered herself unlovable, dirty, sinful, and despicable. She admitted that she had sinned, but she never thought that what she did was wrong. But when looking at her character, no one might feel for her that she was wrong, sinful, and worthless. She did not serve evil out of her own free will. In this case, it seems that her friend was charred wrong. We could find the girl who wanted to cleanse herself of the colour of sin and cleanliness, but at last she was dragged into the pit of sin. (Lallungmuana, Thuhmahruai 5-6)

This is the reason why Lalthlamuana went everywhere looking for Zoramthangi for such a long time without becoming desperate, he still likes to get married and faced many difficulties to find her. Everyone can face the situation, which is worse than the life of Zoramthangi. Beyond the life of Zoramthangi, the author of the novel H. Lallungmuana teaches us that no one should be criticised without mercy and compassion, as all the prostitutes do of their own free will.

Honesty, willingness to correct mistakes, gratitude, fairness, helping others, and self-improvement are the six basic duties of WD Gross, a British philosopher (Ardhaya np). Zoramdinthara also said, "The proper fulfilment of human rights and responsibilities is an important goal of ethics" (Zoramdinthara 58). In this story, we see many people who do not just use their jobs for their own livelihoods but who want to fulfil their jobs and responsibilities diligently and enthusiastically.

First, he is a pastor. His good name is not mentioned in the whole novel, and he is called by the name of the pastor he belongs to. There may be those who do not know their own ministry enough to be called pastors. However, the pastor in Hmangaih Zoramthangi's story is merciful to the wicked, cares for the good, is not out of reach of young men and women, dares to express their problems, and their feelings, and goes wherever he is called for. Instead of making bad decisions, he should stand firm in the word of God and His teachings, speak wisely in a way that pleases the listener, learn from the poor and needy, and make the pastor's quarters a place for those who need it.

Siamteiin, who was standing on the verge of death, was very comforted when she saw the pastor's face. She then thanked him and asked, "Pastor, pray for me now," (Lallungmuana 128) It can be said that the pastor's appearance was a comfort to her. As a pastor, the fact that he met the girl who was going to die for her sins shows that he is a good pastor who does the right things in his ministry. When Zoramthangi's life was extremely difficult, he understood her situation and said softly, "Wherever you go, come to our house first" (Lallungmuana 123).

Secondly, IGP BN Singh (IPS), When Muana rescued Zoramthangi from the hands of PC Hazairka, they faced many problems, and the truth almost never came to the surface. As a result, the IGP must think skillfully in order to seek the truth by asking wise questions of each other. After he reveals the truth and sets the right person free, Lalthlamuana thanks him for what he did for them; he replies, "I am passionate about police work, it is my job to tell the truth and establish justice" (Lallungmuana 87). He was a faithful man, a responsible man, a skilled man, a passionate man, and a wise man.

Thirdly, the behaviour of the bus conductor is not to be overlooked. When Zoramthangi went to Aizawl, she did not know where to step out, she just stayed until the bus stop. But, Zoramthangi did not ask for anyone's help, nor did she know how to ask when she needed a hand. However, Zoramthangi was his passenger, and when she looked at her, he knew that she had to help her, "She knew that she needed help, because the time was a bit late at night, and he actually didn't know what to do for her, but he called a taxi" (Lallungmuana 12). Even in small things, help is valuable to the recipient, and knowing how to help is ethical. Their job is not high or low, it is not how little they can do, it is the willingness to help those in need and the need to help them. Siamtei also helped her new friend, but she used it to make other good friends. Therefore, it is ethical to help in a way that is acceptable and appreciated by the community.

As WD Gross said, the desire to improve oneself is ethical. Zoramthangi thought, "She didn't feel like she was doing the right thing by using her body to earn money... If she looked hard enough, she believed she could find work in a tea shop. (Lallungmuana 34) That's how we saw it in the novel. She felt that she had fallen into the pit of sin, unless she tried to find a way out of it. Instead of making money easily from the rich person as a prostitute, she wanted to work in a tea shop. However, it is not ethical to confess other sins for self-improvement, as Siamtei did to her. Hmangaih Zoramthang then told Siamtei, "It is also desirable to give great testimonies. "Confessing one's own sins is better without confessing others' sins, which is a source of trouble for the poor and the needy." (Lallungmuana 52).

“Ethics is the study of what is good for society, especially the observance of laws and regulations and the upholding of rights” (Zoramdinthara 58). However, in this story, we also see a lot of unethical people who are not upholders of law and justice and who do not care about the welfare of society. They include officers who are dishonest in their jobs and have sex with girls at night; contractor Rosanga, who sells his own people to foreigners and drags them into prostitution, and DGP, who practices a kind of nepotism. He does not want to find the truth because he looks at the money that he can get from the person he stands up for. From what we’ve seen in the novel, these may appear unethical, but they’re all good ethical guidelines.

It is said that honest and truthful people are brave because they have good ethics and their lives are easy. Some of the novel’s characters, like Hmangaih Zoramthangi, are also good examples of those who have such good ethics for enlightening the community, like the pastors, IGPs, etc., that have been mentioned above. At the same time, as we have seen in the novel, human life is becoming increasingly difficult and destructive due to bad ethics. Even Hmangaih Zoramthangi’s biggest fear when she first arrived in Aizawl at night was the volunteers on duty against thieves. It means that there are those who cannot keep the neighbourhood in peace. We see that good ethics can make life enjoyable, peaceful, and relaxing, while bad ethics can make life very difficult.

Works Cited

- Al Hanumaidi, Hala Bader. *Gulf Times*. 5 February 2020. 22 November 2020. www.gulf-times.com/story/655142/Man-is-a-social-animal
- Aradhya. *YourArticleLibrary.com*. 31 12 2021. 20 November 2022. www.yourarticlelibrary.com/business/ethics/ethics/99812
- Khuma, J. *Zo Bangla*. Aizawl: BEA Service Co., Ltd, 2020.
- Lallungmuana, H. *Hmangaih Zoramthangi*. Aizawl: LTL Publications, 1996.
- Singer, Peter. "ethics". *Encyclopedia Britannica*, 16 Aug. 2022, www.britannica.com/topic/ethics-philosophy. Accessed 26 November 2022.
- Sudan, Satish Kumar. *Meaning, Nature and Scope of Ethics*. Jammu: Directorate of Distance Education, University of Jammu, 2020.
- Zoramdinthara. Mizo Department. *Mizo Thu Leh Hla Ruaipui (Discourse on Mizo Language & Literature)*. Aizawl: Mizo Department, 2022. Unpublished.

Mizo Studies Vol. XII No. 1

ISSN : 2319-6041

©Dept. of Mizo, MZU

Devaluation of the Values in Hisham
Matar's In the Country of Men

D. R. Mane *

Abstract : *Hisham Matar's In the Country of Men (2006) is a stunning depiction of a society confronted with the effects of the Libyan strongman Khadafy's 1969 September revolution. In the Country of Men, there is a clear illustration of creating a picture of a leader that everyone is afraid of. Values are a set of beliefs, customs, traditions or thoughts. Values are generally regarded as the moral standards of human behaviors in a society. So, the regime in Libya has different methods that are devaluated the human values without mercy. This paper is an attempt to explore how the values of the Libyan leader is important and how everything happens to the Libyan people is not important than what happens to the character of the dictatorial leader, El-Ghadafi. In the Country of Men relates what Louis Althusser's "Ideology and Ideological state Apparatuses*

*Assistant Professor and Research Guide, Department of English,
ACS College, S.R.T. M. University, Nanded

(Notes towards an Investigation)” theoretically portrays”. Althusser explains in his essay “the repressive state apparatus” which is used by the leader of Libya to devalue the values of the Libyan people. This is exactly what Hisham Matar theoretically portrays in his novel In the Country of Men.

Keywords: Repression, Devaluation Values, Power, Dictatorship

1- Introduction:

The devaluation of human values always leads to a crisis of society, and the only solution to which is a revaluation of human values. But it is impossible to reevaluate the values when one lives in a dictatorial regime such as the Libyan regime that is ruled by Al-Ghaddafi. Values are a matter of choice, when they are imposed and coercively required of people, they cannot lead to the good, and their devaluation becomes inevitable. Devalued values break down the immune system of a person, a group, a society. Also it may lead to a death, for example, the character of Faraj who is devaluated by the regime until he suffered from mental and physical illness, and later he died as the result of the regime’s inhumanity (*In the Country*, 123,124). Also, the basis of human existence is values. They serve as its first premise. The course of human life is determined by the values that govern, direct, and give purpose to that life. Political action, as a form of social action, is driven by meaning and - directly or indirectly - by values. (Bosakov, Veselin, 137-140).¹

One of the most general philosophical issues in the study of value (axiology) is whether values arise from objective or subjective features of experience. Those who see values as ‘subjective’ think of this in terms of a personal stance, occupied as a kind of choice and immune to rational argument (although often and curiously,

deserving some kind of reverence and respect). Those who think of values as 'objective' suppose that for same reason –requirements of rationality human nature, God or other authority – choice can be guided and correct from same independent standpoint (Simon Blackburn, 1994,33). Generally speaking, values are the essence of a personality, and affect society to make decisions, as Faraj and Najwa make a decision to send Sulieman away from Libya as that will be safer for their only child. They are so concerned about Sulieman's values. They feel that there is no need for a homeland considers the human as the cheapest thing (*In the Country*,121,122).

The novel is narrated by a nine-year-old boy named Suleiman. The events in the novel take place in Tripoli, Libya, the hometown of Suleiman's family. Suleiman tells the story of what he witnesses. Most of the events Suleiman mentions in the novel are strange in that he is unable to understand why and how they happen. Among of what he witnesses there are some devaluated events that happen to his family and their neighbor, Ustath Rashid and the leaders of the university student unions after the 1969 September revolution against the king Idris and which was led by the young colonel Libyan Muammer Gadhafi. The author uses a young boy to narrate the story to double the effect on the reader, and to throw the light on the child's innocence which makes all stand with him. The reader may know from several events in the novel that Faraj (Sulieman father) was frequently imprisoned and tortured. The torture that Faraj has is one of the most tragic scenes in the novel. Faraj has tortured to degree that Sulieman could not recognize him in the beginning when he comes back home from jail. The novel is one of the literary works that portrays the horrible life of political opponents in Libya, one of the most authoritarian Arab nations, at the period of Gadhafi. Faraj is a classic illustration of a political rival who suffered for

opposing his country's policies and sought to change them. But his hope to reform is not achieved, and the dictatorship devaluates his life as much as others. Faraj has terrible physical pains because of the torture, and the reason of that he is suspected of doing something against the regime. To see Faraj's deformed body after torture, one concludes the devaluation of Libyans who are convicted of treason. Also Ustath Rashid, Faraj's neighbor, is another example who is deemed by the regime as a traitor. The punishment of the traitor in Gadhafi's law is an execution in a public. For example, one can see the repressive ISA through the accusation of Ustath Rashid which shows how they devalue him and he becomes the victim of the politics. This is the way the regime uses to devalue any opponent stand against it. As the story progresses, Suleiman talks about some people, these people are members of the revolutionary committee who use a cruel punishment against opponents. These men do another horrible punishment. When they arrest Ustath Rashid, they treat him so badly in front of his family. They do not care about the sacredness of human life (*In the Country*, 23). Rashid is accused of being a traitor; this accusation is ready for any opponent. Rashid appears on TV, while they interrogate, he is in shackles. After this accusation, Rashid family's reputation is marred. Their value is devaluated. In this sense, while the interrogator was questioning Rashid (*In the Country*, 62), Suleiman hears his father's name on TV as a traitor, he becomes a little frightened, but he is still unaware of the events. Suleiman is concerned more with the TV program which covering the 'traitors' interrogation. Exactly, when he sees Ustath Rashid, Rashid is Suleiman's neighbor, father's friend, and his friend's father. Suleiman describes how he, his mother and Moosa watched Rashid on TV being fetched to a place near a ladder and a rope. Rashid is hanged in a public sphere. And this scene shows us

how the repressive ideological state apparatus is used to devalue the Libyan values. And the next, I will explain the novel's incidents that are shown how the regime devaluated the human values with reference to Louis Althusser's idea 'the repressive state apparatus':

2- The repressive state apparatus:

Louis Althusser explains how the repressive state apparatus can be created by violence to devalue the human values and ethics. This method comes through coercion and it functions by "violence" and can be practiced by the government, the Army, the Police, the Courts, the Prisons, etc.... This method is illustrated in Hisham Matar's novel *In the Country of Men*. For instance, the Army and the Police both use repressive state apparatus to assure their own cohesiveness and reproduction as well as in the "values" they advocate to the outside world (Ted, 2010, p.383).

In the nineteenth century, in Althusser's theory, Althusser defines the State in France as a "machine" of repression, allowing the ruling classes—the bourgeois class and the "class" of large landowners—to maintain their dominance over the working class and subject the latter to the practice of surplus-value extortion (Althusser, p. 86-98). The Marxist thinker Louis Althusser coined the phrase "repressive state apparatus" to designate institutions. And the aim of such ideologies is to devalue people and to marginalize them (Hemalatha, 78-82). And this is what exactly happened and practiced in Libya during the period of El-Ghadafi's rule. As El-Ghadafi comes to the rule, he constitutes committees and names them revolutionary committees. One can see the devaluation of the values through the violence of these committees. These committees are groups of uneducated, barbarous and awful people. Their task

is to devaluate anyone suspected at doing something against the regime. These committees dehumanize the people and don't care about human values. From the beginning days of the revolution, they interrogate citizen, invade houses, crackdown university students and execute dissidents. Knowing that such issues are big problem, to invade houses and investigate with women is considered as a shame. To attack the sanctity of the house is forbidden thing. Also, the people of the revolutionary committees don't even value the childhood, as one day, they interrogate a nine year-old boy to get information about his father. As the story progress, one knows that this child know nothing about his father activities. Such devaluation of human values is what I want to explore in this paper, this paper will show us how the regime in Libya uses the repressive state apparatus to pave the way for devaluating the people's values. *In the Country of Men*, the regime makes committees in the community to be illustrated to create community committees which dedicate itself for the existence of the community, but the only aim of the committees is to take the human values away. Therefore, this paper will make an analytical study about how the Libyan regime used the "Repressive Ideological State Apparatus" to devaluate the Libyan people in Matar's novel '*In the Country of Men*'.

I will recall in this regard, the system of regime in Libya was a Monarchy. It was ruled by the king Idris. After the 1969 revolution, it changed from a kingdom to a republic and it is ruled by the colonel Moamer Ghadafi. So the Libyans find different changes in the regime, within these changes a new constitution. This new constitution does not care about the ethics and human values. Its only task is how to draw the character of the revolution's leader in Libyan minds and how to devaluate the Libyan values. The regime

devalue the values through using violence with the opponents. It violates the sacredness of human values in details, and which are theoretically practiced over Suleiman's family and Uatath Rashid in Hisham Matar's novel *'In the Country of Men'*. The regime is a typical example of an Arab extreme dictatorial undemocratic regime that poses a big obstacle to the making of a free political public sphere. As Matar explains in his words:

Revolutionary forces [it was the Guide's voice] are capable of and have the right to use terror to eliminate anyone who stands against the revolution. Now we can truly end the old Libyan society and build the new one, where the revolutionary elements help each other in fighting any antirevolutionary movements in the universities, in the factories and in the streets.(In the Country p,112)

The new regime [...] penetrated every sphere of civic life: it implanted "Revolutionary Committees" in every institution and organization, subjugated the press and dismantled one of the most progressive and independent university student unions in the post-colonial Arab world: executing its leaders in public squares and imprisoning hundreds of its members. Society was chased deeper indoors, until the only place Libyans could exist unmonitored was inside their homes. ("In the Country" p. 19)

These lines sum up how the regime violates the human's values "in the universities, in the factories and in the streets" through 'fighting', 'executing' and 'chasing' indoors. The regime uses violence to fulfill a revolutionary objective and can strengthen the character of the leader in people's minds and to weaken the opposing side.

The committee people starts showing that they do not respect the human values through their entrance to Rashid's house. Ustath Rashid is a university lecturer and he opposes the regime. The Revolutionary Committee discovers Rashid's secret activities against the regime and cruelty detains him in front of his wife and young son. As Suleiman says that "The man with the pockmarked face slapped Ustath Rashid, suddenly and ferociously. It sounded like fabric tearing, it stopped Auntie Salma, another man kicked Ustath Rashid from behind" (*In the Country*, 21). Here, one can notice that the Revolutionary Committee devaluated the childhood and women, to slap the father while he is beside his son and wife, means you do not care about the childhood and women. They don't stop here; they force Ustath Rashid to confess on TV that he is a traitor. Here, it shows us the time of investigation with Ustath Rashid "Were you present at the meeting?" Ustath Rashid nodded, then said, 'Yes, I was present.' But the word 'present' was barely audible. He was asked to repeat. 'Present, present,' he said. 'Who else was there?' (*In the Country*, p,113). Such investigation, it affects Rashid's family reputation. The all neighbors stop their relations with Ustath Rashid's Family. One can know through Suleiman's words: "After Ustath Rashid was taken Mama didn't go to Auntie Salma and Auntie Salma didn't call or visit. Mama didn't want me to see Kareem either" (*In the Country*, 25). Here, one can see how the regime succeeds in making division among neighbors. The division is a start to devaluation human values. The value of Rashid's son is also devaluated among his friends. His friends get a bad vision toward him, because his father is a traitor. Here is the words are said by Suleiman to one of his friend:

'Everybody knows your father is a tr—'

Kareem leaped on me. His weight threw me to the ground. He didn't punch, we didn't roll on the ground, he just kept

squeezing his arms round me. I remember thinking: what if I wasn't going to say 'traitor', Kareem; what if I was going to say another word that started with the same two letters?(In the Country,p,127).

These words show how the devaluation of the human values makes Kareem look like an outcast. Moreover, The regime does not convince to devaluate one by insulting in front of his family or interrogation on TV. But he (traitor) should be executed. Suleiman describes how he, his mother and Moosa one day watched Ustath Rashid on TV being fetched to a place near a ladder and a rope. Ustath Rashid is pulled up the ladder by a man who then places the rope round his (Ustath Rashid's) neck, ties it carefully, and make him slip off the ladder to let his body sag down (*In the Country* 98: ch. 17). Suleiman describes the execution of Ustath Rashid as follows:

Ustath Rashid slipped off the ladder and was snatched by the rope. This caused an uproar; the crowd was ready. He was propped up, slapped a couple of times across the face, then turned towards the camera. We could see now that his trousers were wet. Something yellow appeared from his mouth and seemed to grow. No one wiped it off; no one brought him a glass of water, a toothbrush and toothpaste to wash away the burning and greedy acid. His head didn't shake in disgust; he seemed to be oddly comfortable with his vomit. The camera swung quickly, and we saw Ustath Rashid swinging from the rope, the shiny aluminum ladder a meter or two to one side, too far for his swimming legs. The crowd spilled down on to the court now. Some of the spectators threw their shoes at Ustath Rashid, a couple of men hugged and dangled from his ankles, then waved to others to come and do the same.

They looked like children satisfied with a swing they had just made. Everybody seemed happy. (*In the Country*, 98).

The above tragic scene describes not only a beastly execution of a political dissident, but also an image of wild, barbarous, savage, inhuman humans, those who are almost ready to become cannibals in order to satisfy their despotic rulers. The above tragic scene describes not only a beastly execution of a political dissident, but also an image of wild, barbarous, savage, inhuman humans. It shows us a regime has no ethics or values, and it devaluates the human values. Hence, the execution is a metaphor for the life of the political dissidents under a regime is empty of the human values.

After this execution, the revolutionary committee people enlarged their goals: they change their side towards one of students' peaceful protest at one of the universities. They used all kinds of tortures against the peaceful students, for unjust reasons. Here, we witness another brutal and inhuman execution for the university students. It is considered the most bloody and brutal suppression for the intellectuals faced in Libya. The narrator of the story hears his mother speaking about hanging the members of the Students' Union in al-Fateh University because, they arise leaflets asking about their rights. The slogan of the students in the leaflets is "We are not against the revolution; we are against the extremes of the revolution. Autonomy for the student union" (*In the Country*, 31), because of these words "we are against the extremes of the revolution", the students got executed. Though the students are obviously not against the 1969 Libyan Revolution, but they are treated as traitors of the Revolution, and accordingly they are killed in public. Najwa explains as follows:

‘Clouds,’ she said. ‘Only clouds. They gather then flit away. What are you, people thinking: a few students colonizing the university will make a military dictatorship roll over? For God’s sake, if it was that easy I would have done it myself. You saw what happened three years ago when those students dared to speak. They hanged them by their necks. And now we are condemned to witness the whole thing again. The foolish dreamers! And it’s foolish and irresponsible to encourage them.’ ‘It’s our obligation to call injustice by its name.’ ‘Go call it by its name in your country. Here it’s either silence or exile, walk by the wall or leave. Go be a hero elsewhere. (In the Country, 62).

Najwa, Sulieman’s mother seemed to remind people about “what happened three years ago when those students dared to speak. They hanged them by their necks”. It is a big crime to say a word against the revolution or the leader of the revolution. Also, Suleiman’s mother told her son and Moosa to keep silent. No dreams, otherwise, you get an ‘exile. The revolutionary committee people applied the saying that we will rule you or kill you. No one has another choice. Either to be silent or you will be punished. This is the way that the leader of the 1969 revolution control people during their period of authority. The fate of those people who stood against the leader of the revolution, who revolted, more or less and in diverse ways: some hanged, some fled to rural villages, some “dropped out” for lives on the social margins (artistic pursuits, lives in religious sects, and so on), some turned inward to fetishize their family units, and some undertook the perilous insecurities of self-employment.

The regime in Libya dehumanizes the people from the values. It keeps chasing people indoor and outdoor. It violates the

Libyan's privacy, although, the Islam gives great importance to the fundamental human right to privacy. This is evident from the some of the verses of the Holy Quran: 'Do not spy on one another' (49:12); 'Do not enter any houses except your own homes unless you are sure of their occupants' consent' (24:27). So, the Libyan people consider destroying the sacredness of houses, childhood, women, universities as well as the privacy of the Libyan people as destroying their ethics and values. The regime invades the houses, freaks out the children, executes the dissidents and violates the privacy. There is another incident in the story that leads the reader to conclude that the revolutionary committee puts Sulieman and his mother under the surveillance and never care about their privacy: One day, Sulieman accompanies his mother downtown for some shopping, and he tells what he witnesses as follows:

On the way home [...] As soon as we left Martyrs' Square Mama began craning her neck towards the rear-view mirror. Stopping at the next traffic light, she whispered a prayer to herself. A car stopped so close beside us I could have touched the driver's cheek. Four men dressed in dark safari suits sat looking at us. At first I didn't recognize them, then I remembered. I remembered so suddenly I felt my heart jump. They were the same Revolutionary Committee men who had come a week before and taken Ustath Rashid. Mama looked ahead, her back a few centimetres away from the backrest, her fists tight round the steering wheel. She released one hand, brought it to my knee and sternly whispered, 'Face forward.'

When the traffic light turned green the car beside us didn't move. Everyone knows you mustn't overtake a Revolutionary Committee car, and if you have to then you must do it

discreetly, without showing any pleasure in it. A few cars, unaware of who was parked beside us, began to sound their horns. Mama drove off slowly,

looking more at the rear-view mirror than the road ahead. Then she said, 'They are following us, don't look back.' I stared at my bare knees and said the same prayer over and over (In the Country, 8).

In the above scene, Matar shows us another kind of violations that happen to the Libyan people. This violation is the privacy. Najwa and Sulieman go shopping, while they are driving home. They notice men, following them. In the beginning, Sulieman could not know them, but after a minute, he knows them. They are the "Revolutionary Committee men who had come a week before and taken Ustath Rashid". It means that they constrain their freedom. Matar shows us how Najwa and her son are under the surveillance indoor and outdoor as well. The revolutionary violates their privacy and follow them wherever they go. Here, Matar approves that the revolutionary men do not leave a free place that one can take his freedom in and one should be careful in front of the revolutionary men. As, Sulieman's words that "Everyone knows you mustn't overtake a Revolutionary Committee car, and if you have to then you must do it discreetly, without showing any pleasure in it." Thus, the image of the leader of the revolution was drawn in the minds of the Libyans.

3. Conclusion

In The country of Men's society, the revolutionary committee is depicted as a tool to impose the repressive state apparatus. So, the devaluation of the human values is practiced by using the repressive

state apparatus. The aim of using the repressive state apparatus is to devalue the human values. Values are the principles that guide people's lives, and have varying significance. Values are the essence of a personality, and affect society to make decisions, trust people, and arrange the time and energy in social life. But, what one can see in the Country of Men that society lost its values first, then it lost its balance. As we can notice the life of Sulieman's family, this is seen in Hisham Matar's *In the Country of Men*. The regime violates the sacredness of human beings, such as the women, childhood, and the educational institutions. The author describes the situation the Libyan people have after the 1969 revolution in Libya. Matar shows us how the devaluation of values through the practice of the repressive state apparatus against the Libyan citizens. The ideology of the repressive state apparatus which is seen through the actions of the revolutionary committee with Ustath Rashid's investigation on TV as well as in a public yard, and the leaders of the student's union who are hanged. The Libyan people are misrepresented and punished by all extreme tortures. It was a shocking experience to them; they are pictured as the enemy who threatened the revolution. It is seemed like that Libyans forced to accept what the revolution policy has decided. So all that lead to what we have noticed in the novel of Matar. Matar skilfully illustrates the situation of the Libyan people who have been controlled through the repressive apparatus.

Works Cited:

- Althusser, Louis. “*Ideology and ideological state apparatuses* (notes towards an investigation). “*The anthropology of the state: A reader* 9.1 (2006): 86-98.]
- Bosakov, Veselin. “AN ATTEMPT TO PROBLEMATIZE VALUES.” *Science. Business. Society.* 3.3 (2018): 137-140.]
- Baum, Ulrich, and Simon Blackburn. “*Clock-controlled pseudorandom generators on finite groups.*” *International Workshop on Fast Software Encryption.* Springer, Berlin, Heidelberg, 1994.]
- Matar, Hisham. *In the Country of Men: A Novel.* The Dial Press. 2006.