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MIZO STUDIES

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Editorial



Nihna (Identity)


Nihnaa chian hi a pawimawh ngawt mai. Mahni nih loh pui ni tlata inngaih te hi a fuh lo va, kawng thenkhatah chuan, rilru lam harsatna tilangtu a nih chang pawh a awm thei ang. Kan nihna chu keimahniin kan sawi vangin a chiang thei a, kan sawi hauh loh pawhin, kan awm dan min en aʔangin tu nge kan nih tih mi dangin an hre thei bawk ang. Miin, ‘Mizo ka ni’ a tih chuan Mizo a ni tih a chiang mai a, Mizo ka ni tih sawi kher lo pawhin, Mizo ʔawnga a ʔawng vang emaw, Mizo inchei dana a inchei vang emaw, Mizo khawsakna hmuna a khawsak vang emaw, Mizo tih dan a tih ve thin vang emaw pawhin, Mizo nihna a lang thei awm e.

Mi thenkhat chu lawm takin Mizo an ni a, thenkhat chuan ‘Mizo’ tih chu zim deuha an ngaih avangin leng ve loah an inngai a, thenkhat chuan Mizo nih an duh lo a, tute emaw chu Mizo ni se kan ti a, tute emaw chu Mizo ni lo mah se a pawina em em kan hre lo a, thenkhat chuan Mizo nih aiin Mizo aia hnam ropui leh changkang zawk eng hnam emaw nih te an duh bawk a, ‘Mizo I ni em’ tih zawhna ai chuan, khawchhak lama ram changkang kan tih deuh eng ram bera mi emaw nia min ngaih te hian lawmawm kan ti thin a ni awm e.

Khawvel inher danglam avangin hmun hrang hrangah kan awm darh a, Mizo hnam tlemte pawh kan awm darh nasa ve ta hle mai. Mizoram chhunga khawsa ngei pawh khawsak phung danglam hret hret avangin kan awm dan leh khawsak dan a inang lo a, a inthlau ta. Khawvel hmun danga hnam dang (culture) zinga khawsa tan phei chuan, Mizo nihna vawn nun tlat hi thil harsa a ni chho ʔan ang a, tih dan leh khawsak dan danglam avanga harsatna thenkhat,

mahni inngaihnhniamna emaw (culture cringe), tih/ṭawng dan zahpuina emaw, incheina hnualsuat emaw te pawh a thleng thei ang.

Hnam ropui zawkin min awp ṭhin avanga inngaihnhniam leh awptute ngaihsan hi khawvel kal phung pakhat a ni a, he thangah hian mi tam tak kan awk hi a awm lo hran lo e. Chutih laiin, mahni hnam ngaihsanna leh zahpui a hneka chawisan duhna a awm zel erawh a lawmawm ngawt mai. Mi dang kan an theih dan emaw, mi dang hmel ang kan put ve theih dan emaw ai chuan, keimahni nihna pangngai kan chawi san zel hian kan zahawm zawk a ni tih hria an ṭ hahnem telh telh a, hei hian nihnaa chian kawngah pawh kawng dik min zawhtir zel dawn niin a lang a, thil lawmawm tak a ni.


Dr. R. Zothanliana
Chief Editor

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P.L. Liandinga Humour Zir Chianna

K.C. Lalthansanga*
Dr Zoraminthara**

Abstract: *In this study, P.L. Liandinga's various forms of humour are classified into three categories, each of which is examined through detailed analysis and supported with examples. This paper is not only an analysis of the humour found in Liandinga's works; it also explores the deeper significance of his humour and how it enables readers to gain a clearer understanding of human life.*

Mihring nunah leh khawsak phungah hian humour hian hun leh hmun a luah thûk hle a, hmasang ata tawh khawvel hnam tin chi tinte phuar khawmtu pawimawh a tling. Hnam tinte khawsak phung (culture) leh khawtlang nun dan phung (society) mil hian humour a dang a, lawm zawng pawh a inang lo. Chuti chung chuan, literature huang chhungah chuan hnam tin a huap zo (universal) em em a, tute emaw humour kha hnam dang tan pawha hlimpui

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tham, an literature tiphuisuitu a tling ve zel a ni. Humour hi amah mai chuan a dingchang thei lo va, a ngaithlatu emaw, a chhiartu emaw an awm loh chuan hawrawp chhut khawm mai chauh a ni. Thu leh thil tih hmanga mi dangte hlimna thlentu a nih avangin, humour zung hi mihring nunphungah a inkaih nghet hle. Beeman chuan, “Humour-in a tum ber chu, a chhimtute hlimna leh lawmna suangtuahthir a ni a, humour avangin chhimtute an nui a, chu chu hmuh theihin a lang chhuak thin a ni,” a ti (106).

1. Humour Ṭobul leh Awmzia

Humour tih thumal hi Latin thumal ‘umor’ aṭanga lo chhuak a ni a, chu chu ‘taksa tuihnang’ tihna a ni a; a thumal ṭobul hi ‘umere’ tih aṭanga lo chhuak niin chu chu ‘tihdawng’ ‘tihuh’ tihna a ni ber (“humor”). Rod A. Martin-in humour bulthum chu hetiang hian a ziaak:

Humour hi Latin thumal (humorem) niin tuihnang emaw, tuiril emaw tihna a ni. He thumal hi mihring taksa zir chiannaa an hman thin niin mihring taksa tuihnang chi hrang hrang, a bikin mit aṭanga luang chhuak thin - mittui (aqueous humor) leh mit chhung lama tuihnang awm (vitreous humor) sawina a ni ber. Hmasang Grik damdawi lam thiam (physician) Hippocrates (kum BC zabi 4-naa mi), Father of Medicine tia hriat chuan mihring hriselna hi taksa tuiril chi hrang hrang pali awmte-ah innghatin a ngai a, chung tuirilte chu — thisen (blood), hnap/khak (phlegm), mît tui (black bile) leh thin tuihnang (yellow bile) te a ni. Kum AD zabi 2-naah Rome khuaa cheng Grik physician tho Galen chuan heng tuiril palite hian mihring ngaihtuahna leh suangtuahnaah a thununah a ngai a, heng tuiril inkhairual taka awm tur a nih laia tam bik emaw, tlem bik emaw a awm chuan chu mi nungchangah nghawng a nei ni-ah a ngai a ni. (20-21)

Tichuan, hmasang Grik leh Roman damdawi lam thiamnaa an ngaih danah chuan, mihring taksaa tuiril palite hian mihring nungchang, ngaihtuahna (character & emotion) a keng tel vek a, pakhat tê pawh a nih tur ang zat aia a tam chuan mihring hriselnain a tuar thin niin an ngai. Martin-in a sawi zui zelnaah chuan, English thumal humour tih hi French tawng humeur tih atanga lo insiam niin chu chu, kum zabi 16-na lai chuan mihring nun dan phung (social norms) leh suangtuahna leh ngaihtuahna (mood) mak danglam bik nei sawina a lo ni ta a. Hun kal zelah *humour* tih thumal chu nun dan phung pangngaia nung lo sawina lo niin, hetiang mite chu mi pangngai pha lo (mi â) leh nuihzatthlaka ngaih an lo ni a. Chumi at ang chuan zawi zawiin he thumal hi thil nuihzatthlak leh hlimawm sawina a lo ni zui ta mai a ni (21).

Humour zir chiangtu Noel Carroll chuan a lehkhabu *Humour: A Very Short Introduction*-ah hemi chungchang hi chhu zui-in, thil atthlak leh nuihzatbur sawina thumal kha hun kal zelah thu pangngai, thu hlimpui theih tura ngaih a lo nih takzia te; lemchang thiamte pawhin mi dangte tihlim turin chutiang *character* an chan chhuah tak thu te a tar lang ve bawk (5). Tun hmaa damdawi lam thila hman thin leh, mi pangngai lo sawina ni zui ta zel kha, tunah chuan ziak mi, lemchang thiam leh fiamthu thiamte'n mi dangte an tihhlimna hmanrua pawimawh tak a lo ni ta a ni.

Literature-a *humour* hi mipui ringawt a ni lo va, *humorist*-te pawh mi dangte fiamthu hmanga tinuitu an ni ngawt hek lo. *Humour* tak tak chuan mihring nun dan phung (human nature) a pho chhuak a, hlimna a pek chhuak mai piah lamah lungawina pawh a keng tel a ni. Chutiang *humour* siam chhuaktute chu ngaihtuahna danglam leh tha bik tak nei, chhia leh tha khuangrual taka ngaihtuah thinu, nun dan danglam leh maksak lak ata zirtirna tha petu an ni thin. P.L. Liandinga hi, chutiang mi, *humorist* chu a ni a tih theih awm e.

2. P.L. Liandinga Humour

P.L. Liandinga *humour*-te hi ngun taka chhiar chuan, a taw-nhriat (experience)-a innghat a ni a; an chhungkaw chanchin emaw, a hnathawhna hmuna a thil tawn emaw, thingtlanga a an nun dan phung emaw a ni deuh zel a; English *humorist* lar pahnih Charles Lamb leh Mark Twain te *humour* kalphung nen pawh a inzul hle. Charles Lamb lehkhabu *Essays of Elia*-ah te, Mark Twain-a lehkhabu *Sketches New and Old*-a *essay* thenkhatah te chhungkuuaa thil thleng te, nupa nun inkar leh naupang nun dan phung (nature) hlimawm tak tak hmuh tur a awm. Tin, Mark Twain lehkhabu dang *The Innocents Abroad*-ah chuan Europe leh ram thianglima a zin chhunga a thil tawn hrang hrang, hnam chin dan phung inan loh dan te, Mediterranean leh American-ho chin dan inan loh thu te, a zinnaa an chuanna lawng 'Quaker City'-a chuang (passenger) hrang hrang inkar thu - fing tawi, nuihzatthlak tak tak hmuh tur a awm (32). Chutiang deuh chuan P.L. Liandinga pawhin an chhungkaw boruak te, an chhungkuuaa thil thleng te, an nupa boruak leh thingtlang leh khawpuia a zin leh awmna chanchin hlimawm tak takte a ziak ve bawk.

P.L. Liandinga thuziakte hi heng thla tin chhuak chanchinbu hrang hrang — CYMA tihchhuah *YMA Chanchinbu*, School Education Department tihchhuah *Meichher*, Mizo Academy of Letters tihchhuah *Thu leh Hla* leh mi mal chanchinbu hrang hrang — *Sabereka Khuangkaih*, *Lengzem* etc.-ah te a chhuak tam ber a, he zir chiannaah erawh chuan a thuziak dah khawmna bu *Ka Chhe Ber Lo Deuh* leh *Ka Tha Ber Lo Deuh* chu rin pui ber tur a ni. A *humour* te hi hlawm lian deuh deuh pathumah a then theih a, chungte chu — *Rural Humour*, *Workplace Humour* leh *Domestic Humour* te hi a ni

2.1. Rural Humour

Rural humour han tih hian thingtlang nun leh a kaihhnawih *humour* hi a ni ber. Thingtlang nun hian thu leh hlaah nghawng a nei thûkin ziak mite a châwm nasa hle. Hnam tin *literature*-ah hian

thingtlang hlimthla hmuh tur a awm ni pawhin a lang. Thingtlang nun hi a mâwlin a mawi a, nun danglam bik leh khawpuia hmuh theih loh tur a tam a. Ṭawngkauchheh leh chîn ṭhanah te, khawsak chungchangah te hmun danga chengte tana hlimpui theih tur a tam hle ṭhin. Ziak mite hian chutiang thil thleng danglam bikte chu tehkhin thu (simile) atan te an hmang a, an thil tih tam tak khai khin nan te pawhin an hmang ṭhin. Hetiang thute hian thu leh hla a ti-hausa a, *humour* tam tak a hring a, hlimpui theih a nih piah lamah *society* ziarang a lang fiah leh zual ṭhin.

Indian *novelist* RK Narayan thawnthu tawi pakhat *A Horse and Two Goats*-ah chuan thingtlangpa pakhat Muni *character* hmangin thingtlang nun hlimawm leh nuihzatthlak tak chu a hmuh theih a. American khualzin mi, Tamil ṭawng thiam miah lo chu Muni, Sap ṭawng thiam miah lote khuaah a zin a. Muni chuan a kel vulh pahnih chu chu khualzin mi chuan a lei duh emaw a tih laiin, chu khualzin mi ve thung chuan, Muni-in a sakawr lem a hralh duh emaw a ti ve thung a (A Horse...) Chutianga ṭawng pahnih inhre pawh tawn miah lote inbiakna chu *humour* ṭha leh hlimawm tak a siam chhuak a; heta *humour* siamtu ber erawh chu khawpui nun leh thingtlang nun inang lo te, khawthlang nun leh Indian nun inang lote hi a ni ber. He thawnthu tawi hian thingtlang nun mawlmang tak a tar lang a, chu nun hmangin thu hlimawm a siam chhuak a, chu thu hlimawm chu thingtlang nun leh khawsak dan darthlang tiang tak a ni thung.

Hetianga deuh bawk hian P.L. Liandinga thu leh hlaah te hian thingtlang nun, *humour* siam chhuak thei chu hmuh tur a awm ṭhin. A *essay* hrang hrangah te chuan thingtlanga an tih dan te, ni tina an hnathawh ṭhin te, chu hmuna chengte rin dan leh nungchang maksak leh danglam tak takte a ziak a. Chu chuan nuihna mai ni lovin mihring pianken thil tam tak a pho chhuak a ni.

Ka Chhe Ber Lo Deuh-a a *essay* pakhat “Thingtlangah Sawrkar Hna” tihah chuan, sorkar hna a thawh laia thingtlanga an sawn chungchang a ziak a. Chu thingtlang khua a panna kawng chu, “...

kawng pengthuam lo awm apiangah a têt zawk zel zawhin kan awmna hmun tur chu kan han thleng khu ve luih a” (13) tiin a tar lang a. He thu tawi têt hian thingtlang chu engti anga hla nge, eng ang nge a nih tih leh a kawng dinhmunte chu a rawn tar lang a. Khawpui nun leh thingtlang nun inthlauhna chu a hlimawm zawngin a ziak chhuak a; thingtlang kawng vaivut khu tamna, chei hnûm loh, pilril tak a nihzia a tichiang hle. Kawng pengthuam awm apianga a têt zawk zel zawk ngai chuan chu khaw len lohzia a tar lang a, an awmna tur khua a thleng “khu luih” chuan an khaw panna kawng dinhmun tur a tilang chiang hle bawk. He *humour* hlimawm em emna chu, tu emaw deusawhna emaw, thinur inhrikthlakna emaw, mi dangte hnuai chhiahna emaw a ni lo va; mi tam tak phunna tur thilah hlimna tur a sawi chhuak zawk hi a *humour* lai chu a ni ber.

He a *essay*-ah vèk chanchinbu a dawn dan a ziak hian chu khaw dinhmun a pho lang chiang leh zual awm e:

Zawr em em maiin chanchin hlui hliir kan dawng a. A milem chuang lo chi leh kawnglaka pa duh sek tak takte lambun bang chin chauh kan chang a. A nih loh leh kan nitin chanchinte chu a thawktu lamin a têt te hian min rawn thawn ta thin a, ba thinnaah, ‘Daka thawn man kan tito,’ te hi an rawn ti zui vei rawl nen... (15)

Chanchinbu (chanchin thar) hi thu thar hliir dahna anga hri-at a nih laiin a chung a tar lan thu-ah ve thung chuan, chanchin hlui a ni thung a. Chu chuan a tar lan ber chu, a awmna thingtlang khua chu khaw chengker leh hla tak, tlawhpawh zen zen harsa a ni tih hi a ni. He thu-a *humour* siamtu ber chu, chanchin thar chuanna, an tana chanchin hlui lo ni ta si te; ni tin chanchinbu ni si, a hlawma an rawn thawn mai te; an duhthusam ang tak leh a nihna tak pawha an dawn theih loh laia a lakna (subscribe) man tihto thu leh ba t hîinna thu rawn chuang te; a phekkim pawha chang tawh lova a mit la chin (milem) tel lo chauhva an dawn thu te hi a ni ber. He thui-na a tar lan ber zawk erawh chu, a awmna thingtlang kilkhawr thu leh karkawng hlatzia a ni ber. Khawpuiah chuan chanchinbu chu a

nihna ang thlapin, a chhuah ni zingkarah la la felfai takin an dawng thin a, chutiang a nih laia thingtlanga an dawn dan arawn tar langhian, khawpui leh thingtlang inan lohzia a tilang bawk. He thu-a thingtlang chanchin lo langhian chhiartute tan hlimna a thlen a, *rural humour* a tih loh theih loh.

Tin, a thuziak dang, “Keini Zawng Thingtlang Mi Kan Nia” tihah chuan thingtlang nun leh inchnghkhur dinhmun fiah takin a tar lang leh bawk:

In kan han thleng a, rit phur chungin kawtkaia arbawm suanluh nghal a'n ngai a. Sumhmun pelin in chhung kan han biha, chhuatlaiah arekpachal a lo 'parade' thut mai a. Thuk arthai lah a lo zawngdaikalh nuk mai bawk si. Kan suankualin sutpui a lo kapkalak khuau a, chhuat dungah chaicheh a lo 'attention' a... (22)

Nilenga lo lama hna an thawh hnuah, hah takin in an thleng a; in an thleng chuan hahdamna ni lovin hah lehzualna a thlen tih he thu-ah a hmuh theih. A tawngtu tana thil hahthlak lutuk a nihna chuan a chhiartute-ah hlimna a thlen lawi si a ni. He thu hlāwm at anghian ar an vulh thin thu te, thingtlang in chhunga ar nghal an chettlat nasazia te a hriat theih a. Thingtlang in hmelmang, sumhmun nei a nihzia te, khawpuia *gas* an hman ang ni lo thuk an hman thu te, sutpui, suankual leh chaicheh lo langte hi a tifah lehzualtu a ni. He thu-a *humour* thlentu chu, thil nung ni miah lo – arekpachal leh chaicheh te mihring ang maia a chan (personified) hi a ni a, mihring anga a channa tawngkam chu, mihring chungchang sawina atana hman thin – 'parade' tih leh 'attention' tih a ni. Amaha che thei lo arekpachal leh chaicheh chungchang sawina atan thil tih (verb) thumal a hmang hi *personification* nihtirtu ber a ni a; a humour tichak lehzualtu chu, thingtlang leh Mizo thil em em mai sawina atana hnam dang tawng a chelek hi a ni bawk. Khawpui nena khaikhin chuan thingtlang hi hnam dang thil leh changkana thilin a tibuai nêp deuh va, chuvangin an tawng hman pawh a fir tha em em a, hnam dang tawng chu fiamthuna atana hman a ni chawk thin.

Tun thleng hian tihsual hlau hauh lo leh, awmze awm miah lova hnam dang tawng hman hi thil tih khawm nikhuaah fiamthu thawh nana la hman a ni a; hei ngawt pawh hi 'parade' leh 'attention' hi *humour* hmanrua leh puitu a tling.

Chutih rual chuan thingtlang nun hi fiamthu a ni ngawt lo va, mihring nihphung (nature) leh mihring mihrinna (humanity) tar langtu a ni. Harsatna leh buaina an tawh hrang hrangte chuan thawnthu a siam a, chu chu hahdamna hmuna chengte tan nun tihlimtu a ni tlat a ni.

2.2. *Workplace Humour*

Peter L. Berger-in a tar lan danin, hnathawhna hmun (office)-a *humour* awm thin hian ipikna (stress) hmachhawn tur leh, a hnaa harsatna awmte su kiang turin a pui thei a. Eng emaw thil tihsual palh leh chetsual palh atang te, thil hlauhthawnawm thleng thinte hian *humour* a siam thei niin a sawi bawk. *In Redeeming Laughter: The Comic Dimension of Human Experience* tihah chuan heti hian a tar lang:

Hnathawhna hmunah hian thil pakhat tihsual palh hian harsatna hrang hrang a thlen thin. Pu ber a thinrim em em chang te, khawl (computer) a that loh chang te, thingpui lumna (coffee machine) a chhiat chang te, hmunhma tifaitu (cleaner)-in pu ber chhiar tura an buatsaih sa a tihchhiat vek palh chang te a awm thin. Chutianga lo thlen chang chuan hnathawktu thenkhat chu an nui chawk a, chu chuan thil thleng chu a tudai a, boruak sang tak tur a tiziaawm thin. Nimahsela, chung harsatnate hlimnaa ngai thei lotute erawh chu an lungngai a, an ipik thin a ni (Berger 100).

Berger-ina entirna a siam hmang hian, ni tin hnathawhna hmuna *humour* lo awm theih dan te, beisei loh thil lo thlengina boruak zangkhai a thlen theih dan te a hmuh theih a; chuvangin hnathawhna hmunah humour a awm hian thawh hona tha zawk, hna thawk tura zam tha zawk a awm thei a ni, a tih theih awm e.

Kum 1928-1929 vela Parisian thingpui dawra hna thawk ꠘ hin, George Orwell chuan *Down and Out in Paris and London*-tihah a hnathawhna hmun hmelmhang chu hetiang hian a tar lang ve bawk:

Choka chu fit 15-a sei, fit 8-a zau a ni a, thuk leh dawhkan chuan chu hmun zatve a aw h a. Bungbel chu chhuara dah a nih hnuah meuh chuan, bawlhhlawh bawm pakhat hūna leng tawk chu hmun a la awl chang chang a ni. Chhun a han nih meuh chuan bawlhhlawh bawm chu a khat tawh a, chhuat dung chu chaw nawi leh hnawk tinrengin a khat tawh mai ꠘin. Eitur chhumna atan thuk (gas stove) pathum awm mah se, sa hrang lian deuh chhum theihna tur a awm lo va, chungte chu chhum turin pawn lam chhang siamna hmun (bakery)-ah pek ꠘin a ni (144).

He thu-ah hian uar taka an choka chēpzia a sawi te, ei siamna hmun ni si hmun ꠘawp tak a nihzia te a sawi te, chokaa sa siam thei lova chhang siamna hmuna an pek daih thute hian humour a siam a, satire rim nam chung sia thil inrem lo leh inmil lo tak tak a vawm khawm hian *humour* a thlen a ni ber.

P.L. Liandinga hian *Ka Chhe Ber Lo Deuh* lehkhabu-a *essay* pakhat “Thingtlangah Sawrkar Hna” tihah hian *politics* chungchang leh sorkar inrelbawlna kaihhnawih aꠘangin *humour* a siam chhuak a. Chung a *humour*-ah chuan intukna (satire) te, sawi uarna (hyperbole) te chu kan hmuh tam pawl tak a ni. Orwell-a tar lan tak, ei tur siamna hmun choka chu thianghlim tak ni tura ngaih a nih laia ꠘawp tak a lo ni ta ang mai khan, sorkar inrelbawlna chu fel tak ni tura ngaih a nih laiin a fel tawk lo lai leh, beisei ang ni ta lo te a awm ve bawk a. Chung thilte chu P.L. Liandinga *humour* kaltlangin a hmuh theih a ni. P.L. Liandinga hi kum 1982 aꠘanga Department of Social Welfare, Government of Mizoram-a thawk a ni a, heta a thawh chhung hian thingtlang hmun kilkhawr tak takah te a thawk kual a, chuta ꠘang chuan tawnhriat (experience) tam tak a chhar chhuak a,

chungte chu a *humour* lampang hawi thuziak piantirtu pawimawh a ni hlawm.

“Thingtlangah Sawrkar Hna”-ah pawh hian thingtlanga sawrkar hnathawka awmte dinhmun leh nunphung hmuh tur a awm a, a thuziak pakhat chu hei hi a ni:

Dak semtu vei vel apiang mai chu kan thlengthlawkthei thlir ngawih ngawih zel a. Lehkhaip tlang tial, ngun taka char, a chung a ‘Black Stamped’ tihte leh, ‘Open with a smile’ tihte kan lo beisei loh vek pawhin hawrawp sin deuh leh han hnim vel pawha ngaihruat tala vanchung nula rim nam kan lo beisei laiin lehkhaip sei zel zul, OIGS ONLY tih chuang kulh mai min han pe a; hotute hmuha mawi lo khawpa thatho lovin kan han hawng a—‘You are hereby...’ tiha inṭ anin a tawpah ngaihnopei lo zetin ‘immediately’ an han ti lehngal a. (15)

He thu hlāwmah hian sawrkar hna inrelbawlanaa inbiak pawhna (bureaucratic communication) chungchang kan hmu a, chumi chungchang sawina atan *humour* hmanrua pawimawh tak – sawi uarna (hyperbole), intukna (satire), tehkhinna (simile) leh sawi epna (irony) te a lo lang chhuak a. “Thlengthlawkthei thlir’ hi *simile* leh *hyperbole* a ni ve ve a, ‘vanchung nula rim nam’ hi *irony* siamna hmanrua niin, “You are hereby...’ tiha inṭanin a tawpah ngaihnopei lo zetin ‘immediately’ an han ti lehngal a” tih lai te chu *satire* rim a nam ve bawk. Heng *humour* hmanrua hmuh tura lo lang chhuakte hi sawrkar hna inrelbawlanaa inbiak pawhna chungchang sawina vek a ni. Chu chuan, he thu hlāwm hi *workplace humour* huam chhunga telh loh theih loh a nihzia a tilang.

Tin, P.L. Liandinga *humour* hi mitthlaa lo lang nghal uarh uarh thei tur a ni deuh zel a, chu chuan a *humour* zia kha a tisang a, nuih a tiza lehzual a ni ber. A chung a entirna tar lan takah pawh hian, dak semtu vei apiang thlengthlawkthei thlir ngawih ngawih zel lai hian thingtlang kilkhawr tak, khaw dang leh hmun dang nena

inbiak pawh theihna awm chhun chu dak leh lehkhathawn chauh, chu hmuna sawrkar hnathawk khawhar tak kha mitthlaah a lantir thei a ni.

He thu hlâwm ringawt pawh hi *humour stage* pathumah a t̄ hen theih a.

Stage 1-ah chuan *humour* ruangam leh ruhrel (structure) a indin hmasa a, *humour* rawn thlentu pawimawh – *character* (dak semtu) a ni emaw, *object* (lekhka ip) a ni emaw, *situations* (lekhka thawn dawn) a ni emaw hmuh tur a awm phawt a ni. Thlengthlawkthei thlir hi *hyperbole* a ni a, *simile* a ni nghal bawk. Thlengthlawkthei chu mi tin hmuh chàk, hmuhnawm ti taka en dauh dauh theih tur thil a ni sa reng a. Dak semtu pawh chutiang taka hmuhnawm leh nghahhlelhawm anga a tar lang mai hian, vanchungnula rim nam lekhka thawn dawn an beisei takzetzia a tilang a; thil inpersan tak pahnih – mihring leh thlengthlawkthei a tehkhin te hian *humour* rim a nam tlat tawh a ni.

Stage 2-ah chuan, *Stage 1*-a *humour* ruhrel indin tawh sa, duhtawka *humour* chhun khahna tur tuizem hun sa tawh, *humour* nghal sa deuh rân tawh chu belhchhahin a rawn awm ta a, *humour* sáng zawk leh thûk zawk chu *irony* hmangin a tar lang. Chu chu, vanchungnula rim namte lekhka a beisei laia a beisei loh lutuk OIGS (On Indian Government Service – sawrkar lekhka pawimawh chhinchhiahna) chuang kuhl a han hmu leh kha a ni. *Humour theory*-a pawimawh leh lar em em *Incongruity Theory*-ah chuan kan thil beisei leh ni tura kan ngaih ang ni lova thil a lo thlen hian *humour* a lo awm thin a (Nijholt 429), chutiang chiah chuan he thu hlâwmah pawh hian beisei ram leh tak ram inthlau lutukin *humour* tha leh sáng zawk a rawn awmtir a ni.

Stage 3-ah chuan *humour* awm tawh sa chu tlem belhchhah lehin, a *humour* kha a lo puitling tluantling tawh a, a nih tur ang a ni tawh a ni. *Humour* siam puitlin tawh chu thlirna tarmit dang (satire) hmangin a thlir tel a. Chu chu – “hotute hmuha mawi lo

khawpa thatho lovin kan han hawng a—‘You are hereby...’ tiha inṭ anin a tawpah ngaihnopei lo zetin ‘immediately’ an han ti lehngal a” tih lai hi a ni a, hetah hian *hyperbole* leh satire rim nam hmuh theihin a lo awm tawh a ni. Sawrkar hnathawkte’n an pute aṭanga tih tur an rawn tukna leh ti vat tura an rawn tihna ṭawngkam niin, ‘hotute hmuha mawi lo khawpa thatho lo’ tawh sa tana a thatho loh lehzial turzia chiang takin a hmuh theih!

Heng entirna pakhat mai pawh hian thingtlanga sawrkar hnathawka awmte dinhmun tur a tilang chiang viau a, an dinhmun chhiatzia leh duhthlan theih tur dang an ngah lohzia te, lehkhathawn an dawn ve chhun pawh pute hnen aṭanga tih tur ti tura turna leh ruatna a nihzia te a hmuh theih a. An dinhmun lo lang aṭang chuan, thil chākawm leh lawmawm lampang a tel hauh loh tih a hriat theih, nimahsela, chu ngei chu *humour* siamtu ber a ni lawi si a ni.

2.3. Domestic Humour

Peter L. Berger chuan *domestic humour* chu ni tin chhungkaw nuna thil thleng, lemchanna tel lova nun tak tak hmanga pho chhuah niin a sawi a, a tifiyah turin hetiang hian entirna a siam bawk:

Chhungkaw nuna thil thleng reng reng a awm a: Hmeichhe naupang tē a nu thuam a inbel hi a ni. Kawr lian leh thawl tak chu a ha a, a chhunga amah a bibo thei hial a. Pheik-hawk-keartui-sang a bun a, lukhum thawl tak a khum chu a hnar thlengin a tla thla hnuang a. Chutianga a nu inbel dan leh chet dan zir (parody) chungin in chhungah a vei tawn ṭ hin a ni. (100)

He entirna hmanga Berger-in a tar lan chu, a tum ram leh tak ram (suangtuahna leh a tak) inang lo aṭanga *domestic humour* lo chhuah theih dan hi a ni. Hmeichhe naupang tē kha puitling anga inthuam a tum a, thawmhnaw thawl tak tak a inbel leh chet dan phung mak taka a che vel te chu *humour* siamtu ber chu a ni a, chu chang a ni lo, chhungkua hrang hranga thil thleng ṭhin, thil hli-

mawm leh maksak tak, chhungkaw inlaichinna leh inzawmna ting-het thei thil te chu a hmuh theih.

Chumi piah lamah chuan *domestic humour*-ah chuan, ni tin in chhung khawsak dan phung te, chhungkaw inkungkaihna chungchang te, in chhunga thil tih hrang hrang aṅanga nun tihlim thei thil awmte a tel thei a. Chung thilte chu a chang chuan maksak tak leh, nuihzatthlak leh hlimawm tak tein a lang chhuak a; nupa inkar thu aṅang te, naupang enkawlna kawngah te a lo lang chhuak ve ṅhin bawk. Hetiang *humour* hi hmun tinah a awm a, *culture* leh *society* azir te, a thlen hun lai azir tein a lan chhuah dan phung erawh a inang lo thung.

Domestic humour danglamna pakhat chu, mahni inngaihbel theih a nihna a ni. *Rural humour* te chu khawpuia pianga sei lian tan chuan inngaihbel harsa tur thil a tam a; chutiang bawkin *workplace humour* pawh hnathawh nei lem lo, t̄al ve mai mai tan chuan ngaihbel theih tur a awm teh chiam lo vang. Chutiang a nih lai chuan, *domestic humour* chu chhungkuaa innghat a nih angin, chhungkua aṅanga lo chawr chhuak, nu/pa nei mihring tu tan pawh inngaihbel theih, hriatthiam theih a ni. Tu tan pawh tawnhriat fiamthu a tling a tih theih ang. Chuvangin, heng P.L. Liandinga *humour* zepui pathum zingah chuan chhiartute nena inkungkaihna nei nghet ber chu *domestic humour* hi a tih loh theih loh. Tin, *domestic humour* hi khawi emawa thil thleng (situation)-a innghat a ni tlangpui. Tar lan tak angin khawi hmunah pawh ni tin chhungkuaah thil thleng pangngai a awm reng ṅhin a, chuta ṅangin nun tihlim thei tur thil a lo chhuak reng reng ṅhin.

Ka ṅha Ber Lo Deuh tiha *essay* pakhat, “Eng Kan Ti Nge Keini Chhung Hi!” tih hi *domestic humour* lam hawi thuziak a ni a, thu hl̄awm khat han tar lang ila:

Cushion hnuaia awm thei lo thil eng nge awm ang aw? tih hi kan in chhungah chuan ngaihtuah tham a ni. Marble te, tuboh fang te, perek hlui, thirchhiaa hralh tur te, lehkhabu

te, papor te, moza te, pen te, thirfian te a awm thei vek a. A chang phei chuan ṭhutthleng kara thil dah a chhiat hlauh vangin ṭhutthlengah inlengte chu sawi loh, chhungkhat pa ber pawh kan ṭhut a thiang lo va. Thil a bo va, rin aia hmuh har deuh chuan ṭhutthleng phah chhan hi keu phawt tur a ni. Kan verbawm pui pawh hi bo se ṭhutthleng hnuai hi a rinhlelawm pawl tak a ni ta ve ang! (34)

He thu hlāwm hian inchhungkhur thil hrang hrang, maksak leh nuihzatthlak tak a rawn tar lang a. *Humour* chu beisei loh thil (surprise) hmuh tur awm aṭanga inṭan a ni a tih theih ang. A chhan chu chhiartute chuan *cushion* (ṭhutphah) hnuaiyah thil nawi tē tē awm tura an beisei laiin, thil lian leh hrawmhraw pui pui, maksak tak tak an hmuh vang a ni ber. Tar lan tak angin, *incongruity theory*-ah chuan beisei ang ni lova thil a lo thlen hian *humour* a lo awm ṭ hin tih a ni a. He thu hlāwmah pawh hian *cushion* hnuai hmun chēp takah chuan lehkhaphek ilo vel mai mai awm tura beisei lawk sa a nih laiin, verbawm pui (refridgerator), thil lian lutuk leh ni āwm lo lutuk pawh awm hial tura ngaih theihin a tar lang tlat a ni. He sawi uarna (hyperbole) sāng tak mai hian mihringina thil kalphung pangngai a ngaihtuah theihna (common sense) chu rawn ṭhiatin thil hlimawm a rawn thlen a, chhiartute ngaihtuahnaah beisei loh thil a lo thleng ta mai ṭhin a ni.

Chung mai bakah, hmun khata awm khawm reng reng lo tur thil chi hrang hrang, *cushion* hnuaiyah ber kher awm thei vek anga tar lan a ni hi, *humour* sāng lehzual thlentü a ni. *Marble* te, tuboh fang te, perek hlui, thirchhiaa hralh tur te, lehkhabu te, papor te, moza te, pen te, thirfian te chu awm thei vek angin a ziaak a; heng thil hrang hrangte hi len zawng, rih zawng, pawimawh dan leh hman dan inang lo tak tak a ni hlawm a, chu chuan mihring *common sense*-ah *cushion* hnuaiyah an awm ho vek lo vang tih a awmtir sa a ni!

He thu hi ni tin chhungkua, a bik takin chhangchhe chhungkuaa thleng ṭhin a ni. Chhungkaw tam tak, naupang nawi

tê tê awmnaah chuan thil a bo reng reng a, thil a awmna turah awm lovin a awm lohna turah a awm zeng zung thin. Chu chu chhungkaw tina chengte hriatthiam sa vek a ni a, chuvangin inngaihbel a awl lehzual a. Hei bakah hian *cushion* hnuai thil hrang hrang dahte chhiat hlahv avangin pa ber thut pawh a rem loh thu hmuh tur a awm a. *Cushion* chu thut tinuamtu atana dah a nih laia thil dahthat nana dah a ni ta daih mai te, a hmanna tur ni lova hman avanga a nihna tur ang taka hman a rem ta lo zawk mai te, mihringte thil neih chawp - hmanrua eng eng emaw mai mai a chhiat hlahv avanga a neitute thut a rem ta lo hlahv mai te hi he thil thleng timaktu, tidanglam leh tibuaite, leh a pawimawh ber 'tihlimawmtu' a ni a tih theih ang. A tawpa "Kan vurbawm pui pawh hi bo se thutthleng hnuai hi a rinhlelawm pawl tak a ni ta ve ang!" tih hian *cushion* hnuai chu engkim mai, a lian aṅanga a tê ber thlenga dahthatna atana an hman nasatzia a tilang a, thil thleng thei lo tawp tur hmanga *hyperbole* a hmang hian a *humour* a tisangin a tichak lehzual a; he thu hlāwm, pangngai taka inṅan kha mak tak leh uar tak maiin a tawp a ni ber.

3. Thu Kharna

P.L. Liandinga *humour* zepui pathumte hian a chhiartute nun hlimna tur, *humour* a thlen a ni satliah lo va, mihring tawnhriat hrang hrang a tar lang tel a, chumiina mihringah vek ng-hawng a neih lêt dan te pawh a tar lang tel bawk. Thingtlang nun te, hnathawhna hmuna harsatna thleng thin te, inchhungkhur nunte hmangin ni tin maia mihringin tihsual a neih leh harsatna tenau thleng thinte duhawmna tar lan a ni a, P.L. Liandinga hian heng a humour-te phênah hian chhiartute chu nun hman dan tur tha zawk a kawhhmuh a, an duh leh tum ang te, an beisei leh rin lawk ang tea thil a thlen theih reng theih lohzia pawm thiam turin a pui a ni.

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Zû leh Mizote: 'Sialton Official' Thawnthu ațanga Thlirna

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Abstract: *Magicians are a recurring presence in the cultural traditions and folk narratives of many societies, though they are designated by different names depending on their origin, character, and functions. In the Mizo context, the diverse terms for magicians may broadly be subsumed under the category of dawithiam. However, the representation of magicians in Mizo folk narratives and the role of magicians in Mizo cultural practice cannot be regarded as identical. These two spheres resist a simple categorization into distinct groups based solely on their origin, cultural background, or practices.*

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Mizo pi leh pute nunah zû hian hum pawimawh tak a luah a, Mizo chanchin kan sawiin zû hi lam hmaih theih loh zînga mi a ni. Pi pute sakhaw kawngkal leh an hlim lăm ni zawng zawngah zû a tel ve zel a, zu tel loin kûtni vangthla leh khuangchawi te hman theih a ni lo. Kristianna lo luh hnuah zû chu ‘sual’-a ngaih niin khap beh ni fo mah se, Mizote nun leh khawvel aţangin a bo thei tak tak chuang lo.

Mizo thawnthu hrang hrang kan chhiar pawhin zû hi a tel ve zel a, zû chu Mizo thawnthu her kualtu leh a changtute mizia târ lang Chiangtu tak a ni thin. “Sialton Official” thawnthuah ngei pawh hian a thawnthua pawimawh ber leh a ziaktuin târ lan a tum ber ni lo mah se, a thawnthua thil thlengah zû hian pawimawhna tak a nei a. Lalzova’n a hla pakhata,

Di-lo tlei nân chawltui ningzu i dâwn;

Uak pawh uakin luak mah la pawns lârah,

Kan ngaithiam zêl ang che Valânnêm. (Fam Lalzova 58)

tih chu he thawnthua a changtupa hian changchawiin, nupui neia fate pawh a neih tawh hnuah, a ngaihzâwng hlui zûn zâm la châm vangin ‘nun hlui’ ramah a nupui fanaute a chensan a, a lunglêng awm ngaihna hre lo chuan hmeithai zû a hrût a, ruih satliah mai pawh duh tâwk loin a rui chhum hmawk! A chah-thlak hlana a nupui fanaute chungah thil thleng chu a dam chhûng nun tihrehawmtu a chang ta hial.

Tûn tumah hian C. T̄huamluaia thawnthu tawi hmingthang leh ngaihnawm em em, chhiar nawn chhiar nawn pawha ngaihnawm bâng lo “Sialton Official”-a zû kan hmuh dan leh a nghawng kan zir Chiang ang a, Mizoten pi pute aţanga zû an in dan leh tûn hnuah a danglam tâk dan nen phiar zawm kan tum dâwn a ni.

1. ‘Zû’ kan tih hi

Mihringin kan in thin ‘zu’ (alcohol) kan tih mai hi damdawi lam tawngah chuan *Ethyl Alcohol* a ni a, hei hi zu-a tûr kan tih tak chu a ni. (Biakmawia 1). Zu-ah pawh a t̄ha lo a awm a, chu chu Me-

thyl Alcohol an ti thung, *Methyl Alcohol* chu tûr hlauhawm tak a ni (Zu 3).

Zû hi mihringten kan hmêlhriat țanna a rei tawh hle. “AD 800 vel ațangin Arabia ramah zu thlawr (distillation), zu fir lak chhuah dan hi an thiam țan a, chuta țang chuan 12% aia sang zu chak leh fir zawk an lo siam thiam ta zel a (Alcohol tih pawh hi Arabic țawng alkuhl tih ațanga lak a ni, essence tihna a ni).” (3-4)

2. Zû leh Mizote

Mizo pi pute nunah khan zû hi a pawimawhin a hlu hle a, a tel lo chuan an awm thei lo. “Hmakhawsang ațangin Mizo hnam nunah zu hian hmun pawimawh tak a lo luah ve kumkhua tawh a” (Dokhuma 279).

Eng hun lai ațangin nge zu in nachâng an hriat țan tih chu hriat a ni chiah lo, B. Lalthangliana chuan a lehkhabu ‘Pi Pu Zunleng’ tihah chuan, “Zu hi eng hun lai ațangin nge Mizoten an hman țan tih hriat phak a ni lo va. Buh chin nachang an hriat hma pawhin mim zu te, vaimim zu te leh buhtun zu te an nei tawhin a rinawm,” (171) tiin a ziak.

Remkunga chuan, Mizo pi pute chuan fel tak leh awmze nei taka zû an hman țhin dan a sawi a, “Zû hi kan pi pute chuan an in nasain an leklam hle naa, an in dân leh an hman dân chu awmze nei tak a ni. Zu in mi vek an ni nain a hun têah lo chuan an in mai mai ngai lo,” tiin a ziak (*Mizo Pi Pute* 111). James Dokhuma pawhin,

... Hmânlai Mizo pi leh pu kalphungah zû chu kawng tinrênga an hman a ni... Kût ni vângthlà leh sechhun-khuangchawi nikhua châng te, mitthi râl leh kàng râl ni leh eng emaw hlekah zû chu inkawm nâna an leklam ber a ni. Inlêng duhsak zâwng an neih leh an țheh ber a ni a. Lal ina lal hova nilêng lênga zu ina tãp an ni. Mahse chûng hun lai chuan a pãwng a takin tlangvalin zû an in ngai lo. An hunpui chapchâr kût leh Mizo dâna in hun ruat dik takah chauh an in țhin. Hmeich-

hia pheih chuan an in zen zen lo. Nula ngat pheih chuan an in lo achha a ni. (*Hmânlai Mizo* 286-87)

tiin Mizo pi pute zu hman dan a sawi.

Mizo pi pute khan an sakhaw kawngkal leh thil tihna kawng hrang hrangah zû kha hmang nasa hle mah se, zu kha a rui buai zâwng leh khawtlânga harsatna siam nân an hmang ngai lo. C. Lianthanga chuan a lehkhabu *Hmanlai Mizo Nun* tihah Mizo pi pute zu hman dan ziakin,

Rui mualpho thin mi chu khawtlangin an endawng a, nupui pawh an lei hnawn phah ngiang a ni. Tin, buaina siam zawn-ga rui an awm vaih chuan val-upaten na takin an thunun t̄ hin a, chu chu thil zahthlak theihtawp a nih avangin tlangval pangngai chu an insum hle thin. Tin, tlangvalte hian nu leh pate bulah zu an in ngam ngai lo bawk. (105)

tiin zu chungchânga an inkhuahkhirhna thatzia a ziak. B. Lalthangliana pawhin, “Kum 1890 hma lama pi pute kha chuan zu in an thiam a, an in honaah pawh kalhmang fel tak neiin an in a, chu an tih phung chu anmahnin an zawm tha em em nghe nghe,” (*Mizo Culture* 174) tiin a ziak.

R. Zuala chuan Mizoten Kristianna lo luh hmâa zu an hman dan kawng hrang hrang enin, Mizo pi pute khan, “An nunphungah chuan zû chu a hun takah, a in turte chauhin an in chi niin an ngai tlat,” a ti a (Zuala 83). Chutiang chu a nih avangin, “... zu-in an nunphung a tichhe lo va, a tiphuisui zawk a ni. Zû a that hrim hrim vâng ni lovin, a hmangtute hman dân avâng zâwka heti ang ni thei hi a nih chu,” (85-86) tiin, Mizote khan Kristianna lo luh hmâa khan zu kha an hmang sual rêng rêng lo niin a hmu a ni.

M. Lalmanzuala pawhin mi thenkhatin hmanlai pawha zu ngawlvei an awm thu an sawi thin chu a dik loh thu sawiin, “Kohhranin zu a khap hma, kum 1910 hma lamah khan zu ngawlvei sawi tur an awm lo a, zu ruite chu an awm ve ngei a, mahse khawtlang tan an hnawksak ngai lo a ni.” (*MLTP Act Hi* 23) tiin a ziak ve bawk.

Kum zabi sawm pakuana (19th century) tâwp lamah Mizote khawvelah Kristianna a lo lut a. Chu Sakhaw thar chuan Mizo zai leh lam, khuang leh hla thu chenin a rawn hnâwl a, zû pawh Kohhran mite zîngah chuan khap a lo ni ta.

Chutichuan Kohhran chuan zu chu a khap ta tlat a, Kohhran mite ngaihdân chuan zu in mite chu 'khawvel mi' an ni ta a. Chutiang ngaihdan chuan zu chu 'sualah' a siam a. Zu in chu thil tisual ni mai lovin, thil sual tihna a lo ni ta a, 'spiritual sin' a lo tling ta hial a. Kohhran mi tam berte chuan bêl chhunga zu awm hle hle pawh hi an hmu sual ta vek mai a. Juda-ho leh Muslim hovin vawksa chu 'thiang lo' an ti ang bawkin Mizo Kohhranah chuan zu chu 'thiang lo' a lo ni ta a ni. (Total Prohibition 7)

tiin M. Lalmanzuala chuan Mizo nunphunga hun rei tak lo bet tawh zû kan hman dan lo inher danglam chhoh dan a ziak.

K. Zawla pawhin,

Zuhmun sawngbawl dan hi kum 1920 thleng khan khaw tinah a kal tluang zelin a lang. Babu leh Rahsi an tel hnu erawh chuan an lal em a, zuhmun sawngbawl hi a kal tluang lo chang ni lovin, khawlaiah rui chunga kala au vel chûl te pawh, Babu leh Rahsi thiante tan chuan a hlauhawm lo thei thîn. Tin, dan anga zu rui sual hrem chu, babu leh rahsiin an lo tan a; sual rawnah an puh thlu ta a. Heta tang hian nun dan tha chu a chhe tan ta a ni." (Zawla 412)

tiin Mizo nuna zu hman dan inher danglam dan a ziak a. British-in min awp hnu, Kristianna kan hmêlhriat hnua zu hman dan lo danglam chhoh dan chu a hril thui viau.

3. 'Sialton Official'-a a changtupa leh zû

Sialton Official' = thawnthuah hian Mizo tlangvâl pakhat, a hming târ lan loh (unknown protagonist) chuan amâ kê ngeiin a chanchin, a nuna thil thleng chu ngaihnaawm takin min hrilh a (He thawnthuah hian a *protagonist* hming hi târ lan a ni lo a, a t

hen chuan a ziaktu C. Ṭhuamluaia emaw te an ti a, ṭhenkhat lah chuan a thawnthu hming hi a *protagonist* hming emaw tiin ‘Sialton Official-a’ ti te’n an sawi bawk! A changtupa hi ‘Sialton’ khuua sawrkar hna thawk a nih avangin ‘Sialton Official’ tih hi a ziaktu hian a thawnthu hmingah a hmang ta mai niin a lang a, a changtupa hming chu a ni lo. Tin, a ziaktuin a changtupa ‘aw-ka’ hmanga ‘ka’ (first person) tia ‘indirect narration’ hmanga a sawi avang hian amah C. Ṭhuamluaia chanchin tihna a ni hek lo. Chu vang chuan, tûn ṭumah hian Mizo takin ‘a changtupa’ tiin kan sawi mai dâwn a ni).

He thawnthuah hian a changtupa (Mizo) leh Khasi nula hmêl ṭha Dorothy te lo inngaihzawn tawh dan, hnam hrang an nih avang leh harsatna hrang hrang avanga an inneih theih tâk loh dan kan hmu a. Inhmangaih hle mah se, an inkâra indaidanna bang chhah tak a awm avangin an innei thei ta lo. Dorothy-i’n a hnampui ngei pasalaha nei dâwn tih a hriatin a changtupa chu rilru nâ leh hrehawm takin Mizoramah a haw chho a, Mizo nula ngei nupui ah neiin, Sialton khuuah sawrkar hna a thawk zui ta a ni.

A nupui nen hian fa pahnih neiin an hlim hle a; tu chhûngkua mah an awt lo. A changtupa chu chhim lam khaw pakhatan an sawn tâk avangin Sialton khua chu an chhuahsan a. Chhim lam an pannaah chuan Zolawn khuua Hotel Odyana nuam takah an chhûngkuain an thleng a. Chu hotel-ah chuan a changtupa chuan a ‘ngihlh tawh hnu nunhlui’ chhar chhuak lehin, ‘Shillong Times’ chanchinbu hlui ‘Personal Column’-a, “D – If you could see my heart, it is bleeding now – D” (Sialton Official 201) tih lo chuang leh Dorothy chanchin, a fanu nena harsatna an tawh thu a han chhiar chuan, ‘her liam tawh hnu nun hlui’ chu a lo thar leh zo ta a; Dorothy vang chuan a nupui leh a fate pawh a ngaihsak thei ta rêng rêng lo a. Kum kua lai liam taa a ngaihzâwnṅ ṭhen tâk chu a ṭûlpui leh a, lung lêm a nei ta lo.

A lunglêng awm ngaihna hre lo chuan hmeithai zû a hrût a, a rui chhum ta hmawk a. A han harh leh meuh chuan Hotel Odyana kângah a nupui leh a fate an kan thu a hre ta a ni. A nupui fanaute a

chàn avanga a khawsak zui dan leh a tâwpa pulpita a chuankai tâk dan chu sawi vek tawh lo mai ila.

Kan châng thlan lai ber chu zu chungchâng hi a ni. Thawnthu ziaktute hian zû hi an thawnthu ziahah awmze thûk tak an neitir ðhin a, eng emaw aiawh leh entirna (symbol leh metaphor) atân te pawh an lo hmang ðhin.

A hma lamah khan Mizo pi pute'n zû an hman dan kan sawi tawh a, ruih buai nân emaw, sual phah nân emaw an hmang ngai meuh lo. Amaherawhchu, Mizoramah Kristianna a lo lût a, Mizo nuna bet tlat zû chu 'sual'-ah ngaih niin, Kristiante chu zu in lo tura zirtir an ni a, Kristianna nen chuan a kal kawp thei ta lo. A in ðhinte kan en dan pawh a lo danglam zo a, zu in mite chu 'mi sual' leh 'mi ð ha lo' anga ngaih an lo ni ta a, a zuartute lek pheih chu khawtlâng leh ram hmêlma an ni. Tin, zu in ðhinte in dan pawh a inher danglam zo a, pi pute huna awmze nei taka an in ðhin kha buaina siam nân te, chhûngkaw keh chhiat phah nân te, mahni nun tihchhiat nân leh mi dang runluiha kohhran ep nân te an lo in ta zawk a. Mizote nuna zu awmzia leh a hman dan chu a danglam zo ta a ni. Chu chiah chu Mizo thawnthu ziaktuten an târ lan ðhin dan pawh a ni.

'Sialton Official' thawnthuah ngei pawh hian zû hi a chhe zâwngin a lang a. A thawnthuah lang tam lo mah se, a thawnthu ru-angâm (plot) her kualtu lian tak leh a thawnthu vâwrtâwp (climax) thlen theih nâna hmanraw pawimawh ber pakhat a ni thung.

Khatia a changtupa 'Nunhluingaia'-n Dorothy zûn a'n phurh thar leh khan, inhnemna tur a mamawh a. Chutih lai tak chuan, "Chutia rilru baihvai taka ka awm lai chuan thlemna hi hriat mang lovin a lo kal ðhin a ni awm e; tin, do zawh pawh har tak a ni ang. Engpawh ni se kei ve chuan ka do zo lo," (211) tiin 'zû' chu 'Setana thlêmna' hmanrua angin a lantir ta a (Lalsangzuali Sailo-in a hla pakhata 'Setana dawihlo' a lo tih nen pawh khan a inzûl hle). "Setanan min pawng lak dawn tak avangin ka rilrua lo chhuak hmasa ber chu, Lalzova'n 'D-lo tleina chawltui ningzu' a tih fo ðhin kha a lo ni ta

a...” (211) tiin zû chu sual tihna hmanrua angh a chantir a. Nupui nei reng chung sia a ngaihzhâwng hlui a ngaih thar lehna, tisa tel loa a rilru leh a ngaihtuahnaa a ‘uire’-na lantirtu, a lunglêna leh a rilru nat thar inhrîk thlâkna zû chu, Setana hmanruaah puhin, ‘Setana’n min pâwng lâk’ tiin zû chu sual hmanruah a chantir ta a ni. Hei hi Kristianna-in Mizo zu hlutna leh a pawimawhna min tihchhiatsak dan lanna chu a ni.

Tichuan, kum tam liam taa Dorothy kianga a ruih hnua la rui leh ngai ta lo a changtupa chu ‘thlêmtu’ chuan a thlêmtu thlu ta a, ‘Kal rawh, kal rawh, hmeithai zu a thlum tha’ tiin a lo nawr a, a pen a pen ta mai a. An thlenna Hotel nena inep ut Zolawn khaw Vengchhak tlâng chhîp lama hmeithai zû chu a birh ta a ni.

“Ka pi, zu i nei em?”

“Bel khat thlum tha deuh mai ka nei.”

“A tawk lo vang. Bel khat dang thlum tha tak va zawng rawh.”
(212)

Chuti chuan, ‘nun hlui’-in a tihbuai, chhûngkhat pa ve meuh, nupui neia fa pahnih lai nei tawh kan changtupa chuan ‘ruih ngei ngei tumin’ zû chu a in ta tlek tlek mai a ni. “Tichuan Dorothy thla en reng chung chuan ka in ka in a, ka lo rui tlu ta a ni,” (212) tiin a chatthla ta hial a. A hnua a thu hriat chu Hotel Odyana kan thu a ni... a nupui Nguri’n khawnvar chhi reng chungin a lo nghak a, a lo muthlu palh a, a muthlu invai vel chuan khawnvar chu a lo vai thla palh a – an kàng ta hluah mai a ni. A harsatna leh rilru hre-hawm tâwn tlang ngam loa ‘Setana thlemna’ tia puha zu bêl bêltu, he thawnthua a changtupa ‘chak lo tak’ hian Kristianna lo luh hnua Mizo mipa tam takte zu in chhan leh kan chhiatpui dan chu a lan chiantir viau a ni.

“Sialton Official”-a a changtupa hian a tlangvâl lai pawhin zû chu a lo in ve zauh zauh tawh thin a, a ngaihzhâwng Dorothy laka a thinrim zual chângin sawi tur ting chuan a ruih te pawh a lo rui ve tawh thin; mahse, zu ngawl vei a ni lo.

Hmanlai huna kûtni vangthla, khuangchawi nikhua leh sa lu lam iloa hlim tak si, buai phah si loa pi puten an lo in thin zû chu, kan thawnthu thlîr mêka a changtupa chuan a thinrimna lantir nân te, a lunglêna leh a rilru natna chhâwk nân te a in thin a. A tâwpa a tuartu chu amah mai ni loin a nupui fanaute an ni. Chu chiah chu tûna kan khawtlânga zû kan hmêl hriat dan pawh a ni.

Dorothy pasal ni ta, a chipui tlangvâl hmêl tha tak ngei pawh zu in nasa mi a ni a, a rui hlum hial a – chuta a tuartu chu Dorothy leh a fanu khawngaihthlak tak, St. Mary’s Convent-a luh ngai hialte chu an ni. “Sialton Official” thawnthu hian zû hi a tha zâwngin a lantir lo a, buaina leh harsatna thlentu a nih dan chiang takin min hrih.

4. Tlângkawmna

Kan thawnthu thlîr mêka ‘Sialton’ leh ‘Zolawn’ khua te, ‘Hotel Odyana’ te hi a ziaktuin a suangtuahna hmanga a din chawp (utopia) a ni a, thawnthu khawvel a ni. ‘Hotel Odyana’ chuan “engkim, thingpui leh chhangte (a duh tan chuan zû pawh) a nei a,” (200) a duh tân chuan zû a lam theih tihna a nih chu. Hei hian culture inher danglam dan a entir thui viau mai. He thawnthua a changtupa erawh chuan Zolawn khuaa Vengchhak hmeithai zû a lam thung. Zû chu bêl khat man ‘Chêng hnih’ a ni (212).

Mizo pi pute khawvelah khan zû hi zawrh leh hralh a ni ngai lo a, thil tih khâwm nikhuain a neiin zu bêl an pu khâwm a, a huhoin an in mai thin. Tin, a hma lama kan sawi tâk angin, khati taka zu in nasa Mizo pi pute khan zû kha chutia an chhiatpui kan hre lo a, chhûngkua emaw, khawtlâng emaw an buai phah rum rum kan hre lo. Vantlâng hmaizahna khan an nun a phuar a, zu in honaa lo rui bîk nihte chu an duh rêng rêng lo a, pa tar deuh te an lo rui ve palh a nih pawhin, thalaite chuan ruih tumin an in ngai hauh lo niin a lang. Chhan neiin, awmzia leh kawngkal neiin zû an in a, “Zu chu duh hun hun a, a chhan pawh awm lova in mai mai chi ni lova hriatna chu an nunphungah a nghet tlat a; hemi hriatna hian an nungchang

leh awmdan a siam ðhin a ni” (*Total Prohibition 2*).

“Sialton Official” thawnthua a changtupa chuan a thinrim châng ten a thinrim hríkthlak nân zû a in a, a lunglêna leh rilru nat tharna chhâwktu atân pawh zû bawk a thlang a. A in pawhin ‘ruih ngei tumin’ a in a, a chatthla ta hial.

Pi pute aţanga Mizo nuna thûk taka lo inthlung nghet tawh, hnam nunphung phuarna leh zahna nena awmze neia an lo kalpui ðhin zû chu, Kristianna lo luh hnuah kan ngaih dan leh hmuh dan nasa takin a her sual ta a, kan zu in dan leh kan zu in chhan pawh a dang zo ta. Hnam dan ðhain a phuar tawh loh ðhangtharte chuan hnam nunphung zahna bosalin, Kristian zirtirna leh dan te zah tak tak si loin, ‘ruih ngei tumin’ zû kan in ta a – kan chhiatpui ta tlawk tlawk mai a ni.

Chu chiah chu “Sialton Official” thawnthuah pawh kan hmu a, pa berin nun hlui a ngaih avanga ‘ruih ngei tum’-a a zu in chu an chhûngkaw tân chhiatna zakhua thlentû a lo ni ta a ni. He kan zu in dan leh kan in chhan inher sual dan hian tûn thlengin kan ram leh hnamah buaina min la thlen ta zel a nih hi.

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Ṭawng : Mizo Hnam Nihna Kengtu

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Abstract : Ṭawng, hnam leh culture hi thliar hnan theih loh inzawm tlat a ni a. Hnam chu thlahtu bul thuhmun, chawr chhuahna inang aṭanga lo chhuak niin chu chuan culture leh ṭawngte a rawn hring. Ṭawng, hnam leh culture te chu a rualin a rawn ṭhang chho a ni. Kan hnam a ral loh nan culture vawn nun zel a ngai a, chutiang chiah chuan culture ral loh nan ṭawng vawn nun zel a ngai bawk.

He thuziak hian ṭawng hi hnam tinte kan boral loh nana min phuarkhawmtu ber leh pawimawh ber te zinga mi a nihzia chu tih lan a tum ber a ni.

Kamkeuna:

Tunlai thiamna, hmasawna, changkana leh finna chi hrang hrang hian mi tin mai hi min khawih a, hmanlaia kan ngaihsan te, ṭha kan tih te kha tunlai atan chuan ṭha lo, chhawm nun zel theih lohte pawh a lo awm ta. Finna a san ang zelin hnam tin, ram tin te hi kan in pawh tial tial a, hnam tin culture pawh sawi nghin in a awm ta hlawm a nih hi. Hetih mek lai hian Mizote hnam anga din khawchhuah nan chuan kan ṭawng, *culture*, kan hnam zia, nun-

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phung, ram leh hnam humhalh te chu kan tih makmawh an ni si. Mahni hnam ṭawng kan humhalh loh chuan kan ram, kan hnam tan dinchhuah a har a, inpumkhatna, ṭanrualna, lungrualna hian hmun a chang thei tawh lo ṭhin a kan hmabak chu hnam boral chiah a ni. Chuvangin mitinte hian kan hnam ṭawng, nunphung leh zia te hi kan humhalha vawn nun zel hi Mizo hnama min siamtu bulpui ber a nih angin kan tum tur a ni.

Ṭawng Hrilhfiahna:

Ṭawng' thumal hi Latin thumal *Lingua* tih aṭanga lak chhuah a ni a a awmzia chu 'Lei' tihna a ni. Tichuan engpawh lei hmanga sawi chhuah leh lantir chu Ṭawng tiin an sawi a ni. Ṭawng chu ri hmanga in biak pawhna, khawih, ziak leh zaizir hmanga inbiakna te hian a huam vek a ni. Ṭawng lama tui mi leh mi thiam tam takin ṭawng pawimawhzia an sawi nasa in an hrilhfiah nasa hle. Lalthangliana Phillip ziah *Mizo Ṭawng Bulbal(Ṭawng Ṭobul)*-a kan hmuh angin Edward Sapir (Anthropologist leh Linguist) chuan, "Ṭawng chu mihring leh mihring inkara inbiak pawhna, ngaih dan te, duh dan te, rilrua thil awmte inhrilh tawanna tura mahni thua sawi chhuah ṭawngkam hi a ni" a ti(10). R. Thangvunga pawhin, "Ṭawng hi mihringte inbiakna hmanrua, thilnung dangin an neih ve loh a ni. Awbawm aṭanga ri chi hrang hrang tihchhuah hi nungcha tam takin inhriatpawhna hmanrua atan an hmang a; chetzia leh hmelmhai lan dan pawhin an inbe thei bawk. Ṭawng kan tih erawh hi chuan Thu a sawi" a ti(146).

Ṭawng hi a bik takin Pathianin mihringte a pek a ni. Ṭawng chu mihringte ransa laka ṭhen hrang tu a ni. Mihringte chauh hi ṭawng theihna pek a ni. Mihring chuan mi te va pawha kawm thei turin chhungrilah theihna a nei a; chutiang tur chuan ṭawng theihna tura organ hrang hrang hmuite, hate, leite, aw bawm, chuap leh ri ti chhuak thei dang te a nei a ni. A nihna takah chuan ri tih chhuahna tura tih dan emaw kalkawng hi mihringte inbiak pawhna ṭawng rawn chhuahna

a ni (*Language Meaning Principle and Functions*, n.pag).

Collins Dictionary pawhin “Ṭawng chu in biak pawhna, ri leh entirna neia ziah, ram emaw ram bial khata chengten in biak pawhna leh ziahna atana an hman hi a ni a ti (LANGUAGE definition and meaning/Collins, n.pag). Ramdinmawii *Linguistic Kamkeuna*-a kan hmuh angin *Encyclopedia Britanica*(Vol.13)-ah chuan “Ṭawng hi inbiakna ṭawngkam pangngai leh ziak hmanga mihringte in biakna a ni a, vantlang mipui zinga tel leh culture-a chanvo nei kan nihna anga kan inbiak pawh tawhna hi a ni” a ti(1). Ṭawng chu ri leh zaizir hmanga mihringten inbiak pawh nana kan hman hi a ni ti ila a dik ber awm e.

Engkim siamtu hian a thil siam zingah mihringte hi a dah chungnungin a dah hotu hle a, a siamho rau rauah ransa te ai chuan a dah special zia chu kan hre ṭheuh awm e. Chuvang chuan Pathianin mihringte hi kan ka ti che in kan ka atanga chhuak turin ri min siam saka chu mi ri chu kan lo hrethiama chu chu inbiak pawh nana kan hman tak ber chu a ni. Chu ri chuan awmzia a neia chu chu Ṭawng a lo ni ta a ni.

Ṭawng Pawimawhna:

Hnam tin hian in biakna tur ṭawng bil hi kan nei ṭheuh a chu chuan in unauna leh inpawhna pawh min siam a ni. Engkimah ṭawng tello chuan a famkimlo kan ti thei ang. Mihring kan nunho naah, zirna leh hnathawhna kawng tinrengah ṭawng tel lo chuan awmzia a awmlo a ni. Hnam tin tan hian engnge pawimawh ber ang tiin min zawt ta se ṬAWNG hi kan sawi hmasak zingah chuan a tel ngei ang! Mihring tung chhoa kal zawng zawngte mamawh a nih a vangin ṭawng hi a hlu in a pawimawh a, mi lian mi te, hausa leh rethei ber te min khai ruala inpawhna pawh min siamtu a nih avangin a pawimawh em em a ni. Chuvangin, hnam tin te tana rohlu ber pakhat chu mahni ṭawng hi a ni a chu chuan eng hnam nge kan nih a khawi lam chhuak nge kan nih te a ti fiah a, hnam hrang hrangte zingah eng hnam nge kan nih tih ti Chiangtu a lo ni. Rita Mae Brown,

American Feminist Writer pawhin heti hian a sawi, “Ṭawng hi hnam ziarang leh nunphung lanna, khawi aṭanga lo kal nge kan nih leh khawi lam nge kan pan dawn tih lanna leh hriatna a ni” a ti (n.p).

Heng avangte hian mahni hnam ṭawng neia kan lo awm ve te hi a vanneihthlak hle a ni. Neitu nihna nei miah lova eng ṭawng emaw hmanga kan ṭawng chuan kan veikhawr tlat mai a ni. Chuvangin, inthlahrung lo leh zalen taka ṭawng na tur hnam bil ṭawng neih chu a ṭha em em a chu chuan hnam ropuia h mihringte a siam ta ṭhin a ni. Englishho pawhin an hnam ṭawng an ti lar mai ni lovin ṭawng dang seng luh hi an hrat hle tih kan hriat kha. Laltluangliana pawhin “Mizo Ṭawng Tihhausak Dan Tur” tih a ziah ah chuan, “Sapṭ awng hausakna chhan ber chu ṭawng dang hman leh chhehrem dan an thiam vang a ni” a ti (*Fungki* 254). Hei hian ṭawng pawimawh zia leh mihringte hnam ropuia min siamtu a nih zia a hriat em em a ni. Ṭawng hi a hmangtu an tam te hlei hlei chuan a neitu hnam chu an ropui tih a hriat lehzial. Hnam hmasawn ṭawng phei chu a darh nasa telh telh tawh a zir pawh an tam telh telh tawh tih Japan leh Korea hnam ṭawng aṭang pawhin a hriat theih a ni.

Ṭawng chu hnam phuarkhawmtu a nih avangin hnam a ti chak ṭhin. Mizote pawh hian hnam phuarkhawmtu leh luanza theihna atan lungrual takin ṭawng hman bik pakhat, pawm tlan nei ta ila kan chak viau mai thei, chutih rual erawh chuan a hnam te te a in la hrang miahlo in kan hnam ṭawng dang hi humhalhin ti hausa thiam zel bawk ila hnam ropui tak kan ni thei ngei ang. Chuvangin, hnam anga dinchhuah nan chuan ṭawng pakhat pawm tlan theih neih a ṭul khawp mai. Ralluui chuan “Mizo Ṭawng Chungchang” tih a ziahah pawh hnam min phuar khawmtu ber chu ṭawng a nihzia hriain, ‘min phuar khawmtu ropui ber chu ṭawng pakhata kan inbe thei hi a ni’ a ti bawk (*Fungki* 219). Zohnahtlak hnam hrang hrangte hian kan hnam bil ṭawng theuh chawi nun kan tum chuan reilo te ah hnam ral kan ni thei mai dawn niin a ring bawk.

Ṭawng hi mihringte hnam a min phuarkhawmtu a ni a a

pawimawh em em a, min phurkhawmtu a nih rualin min then darhtu a ni thei bawk. Bible-a kan hmuh angin a tirah chuan mihring zawng zawng khan ṭawng thuhmun an hmang a, an ṭangrual em em a nih kha. Amaherawhchu a hnuah Pathianin an ṭawng in hre vek thei lo khan a ti darh ta a an mahni pawh inthen darhin an awm ta tih kan hmu a ni. (Genesis 11:1-9). Chuvangin ṭawng inang leh thuhmun hman ṭangkai zia heta ṭang pawh hian kan hre thei awm e. Ṭangruala thu khat vaw tur chuan ṭawng thu hmun hman chu hnam khat tan chuan a awlsam mai bakah inpawhna leh in unauna a thlen hma ngei ang!

The Pen is mightier than the sword an tih angin Ṭawng hian thil a ti thei em em a, a tih theih zia chu kan hre theuh awm e. Ṭawng inang hmang tan phei chuan ngaihda, pawm dan, mi-ah leh khawtlangah inlaichinna ṭha kan siam zung zung thei a ni. Ṭawngkam thiam tak te phei chuan sumdawna leh *politics* huangah min hneh hma hle. Ṭawng hi eng hnam nge kan nih tih hriatna a nih rualin kan *history*, hnam thawnthu leh *culture* vawng himtu leh chhuan lo kal zel turte hnena finna leh hriatna pe theitu a ni. Ṭawng kan lo neih hlauh avangin vawiin thleng hian kan hnam thil kawng hrang hranga kan lo inhlan chhawn te chu kan lo hriat theih phah a ni. Vawiin ni thlengin ṭawng kan neih avanga hnam a chhiar kan ni a, ṭawng neih chu a lo hlu hle mai.

Ṭawng a boral lohna tur chuan mahni theuh hian a humhimna kawngah tih tur kan nei a, chu kan tih tur chu kan hre theuh awm e. Neitu nihna kan neih miahlo hnam dang ṭawng te hi kan lo intihtheihpui mai ang tih pawh a hlauhawm! Chuvangin, mahni hnam ṭawng chu humhalh leh tih hausak hi a neitu hnamte tih makmawh a ni tih kan hriat a pawimawh. Ṭawng chu kan nihna bil, kan *identity* a ni a, kan ṭawng a boral chuan kan hnam pawh a boral thei tihna a ni. Ṭawng chuan hnam dang zingah pawh in hre ngailo pawh min ti unau a, hnam dang kan ṭawng hrethiam pawh kan ngaina nghal em em zel a nih hi. Chuvangin ṭawng chu hnama min phurkhawmtu leh unau a min siamtu pawimawh tak a ni.

Ṭawng Chawisan a Pawimawh:

Hnampui apiang te hian an ṭawng an ngaisanga hnama chi-anglo apiang hian ngaihsan nachang kan hrelo emaw ni a tih theih. Hnampui zawkte inchhuanna chu an ṭawng a nih chuan ṭawng chuan hnam nihna a lo keng chiang hle a lo ni. Hnam tin hian kan din khawchhuah ṭheuh theih nan chuan kan ṭawng, culture, hnam zia, nunphung, ram leh hnam humhalh te chu kan tih makmawh an ni tih kan hre ṭheuh awm e. Hnam a min siamtu chu ṭawng a nih avangin kan humhalh in kan chawisang ngei ngei tur a ni. Tuna India rama kan Home Minister Shri Amit Shah chuan; “Our roots, traditions, history, identity and cultural, way of life cannot progress if disconnected from Languages..... No state can ever become great by neglecting its mother tongue” a lo ti hial a ni (*Times of India*, 27th June, 2025). Darchhawna pawhin, “Ṭawng hi culture lan chhuahtirtu pawimawh ber pakhat a ni a, ṭawng hian nunphung leh zia a tar lang a, chhuan lo awm zelte rochun hlu tak a ni” a ti (5). Ṭawng chu hnam tin tan bulpui, culture leh nihna lan chhuahtirtu a nih zia leh a pawimawh zia a lang chiang hle. Heng aṭang ringawt pawh hian ṭawng chu a pawimawhin chawisang a ṭul hle tih a hriat a ni.

Tunlai hian mi tam tak inti changkangin mahni hnam ṭawng hnualsuat an awm ta nual mai pawt tak a ni. Hnampui zawk leh an ngaihsante ṭawng thiam chu changkan naah ngaiin mahni hnam ṭawng hnualsuat ta an awm nual mai a hei hi a pawt takzet a ni. Ṭawng chu che reng a nih avangin ṭawng ṭhenkhat chu a hmangtu an awm ṭhat loh avanga riral ta a awm a chutih rualin ṭawng ṭhenkhat chu a hmangtute an fimkhur loh avanga a hmanna tura hmanloha chheh danglam a awm thei bawk, entirnan, ‘mai aiah mei’. Heng avang hian ṭawng ṭhenkhat chu a awmzia danglam ta daih mai te a awm thei a fimkhur a ngai takzet a ni. Ngaihsan loh zawng ṭawng a nih avanga hmusit leh chheh diklo pawh pawisak loh kher hi chu in ngaihnepe-na nasa tak a ni a chin tam atan a ṭha lo hle. Kan mi hmasa, hnam hmangaih avanga mahni ram leh hnam tana theihtawpa lehkha lo zir te leh thisen chhuak, hlim tuar ta te pawh an zahawm alawm le!

Ṭawng hi kan taksa peng pawimawh tak anga kan en loh chuan sawp chhiat vek theih a ni tlat mai! Tunlai-ah mahni hnam tawng ngei pawh lam dik ta lo kan tam ta, a pawh hle sim vang vang tur a ni.

Ṭawng chawisan pawimawh zia chu India rama ram hruaitu pawimawh tak tuna West Bengal Chief Minister Mamata Benerjee pawhin heti hian an hnam ṭawng chawisan ṭul zia a sawi, “Bangla film in W. Bengal would be screened at least one everyday to preserve Bengali language.....Sob bhasai bhalo, sob gaan bhalo(Every language is good, every song is good) but we must make serious effort in promoting our mother tongue and make the younger generation respectful towards our culture” a ti hial a ni(*Indian Express*, Kolkata Publications, 14th August, 2025) . Pi Mamata hian hnam ṭawng chawisan pawimawh zia a hre chiang hle mai. Chuvangin mitin te hian kan hnam nunphung, ṭawng leh zia te hi kan humhalha vawn nun zel hi kan hnam a lo din chhuah nana kan tih tur ṭheuh a ni. B. Lalthangliana *Mizo Identity*-ah chuan, “Culture a ngheh loh chuan ṭawng hi a ngheh thei lo. Hnam tlem leh Culture chak lo zawkte ṭawng chu an kiang hnaia an dawr tam hnam lian zawk leh Culture nei ngheh zawkte ṭawngin a chim ral hret hret ṭhin” a ti (55). Engpawhnise, ṭawng chawisan hi a lo pawimawh hle tih kan mithiam leh ropuite thuchhuak aṭang hian a hriat hle mai. Darchhawnan heti hian a sawi bawh.

Mizoram Sawrkar chuan Mizo Ṭawng(Duhlian) chu State Official Language-ah a lo pawm tawh a. Tunah phei chuan Eight Scheduled-a tel ve tur pawhin kan bei mek a ni a. Mizoram chhunga chengte chuan Mizo ṭawng chu kan malmak thiang lo chauh ni lovin, kan hman ngawrh hle pawh a dik ang. Assam ramah chuan Assamese chu an State Official Language niin, West Bengal-ah pawh Bengali. State tin hian anmahni State-ah Official-a hman tur ‘ṭawng’ an siam zel a. Chu chu a chhunga chengte chuan an thiam a ṭul a, inpumkhatna atan te, hnathawh kawng tinreng atan pawh a ṭul a ni” a ti(16).

Ṭawng hi hnama min phuar khawmtu leh min siamtu ber a nih avangin humhalh thiam hi kan tum tur a ni. Ṭawng a thih chuan culture pawh a boral ve nghal si. Ṭawng ral tawh hnam ding chhuak an vang hle. Ṭawng hi hnama min phuarkhawmtu a nih ang chiahin awlsam taka min then darhtu hmanrua a ni. Ṭawng pawimawhzia chu mihringte min then darh theitu a nih rualin eng mi nge kan niha, khawilam aṭanga lo chawr chhuak nge kan nih tih te pawh a hriat theih vek a ni. Chuvangin ṭawng chuan engkimah kan nihna a lo keng hle mai.

Ṭawng chawisanga a humhalh tur chuan mahni hnam ṭawng kan hman nasat a ngai. Sapṭawng kan tih hi kan ngaihsan lutuk avangin mahni hnam ṭawng hnualsuatna leh ngaihnepnna a tam phah! Tunlai hian Mizo naupang tam tak mahni ṭawng hmang ṭha lo leh hnam dang ṭawng hmang an tam ta hle a hei hian mahni ṭawng ngaih pawimawh lohna leh thiamloh pawt tih lohna a neih tir a a chhan tam tak ni a lang chu nu leh pa ten an fate Sapṭawng thiam tura an duh lutuk vang a ni thei! Mahni hnam ṭawng thlah thla leh hriat loh phah chu a pawt hle a ni. Mahni hnam ṭawng aiin hnam dang ṭawng kan hman nasat avang a mahni hnam ṭawng thiam tak loh zahthlakzia kan hriat hunah chuan ram leh hnam hmangaih avanga kan pi leh pute lo feh chhuak kha kan hrethiam ngei ang! Kan ṭawng hi hnam dangte tan pawha zir thama siam leh chawisan kan tum a ṭul hle mai, chuti chuan hnam dangte pawhin tun aia nasa in an larawn zir ve duh ngei ang.

Amah ringawt chuan awmzia a awmluh avangin ṭawng chu kan hman a ngai a, ṭawng chu hmangtu an awm loh chuan a thi ṭhin. Hnam chak zawkin hnam tlem/nem zawk an hnehna chu a chak zawk ṭawng a din chan zel vang a ni. British awp ramah chuan English a lar zel a, French awp tawh ramah pawh French a lar zel a ni. Kan ngaihsan thil te hian min awpbeh zel avangin, mahni hnam ṭawng hi kan ngaihsana kan chawisan a lo ṭul hle a ni. Chu mi rual chuan hnam dang ṭawng pawh thiam zel kan tum anga chuti chuan mahni hnam ṭawng vawrh lar na atan hman thiam kan tum bawh tur

a ni.

Mihringte min phuarkhawmtu leh unaua min siamtu chu ṭ awng khata kan in be thei hi a ni. Ṭawng khat hmanga kan in biak theih avangin mihringte pawh kan chak phahin kan in zawmkhawm ṭhat phah a ni. Ṭawng hi hnam phuarkhawmtu a ni tih hi hnam finge chuan an hrechiang hle a chuvangin an ṭawng an chawi vul thiam hle. L. Keivom pawhin heti chu hian a sawi:

Zofate zingah pawh, hnam bing ṭawng ṭheuh hi eng ang pawhin ngaina mah ila, hmasawna kawnga rahbi thui zawk min thlenpui thei tur ṭawng a nih si loh chuan, tlawm maka Vanzema kawng zawh ṭalh tum chu thil finge ber a ni kher lo vang. Ṭawng hi hnama min hui khawmtu zinga bawlhlo pawimawh ber pakhat a ni a. Hnam anga dam khawchhuah kan tum chuan, kan zavaia kan la hman tur Zoṭawng a lo ṭ han lenna tur kawngpui kan sah a ngai a ni” a ti (*Mizo...* 13).

Hnam hmangaihna lan chhuahtirna pawimawh tak pakhat chu mahni ṭawng ngaihsan hi a ni. Hnam hmasawn tak tak China, S.Korea leh Japan te hian *computer* leh *mobile phone*-ah an mahni ṭ awng ngei an hmang nasa. Hei hian hnam dang ṭawng an ngaihsan bik loh zia leh an hnam ṭawng an chawi vul zia a hriatin a ti lang a ni. Hnam hmangaihna thinlung pu tu tak tak chuan a hnam ṭawng humhim a duh a, dik thei ang bera hman a duha, thiamlo pawh thiam tir a duh a, a hnampui tlem vang emaw, a hnam retheih avangin a hnam ṭawng a ngainep lo. Hmanlai kan lehkha thiam hmasa te pawh khan lehkha an zir kha an hnam leh ram tan an lo zir tih an thu leh hla aṭangin kan hre thei a ni. Lalrammawia Ngente pawhin Mizo ṭ awng hmangaihtu leh humhalh duhtute a sawi naah “Mizo ṭawng tana theihtawp chhuahtute hian ṭawng hi inpumkhatna hmanraw pawimawh a ni tih an hriat chian em vang a ni ber” a ti (242-55).

Ram leh hnam dinchhuahna tura thil pawimawh em em chu Ṭawng hi a ni. Ṭawng hi kan nihna leh kan dinhmun tarlangtu pawimawh tak a ni. Hnam inang leh thuhmun pawh ṭawng kan inhriat-

tawn loh chuan kan in be pawp thei lova in unau leh in hmangaih a har hle a inpawhna pawh a awm lo thuai zel. Hnam hmangaih kan tih pawh hi mahni hnam ṭawnga ṭawng theilo leh hrethiamlo tan chuan a har hle ang tih a hriat. Chuvang chuan Ṭawng hi hnam inpumkhatna atana thil pawimawh ber leh hmasa ber a tih thei awm e. Ṭawng vawng him tur chuan a ṭawng neituten chawisan kan thiam a ngai. B. Lalthanglian an ti hian a sawi a, “Ṭawng hi dingkhawch-huak(survive) tur leh hmasawn zel tur chuan thil pawimawh tak tak a awm a. Chung zinga langsar deuhte chu, a hmangtu tam tawk te, lehkhabu neih ṭhat te, zirna lama kalpui dan te, mipui hmasawn dan leh thuneihna lama an dinhmun te chen hian kori a tu” (*Mizo Identity* 55) a ti.

Tlangkawmna:

French Novelist leh *Short Story* ziaktu Alphonse Daudet-an *The Last Lesson* a ziah-ah “When a people enslaved, as long as they hold fast to their language it is as if they had the key to their prison” a tih ang khan tu pawh sal beh nimahsela an ṭawng an vawn nun tlat chuan an sal behna tan in kawngkhar chabi kawltu an ni fan theih a lo ti. Hnehna channa awlsam ber chu ṭawnga kan inlungual te hi a lo ni tih a hriat hle mai. Chuvangin, miin a ṭawng a hlauh/thiamloh chuan mi anglo mai a lo ni! Kan sawi tak ang khan ṭawng chu hnam phuarkhawmtu leh hnam nihna kengtu ber a ni a, ṭawng a boral chuan kan nihna a boral ve nghal a keimahni ngeiin a boral lohnan theihtawp chhuaha humhalh hi kan tih makmawh a ni.

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R.L. Kamlala: Kristian Existentialist

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Abstract : *This article explores how R.L. Kamlala can be understood as a Christian existentialist by reading his gospel songs, written in Duhlian dialect, through the ideas of Søren Kierkegaard. The study looks at how Kamlala's lyrics express personal faith, inner struggle and objective truth, the core themes in Christian existentialism. Through simple textual analysis, the paper identifies elements such as freedom, choice, despair, anxiety, faith and the need for an honest relationship with God. These themes reflect Kierkegaard's belief that true faith grows through individual experience rather than through outward religious practices alone. The findings show that Kamlala's songs portray a believer who faces human weakness yet constantly turns toward divine hope. By highlighting these existential qualities, the article suggests that Kamlala's work offers a unique and heartfelt contribution to Mizo Christian thought and adds a deeper philosophical dimension to his gospel songs.*

Keywords: *R.L. Kamlala; Christian Existentialism; Søren Kierkegaard; Gospel Songs; Duhlian Dialect; Existential Themes; Subjective Truth; Freedom and Choice; Despair and Anxiety; Faith.*

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Existentialism hi kum zabi sawm leh pakuana laia irh chhuak a ni a, Denmark-a *philosopher* pakhat Søren Kierkegaard-a bulṭan niin an sawi a, Kristian *existentialism* tan a lo pian chhuahna bulṭhut a tih theih bawk. Heng hun lai hian Kristianna chu dân leh thurinah a innghat nasa a, chung inkaihhruaina fel thlip thlep chuan rinna kawngah mahni chîm chin zela lungawina leh ngaihṭhatna thlenin, mihring chuan thinlung takin, a nun nena inmil takin Pathian a pâwl theih tawh loh phah niin Kierkegaard-a chuan a ngai a; chuvangin, mi malin Pathian a rin dân, a biak dân leh a dâwr dân chu a dah pawimawh phah hle. Kierkegaard-a ngaih dân behchhan hian kum zabi sawmhnihnaah Gabriel Marcel te, Paul Tillich te chuan Kristian *existentialism* hi an duang chho va; tichuan, mi dangin an buaipui chhonzawm ve ta zel a ni. Pathiana rinna nghah chu hringnun awmze petu niin *Christian existentialism* chuan a ngai a, sakhuana leh rinna lam rêng rêng hawi lo *secular/aesthetic existentialism* nen thil hrang hlak, inep tlat a ni.

Mizo Kristian hmasate zingah khan Kristian existentialism ṭ awngkam hria leh a ngaih dân (concept) ngaihven hi an tam lo hlein a rinawm a, tun hnua Mizote'n an hmelhriat a ni a tih thei ang. Chumi avang chuan Kristian hmasate zingah khan existentialist an awm lo tihna erawh a ni thei lo vang a, a ngaih dân hre lo khan an nun chu a lo existential viau thei a, chung zingah chuan R.L. Kamlala hi a chhiar ve theih ngeiin a rinawm. Kristian piang tawh zingah ani anga a sakhaw vawn avanga a hnampuite tihduhdahna rapthlak tuar nasa hi an awm kher lo vang le, Rualkhuma Colney-in a sawi angin, “Kristian taka engkim thlir ṭhin mi a ni” (27). Mihringte mit fiah tâwk loh avang leh a thlarau mit a vâw bik avangin krawsa phuar beh leh thisen chhuak hial khawpa vuak a tuar a, ni sen sa hnuaia sawisak a ni; nimahsela, a rûmnate chu a Lalpa hmaa lâwmna hla tur a ni tih a hre chiang zual sauh sauh thung. Ama ṭawngkam takin,

“Êng Ropui” a hmuh chinah Pathianin a chhandamna a tuipui ta hle a (xxx), dam chhung khawsak lungkham buaina chu a thlarau chawlhna tur Vanram chuan a luahlan ta zâwk a ni.

Subjective Truth

Concluding Unscientific Postscript to Philosophical Fragments-ah Kierkegaard-a ngaih dân chuan mi mal thil tak (subjectivity) hi thu dik chu a ni a, thu dik hi mi mal thil a nih bawk avangin *existentialism* hrim hrim hian thil nihna finfiah theih leh chhût ch-huah theih (objective) chauh hi thu dik tâwkah a pawm ve lo va, mi malin thil a lo dawnawn dânah zâwk inngatin a ring a ni. Hei hian hmuh theih leh chhût theih thil nihna dik tak chu a hnâwl hmak tih-na erawh a ni lo. Thil nihna dik tak chu hmuh mai theih leh mihring finna hmanga teh rual niin a ngai lo va, miin thil nihna dik tak chu a tem phawt loh chuan thu dikah a pawm lo va, a rin dân chuan thu dik chu mi mal tawnhriat (experience)-ah a inngat tlat a ni.

Kristian *existentialism* huanga thu dik hian mihringin Pathian a rinna (faith) a kâwk bik a, dân duan sa leh inzirtirna ringawt hmanga Pathian rinna aain, a nuna Pathian a inpuan avanga a rinna leh mi, Pathian tana a inpekna aţang liau liauva rinna lo piang chu a dah sâng zâwk a ni. Rinna chu mihringte hmuh phâk loha Pathian leh amah ringtu inkar thil, thiamna hmanga teh theih loh niin Kristian *existentialism* chuan a ngai a, chu inkungkaihna aţang chauh chuan thutak hi varpawh theih a ni a ti. Chhungrila Pathian nena inlaichinna tel lo, dân anga Pathian rinna a mausam a ni ber. Pathian hriatna leh a awm ngei a ni tih pawm mai aain Pathian nena inzawmna chu a ngai pawimawh zâwk a tih theih ang. *Objective truth* chuan hriatna a tihpun laiin, *subjective truth* avangin mi a inthlak danglam zâwk thin a ni. He inkungkaihna, mi malin Pathian a hriat fiahna, mi mal inpekna thûk tak aţanga Pathian rinna lo chhuak hi Mizote'n piantharna an tih nen a inhnaih hlein a rinawm.

R.L. Kamlala hian a chanchin a ziahnaah Isua inlârna a

hmuh thu sawiin, “Chuta ñang chuan a tân khua a lo vâ ta a, a Bible châng hriat thiam loh zawng zawng kha chu Êng Ropui chuan a rawn èn ta uar uar mai a. A hmaa a dinhmun zai tuina leh lunglènna hmun kha chu ni chhuah hmaa khaw êng ang chauh niin a hre ta a,” a ti a (xxxii), Pathian nena an intawna hian a nun chhungril berah Pathian a hriat fiahtir a, chu chuan Pathian a rinna chu a sawh nghet sauh sauh a ni. Naupang kum nga aţanga kum riat inkar vel a nih laia Pathian thu awih chàktirtu chu Pathian thu sawia Zosap khaw fang a ni a, Pathian nen an intawn avanga Kristian ni chàk erawh a la ni lo. Chutih lai chuan Pathian thu chu la hre lo mah se, Zosap vang chuan Pathian thu awih nih a chàk phah hle thung. Kum 1912-ah, kum sawm mi lek a nih laiin a ñhian naupangte chu Pathian thu awihpui-ah sâwmin, Naupang Thu Inchhang Bu-a ñawngţaina hmangin a lo ñ awngţapui ñhin a ni. An khuaah Pathian ringtu an awm loh avangin upate hriat erawh an hlau hle. A tan hun ñha inher chhovin, an pêmna khuaa Kristian inkhawmnaah a tel ve zel a, zai a tuiin Kristian hla pawh a hre pâwlah a ñang ta zel a ni.

Pathian a rinna kawnga kaihruaitu hmasa chu Pathian thu sawia khaw fang ñhin Zosap a ni a, chu chuan Pathian hriat chian chàkna kawngah tuihaltirin, Pathian hriatna kawngah a hruai a, a naupan laia a duh em em Pathian thu awih, Kristian a nih nana kawng hawngtu a ni. Amaha hla phuahtu kai thotu chu Kristianna ni ngeiin a rinawm, kum 1921-ah a hla hmasa ber, “Rinin Thlîr Thiam Ila,” a phuah a ni. Hetih laia R.L. Kamlala rau chan hi a duai hran lo hlein a hriat, Pathianin a chhandamna chu a tuipei pha a, a thunawnah lâwm lo thei lo a nihzia a puang nlawm awn a,

I hming ropui fakín,

Lâwmin ka lo zai ang;

Chuaילו pâr – Chhandamtu,

Aw! I mawi chuang mang e. (Kamlala 1)

tiin a hla phuah hmasak ber chu a tlip a ni. Amaherawhchu, Pathian

a rinna chu dâwt ni lo mah se, Zosap khaw fang ațanga inirh chhuak, Kristian dangte nen intuitui chhova inhlap alh tawn an ni berin a hri-at. Chu chu kum 1931, Sahmulphah Thlaa inlârna a hmuh ațangin a inthlâk ta hlawk a ni a tih theih ang. Chu a thil hriat leh hmuh up bo tur chuan chakna a nei lo va, Chanchin țha hril châkna chuan a tâwnin a tâwn a ni ber. Pathian a tawn avanga a rinna ze thar chu zirtirtu hna a thawhnaa an hotute'n an hriat thiampui si loh avangin a hna chu a bânsan phah a, mi â anga ngaih niin, tihduhdah a tuar chhunzawm nghe nghe.

“Êng Ropui” avanga Kamlala Pathian rinna hi mi nawlpui Kristianna ațanga tehin dân pangngai pâwna awm a ni. Chuvangin, a rinna chu a hun laia Pathian ringtute tan teh tlin leh chhût thiam a harsa em em tih a hriat. Mite Pathian rin dân tlanglawn tak kalhmang pêlin, mi hriat thiampui theih loh rau a chang a, Pathian hriatna ațangin Pathian nena inzawmnaah a chho va, rinna avanga inpumpekin, Pathian thu awihnaah a lût a, Pathian fiah tum aiin amah rinna kawngah ke a pên a, Pathian a nihna chu a tân chuan a rin tlâk em em a ni. Chu chu R.L. Kamlala nuna thu dik, mi mal taka a varpawh thutak, a *subjective truth* chu a ni. Pathian nena an inzawmna leh inkungkaihna duhawm tak chu heti hian a phuah chhuak hial a ni:

Lungdi dang rêng ka nei nèm maw,
Salem Lal, Nang lo chu;
Then loh biahtu tiam ka nùam e,
Kum tluanga lêng hmunan. (42)

Zalenna leh Duhthlanna

Mihringte chu duh thlang theia zalenna pêk an ni a, chu zalenna chu mihring timihringtu, mihring sawi fiahtu pawimawh tak pakhatat Kristian *existentialism* chuan a ngai a, a dah pawimawh a ni. Kierkegaard-a pawhin, “Zalenna avanga thil lo piang chhuak chu țha leh soal inkar thlan theihna a ni ngawt lo va, a hrin chhuah ber

chu a thlangtu dinhmuna din theihna zâwk chu a ni," tiin a sawi (*The Concept of Anxiety* 60). Mihring chu ṭha leh sual, rinna leh beidawnna, thu awihna leh helna kawngah duh thlang theiin a zalen a, chu a dinhmun chu ramsa leh thil siam dang laka mihring danglamna, thlarau nei a nihna chu a ni. Nimahsela, chu zalenna avanga duhthlanna lo awm chuan mawhphurhna a keng tel a, malsawmna a nih theih rualin phurrit a tling thei bawk. He *existentialism* hi Pathiana innghat tlat a nih avangin zalenna chu miin a duh zâwng apiang tih nana hmang lovin, Pathian tan dik taka hman chu a duhin a tuipui ber a, zalenna dik tak chu Pathian hnena intuk luhna, a duh zâwng ti tura inpumpekna a ni.

Mihringin anmahni nun kawng hril turin duh an thlan a ngai tih an inhriat hian mak tihna leh hlauhthâwnna an tem ve ve a, Pathian duh zâwng emaw huat zâwng emawa khawsak chu an duhthlannaah a inngah tlat tawh avangin an zalenna chuan duh thlangtu chu a chawk buai titih a, hma hun hmuh lâwk theih a nih loh avangin fimkhur a ngai hle. Chu an duhthlanna chu an dam chhan hriltu pawimawh tak a ni. Kristian *existentialism*-ah chuan mihring dam chhan leh nihna dik tak chu Pathianah chiah hmuh theih a ni a, miin a duhthlanna hmanga Pathian a hnaiha, inzawmna a neih bawk chuan, a dam chhan leh nihna dik tak a hmu chhuak ta tihna a ni. A lehkhabu *Either/Or*-ah Kierkegaard-a chuan duhthlanna hi chi hnihah ṭhenin, pakhat zâwk chu mi mal nawmchenna, khawvela inhnangfâk duhna *aesthetic choice* a ni a, a dang leh chu nun dan ṭha (moral) leh mawhphurhnaa innghat *ethical choice* a ni. Kristian *existentialism* chuan a hnuhnung zâwk hi a thlâwpin a rinawm a, duhthlanna hman dik hi mihring mawhphurhna pawimawh tak, a dam chhan leh a nihna hai lanna kawng a ni a ti.

Kristian *existentialism* tarmit aṭanga thlirin R.L. Kamlala hian a zalenna leh a duhthlannate chu dik takin a hmang a ni a tih loh theih loh. Kum 1911-ah mipa naupang mai a la ni a; mahse, an

khuaa Mission châwm mi pakhat kalin a ken Pathian Lehkhabu chu aw h nachâng a hria a, a pa hnena lei a ngena an lei theih loh tumin a ÷ap nghe nghe. Pathian thu hriltu Zosap khaw fangin hneh hle mah se, Pathian thu awihna kawnga ke pêtirtu ber chu a zalenna a ni a, Pathian thu la hre lo mah se, a zalenna chuan Pathian lam a hawi dêr tawh a, a duhthlanna chu a *ethical* hle a tih theih. A zalenna phuar bettu a tawng chiah lo a ni ang, Kristian awmna khuaa an pêm pawhin an inkhawmnaah a tel ve zel thei a nih kha. A “Zingñian Hla”-ah pawh,

I tâna inhmang tùr leh I rawng
 Kan bàwl nân,
 He hun thar làwmawm hi malsàwm la,
 Min vawng rawh. (24)

tiin Pathian hnenah a inpumpek a ni. Tin, Pathian a varpawh avan- gin mahni hnam ÷awng leh hnam ze mil ngeia Pathian fak leh chaw- imawi nan a zalenna pawh ÷angkai takin a hmang a, a hlaah Mizo hlarua ÷ha leh duhawm ÷hahnem tak hmuh tur a awm.

A duhthlanna avanga a hringnuna thil thlengte hi a namailo khawp mai. Isua inlârna a hmuh achinah a khawsak nunphung a in- thlakthleng hlawk a, hla mai duh khawp lovin, Pathian thua a khah em avangin a hun lai mite hriat thiam loh khawpin a awm hial phah a,

Kawng ka lo hawn che,
 Ka thinlung chhûng hi,
 Âw, I tân hmang rawh,
 Lalna rûn puiah. (28)

tih chu a hla a ni. Pathian a rinnaah leh a Pathian laka a mawh- phurhnaah a duhthlanna chu a inngah ngheh tlat avangin hetiang tak hian R.L. Kamlala hi a kal ngam niin a hriat a, a zalenna leh a duhthlanna hmangin Pathianah a dam chhan leh nihna dik tak a

hmu chhuak ta a ni a tih theih ang.

Beidawna leh Inhhîrna

Kristianna laimu pakhat chu Pathian rinna avanga mihringte'n beiseina an neih hi a ni. Mi sual, hrem hmabakte chu Krista thihna leh thawhlelna hmanga chhandam an ni a, Krista chu beiseina meichher a ni. Kristian *existentialism* chuan beidawna (despair) hi a hlamchhiah phal rêng rêng lo va, Pathian tel lova mihring a khawsak avanga lo thleng niin a ngai a, he khawsakna hian tisa lam aiin thlarau nun a kâwk zâwk a ni. *The Sickness Unto Death* bu hian beidawna chungchang hi a khel chho mawp mawp a, chutah chuan Kierkegaard-a chuan he beidawna hi sualah chhâlin, mihring chu amah leh amah a intihbeidawn avanga "amah dintu Thiltihtheihna ata tlan bo" duh a nih thu a tar lang a, ama nihna ngei laka mihring a hel thu a sawi (29). He mihring dintu thiltihtheihna, Kierkegaard-a sawi hi Kristian *existentialism* chuan Pathianah a ngai a, Pathian ata mihring chu a tlat hran avangin an inzawmna chu a nget zo ta lo va, chu chuan a thlarau nun nghawngin, Pathiana inngat tlat a nihna dik tak chu a hloh phah ta hial a, a inngahna leh tobul aţang chuan a lo inlâk hran (self-alienate) phah ta bawk a ni. Tin, chu beidawna avanga inhhîrna lo piang leh chumi aţanga beiseina lo lan dân chanchin chu Kristian *existentialism* hian a tuipui hle.

Kierkegaard-a chuan *despair* hi chi thumah a thliar a, beidawna ruama awm tih pawh inhriat lohna, engkim chu a ţha em maw tia nun ruak tak sia khawsakna *despair of ignorance* te, bo nih inhriatna; mahse, inthlâk danglam tur leh Pathian lam hnaih tura ţ an la hlei thei lova zuaina *despair of weakness* te, Pathiana inngah hnâwla mahni theihna hmanga dam khaw chhuah duhna *despair of defiance* te a ni. Heng zingah hian Pathian hnâwlina *despair of defiance* hi Kierkegaard-a chuan thil pawl ber niin a ngai.

R.L. Kamlala hian khawvel chu tuarna ram, hmun hrehawm tak a ni tih a hlaah puang chhuak mawlh mawlh mah se, mi mal

inpuanna chikim hmuh tur a awm lêm loh avangin eng vanga hrehawm ti leh eng vanga tuar nge a nih tih chu a hla mai aṭang chuan a hriat chian hleih theih loh a, a chanchin nen erawh hmehbel theih tur ting chu a ni hlawm. Pathian chênna hmun a nih loh avanga khawvel chu hrehawm ti niin a lang ber. A hringnunin engtiang takin nge Pathian a lo zawn tih lam hriat theihna tur hla a vâng hle a; nimahsela, *despair of ignorance* nei ni âwm takin, “Rei tak thlalèr rama, / Ka bo hnu hi,” tiin a inchhâl a (17), Pathian âw a hriat tâk avanga Pathian hnaih niin “Mi Sual Ka Ni Lalpa” tih hlaah a insawi. Bo tih pawh inhre lovin, engkim chu thil nih dân tur em maw tiin Pathian lak ata a vâk bo va, “Hmànah chuan ka vah bosan ṭhin, / He khawvel sual hi ka pawm,” tiin Pathian leh a nun inzawmna lam pawh hre chang lo lêkin a nun a hmang ṭhin ni âwm tak a ni (7).

Tin, “Ka Tho Vang A, Ka Pa Hnênah” tih hlaah chuan Pathian chu sual vangin a bosan niin a lang ve leh thung. “Ka Pa inah khânin sum tin a awm ṭhin kha, / Mi lungngaite a hnèm zêl a,” tiin Pathian nena inhnaih taka lên dun nuam a tihzia leh a hahdamzia a tar lang a, “Âw, a hnêna ka chèn lai kha a va nuam êm!” tia a au chhuak râwih te hian *despair of defiance* ziarang a pho lang a (59), Pathiana inngah duh lova kalsanin, amaha dam khaw chhuah a lo tum pawh a ni mahna.

Nimahsela, beidawmna hnehna kawng awm chhun Pathian rinna hmangin Kamlala hian sual vanga a beidawmnate chu a hneh ta niin a lang. Heng a hla pahnih thur chhuahah hian inchhîrna a lang ve ve a, “Mi sual ka ni Lalpa, / Mi ngaidam rawh,” tiin Pathian hnenah thupha a châwi a (17), “Khawvêl mawina ka zawn zawng zawng, / Ka han bèl Chiang ka Pa in chhûng ka ngai zual ṭhin,” a han ti te hian a inchhîrzia a tar lang a ni (59). Isua’n thlarau chawlhna pèk a tiam avangin Pathian hmangaihna chu, “Ka thlarau Chaw leh Engkim,” a ti nghe nghe (7). Khawvelah hian thlamuan theitu dang an awma a hriat loh avangin, “Nang chauh ka phèn ang che, / Dorâl

hmaah,” a ti hial a (17), eng ang pawhin vah bosan mah sela, Pathian khawngaihna chu a la chan theih inbeisei tlatin, “Inchhira ka zawn leh chuan, / A zâr ka zo leh ang,” tiin Pathianah rinna a nghat ta hmak a (59), khawvel thil chuan beidawna bâk a thlen loh avangin eng dinhmunah nge a din zel ang tih hre lâwk lo mah se, Pathian a thlang ta a, “He khawvêl pâr ka hmêlma hi ka ngai lo vang, / A vul lai rêng a tawi lua e,” tih chu a *testimony*-ah a lo chang ta a ni (59). Sual thupha a châwi hnua a insiam that lehna chuan Kamlala chu Pathian nena suih zawm tharin, a dam chhan ber Pathianah a kîr leh ta a, mi famkimah chhuak lo mah se, chu inzawmnaah chuan a famkim ta zâwk hlah a ni.

Rinna leh Beiseina

R.L. Kamlala hlaah hian rinna thûk leh ril tak hmuh tur a awm a, chu rinna chu Pathiana innghat a ni. A rinna chuan beiseina a siam a, tuarna kara beiseina te, hmun hrehawm aţanga ram nuam zâwk beiseina te a ni hlawm. Kristian *existentialism*-ah chuan rinna leh beiseina hi a laimu zinga pakhat, Pathiana innghat tlat a ni.

Rinna chu mihring nihna leh amah siamtu, a chakna hnâr Pathian nena suih zawmtu a nih avangin rinna chauh lo chuan beidawna chu hneh theih a ni lo va, chu rinna chu “Pathian lung kan tihawi nana mahni ngaihtuahna fim paih thlâk hi a ni” (*The Sickness* 58). Pathian chu mihring hriat zawh rual a nih loh avangin chhia leh tha hriatna hmanga teh leh chhût theih a ni lo va; chuvangin, amah rinna kawngah mihring chuan a mihrinna a thlah thlâk a ngai a, rilru fim pêla rin tlatna, hriat thiam theih loh leh thil a chian loh hun pawha rin tlatna chu Pathian rinna chungchanga Kierkegaard-a ngaih dân a ni.

Khawvel thu dik leh Pathian thu dik a inan loh avangin miin Pathian rin a tum chuan a rinhlelhna leh a ngaih that lohna zawng zawng khûma a zuana a zuan a ngai a, chu chu Kierkegaard-a ţawngkamin *leap of faith* tih a ni. Pathianin a fapa hlân tura Abrahama

thu a pèk tuma, a chhan pawh hre thiam lo chung a Abraham-a'n Isaaka hlan a tum tho dân chanchin chu he leap of faith sawi fiah nana hman thin a ni a, a chhia leh tha hriatna pèl rak khawpa Abraham-a'n Pathian thu a âwih chhan ber chu Pathian a hriat thiam vang ni lovin, amaha a rinna (trust) a nghah pumpuhlum vang a ni ber. Abraham-a'n Pathian a rinna (faith) chu malsawm a nih rêng kha. Kierkegaard-a chuan Pathian rinnaah hian a zuan (leap) lai hi a ngai pawimawh hle a, mihring leh Pathian inkungkaihna chu mihring chhût theihna zawng zawng aia sâng zâwk a nih avangin, thiamna leh hriatna infâwk khawmin ti lo tura a tih lai pawha Pathian rin luih ngamna, beisei tlatna a ni.

Kierkegaard-a'n, "Ngaihtuahna fim a thlawh bona hmunah rinna chu a lo inñan thin," ti mah se, rinna hian chhia leh tha hriatna a bânin a hnâwl ta tihna a ni lo va, mihring chhût theihnain a huam loh chin thleng rak khawpin rinna chuan hna a thawk tihna a ni zâwk (*Fear and Trembling* 82). Ngaihtuahna piah lam thil a nih avang hian rinna hi a mâwlin a mit a del tihna a ni lo va, mihring theihna piah lama Pathiana inpumpekna, Pathian hriat fiah avanga rinna a ni zâwk.

A hla tam zâwkah R.L. Kamlala hian khawvel hi hrehawm a ti a, a tan chuan Pathian awm lohna hmun chu tuarna a ni. Mahse, Pathian a rin tlatna chu nachhâwknaah a hmang a, inhnem nan hmangin, a beiseina tuai thar nan a hmang thiam a ni.

Lungngaihna leh hrehawmin min bàwm,

Buainaten tui lian angin min lèn;

Lâwmin ka zai zêl ang a chungah,

Himin chu ram chu min la thlen ang. (14)

tiin thlarau khawvel a beisei fan fan a, lu súnna te, hriat thiam lohna te'n buanin keuh thin mah se, "Ka Tlantu, I hmêl chauh, / A pâr e ka hmaah; / Ngaih lai a chul lo ve," tiin tahna chhâm karah Pathian hmêl a hmuh hmaih lo va (22), Pathian phat mai tura a nupuiin

Joba a thlêm ang khan Kamlala tan a tuarnate chu thlêmtu lian tak a ni ang. Nimahsela, a rinna chu Pathian lamah mihringte chhût thi-am theih loh khawpin a zuanin a zuang thui tawh em mai a, chûng thlêmnâ zozai karah chuan, “Ka lènna ram thlaler a ni, / Then che ka zuam lul lo!” a tih phah hlauh zâwk a (27), a hringnuna harsatna nia a chhâlthe thlentir phaltu vêk chuan a hnêm thei a ni tih a chiang hle.

Pathian a rinna chu khawvel sualna laka humtu a ni lo va; mahse, khawvel sual tuar thei tura tichaktu leh tanpuitu a ni a, harsatna kara thlamuantu a ni tih a hlate ațangin a hmuh theih. “Âw Vãn thli, ka ngai êm che lo lêng rawh, / Ka thinlunga chhûmpui zîng chhêm kiangan,” tiin Pathian chu a au lawm lawm reng a (23), thim leh lungngaihate’n a nangching a, “Ka pan lai chatuan Pialrâl khi an hliah,” a ti ve hial a ni (23). Chutih rual erawh chuan, eng ang pawhin lungngaihna thlipui leh tui fâwnin nuaiin chîm mah se, “Sualna rûl hlauhawm hian min do mah se; / Thinga an khài chu enin, kan hneh ang, / Hmêlmaten min ngam lăwng, an tlâwm zêl ang,” tih chu a inngahna a ni (43). Pathian a fakna leh a chawimawina, Pathiana a intuai tharna hla zawng zawng hi Pathian a rinna kawnga a dai thûk em vanga piang a ni a tih theuh theih ang.

Tin, Kamlala rinna hian beiseina a hring chhuak a, a hlaah rinna a lan rualin Pathian beiseina te, Vanram beiseina te, hnehna chan beiseina te a lang ve nghal deuh zel a ni. Marcel-a chuan, “Thil nungte tana thâwk a pawimawh tluk zetin thlarau tan beiseina hi a pawimawh a ni,” tiin beiseina hlutzia a sawi a (10-11), chu hlutna chu Kamlala pawh hian a chiang hlein a hriat. Kristian *existentialism*-ah chuan beiseina hi a êng zâwnga thlirna (optimism) a ni satliah lo va, hun harsa tak tawh laia a tha zâwnga hun a inher hun nghahhlelna leh beiseina lam ai mahin, hun tha zâwk inher chhuak dawn lo pawh ni sela, Pathian thatna rin leh amaha beiseina nghah tlat lam a kâwk zâwk a ni. Kamlala chuan he khawvelah Pathian a rin avangin dam chungh khawsak nawmna tem lo pawh ni sela, khawvel piah lam

ram a beisei pha tlat a,

Ka lâwm ngei ang ka thlen hun chuan,

Ka Tlantu chènna hmun hlim;

A siam zo tawh mi sual ka tân,

A ni, ka lâwm, âw, ka lâwm! (7)

tiin lei hrehawmah beiseinain a khat a, “Lungngaihna rama rùmna zawng hi, / Kan Lalpa hmaa lâwmna hla tùr,” tiin lungngaihna ramah beiseina hla a sa thei a ni (2).

Tlipna

Kristian *existentialism* hian ziarang a ngah hle a, chung ziarang hrang hrang aṭanga a langsar zualte lâk chhuaha R.L. Kamlala hringnun han teh hian, Kamlala hi Kristian *existentialist* a ni tih phat rual a ni lo. “Pathian hi nunna neia lo awm ta a ni lo. Amah tawp hi nihna dik tak, mihringte awmze lairil leh dam chhan piah lam mi a ni,” tiin Tillich-a, Kristian *existentialist* chuan a sawi a (205), universe-a nunna nei pakhat, thil ti thei tak ni ngawt lovin, amah chu a famkim a, amah chu nihna a ni tawp mai a, thil zawng zawng awm chhan bulpui ber leh inngahna a nih avangin Pathian tel lo chuan engkim hian nihna a nei dawn lo a ni tih chu a ṭanchhan a ni. Tillich-a thusawi ṭawmpui ni âwm takin Kamlala hian, “Âw Lalpa, ka tân engkima Engkim, / Nunna Tuikhur i ni, ka ngai a che,” tiin Pathian chu engkima engkim a nihzia a tlangaupui a (23), “Chungnung Bera Lal Ropui” tih hlaah Pathian chu,

Pathiante Pathian a ni,

Ropuite ropuina;

Vânten chibai an bûk ṭhin,

Lei leh hremhmun pawhin. (41)

tiin a rin Pathian ropuzia a puang chhuak hial a ni.

Pathiana R.L. Kamlala inngahna hi a rilin a thûk em em a, a

hla thu en chuan Mizo hla phuahtute zingah ani tluka Pathiana zung kaih thûk hi an tam lo hle ang tih theih a ni. “Vân chu Nang I lo ni e,” tiin a tan Pathian awmna hmun apiang chu Vanram a nihzia chiang takin a tar lang a (23), a hnena Pathian a awm loh chuan lei chu a thihna ram a nih tur thu sawi duh tâwk mai lovin, “Vân pawh ka ÷ ahna ram tùr,” tiin insûmkârna awm map lovin, a aia uar leh zualin a inpuang nghe nghe (17). Tin, Pathian chu, “Ka duh tinrêng a fam-kimna,” tiin a chhâl bawk (42). Chuvangin, eng taksa pawh pu sela, thlarau a ni emaw, tisa a ni emaw, Kamlala’n zung a kaiha a inphun nghehna chu Pathian a ni a, Pathiana a awm loh chuan awmna tur dang a nei lo va, Pathian hlata a awmna chu a chak lohna hmun a ni ta zel a ni.

McElroy-a’n, “Existentialist-te khel ber chu mihring dam chhan hi a ni,” a tih angin (xi), Kristian *existentialism* chuan mihring dam chhan a chhui chiang a, a tâwpah Pathianah a chhui lût ta ÷ thin a ni. Duhlian ÷awnga Pathian hla a phuahte a ÷ang rêng hian R.L. Kamlala hi Kristian *existentialist* a nihzia a hriat theih a, amah ngeiin a chanchin a ziah, naupang tê a nih laia Zosap khaw fang, Pathian thu sawiin a hnehzia a tar lannaah, “Chutih lai a ÷ang chuan Pathian thu chu la hre lo mah se, a thu âwih chu mihringte pian chhan leh awm dàn tùr rêng niin a hre nghâl a,” tia a ziah hian (xxx), a hlata chhui zuaa bih chiang miah lo pawhin, R.L. Kamlala hi Kristian *existentialist* a nihzia a nem nghet a tih theih ang.

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Intukna Hla Thenkhat Leh A Nghawng

Lalrammawia*

Abstract : *This paper examines the nature, meaning and significances of satirical songs in traditional Mizo folk songs. As the Mizo's are music loving community, songs occupy an important place in their social life and cultural history. The study clarifies the concept of satire based on scholarly definitions and discusses its main forms, namely direct satire and indirect satire.*

This paper further analyses selected examples of Satirical songs from Mizo folk tradition, such as the songs of Laltheri, the Chhim-Hmar conflict, the Chhak-Thlang conflict etc. Through these examples, it highlights how satire in songs functioned as a means of personal attack, inter-group rivalry and even as a catalyst for major conflicts and wars. This study demonstrates that satirical songs played a powerful role in shaping Mizo social life and historical events, underscoring the profound influence of folk songs in Mizo society.

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Thu hma

Hnam tinte hian pi pu hla (folksong) kan nei vek a, chuti-ang bawkin Mizote pawh hi zai ngaina hnam tak an nih avangin an hausakna lam tak pawh a ni bawh a ni. Hla hian khawvel hnam tinrengte thinlungah hmun pawimawh tak a chang theuh a, chuti-ang bawkin Mizote thinlungah pawh hian hmun lailum ber a chang ti ila kan sawi sual viauin a rinawm loh a ni. Hmanlai Mizo pi leh pute hunlai phei kha chuan an sakhuana an hman te, sa leh ral laka hnehna an chan te khan hla hmangin an au chhuhapui ngei ngei thin a. Sa lu an hawn te hian Hla do an chham thin a, tin mi lu leh sapui an kah chang te hian bawh hla an chham bawh thin a ni.

Tin, an Chai nikhuaah te pawh hian an zaiin an lam bawh thin a, heng hunlai atan bik hian hla an nei hrang a, chungte chu Chai hla an ti thin. Chutiang bawkin Chawngchen zai te leh mimal hming chawi hla tam tak te nen an nei theuh bawh a, Puithiam te thleng in Thiam hla leh Bawh hla midang te chham ve thian loh an nei hrang thin bawh a ni.

Hla chi hrang hrang tam tak awm mahse tun tum a kan thlir bik tur chu Intukna hla (Satire) lam a ni a. Intuk na tia Mizoten kan sawi hi Sap ṭawngah chuan *satire* an tih hi a ni ber a, hlaah te thuziak ah te thawnthuah te, lemchanah te hman a ni thin a, ṭawngkam dengkhawng leh na tak tak hmang te, a then chu ṭawngkam ngeiawm, mei nei tak takte pawh hman niin Mizote chuan mi tih-elna leh sawisak nan an hmang tam ber a ni.

Intukna hla

Intukna hla (satire) hi R.L.Thanmawia chuan, “Mi mal nun emaw, kohhran leh khawtlang thil emaw, ram hruaina lam thil emaw-a hlemhletna leh thil duhawm lote hnualsuatna leh demna ṭawngkam, thil athlak a nihzia lantir tura hmsut tak leh deusawh taka tih-elna hi satire chu a ni,” (*Mizo Hla Hlui* 684) tiin mimal nun te, vantlang nunphung leh ram inrelbawlana lam thil a ṭha lo leh mawi lo lai awmte na taka demna leh deusawhna a ni, tiin a hrilh fiah a.

Dr. Laltluangliana Kiangte chuan, “Demkai hnualsuatna ṭawngkam, sual leh atna te, mawlina leh hlemhletna thil hmusit leh demna ṭawngkam a ni” (Laldinmawia 65) tiin a sawifiah ve bawk.

Lalnunpuia Renthlei chuan *Hringnun* lehkhawbawh hetiang hian satire chu a sawifiah bawk a:

Satire tih hi Latin ṭawnga ‘satura lanks’ aṭanga lo kal a ni a, a awmzia chu thu-leh-hla, mihring emaw pawl emaw hmelhemna lai a deusawh zawnga pho chhuahna tihna a ni. Satire (thu-hla-el) chuan sualna te, hmelhemna te, thil athlak leh chet dan leh chin dan phung danglam deuh te a tar lang thin. Chung thil tha lo leh hmelhem laite chu nuihzatburna ṭawngkam te a ngial a ngana thil va deusawhna ṭawngkam (sarcasm) te, a vehthlem zawnga thil va deuna ṭawngkam (irony) te hmangin phuah-el a ni thin. Thuhlal thil tum chu vantlang nun leh mi mal nuna thil felhlel laite siam that leh fuih that hi a ni. (60)

A chung a an sawi fiahna pathum kan tar lan aṭang khian satire awmzia leh nih phung chu fiah tha viauin a lang. Intukna hla ziarang langsar tak pakhat chu hlimawm zawng leh boruak zangkhai tak si a hla thu kalpui hi a ni a, mahse fiamthu leh hlimhlawp thil zawng a ni chuang lem lo. Hnehawh leh deusawh taka sawiselna ṭawngkau chheh a nih miau avangin boruak zangkhai tak leh nuihzatthlak tak ni mah se a tuartu tan erawh chuan nuihna tur a awm lem lo.

Intukna hla hi mi thamte chuan hlawm lian tak pahnihin an then a, chung te chu:

1) *Formal or Direct Satire* : Formal-ah chuan *First Person* (Ka, Kan, Keimahni) tih anga thu kan sawi angin a tih-elna leh deusawhna ṭawngkam hawihhawm lo chu mahni sawi angin a ri chhuak thin.

2) *Indirect Satire* : *Indirect satire* ve thung chu thawnthu sawi ang (narrative form)-a mi emaw an chanchin kan sawia emaw chu sawi chhuah a ni thin thung.

Tin, *Satire* hi mi mal inbeihna (personal satire), sakhaw lama inpuah elna (religious satire), politics lama inbeihna (political satire) leh khawtlang nun siam that tumna lam hawi a puah elna hla (social satire) te pawhin an then sawm bawk.

Mizo hla hluia Intukna hla thenkhat leh a nghawng

Intukna hlate hi a hrana hla bu nei chu a ni lo va, amaher-awhchu kan hla neih hmasa ber pawl atangin hla hmanga inbeihna leh intih-elna hi kan hmu a ni. Thlanrawkpa Khuangchawi thawn-thuah khan intukna hla hi kan lo hmu daih tawh a, chu chu Buipuiin pangpar a beh a, a inhmeh ve loh thu hla hmanga an lo puah kha a ni, a hla chu hetiang hian:

Thlanrawkpa khuangchawi niin e,

Buipuiin pangpar beh e;

Mawina neilo, thatna neilo, su bui bui. (Thanmawia 685)

tiin an lo puah el khum tih kan hmu a ni. Mizo hla hluia intukna hla leh a nghawngte tawi tein lo sawi dawn ila:

(a) Laltheri zai: Kan pi leh pute nun atang pawh khan chiang takin kan hmu thei a, an hlimna te leh lungngaihna te hla hman- an puang chhuak ber thin tih kan hmu a. Hmanlai kan pi leh pute nunah khan hmeichhiate dinhmun kha a hniam hle thin tih kan hmu a, hmeichhia te dinhmun chawi kangtu pawimawh tak chu Laltheri, a hming tak chu Lalsangpuii a ni a, Sailo lal hmingthang Lalsavunga fanu a ni.

Laltheri chuan hnamchawm tlangval Chalthanga a ngaizawng a, hnawmchawm mai a ni si, mahse an in thlah theih tlat loh avangin Chathanga chu a unaupa ten an thahsak tih kan hmu a. Hetah hian Laltheri lungawi lo chuan a chhungte chu hla hman- gin a bei chiam a. A hla pakhat chuan, “Ka chun leh zua suihlung in mawl lua e,/Kan sumtualah Thangdang thlunglu hawihte’n in tar le” (Thanmawia 241) tiin.

Tin, hmangaih em em thattu chu heti hian an sai zui a,

“Bawmzo ral mah dar ang a chhai ngam lo,/Belzu kungah ka di Chhawnthanga chawng sai ang sat e” (Zawla 327) tiin dimna tel miah lovin hla hmangin a bei zui a.

Tin, a hla tam tak kan en pawhin a bialpa a ngaih thu leh a chhungte a demna thu kan hmu nasa e mem. A bialpa an thah-sak avangin hla pawh hi a phuah ṭan niin a lang. Tin, Laltherin a chhungte rilru hneh nan te, a chhungte dem nan tea a hman ber chu hla niin a lang.

(b) Chhim leh Hmar Indo: Chhim leh Hmar indo lo chhuah chhan chu Vuttaia leh Lalpuithanga aṭang a ni a, Vuta chu Hualtu aṭangin Buanhmun kai a tum a, bawk pawh a han khawh hman tawh a, kai tuma a inbuatsaih lai mek chuan Lalpuithanga chuan Vanchengte aṭangin Buanhmun chu a kai khalh ta a. Vuta thinur chuan Buanhmun lam chu a pan ta a, Vuta'n luh thua a tum tih a lo hriat chuan ngai ngam loin Lalpuithanga chu Vangchengteah a let leh la a ni. Vuttaia chuan Lalpuithanga chu ti hian hlain an bei zui ta a.

Buanhmun pai ang pawm tawh hnu

Chengteah lam ang a let e

Lalpuithanga lema,

A lema lem a. (Thanmawia 690) tiin.

Hetia lal ve bawk deusawh taka hla an han phuah khum takah chuan inhmuhstina na tak tlinga ngaih a ni. Chhim lal an in-pun khawm a, Rohnaa thlah ten hmar lam lal an pun khawm bawk a, indopui a chhuah phah ta hial a ni tih kan hmu a ni.

He hla tawi te, chang khat lek hian ‘Chhim leh Hmar’ indo hmingthang tak kha a chawk chhuakin mi tam takin nunna an chan phah a. He indoin chhياتna a thlen hmingthang zual pakhat chu ‘Khawnglung Run’ kha a ni awm e. He hla tawi te hi Khawnglung khua ṭahna thlen tu a nih phah ta a tih theih bawk ang chu. Hei hian hla thil tih theihzia chu a ti lang Chiang thawkhat hle a ni.

(c) Chhak leh Thlang Indo:

Chhak leh Thlang indo pawh hi a lo chhuahna chhan pawh kha a bul lamah chuan Liankhama leh Kalkhama nula inchuh vang te leh Sailo unaute an thutiama an rinawm loh vang te ni bawk mah se, a hnu a langsar ta ber zawk a lang chu an hla inphuah elna vang kha a tih loh theih awm loh e. Ram an inchuhna avanga hla hmanga an indeusawhna leh an intukna khan indo tak tak a thlen a ni tih kan hmu a ni. Khawthlang lam chuan hla hmangin khawchhak lam an tuk hmasa a, Buangtheuva phuah el nan,

Piahah tawlh rawh Lalbuanga,

Kei chhung pan a man ang che,

Pi pu ro thil tiandar I ui chuanin.

tiin, an han ti el a. Vanhnuailiana fate chu ngawi duh bik lo in,

Khamrang sen vung khuai kaina,

Hnampui ni hliap Reng kaina,

In lal Suaknemin a hai hlei nem.

tiin an han tuk ve leh a, Khawthlang lam lal ropui Suakpuilala chu hmusit takin 'Suaknemi' an han ti a, hei hian boruak a ti so sang ta zel a. Kum 1880 kum a lo her chhuah meuh chuan indo hmingthang tak, Chhak leh Thlang indo chu a lo chhuak ta a ni tih kan hmu a ni. He indo tuma inrun hminthang ber chu, Tachhip hovin Ruanzawl an run tuma thil thlang chu a ni a. Hetah hian nula hmeltha hmingthang Chhingpuii chu Thangzikan a thah tak kha ni.

Khing bakah khian Mizo thawnthu a dai ngai tawh reng reng lo tur, Thlanrawn rawt Lallula Sailo-in Thlanrawn lal Thanchhuma khua leh an nin em em a pasaltha Phunthanga te chungha phuba an lak hnu pawh khan Lallula chuan Phunthanga diriam nan intukna hla hmingthang tak a phuah tih kan hmu a:

Phunthangan saingho ngen e,

Thanchhuma'n kawlpui bun e,

Miau muau taka aw e

I lal lua e Phunthanga,
 Khua tinah chhiah I lawr e,
 Sat mai zela aw e
 Kan zo khua hi dem lo u,
 Thlanrawn thlunglu kan lamna,
 Phanpui zar nguaia aw e, (Thanmawia 689)

tiin an milu chu an lam mup mup mai a ni an ti, hei hi chai hla hmingthang tak a ni ta zel bawk a ni.

A tawp nan Lalvunga leh a zai chungchang hi han tar lang leh lawk ila. Lalvunga zai hi vawiin thlenga Chai hla lar ber pawl a ni a tih theih awm e. He hla hi a dam laia an tukna hla ni lo mah sela vawiin thlenga intukna hla lar ber pawl niin a lang. Lalvunga leh Lianpuia an inti thiam lo a, chumi kal zelah chuan Lalvunga hi an that ta a. Lianpuia te chuan an thah hnuah heti hian an chham a, “Lalvunga’n ka lian a ti Farzawl a luah,/A luah sual e changsial sawmthum an la e” (Zawla 315) tiin.

Tin, Lalvunga thih dan pakhat an sawiah chuan Chhakchhuak nuthlawi pakhatin Lalvunga chu thah an tum thu leh tlanche tura a rawn thu kan hmu a, mahse Lalvunga chuan, tualkhel ralah a tlan ngai loh thuin a chhang a. (Thanmawia (175) Tichuan, a tawi zawngin sawi ta mai ila, Lalvunga chu an that a, an thah hnuaha amah thattute chuan Lalvunga tawngkam ngei hmangin heti hian hnehna hla do leh tih elna hla do ni bawk an chham ta a, “Tlan rawh tlan rawh Lalvung tlan rawh ral an ti,/Tual khel ralah Lalvung ka tlan ngai lo e” (Zawla 315) tiin ama tawngkam ngei hmangin an diriam a.

Kan han sawi tak atang khian Mizote chanchin kan hriat theih indona lian tham ber nia sawi thin Chhim leh Hmar indo leh Chhak leh Thlang indo te pawh hi Intukna hlain a hrinchhuah a tih loh theih loh a ni. A hmaa boruak lo awm tawh sa chhem alh nan hlain an inbei a, chu chuan indo hial thlenin mi tam takin nunna an chan phah bakah salah te hruai hial an ni tih te kan hre thei awm e.

Tlangkawmna

Heng a chung a kan tarlan tak te aţang hian hla in thil a thih theih zia chu a lang Chiang thawkhat hle awm e. Kum 1914, Krismas urlawk tlai khan Belgium rama Ypres hmunah British leh German sipaite, indoa an in-ep reng laia inremtir theitu chu hla a ni. Chumi letling chiah chuan Mizote intukna hla avangin mi tamtak in nunna an chan phah hial tih kan hmu bawk. Mi tam tak in nunna chan phah nan an hman kha Laltheri chuan hmeichhe dinhmun chawisan nan a hmang daih thung a, hei hian hla hi thil ti thei tak a nihzia a tarlang Chiang hle awm e. Chuvangin hla hi a hmangtu a zir leh, a hmang thiamte tan chuan mi dang hneh theihna hmanraw  a tak a ni tih hi Chiang tak in kan hmu thei a ni.

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ENGLISH

SECTION

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The Alienated Self and Family: An Analysis of *Rintei Zunleng* and
Dam Lai Thlan Thim

K. Vanlalruati*
Dr H. Laldinmawia**

Abstract: *The concept of alienated self explore a deep sense of disconnection where an individual feels estrangement not only from their society but also from their own identity. Within this experience, the family, often considered the primary source of emotional support and belonging, can paradoxically become the root of alienation. This paper aims to study the complex relationship between the self and the family and raises important questions about how personal identity is shaped or distorted by familial bonds.*

Keywords: Self, alienation, estrangement, family, social issues, modern novel

The 'self' has never been an unfamiliar attribute in literature. In fact, we come across the 'self' first and foremost in every narration focused on a society or clan. The prominence of the 'self' is also evident in poetry with the rise in popularity of subjective poetry and confessional poetry which solely centers on the self-expression of the

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poet. Confessional poetry conquered the field of poetry around 1950 with poets such as Robert Lowell, Sylvia Plath and Anne Sexton as the pioneers. However, a post-modern Mizo poet acknowledges the 'self' as the first mode of narration and expresses themselves through confessional or subjective poetry. The manifestation of prioritizing individuality induced a critical variation in Mizo literature as a whole. Novelists and academic writers also followed suit with their focus shifting from the society-centric narration to the narration of individual complications as their point of interest. This chapter also features *Rintei Zunleng* and *Dam Lai Thlan Thim*, a novel written by Lalrammawia Ngente that highlights the internal dilemma of the "self".

Novels, which are frequently realistic depictions of the individual experience with psychological imperative, gained popularity as the idea of the 'I' gained attraction. In these works, ordinary people start to function as conscious agents who shape the plot's development. Poetry's romantic lyricism lost some of its appeal in favour of relevant stories that depicted a wide range of life experiences. After the empirical sciences gained traction, realism flourished. However, in the 20th century, more inward-looking psychological fiction overtook it; having established an objective, fundamental understanding of the universe, humans began to look inward. The more internal, individual attraction of character-based tales, where actors drive events rather than plot-based narratives where characters are the objects of events, might be attributed to the existence of selfhood. Glicksberg in his book *Literature and Society* also describes the characters that evolve in the twentieth century and states that,

The protagonist we encounter in the fiction of Richard Wright, Ralph Ellison, Camus, Faulkner, Beckett, and Alexander Trocchi is generally embittered, rebellious, or withdrawn; the modern novelist faithfully reflects the spirit of his age by exploring the theme of alienation or importance

or anomie. In a number of cases, the traumatic loss of identity, the syndrome of depersonalization, is symbolized, as in Expressionist drama, by the fact that the hero becomes a cipher, an abstraction, an initial, a man without a name (48).

The modern novel as mentioned above have highlighted the psyche of an individual that is shaped by the modern world. The author explores the inner self rather than questioning the social evils and the novels no longer invested solely on reforming the morality of the ages. It is an exploration of the dark side of human life, the self with all its alienated form, a man who lack 'sympathy', a human being detached from family and society. The novel which will be explored in this paper *Rintei Zunleng* and *Dam Lai Thlan Thim* consists of a character that are weak and fragile, withdrawn and detached from society, a persona separated from the traditional notion of a hero.

Definition and theories of Alienation

As the term 'alienation' has become eminent in the works of famous modern writers, and so among the thinkers, philosophers and scholars of the same period. The term itself is controversial and discussions have been going on. Richard Schmitt in his preface to *Alienation and Freedom*, "...alienation is often discussed either as a set of social structures or, equally frequently, as a range of pervasive emotions" (VII). According to Richard Schmitt, discussions of alienation have two opposite ways. On the one hand, there is Karl Marx theory of alienation. In *Economic and Philosophic Manuscripts*, Karl Marx has listed four conditions of alienation of labour in a capitalist society. One is alienation from the product of labour, second is alienation from the activity of labour, the third is alienation from one's own specific humanity and the fourth one is alienation from others, from society (Mukhopadhyay). And on the other hand, most alienation writers write about the subjective experience of alienation. Those accounts mostly talk about human

life that is empty and hollow, without meaning and purpose.

Looking deeper into the definition of alienation, Merriam Webster defined as “a withdrawing or separation of a person or a person’s affections from an object or position of former attachment, estrangement”, “a conveyance of property to another” (alienation). *Encyclopedia Britannica* explains ‘alienation’ as “a term used with various meanings in philosophy, theology, psychology and the social sciences, usually with emphasis on personal powerlessness, meaninglessness, normlessness, cultural estrangement, social isolation or self-estrangement” (243). Nasir Khan also describe alienation as “Among the most common usages at present, powerlessness, meaninglessness, normlessness, social isolation and cultural estrangement, for example can be mentioned” (24). The concept stresses an individual feeling of loneliness, meaninglessness, and estrangement from the things that one values. Alienation arises as a result of something, and it is always alienation or estrangement from something. The term alienation is frequently used in social and political context to characterize the experience of people who feel disconnected from their community, their place of employment, or their own sense of self. Economic inequality, social exclusion, familial estrangement, crisis of religious faith, religion and denomination and political repression are only a few of the numerous factors that contribute to alienation and estrangement. Feelings of helplessness, meaninglessness, and loneliness might result from these conditions.

One of the significant instances of alienation in *Rintei Zunleng* is portrayed through the character of Thanvawra. Vawra’s life is marked by a deep sense of alienation stemming from his childhood trauma and experiences within the family. Lalrammawia Ngente also uses alienation as the main theme of *Rintei Zunleng*, where the characters faced a sense of alienation in their spheres of life. Chhuanawma, the protagonist of *Dam Lai Thlan Thim* can also be considered as the victim of a broken family who feel a sense of alienation through his family. Melvin Seeman in his seminal works

“On the Meaning of Alienation” described five distinct dimensions of alienation, each revealing the various ways in which individuals can feel detached, disempowered, and estranged within their social contexts. The first dimension is called powerlessness. According to Seeman, powerlessness refers to the sense of helplessness and lack of control individuals experience when they perceive themselves as subordinate or unable to influence their surroundings (Seeman 376). Nasir Khan also describe it as “Powerlessness is the feeling that one’s destiny is not under one’s control but under the control of other external agents” (24). The second dimension, meaninglessness, captures the sense of meaninglessness and purposelessness in one’s activities and pursuits. The third dimension, normlessness, describes the feeling of disconnection from cultural norms and values, which leaves one feeling lost and perplexed. The fourth dimension, social isolation, is the feeling of alienation and disconnection from other people, which results in feelings of loneliness and emotional detachment. The fifth dimension, self-estrangement, focuses on a sense of alienation from one’s true identity and self, frequently involving desires. All these dimensions can be observed in the lives of the characters of *Rintei Zunleng*, especially the protagonist Thanvawra, highlighting their adversities and alienated states.

The selected novel of Lalrammawia Ngente, *Rintei Zunleng* have portrayed an alienated self. The author uses alienation as one of its themes and uses this feeling of disconnection and separation as a major issue causing an individual predicament. The protagonist of the novel Thanvawra reflected contemporary social issues depicting individual crisis leading to normless behaviour, alcoholism, suicide attempt, meaninglessness and the questions of existence. Apart from the experiences of the character, Ngente’s use of narrative style and structure adds to the theme of estrangement and alienation. As social behaviour manifests itself in forms of literature, it can be understood that contemporary Mizo society produce an individual who expresses a sense of alienation. Different people may experience

alienation and estrangement in very different ways. While some people could feel alienated from their friends or family, others might feel alienated from their place of employment. While some people could feel alienated from their own sense of self, others might feel alienated from their culture. This paper will explore the alienation faced by the characters of Lalrammawia Ngente in contemporary Mizo society.

Family as the factor causing Alienation in Rintei Zunleng

The concept of alienation in Rintei Zunleng is portrayed through Vawra's family. It can be understood that Vawra's sense of powerlessness, meaninglessness, normlessness, isolation, and self-estrangement stems out from his family. Not only Vawra but all his family members somehow experience and felt a sense of alienation within themselves. His mother's belief and committing adultery can be regarded as the causes of their family's misfortune.

Mizo society is a close-knit society that give priority to family. A large family denotes honour and it give a high social status. People identify themselves through family and an individual without family has no belonging and fulfilment. Thanvawra lost all his family members and wander around Aizawl city trying to settle and live a normal life. His view of family is seen in the first chapter of *Rintei Zunleng* where he told Pa Siam that, "You built a beautiful home and family. You have a good wife and an adorable son. You also hold a good job which pays handsomely, there is nothing to worry about and you do not understand my struggles" (11). This phrase mark Vawra's view about having a good family. His view is that there is nothing to worry about if one had a good family and a job that could pay all their necessities. His envy for such people like Pa Siam can be quite noticeable. On the contrary, Vawra do not possess the things that Pa Siam has which is family.

Family is considered as the first step of socializing and learning. An individual learns and get his basic needs from family.

An individual gets all his basic needs from family which provides a sense of security. It provides emotional warmth, love and a sense of belonging which is important for personal development and well-being. So, if a person has no family grounding, it can lead to estrangement. Vawra had a lovely family until at the age of 10 when his mother joins and get involved in an extreme religious sect called 'Pawl Chhuak'. His mother estranged herself and focus solely on her spiritual journey giving her family a secondary importance. His mother rarely stays home after she gets entangles in this group, and she does not care even her children. It can be understood that Vawra's estranged relationship with his mother is one of the factors causing Vawra's deep sense of alienation.

Vawra often heard the sound of his parents fighting at night. During the times when they need their mother, she was never there. One night, his little sister Te-i fell ill with a high fever and throw up continuously. The compounder gave her a medicine and she fell asleep. But later at night, Vawra heard the sound of someone falling down and it was his sister. She was on the floor and unconscious. Some of their neighbours after knowing their condition gather at their house to provide comfort. His father in a panic situation sent Vawra to call his mother home. His mother was out at night with other members of those religious sect which she did very often or maybe almost every night. Vawra knew where his mother was and run straight to his mother. And when his mother came back, Te-i is already awake and look fine rather than that she looked a little pale. Instead of comforting and giving warmth, she yells at her "Lalhriatzual, how come you are so weak and fragile! Your fatuous father always felt anxious and panic in such a minor illness even though he goes to church regularly. You have no sense of comfort in the Lord. Aren't you ashamed? Why are you so afraid to die? Can you die without getting ill? You have a little and limited faith. You are such a meagre!" (*Rintei...* 62). The words of Vawra's mother left all the people at home in awe. She cares no more about her daughter

getting ill and the fact that she was not present to take care of her sick child shows that she was alienated from her children and husband.

Vawra also felt estranged and alienated from his mother. He even states that “Even though my mother walks beside me, our hearts are miles apart” (*Rintei...* 62). He could not understand that his mother instead of taking care and loving her family, chose to get busy and acquainted with other people in the name of faith. He could not tolerate the behaviour of his mother as she cannot fulfil the role and responsibilities of a mother. After witnessing that his mother and her spiritual partner Pa Duha commit adultery, Vawra’s attitude towards his mother changed completely. He said that “I pity my father, and I really loathe my mother” (*Rintei...* 70). From this onwards, the relationship between Vawra and his mother is bend and broken. As Arnold Kaufmann asserts, “To claim that a person is alienated is to claim that his relation to something else has certain features which results in avoidable discontent or loss of satisfaction” (Qtd. by Nasir 25), there is no mother and son relations anymore. The love that he used to receive from his mother turns into hate and detest. This is the reasons of Vawra’s alienation towards his mother.

The consequence of his mother committing adultery became worse. Vawra knew and saw how his mother behaves with Pa Duha but he remains silent. He did not even tell his father. Likewise, his little sister witnesses the same thing and kept silent as well. But knowing the fact and understanding their mother’s behaviour is very heavy and troublesome for a young kid. The trauma of witnessing her mother’s sexual relation with Pa Duha reflects in the mental health of Tei as she became weaker and quieter. She has no appetite to eat and suffer from insomnia. She is in an adolescent period but she has no friends and stay home all the time. She became alienated from all the family members because the burden that rests in her shoulder is unbearable for a little girl. So, instead of getting better, her condition became worse and there were times she coughs continuously the whole night as if she suffers from Tuberculosis. She passed away at

the age of 13. Vawra narrate the scene of her sister lying in bed as,

She lies in her cold bed, and she look more peaceful in my presence instead of her mother nursing and caressing her. When she needed her, mother took care of all her needs but a sharp tone can be heard in mother's voice. She is diffident like a stranger, and she never receive the warmth and love from her mother. Neither do I receive it (*Rintei...* 92).

From the above statement, it can be understood that Vawra and his sister Tei do not receive love and care from their mother. Their mother, Thangpuui became alienated from her own children as she pays more attention to her spiritual yearnings. His mother became cold and inhuman towards her family which is not motherly. Vawra clearly understand the mental sufferings of her sister which affect her physical health. He believes that his mother's behaviour is the main cause of his sister's death. This promotes hatred and abhorrence towards his mother which results in more estrangement from his mother.

The tragedy of Vawra's family does not end here. After his sister's death, his mother and her acquaintances gather at their house for the sake of mourning and comforting their family. But his father could no longer tolerate their behaviour and confront his wife to make a choice. His father knew all the sin that his wife committed and he could no longer turn a blind eye as she has no intention to leave their group. So, she made her choice and leave her family and continue to follow them.

A sense of alienation can also be found in the relationship between Vawra's mother and father. Before his mother left home to be with Pa Duha, his mother confesses that her husband do not consider her as a wife right after she got entangled with the religious sect. Vawra's parents for a long time do not engage in sexual activity which marks the fractured relationship. Vawra's father waited for the time when his wife walks the right path. He knew all about her

wrong doings but plan to forgive her so that the family does not fall apart. However, since Vawra's mother care more about the spiritual sect over her family, she left home and chose her spiritual partner Pa Duha and later got married.

Two years haven't passed after his mother left home; his father also passed away. Vawra believed that his father died of mental sufferings and hard work. He narrates his life after his father passed away as, "After my father left this world, my life has been nothing but hollow. I have less norms and care for nothing. I work in the jhum as hard as I could but felt like there is no purpose for me to work this hard. My life became meaningless" (*Rintei...* 106). The death of his father imprints a pessimistic worldview and he felt miserable throughout his short life. His life became meaningless and felt rootless as his source of happiness; his family cease to exist. Vawra believe that he is unlucky and blame God for all his misfortune. All the things that have meaning and the things that he valued are no longer in this world.

Vawra is only a young lad when his world is torn apart. His mother and now husband Pa Duha joins him and they live together at his house. Pa Duha become the man of the house. His mother is the only blood related family that he got even though they have no son and mother relations. There was no attachment between them and he felt more alienated from his mother as he believed that his mother is the cause of his family's misfortune. And as they continue their spiritual journey, Vawra felt more and more detached from his mother and from the society as well. Even their neighbours from their locality mocked at the way his mother and Pa Duha behave. As an adolescent learning to be an adult, their social status is bothering him as they become the laugh stock of the community. His mother does not care for such mockery but Vawra felt really offended. He knew there could be no normal life in his family and his desire to leave his home became stronger.

As he discloses his plan to leave home and explore, Pa Duha supported him and made arrangement to let him stay at his sister's house in Aizawl. Vawra also agree with Pa Duha's plan and prepare to leave his only home. A feeling of discontentment, nostalgia and loneliness fill his emotions where he expresses his deep sense of sorrow and states that,

I won't leave for another village if only my father is alive. I would be happy to do laborious work in the jhum all day. If my sister Tei who dearly love me was still alive, I know that we will be well contented. I know that I will do my best so that my sister can live a comfortable life. But, but... all these things are only just a dream...I am alone and the only one in this world (*Rintei...* 119).

Vawra clearly understand that he is alone in this world. Even though his birth mother is still alive, this phrase makes it clear that he no longer considers his mother a family. Moreover, he is willing to work as hard as he could so that he can feed and put food on the table if it is for his father of sister. But sacrificing could not be made if it is for his mother which clearly demarcate his boundary.

Family as the Cause of Alienation in Dam Lai Thlan Thim

Chhuana's feeling of alienation can also be understood as stemming from his family. Chhuana's family was dysfunctional, and his mother's behaviour had a profound impact on his emotional well-being. The breakdown of their family can be attributed to his father's alcoholism and his mother's infidelity. His father, a habitual drunkard, spent little time with the family, frequently returning home late at night, and had not been intimate with his mother for a long time. This made it clear that their marriage was loveless and distant. Additionally, his mother would leave for work every day as she was the sole breadwinner in the family. She was lonely and longed for a reliable companion; she found someone who took the burden off her chest and she chose this person over the drunkard husband at home.

Chhuana, despite understanding his mother's motivations, could not help but feel resentment towards her. The feeling of discontentment was so strong that he declared, "I would consider it almost impossible to see her as someone who truly cares for me and not view her emotions as merely her feeling of obligation as a mother" (*Dam...* 32). Chhuana felt alienated from her family, particularly due to his parents' prioritization of their desires over their children's well-being. While his mother chose to pursue romantic relationships with other men, his father chose alcohol over taking care of his son. This led Chhuana to develop a deep sense of alienation, which originated from these dysfunctional family dynamics.

Chhuana spent his childhood without experiencing love or affection. The bond between him and his parents was severely strained, and his relationship with his father was particularly distant. Despite living with his parents, he did not feel any emotional connection or sense of belonging with them as they both pursued their worldly desires leaving him to fend for himself. Even after he left home, he did not look back or think about his parents. Throughout the narrative, he never saw his parents again, and he was unaware of his father's passing. This further emphasized the rift between him and his father. The only information he had about his mother was through occasional rumours that she had moved to a distant land. Chhuana's actions clearly indicated that he was unfamiliar with love and affection, having grown up in a loveless and dysfunctional family environment.

Chhuana's sense of alienation manifests itself through his normless behaviour. After settling in Aizawl, Chhuana developed romantic feelings for someone named Dawngi. Dawngi came from a respectable family and was a beautiful woman. It seemed that Dawngi also reciprocated Chhuana's feelings. Even when Chhuana was imprisoned, Dawngi longed for his company and visited him regularly. However, upon Chhuana's release from jail, he learned of Dawngi's passing and was deeply grieved. Nevertheless,

it is concerning that during his mourning period, he expressed admiration for Mami, Ruata's sister, saying, "This lovely young girl is exactly my type! (*Dam...* 250). This remark reveals Chhuana's apparent lack of empathy, as he could think about his desire for Ruata's younger sister while still grieving Dawngi's death. This behaviour highlights Chhuana's inhumane tendencies. It reflected his numbness and senseless sense which is irrational and absurd at the same time.

Conclusion

Predicament is a part of human life where every individual faced some kind of problems. For life is a struggle, the novel also reflects the the universal truth about life. The selected novel *Rintei Zunleng* and *Dam Lai Thlan Thim* represent an individual who faced alienation and estrangement which stems from family. The family, which is ideally a source of support, security, and belonging, can ironically become a major cause of alienation when it fails to fulfil these roles. Such forms of domestic disconnection create a sense of not being understood, valued, or accepted, leading to deep psychological and social alienation. This feeling of alienation could harm an individual, the family and even harm a healthy society.

Lalrammawia Ngente, in both of his novels, portrays the realities of contemporary Mizo society. His works highlight the crucial role that family plays in shaping a healthy and well-adjusted individual. For a person to lead a happy and fulfilling life, the foundation must be rooted in a stable and loving family. The novels suggest that religion and spirituality alone do not necessarily produce a good or morally upright individual. Rather, the novel implies that it is the nurturing influence of a supportive family that truly shapes one's character. Therefore, it can be understood that Lalrammawia Ngente considers a healthy family is essential for building a moral, stable and peaceful community.

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Sense of Realism in Rokunga's Poetry

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Abstract: *Realism in poetry is a literary approach that seeks to present life as it is lived, focusing on ordinary experiences, emotions, and social realities without idealization or romantic exaggeration. Emerging as a reaction against nineteenth-century Romanticism, realist poetry emphasizes authenticity, accuracy, and the truthful depiction of human life, as seen in the works of poets such as Walt Whitman and Emily Dickinson. Within this framework, Rokunga's poetry stands out for its vivid and sincere portrayal of Mizoram. His verses reflect a profound love for his homeland, capturing its natural landscapes, rugged hills, and the everyday lives of its people—their joys, struggles, aspirations, and visions for the future. By depicting Mizoram's terrain and cultural life with realistic detail and emotional depth, Rokunga transforms the ordinary into the enduring, preserving the beauty and spirit of the land through poetry. His work thus exemplifies realism by grounding poetic expression in lived experience while elevating Mizoram as a place of both physical reality and timeless significance.*

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Rokunga, one of the beloveds, memorable and greatest Mizo poets was born in the year 1914 in the month of February twentieth at Venghnuai, Aizawl and died on the twelfth of July, 1969. He was working in the Loch Printing Press (Synod Press) from 1934 and works there until he died. He is most well-known for composing patriotic songs, traditional songs and Christmas songs. He is one of the best-known composers in Mizo Literature and was posthumously honoured as 'Poet of the Century' by Mizoram Millennium Celebration Committee in 2000. He starts composing poetry and songs from the 1934's when he was only sixteen and his works include more than 128 (which can be known and collected so far) songs and poems (*Rokunga Hlate*, ix). One of his songs "Aw Nang Kan Lal Kan Pathian" is considered as the Mizo National Anthem. Mizo Poetry Society was established in 2016 in celebration of the birthday of Rokunga.

Realism in poetry is a literary movement or approach that seeks to depict everyday life, situations, and emotions with a high degree of accuracy and detail. Poets who embrace realism often aim to present a genuine and unembellished portrayal of the world as it is, without idealization or romanticization. Realist poets focus on the ordinary aspects of life, human experiences, and the nuances of everyday language. This movement emerged as a reaction against the romanticism of the 19th century and can be found in the works of poets like Walt Whitman and Emily Dickinson.

The central theme of Rokunga's poetry is his deep love for Mizoram. He captures its landscapes, beauty, people, their livelihoods, joys, struggles, dreams, and the future he envisions- all uniquely tied to Mizoram. Through his verses, the beauty of the land is preserved forever. Rokunga portrays Mizoram's hilly, rugged terrain and elevates it into a vision of paradise on earth. In one of his poems "Kan Zotlang Ram Nuam," he expresses the beauty of Mizoram and says:

Kan Zo tlang ram nuam hi Chhawrpial run I iang e,
 Hal lo te'n lungruala dar ang kan lenna;
 Perhkhuang tingtang, zaia kan chawi lai, I mawi e,
 Par mawi tinreng leh thlifim lenna kan Zoram nuam (1-4).

(Our pleasant Mizo hills look like a sheltering home,
 Our peaceful land where the sound of the gong echoes
 joyfully,

How beautiful it is when drums resound and we sing together,
 Our lovely Mizoram, with its flowers in full bloom and
 gentle breezes.)

Through his poems, Rokunga etches the beauty of Mizoram into the hearts of its people. He portrays it as a land of patriots and heroes, and takes pride in being a son of Mizoram. Grateful to be a Mizo and to live in his homeland, he believes that even when compared to other places, none could surpass Mizoram in charm and contentment.

Zaiin chawi vel ila, perhkhuang tingtang remin,
 Hei ang ram nuam reng hi ram dang awm ve maw;
 Auvin hril vel ila khuavel hnam tin zawtin,
 Hei ai ram nuam zawk hi awm chuangin ka ring nem maw!
 (13-16).

(Sing and dance together, with the drumbeats resounding,
 Could there be another land as pleasant as this;
 Tell me, you all people of the world,
 I do not believe there is a land more beautiful than this.)

In his poem “Raltiang I Kai Ve Ang,” Rokunga portrays his vision of an ideal world, which he calls *raltiang ram*. He encourages the Mizo people to strive toward and attain this dream world. For Rokunga, *raltiang ram* is neither heaven nor an unreachable, distant

place. It can be presumed that it is a place where the Mizo can enter and live a happy and abundant life. According to him, it is a place where there lies knowledge, wisdom and skill, a place where his people can live without resenting others. It may be understood as a place where the Mizo can enter, settle, and lead a joyful and fulfilling life. According to Rokunga, *raltiang ram* is a land of wisdom, knowledge, and skill- a place where the Mizo can live free from envy.

Rokunga holds the Mizo in high esteem and cannot bear to see them lagging behind others. He desires the best for his people, envisioning them rising above all and overcoming every obstacle to achieve triumph. In his “Raltiang I Kai Ve Ang,” he wrote,

Leng dang hneha rual khumin,

I hnam tan thahnem ngai la,

I nun a ral hma loh chuan;

Min dotu apiang hnehin,

Raltiang I kai ve ang. (15-19)

(By beating others and competing,

Be zealous for your nation,

Until your life is over;

Overcoming all who oppose us,

And moving towards for achievement to the other side).

Rokunga’s appeal to enter *raltiang ram* is an enduring one. While it may be argued that his dream world is unattainable- since perfection and flawlessness are impossible on earth; his vision remains relevant. Even if the Mizo were to achieve greatness, there would always be greater heights to reach. Seen in this light, Rokunga’s call is an urging for the Mizo to keep moving forward, to pursue something better, to strive continually, to set ever higher goals, and to never lose determination. This call shows the love that he has for his people and wished them to achieved the greater things in life. He strongly urges his readers to become greater and enlarge their

knowledge and intensified their store of learning to obtain wisdom and intelligence.

Raltiang ram saw thlir teh u,
 Hriatna, thiamna, finna ram saw;
 Leng dang mi chu lallai par tlanin,
 Min ngai lo ten hlimin an leng si (6-9)
 (Look at the land of enlightenment,
 A place of knowledge, skilled and wisdom,
 Luxuriously living their best lives happily,
 But envying not of us).

He wants his people to move forward and achieve progress; to rise up from the bottom of backwardness and looking forward for the advancement of themselves and for the generations to come.

He groans for the betterment of the Mizos and strongly opposed corruption and other social evils and moral weakness of his age. In one of his poems, “Ka Pianna Zawlkhawpui,” he cries when he saw the increasing corrupt moralities of the people,

Dikna a fam ta,
 Felna a tlawm ta;
 Tham leh bawlhhlawhnaten tual an leng,
 Awi maw! A paw em mai! (13-16).
 (Truth is passing away,
 And righteousness fades away;
 Bribery and abhorrence intrude the land,
 Oh! How excruciating it is!).

He wrote this poem just after the occurrence of insurgency called *Ram buai* that broke out in Mizoram in 1966. The societal and political institutions were collapsed during the time, and as a result, immortality acts such as rape, robbery, bribery and other unlawful

acts which had never been prevails in the society is now widespread. Seeing that exploited life in the society, Rokunga now disappointed and pushes the city to rise up from its downfall.

Going through most of Rokunga's poem, it reflects Mizo cultural values and social ethics and its degeneration in the present age. Taking some lines from his "Tlawmngaihna Hlu."

Hmanah pipu len lai ni khan,
I hmel ni ang a eng thin a;
Kan ram kan hman timawitu kha,
Thliah hnu chhawl ang a chul zo ta (13-16).
(In golden days of our ancestors,
Your face shining like the golden sun;
Our land our tribe you did embellished,
Now fade away like the grass that's flayed).

In these lines, Rokunga talked about the degeneration of the social life of his homeland. Rokunga was a patriotic poet. Out of his one hundred and twenty-eight poems, thirty-one poems emphasize patriotism. His love of liberty and freedom, justice and hatred of inequality, and his love for others turned him into a great patriotic poet.

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Agricultural Systems in Mizoram: Assessing Challenges and Development Prospects

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Abstract: *Agriculture remains the primary livelihood of rural households in Mizoram, with rice serving as the dominant crop in terms of area and production. However, traditional shifting cultivation (jhum), complex topography, monsoon dependency, and inadequate market infrastructure continue to constrain productivity and economic viability. This study analyzes the major agricultural challenges in Mizoram using secondary data from government reports, scientific literature, and agricultural surveys. The paper identifies key constraints—including land-use change, environmental degradation, limited mechanization, and fragile market linkages—and evaluates potential pathways for agricultural enhancement. The findings underscore the need for improved irrigation, infrastructure development, diversification into high-value crops, and strengthened policy support to achieve sustainable agricultural growth in the region.*

Keywords: *Mizoram agriculture, shifting cultivation, irrigation, high-value crops, agricultural infrastructure*

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Introduction

Agriculture is the cornerstone of Mizoram's rural economy, with approximately 60% of households engaged in farming (Government of Mizoram, 2020). Rice is the primary staple crop, occupying nearly 67% of cultivated land and contributing about 75% of the state's food grain output (ICAR, 2018). Other major crops include maize, pulses, tapioca, potatoes, sugarcane, spices, and various horticultural crops.

Historically, shifting cultivation (jhum) was a viable practice due to abundant land, sparse population, and long fallow cycles lasting up to 15 years (Ramakrishnan, 1992). However, population growth and increasing land-use pressure have shortened the jhum cycle to 5–10 years, resulting in declining soil fertility and low crop yields (Vanlaltanpuia et al. 2020). Monsoon dependency, steep terrain, poor infrastructure, and limited mechanization further restrict agricultural modernization in the state (FSI, 2021).

Given these challenges, assessing agricultural constraints and identifying development opportunities in Mizoram is critical for sustainable rural livelihoods and long-term economic stability.

Objectives of the Study

The present study aims to:

1. Assess environmental, socio-economic, and infrastructural challenges influencing agricultural systems in Mizoram.
2. Examine opportunities and potential strategies for developing sustainable agriculture in Mizoram.
3. Provide policy recommendations to enhance agricultural productivity and farmer income.

Study Area

Mizoram, located in Northeast India, is characterized by highly rugged terrain with slopes ranging from 15% to 65% and an average elevation of 1,000 meters above sea level. Approximately 80% of the state's land area consists of steep slopes, limiting conventional and mechanized agricultural activities (Government of Mizoram, 2020). It receives substantial annual rainfall from the southwest monsoon and lies within the rainfed zone of the Purvanchal range of the Himalayan Mountain system.

Materials and Methods

The study relies entirely on secondary data from:

- Government of Mizoram economic surveys
- ICAR research reports
- Forest Survey of India documents
- FAO publications
- Research papers relating to agriculture

A qualitative analytical framework was used to classify constraints into environmental, infrastructural, technological, and marketing challenges. Development opportunities were synthesized from scientific recommendations and government programs.

Findings

1. Major Agricultural Challenges in Mizoram: Agriculture in Mizoram is shaped by a complex interplay of environmental, socio-economic, and infrastructural constraints. These challenges significantly influence productivity, land-use sustainability, and farmers' livelihoods. The major agricultural challenges can be elaborated as follows:

1) Shifting Cultivation

Despite various interventions, a large proportion of farmers continue to rely on shifting cultivation. Studies show that

shortened jhum cycles lead to marginal productivity, low income, and accelerated land degradation (Thomas & Ramakrishnan, 2015). The system now requires either integration with modern practices or replacement with more viable economic activities.

2) Land-Use Change

Rapid population growth and increasing demand for settlement areas have triggered extensive land-use changes, including deforestation and reduction in arable land (FSI, 2021). Consequently, jhum cycles have shortened, resulting in diminished productivity and environmental degradation, such as soil erosion, reduced soil fertility, and water pollution (ICAR, 2018).

3) Topography and Slope Constraints

Mizoram's rugged terrain, with slopes ranging from 15% to over 65%, poses severe constraints to agriculture (Government of Mizoram, 2020). Nearly 80% of the land lies on steep slopes, making mechanized agriculture impractical and limiting large-scale cultivation. The steep topography also increases vulnerability to erosion and runoff, further degrading soil quality.

4) Monsoon Dependency and Poor Irrigation

Agriculture in Mizoram is almost entirely rainfed, with monsoon timing and intensity directly influencing crop yields (FAO, 2017). The steep slopes and shifting cultivation patterns hinder the construction of irrigation systems or water-harvesting structures, intensifying the dependence on rainfall.

5) Poor Infrastructure and Limited Mechanization

The hilly terrain restricts road development, market access, and transport of agricultural produce (Government of Mizoram, 2020). Mechanization is feasible only in isolated valley areas. Poor connectivity increases input costs, limits access to technology, and reduces the profitability of farming.

6) Lack of Market and Policy Support

The transition from subsistence farming to market-driven agriculture requires strong policy support, price stabilization mechanisms, and reliable market infrastructure (FAO, 2017). In Mizoram, inadequate market systems force farmers to sell produce at low prices to intermediaries, limiting income and discouraging commercial farming.

2. Prospects for Agricultural Development : Despite significant environmental and infrastructural challenges, Mizoram possesses substantial potential for agricultural development due to its diverse agro-climatic conditions, rich biodiversity, and abundant rainfall. With strategic planning, technological adoption, and policy intervention, the state can transform its traditional agricultural systems into productive and sustainable models. The key prospects for agricultural development are elaborated below:

1) Transition to Improved Agricultural Systems

Transforming jhum areas into horticultural zones offers high potential for income generation. Adoption of contour bunding, trenching, logwood bunds, and organic inputs can reduce soil erosion and enhance soil fertility (ICAR, 2018).

2) Expansion of Wet Rice Cultivation

Large tracts of valley land remain underutilized due to poor accessibility. Enhancing WRC/TRC with modern irrigation and mechanization can significantly increase per-hectare productivity (Government of Mizoram, 2020).

3) Rainwater Harvesting

Rainwater harvesting structures—such as check dams, ponds, and small reservoirs—are essential for water conservation in steep terrain (FAO, 2017). These structures can reduce runoff, recharge groundwater, and offer irrigation support during dry periods.

4) Adoption of High-Value Crops

High-value crops, such as oilseeds, pulses, and spices,

offer significant opportunities due to rising demand from food, pharmaceutical, and cosmetic industries (ICAR, 2018). Diversification into high-value crops increases productivity, reduces risk, and improves income generation.

5) Promotion of High-Yielding Variety (HYV) Seeds

Introducing HYV seeds for crops such as maize, oilseeds, and pulses can improve resistance to pests, shorten maturity periods, and enhance overall productivity (ICAR, 2018). HYVs are particularly beneficial in regions affected by soil fertility decline under shifting cultivation.

6) Infrastructure and Mechanization Development

Strengthening farm link roads and developing all-weather connectivity are crucial for market access and reducing post-harvest losses (Government of Mizoram, 2020). Mechanization, even in limited flat areas, can improve labor efficiency and support timely agricultural operations.

7) Regulated Market and Policy Framework

Developing regulated market systems, establishing price support schemes, and setting up storage facilities—such as godowns and cold storage—can stabilize prices and empower farmers (FAO, 2017). Improved market infrastructure reduces distress sales and enhances income.

Discussion

The findings reveal that Mizoram's agricultural constraints stem primarily from environmental limitations—steep terrain, soil erosion, and monsoon dependency—combined with socio-economic and infrastructural barriers. While jhum remains culturally significant, its ecological carrying capacity has declined due to shortened cycles and land pressure (Ramakrishnan, 1992).

Nevertheless, Mizoram possesses abundant potential for sustainable agricultural development due to its unique agro-climatic

diversity, high rainfall, and suitability for horticultural crops. Improving irrigation through rainwater harvesting, expanding wet rice cultivation in valley regions, and promoting high-value crops are viable strategies for enhancing agricultural productivity. Strengthening market infrastructure and providing policy support are essential to ensure long-term farmer prosperity.

Conclusion

Agriculture in Mizoram faces complex challenges driven by environmental constraints, traditional cultivation systems, poor infrastructure, and weak market support. However, strategic interventions—including improved land management, irrigation development, high-value crop adoption, and enhanced policy frameworks—offer significant opportunities for sustainable agricultural transformation. Long-term development requires integrated approaches that combine environmental conservation, technological advancement, and targeted institutional support.

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Co-Curricular activities for the promotion of Mizo Culture in Secondary Schools of Mizoram

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Abstract: This study assessed various government schools across the districts of Mizoram to identify cultural components integrated into their co-curricular programs. The study employs a checklist developed by the researcher as the primary tool for data collection. While co-curricular activities can play a vital role in preserving culture by helping students connect classroom learning with their own traditions and values, this potential is not being fully realised in most schools. Promoting culture through such activities is important not only for keeping traditional knowledge and practices alive, but also for helping students build a strong sense of identity and belonging in an increasingly globalized world. The findings reveal a limited incorporation of activities that actively promote Mizo cultural values, traditions, and practices. This study suggests that to bridge this gap, schools should better integrate culturally relevant activities into their curriculum, as well as make teachers and administrators aware of the importance and needs of this integration. Such efforts can

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help ensure that co-curricular programs not only enrich students' learning experiences but also nurture pride, awareness, and appreciation of Mizo culture among the younger generation.'

Keywords: Mizo culture, cultural promotion, secondary schools, co-curricular activities

Introduction

Education is not limited to mere academic instruction; it also plays a vital role in shaping students' social values, cultural understanding, and personal growth. In this regard, co-curricular activities serve as an important instrument in schools, providing students with opportunities to apply their learning in real-life contexts and to develop a deeper appreciation of their cultural identity. According to Banks (2019), culturally responsive education helps students value their heritage while developing respect for other cultures, thereby fostering social harmony in diverse societies. Similarly, Gay (2018) highlights that when culture is embedded in learning experiences, students become more engaged and develop a deeper sense of belonging. For societies rich in tradition and heritage, such as Mizoram, schools play a key role in passing on cultural knowledge and sustaining indigenous values among younger generations. The Mizo community has a distinct cultural heritage that includes traditional dances, folk songs, festivals, crafts, and moral values that reflect the people's way of life. However, modernization, globalization, and changing social aspirations have gradually influenced the lifestyles and attitudes of young people, leading to a growing detachment from traditional practices. As a result, the role of schools in preserving and promoting Mizo culture has become increasingly significant. Dei (2011) argues that schools play a critical role in maintaining traditional values and practices through both formal and informal learning opportunities. Therefore, incorporating Mizo cultural elements into co-curricular programs can serve as an effective approach to sustaining cultural heritage while enriching stu-

dents' overall educational experience.

Preserving culture through education is vital for protecting the linguistic and artistic diversity of indigenous communities. As Smith (2012) and McCarty and Lee (2014) point out, schools can either contribute to the loss of culture or become powerful spaces for its preservation, depending on how they value and integrate local traditions. In Mizoram, where modernization and global influences are rapidly shaping young people's attitudes, schools have a unique opportunity to act as guardians of the Mizo language, art, and values. By including cultural elements in co-curricular programs such as traditional festivals, folk dances, or community-based projects, students not only gain knowledge about their heritage but also play an active role in keeping it alive for future generations. Although the importance of cultural education is widely acknowledged, many schools still struggle to put these ideas into practice. Research by UNESCO (2017) and Nithyananda (2020) shows that cultural elements are often overlooked in school activities because of limited resources, insufficient teacher training, and a lack of institutional support. Without careful planning and strong policy guidance, co-curricular programs risk falling short of their potential to preserve and promote culture. Understanding how these activities are currently implemented in Mizoram's secondary schools is therefore essential for creating strategies that balance the promotion of cultural identity with the demands of modern education.

Co-curricular activities such as cultural clubs, traditional music and dance programs, art workshops, and community work provide meaningful ways for students to experience and appreciate their culture beyond the classroom. These activities not only nurture creativity and social skills but also encourage students to take pride in their heritage and develop a stronger sense of cultural identity. However, it is still uncertain how effectively such activities are being carried out in schools across Mizoram. This study aims to explore how co-curricular activities in secondary schools of Mizoram con-

tribute to promoting Mizo culture. The study covers the district of Aizawl, Lunglei, Saitual and Kolasib. A checklist was used to assess the extent to which cultural elements are included in school programs and activities. The research seeks to identify not only the current practices but also the gaps and challenges that schools face in integrating cultural learning. The findings are expected to offer insights and practical recommendations for strengthening cultural education through more meaningful and culturally relevant co-curricular initiatives.

Rationale of the study

Culture forms the backbone of a community's identity, reflecting its values, traditions, language, and artistic expressions. In Mizoram, the Mizo community possesses a rich heritage that includes folk dances, music, festivals, crafts, and moral values passed down through generations. However, rapid modernization, globalization, and changing social dynamics have increasingly influenced the lifestyles and perspectives of young people, often leading to a weakening connection with traditional practices and identity. Schools, as key institutions in shaping young minds, have the potential to bridge this gap by integrating cultural education into both formal curricula and co-curricular activities. Co-curricular activities when implemented effectively, not only enrich learning but also help students take pride in their heritage, strengthening their sense of identity and belonging. Despite this potential, there is evidence that many secondary schools in Mizoram have limited incorporation of such activities, and the actual impact on cultural preservation remains unclear.

This study is therefore significant because it seeks to examine the current status of co-curricular programs in promoting Mizo culture. By identifying gaps, challenges, and opportunities, the research aims to provide insights that can guide educators, policymakers, and school administrators in developing strategies to integrate culture meaningfully into school life.

Research Questions

1. What are the type of co-curricular activities practiced in promoting Mizo culture in secondary schools of Aizawl district?
2. What are the type of co-curricular activities practiced in promoting Mizo culture in secondary schools of Kolasib district?
3. What are the types of co-curricular activities practiced in promoting Mizo culture in secondary schools of Lunglei district?
4. What are the types of co-curricular activities are practiced to promote Mizo culture in secondary schools of Saitual district?

Objectives of the Study

1. To study the type of co-curricular activities practiced for the promotion of Mizo culture in Aizawl district
2. To study the type of co-curricular activities practiced for the promotion of Mizo culture in Kolasib district
3. To study the type of co-curricular activities practiced for the promotion of Mizo culture in Lunglei district
4. To study the type of co-curricular activities practiced for the promotion of Mizo culture in Saitual district

Methodology:

Research Approach - The present study employs a descriptive survey method and is Quantitative in nature.

Sample-The study follows Stratified Random Sampling Method for drawing the sample and

the sample consists of twenty-two schools, i.e., three schools each from the districts of Saitual and Kolasib, five schools from Lunglei district and ten schools from Aizawl, which were proportionately selected.

Tool of the study- For the present study, a checklist was administered which aims to find out the co-curricular activities that are used for the preservation of Mizo cultural in secondary schools.

Findings of the study

Objective 1: Co-curricular activities practiced for the promotion of Mizo culture in Aizawl district

The following table outlines the types of co-curricular activities employed to promote Mizo culture in Aizawl district.

Table1

Co- curricular activities related to cultural preservation in secondary schools of Aizawl

Table1

Co- curricular activities related to cultural preservation in secondary schools of Aizawl

Sl no	ITEM	A	B	C	D	E	F	G	H	I	J
1.	Field Trips (visiting historical sites, museums etc)	✓	✓		✓			✓			
2.	Folkdance/ Hnam lam	✓		✓			✓	✓		✓	✓
3.	Cultural Games	✓			✓		✓	✓			✓
4.	Folksongs	✓			✓		✓	✓			✓
5.	Cultural Functions										
6.	Celebrating Cultural Festival				✓				✓		
7.	Cultural Exhibitions										
8.	Work Experience (eg. Buh thlei etc)			✓				✓		✓	
9.	Social Service		✓	✓	✓	✓	✓	✓	✓		✓
10.	Seminars/ Workshops			✓	✓		✓	✓	✓		
11.	Crafts work						✓	✓	✓	✓	✓
12.	Weaving										
13.	Debate and Discussions						✓	✓			
14.	Cultural Clubs										
15.	Dramas and Plays				✓		✓	✓			
16.	Painting/Drawing		✓		✓		✓	✓	✓		
17.	Creative Writing- Story, Poetry,Article,essay,				✓		✓	✓			
18.	Song composition		✓		✓			✓			
19.	Culture related Quiz Competition										
20.	Fancy Dress	✓					✓	✓	✓		
21.	Dance and Music Competitions								✓		
22.	Hnatlang		✓		✓		✓	✓	✓	✓	✓
23.	Pawnto						✓				
24.	Mizo incheina hak ni				✓	✓	✓				

✓= Type of co-curricular activities present

Interpretation: In the district of Aizawl, all the schools, except School A and School I, participate in social service activities, while Hnatlang (communal work) is practiced in all schools except Schools A, C, and E. Folkdance is included in the programs of all schools except Schools B, D, E, and H.

Five schools, D, F, G, and conduct both cultural games and folksongs as part of their co-curricular programs. Schools C, D, F, G, and H regularly organize seminars and workshops, while craftwork is carried out in Schools F, G, H, I, and J. Painting activities are held in Schools B, D, F, G, and H. Fancy dress events are organized by Schools A, F, G, and H, whereas field trips are conducted by Schools A, B, D, and G.

Cultural-themed dramas, plays, and creative writing activities are present in schools D, F, and G. Work experience programs are implemented in schools C, G, and I, while song composition activities take place in schools B, D, and G. The practice of Mizo Incheina Hak Ni (Wearing Traditional Attire Day) is observed in schools D, E, and F. Cultural festivals are celebrated only in Schools D and H, and debate and discussion programs are found in schools F and G. Dance and music competitions are conducted solely in School H, and Pawnto, a traditional Mizo children's game, is found only in School F.

However, certain important cultural activities such as cultural functions, exhibitions, weaving, cultural clubs, and culture-related quiz competitions are absent in all the schools. This indicates that while some aspects of Mizo culture are represented in school activities, many opportunities for deeper cultural engagement remain unexplored.

Objective 2: Co-curricular activities practiced for the promotion of Mizo culture in Kolasib district

Table 2*Co- curricular activities used for preservation of culture in Kolasib district*

Sl no	ITEM	A	B	C
1.	Field Trips (visiting historical sites, museums etc)		✓	✓
2.	Folkdance/ Hnam lam	✓		✓
3.	Cultural Games			✓
4.	Folksongs			
5.	Cultural Functions			
6.	Celebrating Cultural Festival			
7.	Cultural Exhibitions		✓	
8.	Work Experience (eg. Buh thlei etc)	✓	✓	✓
9.	Social Service		✓	✓
10.	Seminars/ Workshops			
11.	Crafts work			
12.	Weaving			
13.	Debate and Discussions		✓	✓
14.	Cultural Clubs			
15.	Dramas and Plays			
16.	Painting/Drawing			
17.	Creative Writing- Story, Poetry,Article,essay,	✓	✓	✓
18.	Song composition			
19.	Culture related Quiz Competition			
20.	Fancy Dress	✓		✓
21.	Dance and Music Competitions			
22.	Hnatlang	✓		✓
23.	Pawnto			
24.	Mizo incheina hak ni			✓

✓= Type of co-curricular activities present

Interpretation: From the table above, it is observed that in Kolasib district, all schools engage in work experience programs and creative writing activities that include cultural themes. schools A and C participate in folk dance, culture-related quiz competitions, and Hnatlang (communal work), reflecting some effort toward integrating cultural practices into co-curricular programs. Schools B and C organize field trips, social service activities, and debate and discussion sessions, which provide students with broader learning experiences beyond the classroom.

Among the schools, only school B conducts cultural exhibitions, while only School C includes cultural games and observes Mizo Incheina Hak Ni (Wearing Traditional Attire Day). However, none of the schools incorporate important cultural elements such as folksongs, cultural functions, cultural festivals, seminars or workshops, craftwork, weaving, cultural clubs, dramas and plays, painting or drawing, song composition, dance and music competitions, or Pawnto a traditional Mizo children's game.

This indicates that while some schools make efforts to include limited cultural activities, the overall integration of Mizo culture into co-curricular programs in Kolasib remains minimal, highlighting the need for more culturally inclusive initiatives in the schools.

Objective 3: Co-curricular activities practiced for the promotion of Mizo culture in Lunglei district

Table 3*Co-curricular activities used for preservation of culture in Lunglei district*

Sl no	ITEM	A	B	C	D	E
1.	Field Trips (visiting historical sites, museums etc)		✓		✓	✓
2.	Folkdance/ Hnam lam	✓		✓	✓	
3.	Cultural Games			✓	✓	
4.	Folksongs	✓	✓		✓	
5.	Cultural Functions					
6.	Celebrating Cultural Festival					
7.	Cultural Exhibitions		✓			
8.	Work Experience (eg. Buh thlei etc)		✓			✓
9.	Social Service		✓	✓	✓	✓
10.	Seminars/ Workshops					
11.	Crafts work		✓	✓		✓
12.	Weaving		✓			
13.	Debate and Discussions		✓			
14.	Cultural Clubs					
15.	Dramas and Plays		✓			
16.	Painting/Drawing		✓		✓	✓
17.	Creative Writing- Story, Poetry,Article,essay,	✓	✓		✓	✓
18.	Song composition				✓	
19.	Culture related Quiz Competition					
20.	Fancy Dress	✓				
21.	Dance and Music Competitions					
22.	Hnatlang	✓	✓		✓	✓
23.	Pawnto					
24.	Mizo incheina hak ni		✓		✓	✓

✓= Type of co-curricular activities present

Interpretation: From the table above, it can be seen that in the Lunglei district, most schools actively engage in certain co-curricular activities that have cultural component. All schools, except school C, participate in Hnatlang (communal work) and creative

writing on culture-related topics. Similarly, all schools except school A are involved in social service activities.

Schools B, D, and E include painting and Mizo Incheina Hak Ni (Wearing Traditional Attire Day) in their programs and also organize field trips. Folkdance is performed by schools A, C, and D, while folksongs are practiced by schools A, B, and D. Craftwork is conducted in schools B, C, and D, and work experience programs are implemented in schools B and E.

School C organizes cultural exhibitions, weaving, debates and discussions, as well as dramas and plays. School D conducts song composition activities, while School A includes fancy dress events as part of its co-curricular program.

However, none of the schools in Lunglei participate in cultural functions, celebrate cultural festivals, or conduct seminars, workshops, cultural clubs, culture-related quiz competitions, dance and music competitions, or Pawnto (a traditional Mizo children's game). This pattern suggests that while several schools incorporate selected cultural activities, the overall integration of Mizo cultural heritage into co-curricular programs remains limited and could benefit from more diverse and structured cultural engagement.

Objective 4: Co-curricular activities practiced for the promotion of Mizo culture in Saitual district

Table 4*Co- curricular activities used for preservation of culture in Saitual district*

Sl no	ITEM	A	B	C
1.	Field Trips (visiting historical sites, museums etc)	✓		
2.	Folkdance/ Hnam lam			✓
3.	Cultural Games			
4.	Folksongs			
5.	Cultural Functions			
6.	Celebrating Cultural Festival			
7.	Cultural Exhibitions			
8.	Work Experience (eg. Buh thlei etc)	✓		✓
9.	Social Service	✓		✓
10.	Seminars/ Workshops		✓	
11.	Crafts work			
12.	Weaving			
13.	Debate and Discussions	✓		
14.	Cultural Clubs			
15.	Dramas and Plays			
16.	Painting/Drawing	✓		
17.	Creative Writing- Story, Poetry,Article,essay,	✓		
18.	Song composition			
19.	Culture related Quiz Competition			
20.	Fancy Dress			
21.	Dance and Music Competitions			
22.	Hnatlang	✓	✓	✓
23.	Pawnto			
24.	Mizo incheina hak ni			

✓= Type of co-curricular activities present

Interpretation: From the table above, it is evident that in Saitual district, all schools take part in Hnatlang (communal work), showing a shared commitment to community involvement. All schools, except school B, also participate in work experience and so-

cial service activities, which provide students with valuable hands-on learning opportunities beyond the classroom.

Among the schools surveyed, only school A organizes field trips, debates and discussions, as well as painting or drawing activities and creative writing related to cultural themes. School B is the only school that conducts seminars and workshops, while school C is the only one that includes folk dance in its co-curricular program.

However, none of the schools engage in a range of other culturally significant activities such as cultural games, functions, exhibitions, dramas and plays, song composition, culture-related quiz competitions, fancy dress events, dance and music competitions, or celebrations of cultural festivals. Similarly, activities like crafts, weaving, cultural clubs, folksongs, Mizo Incheina Hak Ni (Wearing Traditional Attire Day), and Pawnto (a traditional Mizo children's gam) are absent from all school programs.

This suggests that while some schools in Saitual make an effort, there remains a significant lack of initiatives specifically aimed at promoting and preserving Mizo cultural heritage through co-curricular activities.

The following table shows an overview of the Co-curricular activities which are used for the preservation of Mizo culture in the districts of Aizawl, Saitual, Kolasib and Lunglei where the different schools are represented nominally in alphabets.

Table 5

Co-curricular activities related to cultural preservation in secondary schools of Mizoram

Sl no	ITEM	SAITUAL			KOLASIB			AIZAWL					LUNGLEI									
		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
1.	Field Trips (visiting historical sites, museums etc)	✓				✓		✓	✓		✓			✓					✓		✓	✓
2.	Folkdance/ Hnam lam			✓	✓	✓		✓		✓			✓	✓		✓	✓	✓		✓	✓	
3.	Cultural Games							✓		✓		✓	✓			✓				✓	✓	
4.	Folksongs							✓		✓		✓	✓			✓	✓	✓			✓	
5.	Cultural Functions																					
6.	Celebrating Cultural Festival									✓					✓							
7.	Cultural Exhibitions																				✓	
8.	Work Experience (eg. Buh thlei etc)	✓		✓	✓	✓	✓			✓			✓		✓				✓			✓
9.	Social Service	✓		✓			✓		✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓
10.	Seminars/ Workshops		✓			✓				✓	✓		✓	✓	✓							
11.	Crafts work												✓	✓	✓	✓	✓		✓	✓		✓
12.	Weaving																					✓
13.	Debate and Discussions	✓											✓	✓								✓
14.	Essay/Article Writing	✓			✓	✓																
15.	Cultural Clubs												✓	✓								✓
16.	Dramas and Plays								✓		✓		✓	✓	✓						✓	✓
17.	Painting/Drawing	✓									✓		✓	✓				✓	✓		✓	✓
18.	Creative Writing- Story,	✓				✓			✓		✓			✓								✓
19.	Poetry,Article,essay, Song composition																					
20.	Culture related Quiz Competition							✓					✓	✓	✓				✓			
21.	Fancy Dress				✓	✓									✓							
22.	Dance and Music Competitions								✓		✓		✓	✓	✓	✓	✓	✓	✓		✓	✓
23.	Hnatlang	✓	✓	✓	✓	✓	✓						✓									
24.	Pawnto										✓	✓	✓							✓		✓
25.	Mizo incheina hak ni																					

✓ = Type of co-curricular activities present

Interpretation: From the above table we can learn that Hnatlang (a communal work tradition) is consistently practiced across all districts, reflecting a commitment to communal cooperation and cultural preservation

Work Experience, Social Service, Folkdance (Hnam lam) and Essay/Article Writing are also widely implemented helping to pass down important cultural knowledge to younger generations,

with Folkdance being particularly prominent in Kolasib and Lunglei and Aizawl district.

Folksongs, Crafts Work, Mizo Incheina Hak Ni, Cultural Games, Cultural Exhibitions, and Dramas and Plays are mainly found in Lunglei, emphasising a strong focus on preserving and celebrating cultural traditions

Field Trips to historical sites and museums, which help students gain practical knowledge available only in a few schools in each district

Painting/Drawing and Debate and Discussions related to culture are not conducted in Kolasib district, while Fancy Dress (Cosplaying cultural attire) is practiced only in Kolasib and Lunglei, along with one school in Aizawl district and Seminars/Workshops are found only in Saitual and Kolasib and Aizawl.

Dance and Music Competitions, Pawnto, and Culture-related Quiz Competitions are present only in schools of Aizawl district. Activities like Cultural Clubs, Cultural Functions, Celebrating Cultural Festival, Weaving, Song Composition are notably absent in all the districts, suggesting that these cultural elements may not be as strongly emphasized

Objective 5: Recommendations based on the findings of the study

From the findings of the present study, the following recommendations can be made:

1. Culture-related activities are lacking in all the districts, and this needs to be reviewed. Measures should be taken to create cultural clubs through which different activities, such as folk dance, folk songs etc, can be learned, as these activities play an important role in cultural transmission
2. The schools must also stress their thoughts on organizing field trips to museums and different historical sites, as this can give knowledge about our cultural roots and develop cultural sentiments

in the students

3. More seminars and workshops should be organized on cultural related topics. This can broaden the thoughts and expand knowledge, giving awareness and develop their thinking.

Discussion and Conclusion

From the result of the present study, Cultural Preservation activities highlighted in the table show a coordinated effort across Saitual, Kolasib, Lunglei and Aizawl district to preserve and promote cultural heritage, with a strong emphasis on traditional practices like Hnatlang, Work Experience, and Folkdance. Lunglei stands with a wider range of activities dedicated to maintaining traditional arts, games, and educational experiences related to culture. The variation in activities across locations suggests that while cultural preservation is a priority, the focus and methods vary, with some areas more actively involved than others. From the findings of the study, we can learn that the District of Saitual show overall low performance in co-curricular activities relating to Cultural Preservation which very much needs work. Aizawl though being a central district shows low engagement in cultural activities which raises a concern as the district often serve as a role model for other districts, involvement in such activities need to be enhanced to set a strong example.

Regarding the different co-curricular activities each play a crucial part in the promotion of culture. Folkdance, Folksongs and Cultural Games revive and transmits the traditional expression to the younger generation thereby not only being remembered but also celebrated. Cultural Functions, Cultural Exhibition, celebrating Cultural Festivals, Seminar and Workshops serves as educative tools to enhance the student's knowledge about the Mizo culture and giving them direct exposure and an opportunity to participate and experience the traditional practices, such as the food, the art, the tools, the music, the traditional attire, the crafts, etc. Such celebrations are meant to arouse national consciousness, sentiments, feelings and

imprint the mind of students with positive thoughts and feelings about the wealth of our culture and heritage. The spirit of celebration is lost if inherent messages are not brought forth and highlighted (NCERT, 2012). Field Trips to historical places, museums, etc, give them firsthand experience, which helps them connect with their roots and develop cultural sentiments in them

Works Experience, such as husking paddy, etc, Crafts Work and Weaving (which is central to Mizo identity, especially in making garments such as 'puan'), allows them to dive into the old practices, which helps them preserve and connect the traditional livelihood, respecting manual labour and creating practical learning. It can also contribute to cultural tourism if the income generated skills is developed.

Debate and Discussions, Creative Writings, Song Composition, Culture related Quiz Competitions enhances student's cultural wisdom and its history and also help them raise their critical thinking and reflect upon the needs of the culture. It also promotes language fluency preserving oral tradition and creating a pride in using mother tongue.

Social Service, Hnatlang (Communal Work) enhances community engagement and community participation, which helps in learning societal and traditional norms and lifestyles. It also creates communal spirit and altruism, which is central to the Mizo culture. Cultural Clubs, though not active in many of the schools, play a crucial part in the promotion of culture in schools. It gives students a platform to engage in cultural activities and also serves as an important space for transmitting different cultural skills and identity exploration.

Dramas and Plays, Painting/ Drawing can serve as an important agent for reviving different folktales and folklore. And also portraying important historical and traditional lifestyles and events. It enriches the students' imaginative thinking about the olden days

and can create a sense of cultural sentiment in them. Fancy Dress and Mizo incheina hak ni (traditional attire day) reinforces pride in wearing traditional attire. It visibly celebrates the culture and encourages traditional clothing to be appreciated and passed down; it can also raise the students' curiosity towards the meaning of each piece of clothing and ornaments. Pawnto (a traditional children's game), which is in risk of being forgotten though seem simple, hold a cultural significance in the Mizo. It reinforces the idea of play in cultural activity, and it is not just a mere children's game; it is a living tradition that teaches values, connects generations, and keeps Mizo indigenous play culture alive joyfully and engagingly.

Cultural awareness and expression are among the major competencies considered important to develop in children, to provide them with a sense of identity, belonging, as well as an appreciation of other cultures and identities. It is through the development of a strong sense and knowledge of their own cultural history, arts, languages, and traditions that children can build a positive cultural identity and self-esteem. Thus, cultural awareness and expression are important contributors both to individual as well as societal well-being (NEP2020).

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