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July - September 2025

# MIZO STUDIES

(A QUARTERLY REFEREED JOURNAL)

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Prof. Ruth Lalremruati

## Editor

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## Editorial



Kumin atana Mizo Studies *issue* vawi thumna a lo chhuak leh thei ta, a lawmawm hle mai. *Digital* khawvelin min chhim nasat tawh avangin lehkha chhiartu leh ziaktu lam an tlahniam hle tawh emaw kan tih lain, *reseach article* tha tak tak kan dawng leh ta nual mai hi a lawmawm takzet a ni. Kumin *issue* bikah chuan *December* thlaah issue hnukung ber kan la hma bak a, tluang takin kan chhuah kim thei ngei turah beisei ang.

Kan *journal*-ah hian Mizo *literature* huang chhung mai bakah thupui hrang hrang Mizoram chungchang *research article* te kan telh thin tih kan sawi tawh a, tun tumah pawh hian thupui hrang hrang chik taka bih chianna kan chhawp chhuak leh dawn a ni. Mizo *department journal* a nih angin Mizo thu leh hla zirbingna erawh a laimu leh hmun aw h zau ber a ni reng fo.

Mizo *literature* kan sawi hian thenkhat chuan kan thu leh hla ziaka kan neih hma (*oral Literature*) hi huang hrana khung deuh te kan awm thin a ni awm e. Hmasang thawnthu te, tuan leh mang thawnthu leh hla hlui te, ziaka vawna kan neih hmaa tawngkaa kan vawn that leh kan inhlanchhawn hi kan thu leh hla bulpui paw-imawh leh hmahruaitu a ni tih hi kan hriat fiah nawn reng a tul awm e. Tawngkaa inhlan chhawn leh ziaka kan dah thu leh hla te hi inchawm tawn leh inzawm tlat an ni a, zirbingna huang khata kan khung hi thil awm tak a ni.

Indian *literature* kan thlir pawhin hmanlai thawnthu *panchatantra* an tih te chu thu leh hla tam tak hring chhuaktu a ni a, chutiangan Ramayana leh Mahabharata te pawhin Indian *literature* ropui tak tak an hring chhuak a ni. Indian hlaphuahtu ropui, Rabindranath Tagore-a, kum 1913- a *Nobel Prize in Literature* dawngtu pawh khan a thu leh hlaah te hmanlai leh hmakhawsang thu leh hla

tam tak a telh thin a ni, a thu phuah tihluta an ni fo. Sapho thu leh hla kan thlir pawhin *canterbury tales* an tih te pawh *English literature* hmahruaitu pawimawh tak a ni.

Mizo thu leh hla zirtu leh tuipuitute hian kan thu leh hlate hi ziaka kan neih hma emaw, kan neih hnute hlut tlâng thiam ila, a inkungkaihna leh inzawmnate hre rengin awmze nei zawka kan thu leh hla kan zirchian zel a pawimawh hle a ni. Hun kal tawha kan thu leh hlate vawn that leh ngaihhlut kawngah kan thangharh mek zel a, nasa leh zuala tan kan lak a tul takzet. Heng kan thu leh hla hlui te vawn that leh zirchian kawngah Mizo Studies *journal* hi i hmang tangkai zel ang u.



*Dr Ruth Lalremruati*  
*Chief Editor*

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## Environmental Determinism: A Critique of Damhauhva's Works

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Thang Sian Tluang\*  
Dr Ruth Lalremruati\*\*

**Abstract :** *Chhehvel thil (environment) hian mihringte nun leh an miziaah nghawng a nei a, mihring mizia leh a nunphung hi a chhehvel thil avanga awm a ni tih ngaih dan hi environmental determinism tih te, climatic determinism emaw geographic determinism tiin emaw an sawi thin a ni. He ngaih dan hi hmasang hun lai ata tawh pawmtu an awm nual tawh a, Grik hun lai chuan Hippocrates te, Aristotle te chuan hetiang ngaih dan hi an lo nei tawh a. Anni hnuah hian German philosopher Alexander von Humboldt te, Ritter te, Haeckel te, Buckle te, Demolis leh Semple te chuan he ngaih dan hi an chawi nung thar leh bawk. Anni ngaih dan chuan chhehvel thil hian mihring nunphung leh khawsak danah nghawng nasa tak a nei a, mihring mizia leh a khawsa zia hi a chhehvela thil thlengin a thunun emaw a siam emaw a ni tiin an sawi thin. He ngaih dan hi tun lai hunah pawh hman zui zel a ni a, thu leh hla ziaktute thu ziah chhan emaw, hla phuah*

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\* Research Scholar, Dept. of Mizo, Mizoram University

\*\* Professor, Dept. of Mizo, Mizoram University

*chhan emaw-ah pawh hian an chhehvel thil hian nghawng a nei nia ngaihna a lian chho hle a ni. Tichuan, chhehvel thilin hla phuahtute hla phuah dan kalhmang, ziarang leh hla phuah danah hian nghawng a nei thei a ni tih chu he paper-ah hian ziah niin, Mizo hla phuahtu Damhauhva hla phuah chhana a chhehvel thilin pawimawhna a neih dan leh a chhehvel thil chu a hla phuahna kawnga a pur chawkna a nih theih dan te chu he paper-ah hian zir chian a ni bawk.*

**Key Words:** Environment, Determinism, Climatic, Geographical, Hippocrates, Aristotle, Humboldt, Ritter, Haeckel, Buckle, Demolis, Semple, Damhauhva

*Environmental determinism* hi chhehvel thilin mihring nuna nghawng a neih dan sawi nana hman a ni thin a, *climatic determinism* emaw *geographic determinism* emaw tiin an sawi t̄ hin bawk. Lethwaite chuan a lehkhabu *Environmentalism and Determinism: A search for clarification* tihah chuan mihring nun leh mizia engkim deuthaw hi a chhehvel thil avanga lo awm a ni tiin a sawi a, hmuh theih thilte phei chuan an nunah nghawng a nei nasa hle niin a sawi a. *Environmental determinism* chu mihring than chhoh dan, hmasawn dan leh a thiltih engkim mai hi a chhehvel thilin a nghawng chhuah a ni (Lethwaite 236) tiin a sawi zui bawk. Heta chhehvel thil tia a sawi hian leilung pianhmang (geophysical) leh nunna nei pianhmang (biophysical) thil a huam ve ve a ni.

Ram hmasawn leh changkan dan tur hi khawvel lai li (Equator) at anga ram awmna hlat dan a zirin an chhut thin a, chu chu *Equatorial Paradox* tiin an sawi a, he zir chianna hi zaa sawm sarh (70%) chu dik tura ngaih a ni. An zir chiannaah chuan khawvel lai li (Equator) hnaih ram Uganda, Somalia te ai chuan *equator* hlat zawk ram Israel leh Saudi Arabia te chu an changkang zawk turah an ngai a. An chenna hmun lum leh lum lohah te, an chenna hmun hi tlang ram nge anih phaizawl tih te hian an nun leh an rilru puthmang bakah, an taksa pian dan thlengin nghawng a nei turah an ngai a ni.

*Environmentalism* tih hi Greek hun lai pawh khan an lo sawi nasa hle a, an ngaih dan chuan khuarel (nature) hi thiltithe i tak a ni a, mihring thiltih mai ni lovin mihring awm dan tur zawng zawng chu a chhehvel thil hian a nghawng chhuak nia ngaihna an nei lian hle. Hippocrates chuan a lehkhabu *On Airs, Waters and Places*-ah chuan Asiatic-te nun awlsam tak, khuarel thilin chhehvel thil hahtam thlak tak a pek dan sawiin, chung mite leh khawthlang ram (European countries) te nun chu a tehkhin a, an chung a khuarelin nghawng a neih dan chungchang chu a sawi nasa hle a. Tlang ram, thlipui tleh nasatna hmun sang, awih tlan leh langsar tak taka chengte leh phul hmun, hmun cham duai leh phaizawla chengte nun chu a khaikhin a. Ram lum leh hnawng hmuna chengte chu an sang a, an pian pawh a mawi a; mahse, an thatchhia-in an huaisen tawh lo niin a sawi a. A lehlahmah ram vawta cheng te chu an lian a; mahse, tha tho-na an nei lo a, a ngur chuai hle niin a sawi bawh.

Ani ang bawh hian Aristotle pawhin a lehkhabu *Politics* tihah chuan tihian a ziak bawh:

Europe ram vawt zawka chengte hi huaisen tak tak an ni a, mahse ngaihtuahna leh thiam bik neihna lam an tlachham a, churang chuan mi dangte aiin an zalen rei a, mahse ram inrelbawlina lamah an thenawm ramte an thunun hlei thei lo. Chutih laiin, Asia mipuite erawh chu an ngaihtuahna a fimin, mi thiam tak an ni a; mahse, rilru puthmang dik an nei lo a. Chuvangin, mi thuhnuaiia kun leh sala tan hi an dinhmun nghet tak a nih phah a ni. (qtd in Saxena 16-17).

German philosopher Alexander von Humboldt chuan a lehkhabu *Cosmos Vol 2*-ah chuan *Mediterranean* chhehvela cheng hmasate nun danglam dan chu,

Greek-ho nun thothang tha tak, a bik takin Ionian-ho nun leh tuipui lama vah chhuah an chakna chhan langsar tak

chu Mediterranean tuipei indin dan mak tak leh chhim leh thlang zawnga a luan dan hian an nunah nghawng a neih vang a ni (484 )

tiin a ziak a. Humboldt-a chuan leilung chung a thil thlengte hi danin a siam niin a ngai a, mahse heng zawng zawng hi leilung hmun tinah thil dik leh inzawmna zawng zawng hmuh chhuah a nih hunah chauh a lang chhuak ang tiin a ngaih dan a sawi bawk. *Environmental determinism* chu hmuh theih chhehvel thilin khawthlang nun inrelbawlnaa nghawng a neih dan zirna hi a ni ber a. Ram hmehlang leh pian hmangin ram inawp dan leh sum leh pai leh, ei leh bar lam thlenga nghawng a neih dan thlengin zir a ni thin bawk. He zirchikna (theory) tuipeitu zingah hian Humboldt, Ritter, Haeckel, Buckle, Demolis, leh Semple te hi hming langsar tak tak leh an ngaih dan pawh he zirchikna huanga pawimawh tak tak an ni hlawn a ni.

Mizo hla phuahtu ten hla an phuahna kawnga turtu (inspire) pawimawh tak an neih chu khuarel (nature) leh chhehvel thil (environment) hi a ni awm e. 'Mizo' tihah 'mi' tih hi 'mihring' sawina a ni a, 'zo' chu 'hmun sang' tihna a ni a. Tichuan, Mizo tih awmzia chu hmun sanga cheng tihna a ni (Lalzama 14). Mizorama cheng Mizo hla phuahtute pawh hi an chhehvel thil hian an hla phuahna kawngah nghawng a nei nasa hle niin a lang. Mizoramah hian a tlangpuiin khawchhak lama tlangte hi khawthlang lama tlangte aiin an sang zawk a. Chu chuan an hla phuah kawngah pawh nghawng a neih rinna hi a lian hle.

Mizoram hi district 11-ah then a ni a, chungte chu :- Aizawl, Lunglei, Lawngtlai, Saiha, Champhai, Serchhip, Khawzawl, Saitual, Hnahthial, Mamit leh Kolasib te an ni a. Lalrammuana Sailo chuan a lehkhaw *Mizo Thu leh Hla Zirchianna Vol-1*-ah chuan Mizorama district hrang hranga lengkhawm zai phuahtute awm dan a ziak a. He a thu ziahah hian Kolasib-ah hla phuahtu mi 3, Mamit-ah 2,

Aizawlah 45, Champhaiah mi 11, Serchhip-ah 6, Lungleiah 16 te a tar lang a. Heng bakah hian Manipur-a Mizo lengkhawm hla phuahtu 4 leh Tripura-a mi 2 a tar lang bawk (74-75). A sawi zelnaah chuan,

Kan tlatna leilung pianzia leh sik leh sa hi a mi chengte phurna leh thathona min siamtu pakhat a ni fo. Mizoram kan thlir chuan tlang sang ber ber leh lui ruam te, luipui tui leh phul hmun thlengin khawthlang lam nena khaikhin chuan khawchhak tlang dung leh chhim lam ram te chuan malsawmna an dawng zawkin a hriat a. Chung ram atang vek chuan Zofate zingah pawh thu leh hla lama mi hming chher leh ram hruaitute an lo chhuak duh bik niin a hriat bawk (73)

tiin a ziah nghe nghe a ni. Lalrammuana Sailo chuan a ziah zelnaah chuan, “... tlang hnuai lama khawsate aiin tlang sang leh tlang pangper a khawsate, ram leh hmun zau tak thlir tur nei ramte lunglenna leh khawharna te, thu leh hlaa an tuihalna te chu a sang zawkin a hriat bawk,” (73) tiin a sawi nghe nghe a ni.

Surrender Singh chuan, “*Deterministic* thlirna atanga thlir chuan mihringte hi a chhehvel thu hnuai awm an ni a, chhehvel thil thuneihna hnuai a kun an ni,” (Geography 156) tiin a sawi a. Singh sawi dan chuan mihringte hi a chhehvel thununna hnuai a kun leh a chhehvel thil inher danglam dan a zira danglam thin an ni tihna a ni ber.

### **Damhauhva leh A Hla Phuahna Khawvel**

Hla phuah nana chhehvel thil hmang tangkaitu Damhauhva tiin a sawi theih awm e. Damhauhva hi Mizoram khawchhak lam, Khawbung khuaa piang leh sei lian a ni a. Khawbung hi 23.1675° N latitude leh 93.2143° E longitude inkara awm a ni a. An khaw chhehvelah hian Mizo pi pute sulhnu a tam viau a ni. Tichuan, Damhauhva hian heng a chhehvela a thil hmuh leh hriatte hmang tangkai hian a hla tam tak chu a phuah niin a sawi theih awm e.

Damhauhvan hla a phuah dawna a environment pawimawhzia hi a thu leh hla zir chiang tawhtute leh a dam hunlai, a hla phuah hunlai hre pha te chuan an sawi fo a, an sawi dan tlem lo tar lang ila. Amah Damhauhva'n Biaksanga, Phuihnam khua hnena a sawi dan chuan a hla 'Rih Lipui Khi Thlafam Leng Kaina' tih a phuah dan a sawi danah chuan Nipui dawnah chuan a thlarau chu a chhuak a, Lianchhiari lunglen tlanga kham kara thingrihnmim lo ding kung bulah Pu Thangluaia zai a hria a. An inbe luam a. Mizo pi leh pu ten Rih dil chanchin an sawi dan te, Rih dil chu mitthi thlarauvin a tlawh ngei ngeia an rin thu a hriat chuan 'Rih lipui khi thlafam leng kaina' tiin a chham chhuak a. Tichuan, a hla chu a phuah zawm zel a,

Vau leh tuangtuah te an lo par vul chuk a, chepa ten khel an ben a, vahrit ten sawn an paina ram tau tak chu ka thleng ta zel a. Khua a lum bawka, ka biangah hian ka thlan dartui a far liam zung zung mai a... Fiara tui chuan, "E, ka pu dam, nang i ni maw? I dam thin em?" min lo ti a. 'E, dam thin e, nang i dam thin em?' ka ti a. Tichuan, Fiara tui hi tui hmingthang tak a lo nih avangin, Luang ang che aw, damten luang del del la, ka'n ti ta phawt mai a. (Lalthangliana 127)

tiin a sawi a. A environment-a thil awm hrang hrangte chu a suangtuahna hmangin a kawm a, chu chuan hla a pe ta niin a sawi a. A environment-ah khan khang thil zawng zawng kha awm lo se chuan hla a phuah kher lo mai thei a ni. Chumi tichiang tur chuan Damhauhva'n a hla 'Thal favang kawl eng leh turnipui khi' tih a phuah dan nia R. Sangthuama sawi hi lo tar lang leh ila.

Amah hi Khawbunga veng pakhat 'Tlang veng'-a awm a ni a. A in atang chuan Tan tlang te, Lurh zo te, Puanvawrh te leh Len tlang (Burma) te chu chiang takin a lang vek a, a mawi em em thin a. Ni chhuak leh ni tla turin a chhun en chang pheichuan a mawi leh zual a ni. Pu Dama, hla phuah thiam leh pa lungleng thei tak mai chuan favang ni eng mawi tak

maiiin Lurh tlang vel a chhun en mawi em em a hmuh chuan a rilru chu hlain a lo phuah chhuak ta a ni (132)

Heta kan hmuh ang hian Damhauhva hian a environment-a khuarel awm dan leh sik leh sa inthlak thleng vel te chuan a lung a tileng a. Chubakah, Mizoram khawchhak lama pi pute sulhnu chi hrang hrangte leh nature mawina te chuan a lung a tileng em em a. Chu a lunglenna chu hla hmangin a puang chhuak a. Chuvangin, Damhauhva'n hla a phuah nan hian a environment hi a pawimawh hle tiin a sawi theih awm e.

Brig Sapliana pawhin kum 1935 vela Damhauhva a kawm chungchang chu a lehkhabu *Mizo Hla Phuahtute leh Kei* tihah chuan Damhauhva'n hla a phuah dan a sawi dan chu heti hian a ziak a.

... Ṭum khat chu ka lung a leng em em a, vak chhuak ila, heng lai kan chhehvelah te hian kal ila, hla a awm thei deuh mahna tiin ka kal chhuak ta a. Kan pi leh pute sulhnu hmuh theih ang ang ka hmu zel ang a, kal kual zelin Ṭhasiama se no neihna hmuh te pawh tlawh ila, samthang hmun hlui lamah hawng ta chauh ila, chutah chuan hla ka nei tawh ang chu maw, ka ti rilru a (Sapliana 89)

Sapliana sawi ang hian Damhauhva chuan hla a phuah dawnin Mizo pi leh pute sulhnu a fang a, chung hmuna a kal chuan hla neih theih a inring a. Khami ṭuma a kal chhuah ṭum pawhin Kungawrhi an hnuh luhna puk te, Ṭhasiama se no neihna tlang te, Samthang hmun hlui te, chumi hmuna an kawtchhuaha lungdawh te, farṭuah leh vau te a hmu a. Chutah chuan a chawl a, a chawlh lai chuan ruah a sur a. Ruah sur leh thli tleh nasa avangin savate chuan Vaube kungte chu an bel a. Chung thil a hmuh chuan a ngaihtuahna a kal thui zel a, 'Hmanah Pi Pu Len Lai Chul Hnu' tih hla kha a phuah theih phah niin a sawi.

A chung a kan tar lan takte bakah a hlate lo khawnkhawm a, lo zir chiang hmasatu B. Lalthangliana chuan Damhauhva hlate a hmuh dan chu hetiang hian a ziak a.

Damhauhva hlaah te chuan Mizoram mawina te, pangpar chi hrang hrang vul te, lelte kiu te, kawrnu ṭap hliam hliam te, nungcha chi hrang hrang hrâm te kan hmu a. Mahse, Vankhama hla te, Rokunga hla te, Liandala hlate angin Mizoram timawitu angin an lang ve lo va, krismas tiropuitu angin an lang bawk hek lo, lung tilengtlu leh nun hlui mual liam tawhte ngaihtirtu angin an lang vek zawk a, a mak ngawt mai (Mizo Literature 288)

A chung a kan tar lan hi *physical environment* leh *nature environment*-in a zir em avanga Damhauhva'n hla a phuah dan a ni a. Hla thar neih a duh chang te, a lung a len zual chang te chuan a chhehvela Mizo pi leh pute sulhnu chi hrang hrangte chu a tlawh kual a, hla neih tumin a chhuak mai ṭhin a. A chhehvela thil awm chi hrang hrangte a hmuh takah chuan a beisei ang ngeiin hla a phuah theih phah fo a ni. Chu bakah Lalrammuana Sailo'a'n , "... tlang hnuai lama khawsate aiin tlang sang leh tlang pangper a khawsate, ram leh hmun zau tak thlir tur nei ramte lunglenna leh khawharna te, thu leh hlaa an tuihalna te chu a sang zawkin a hriat bawk," (73) tia a sawi ang hian Damhauhva chenna khua Khawbung hi tuifinriat zawl aṭanga tehin 1309 metre-a sang a ni a. Hmun zau tak a hmuh theih bawk a, chu chuan lunglenna leh khawharna thinlung a neihtir tite pawhin a sawi theih awm e. A hlaah hian lunglenna lam hawi hmuh tur a tam phah hle a, a hla pakhat 'Zun Phur Thing Tin' tihah pheh chuan,

*Zun phur thing tin par leh khawtlâng lii liai,  
Han hawi vel ila ṭah zai min reltir e;  
Ka dawnin suihlûng a leng e,  
Khuarei ka ngai ngam lo ve. (lines 1-4)*

tiin a phuah a. Thing te, pangpar te leh khawtlang hrim hrimte hian zun an phur vek niin a ngai a. Chung thil chuan a ÷ah tir a, lungleng takin a hun a hman phah niin a sawi a. Amah ngeiin, “Lunglênah hian khawvelah ka champion a, ka lunglen hian chhim leh hmâr, chhak leh thlang a deng a, deng zêl rawh se ka ti a ni,” (Lalthangliana 150) tia a sawi ang hian, a hlaah hian lunglenna lam hmuh tur a tam hle.

Tichuan, kan sawi tak hrang hrangte a÷ang hian Damhauhva hla phuah nana pawimawh em em chu a chhehvel thil te an ni a, a chhehvel thilte hian a hla khawvelah pawh pawimawhna tak tak an nei bawk niin a lang a. A chenna hmun a tlang sang a, a hmu zau thei hle bawk a, chu bakah lunglen zual changa hmuh theih turin a chhehvelah pi pu sulhnu chi hrang hrang a awm bawk a. Chu mai a ni lo, a hun lai khawvelah khan a hla tuipuitu a ngah em avangin Damhauhva hian hla a phuah nual bakah, miin hla phuahsak tura an ngen avanga phuah a nei niin a lang bawk. Heng kan sawi tak hrang hrangte a÷ang hian Damhauhva hla phuah nan hian a chhehvel thil pawimawhzia a hriat theih awm e.

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Mizo Pi Pute Khawvela Dawithiam Chi Hnih  
(The Typology of Magicians in Mizo Ancestral Beliefs)

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R.D. Lalsanglura\*  
Dr Laltluangliana Khiangte\*\*

**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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\* Research Scholar, Dept. of Mizo, Mizoram University

\*\* Senior Professor, Dept. of Mizo, Mizoram University

### 1. **Thuhmahruai:**

Mizo pi pute khawvelah khan an thawnthuah te, an nunphungah leh an rin danah dawithiam sawi tur an awm nual a. Dawi leh dawithiamna hian hmanlai Mizote rin danah leh an nunphungah hmun langsar tak a chang. Hetiang thiltihtheihna mak danglam bik hi Mizote chauh ni lo, hnam thawnthuah leh hnam chanchinah hrim hrim hmuh tur a awm nual a, chutiang chiah chuan Mizo pi pute khawvelah khan dawithiam chanchin hi a mikhual lo viau niin a lang.

Dawithiamna hrim hrim hi eng hnamah pawh a mikhual lo hle a, hnam nuna bet tel ve tlat ang mai a ni. Mizoten dawithiam chi hrang hrang thliarna ṭawngkam an nei lem lo niin a lang a, sap ṭawnga *witch*, *wizard*, *sorcerer* leh *magician* te hi ‘dawithiam’ tih thu mal hian a khaikhawm vek niin a lang. Sap ṭawnga dawithiam sawina ṭawngkam hrang hrang, *dictionary*-in a hrilhfiyah dan en zui lawk ila. *Merriam-Webster Dictionary* chuan *witch* chu, “mihring (a bikin hmeichhia) dawi thiltihtheihna danglam bik nei, mi dang tana hlauhawmte hi an ni (My translation)” (“witch”) tiin a lo sawi a. *Sorcerer* chu, “Thawnthua mi, thiltihtheihna danglam bik nei, mi dangte tina ṭhin hi a ni (My translation)” (“Sorcerer”) tiin a sawi fiah bawk. *Collins Dictionary* chuan *wizard* chu, “Thawnthua thiltihtheihna danglam bik nei hi a ni (My translation)” (“wizard”) tiin a sawi fiah. Heng hrilhfiyahna aṭanga lo lang chu – *witch*, *sorcerer* leh *wizard* te hi thil thuhmun deuh reuh, sawi hran theih vek si an ni. *Witch* leh *sorcerer* hi mi sual, mi dangte tana harsatna siam ṭhin, an thiltihtheihna a ṭha lo zawnga hmang ṭhinte hi an ni a. *Wizard* erawh chu chutiang taka tarlan a ni ve lo thung. Mizo pi pute khawvelah khan thawnthuah leh an nunphung, an rin danah dawithiam an awm nual a. Heng dawithiamte hi ‘dawithiam’ tih thu mal chhunga inkhung khawm vek siin an nihphung, an ṭobul leh an chin dan a inang lo hle niin a lang a, kawng tam takah sawi hran theihna a awm niin a lang. He thuziakah Mizo pi pute khawvela dawithiam chi hnihte thliar leh sawi hran a ni ang.

## 2. **Dawithiam – Pathian hnen aṭangin:**

A hmasa zawkah chuan Mizo pi pute khawvela dawithiamna chu Pathian hnen aṭanga an dawn a ni. Mihringin dawī an thiam ṭ an dan hi thawnthu lamah chiang takin a lang. Hmanlaiin mi pakhat Vanhrika an tih hi a awm a, tuikhur a nei a. A tuikhurah chuan Pathian fanu hmelṭha tak mai hi zingkarah a inbual a, a tuikhur chu a tinu ṭhin a. Vanhrika chuan a man ta a, Pathian fanu chuan, “Min chhuah phawt chuan indawi dan ka zirtir che ang a, i duh duh i dawī chhuak thei mai ang,” a ti a. Vanhrika chuan a remti a, Pathian fanu chuan indawi dan chu a hrilh a, chuta ṭang chuan mihringten dawī an thiam ta a ni (Thanmawia 56,57). Vanhrika hian mi dang hnenah indawi dan chu a hrilh ve ta zel niin a lang a, J. Shakespear-a phei chuan Keichala, Lalruanga leh Hrangsaipuia hnenah pawh a hrilh chhawng ve ta zel niin a sawi (Shakespear 108). Heta ṭanga chiang taka lo lang chu dawī hi a tirah chuan Pathiante chauhin an thiam a, Pathiante thiltihtheihna a ni a, Pathiante hnen aṭangin mihringah a lo darh ta a ni.

Mizo thawnthuah hian dawithiam an awm nual a, chutih rualin an dawithiamna erawh chu a thawnthu lailum luahtu a ni meuh lo. Lalruanga thawnthuah hian dawī hi a thawnthu lailum luahtu a ni a, thawnthu dangah erawh chuan dawī chu a thawnthu lailum luahtu a tling phak meuh lo niin a lang. Thawnthua dawithiam lo lang tam zawk hi chu Pathian hnen aṭanga dawng an ni awm e. Chuṅg zinga ṭhenkhatte chu thlir zui ila.

### 1.1. **Lalruanga:**

A chung lama sawi lan tawh angin Lalruanga hi Mizo thawnthua dawithiam langsar ber a ni a, dawī thiam ber a nih leh nih loh erawh chu chhan harsa tak a ni ang. Lalruanga hi a pian hma, a nu pum chhunga a awm lai aṭang tawha danglam bikna nei a ni. A nu a feh dawnin khaw chin te a hrilh ṭhin a, a sawi ang tak

takin a thleng thin. A pian hlimah pawh khum mawng lianga sazu tlan a man nghal (Khangte 181). Chutiang tak chuan a pian hma leh a pian hnuah pawh mak danglam bik, pathiante nihna nei ang maiin a khawsa tawh sa reng a ni. Mahse, hetih hun chung zawng hian thawnthuah dawithiam anga sawi a la ni lo. A tlangval hnuah Vanhrika'n a thangkama a ramsa aw h a lo laksak thin a, Vanhrika chu a man ta a, indawi dan a hrilh ve ta a ni.

Lalruanga daw i hi a chak hle mai a, zukchal leh sakhi a dumburah a khung leng thei a, mual khata thing zawng zawng a hawl zo thei a, ruam khata hnahtial zawng zawng a ziak zo vek a, a bengah a zep thei (183). Hetiang thiltihtheihna hi dawithiamnaah chuan thil langsar tak a ni. Hei lo pawh hi Lalruanga hian wawi tam tak a dawithiamna a lantir a, Hrangsaipuia sekiphir a lak tum phei chuan amah chu thotlêah a chang a, a diar pawh muvanlaih a chantir a, hmawlhthe chu vakiah a chantir bawk. Hrangsaipuia nen hian rei tak an indawi hnuah a chak ta zawk a ni. Mahse, Hrangsaipuia farnu Zangkaki, dawithiam ve tho erawh a hneh ta lo va, a thih phah ta a ni.

### 1.2. **Hrangsaipuia:**

Hrangsaipuia chanchin hi thawnthuah thui tak tarlan a ni lo. Thawnthuah chuan Lalruanga ang bawka dawithiam tia sawi a ni a; tin, Lalruanga ang bawka Vanhrika hnen atanga daw i thiam niin a lang. Lalruanga nen an indawi bak hi chu a chanchin hmuh tur a awm lo hle. Thawnthua an sawi dan ang takin daw i chu a lo thiam ve nanging reng a. Lalruanga kha rei tak chu a chelh ve nghe nghe a ni, a tawpah zawng a tang zo ta lo chauh a ni.

### 1.3. **Zangkaki:**

Zangkaki hi Hrangsaipuia farnu a ni a, dawithiam bawk a ni. J.Shakespear-a chuan Pathian fanu thiannu a nih thu a ziak a, hei hi daw i a zirna leh a hriatna ni ngeiin a lang bawk. Zangkaki

hi thawnthua hmeichhe dawithiam langsar awm chhun a ni nân Lalruanga meuh pawh hnehtu a ni a, a dawî hi a nep lo hle tih a chiang.

#### 1.4. **Fahrahtea leh Lalte:**

Sichangneii thawnthuah Fahrahtea hi a lang a, Sichangneii tupa a ni. Chawmnu-in a nu a mansak avangin Fahrahtea chuan a nu chu zawncchhuah a, chhanchhuah a tum a, an in aṭangin a chhuak a. Khaw pathuma an lalte hnenah sazu, khawimu leh nautea chantir thei a zawn thu a hrilh a, lalte chu dawithiam an lo ni a ni ang chu a duhna tak – sazuah te, khawimuah te leh nauteah te chuan an lo chantir ṭhin a. Chuta an tih dan chu Fahrahtea hian a lo zir ru reng a, a thiam ve ta a ni. Chu a dawithiamna chu hmang ṭangkaiin Chawmnu lak aṭangin a nu chu a chhanchhuak thei nghe nghe.

#### 1.5. **An nihphung:**

Sapho-in *wizard* an tihte nen hian a inanghle. *Wizard*-te chuan an dawî chu a zira an zir, hriatna zau zawk an neih aṭanga an thiam a ni ṭhin. Chutiang chiah chuan thawnthua dawithiam lo langte hian an dawithiamna hi Pathian fanu hnen aṭanga an zir a ni a, mi dang hnenah an zirtir chhawng ve zel a ni. Lalruanga leh Hrangsaipua chuan Vanhrika hnen aṭangin an zir a, Zangkaki erawh chuan Pathian fanu, a ṭhiannu hnen aṭangin a zir niin a lang. Hrangsaipua leh Zangkaki hi unau an nih avangin dawithiamna hi inthlahchhawn a nih a rinawm viau rualin, Pathian fanu leh Zangkaki hi an inkawm ṭhin miau avangin he dawithiamna hi inthlahchhawnnaah ni lovin Pathian hnen aṭanga dawn leh zir a nihzia a chiang viau mai. Chutih laiin Fahrahtea thawnthua lal pathumte hian khawî aṭangin nge an dawithiamna hi an neih hriat a ni lo. Amaherawhchu, an nungchang leh an thil tih enin an dawithiamna hi Pathiante hnen aṭanga an dawn leh an zir a ni maithei. Fahrahtea erawh chuan lalte hnen aṭangin a zir tih chiang takin a thawnthuah tarlan a ni thung.

Thawnthua dawithiam lo langte chet dan te, an daw i an hman dante ngun taka en chuan tumahin chhan leh vang tha tak awm lovin mi tihnat nan emaw, mi tihlum nan emaw, mi dang tana hlauhawmin an dawithiamna an hman ringawt lo tih chiang takin a lang. Lalruanga hi dawithiam tak a ni nachungin a thian Keichala lakah a daw i chu amah tihchhiat vek nan emaw, tihlum nan emaw hman a hreh hle tih a lang a. Hrangsaipuia laka a daw i a hman chhan pawh a thian tha ber Keichala nen a thi hmasa zawk zawk Hrangsaipuia sekiphira inthlaichhiahah an lo intiam tawh vang chauh a ni. Hei hian mi dangte tana harsatna siam ngawr ngawr emaw, tihnat ngawr ngawr emaw lam a kaw k lo va, he thil phena a tihtirtu zawk chu inthian thatna leh rinawmna ni daih zawk. Chutiang bawkin Hrangsaipuia'n Lalruanga a lo daw i chhan hi a sual vang lam a ni bik lo va, amah rawn beitu lakah theihtawpin lo inven a tum ve mai chauh a ni. Chutiang zelin Zangkaki'n Lalruanga a daw i hlum hial chhan pawh hi a sual ngawr ngawr vang emaw, a daw i chu mi tihnat nan hrim hrim hman a chak vang niin a lang lo va, Lalruanga'n a zahmawhah chil a perhsak vang chauh baw k a ni. Fahrahta'n a dawithiamna a hman chhan chu a nu chhanchhuah nan a ni a, lal pathumten an daw i an hman chhan pawh Fahrahta puih nan baw k a ni. Chuvangin, heng, Pathian hnen atanga dawithiamna dawngte hian an daw i hi mi dang tihnat nan emaw, tihlum nan emaw chhan tha vang a nih ngawt loh chuan an hman ngai lo tih chiang takin a hriat theih.

## 2. **Dawithiam – Ramhuai hnen atangin:**

Mizo thawnthuah hian mihring pangngai, huai hnen at anga dawithiamna dawng emaw, chang emaw sawi tur an awm lo hial maithei e. Chutih rualin, Mizo pi pute khawvel tak takah erawh chuan dawithiama an sawite hi ramhuai nena inzawmna nei an ni deuh tlangpui em aw tih theih a ni. Chutiang dawithiam chu an haw em em a, chutianga dawithiam anga an puhte an tihlum a, an thin

an ei ṭhin niin an sawi. Chutia dawi avanga damlo mekin dawithiam ṭhin a ei chuan a dam dawn niin an sawi bawk. J. Shakespear-a chuan, “Kum 1897 khan chhungkaw pathum chu lalnu upa tak an dawi nia an hriat avangin an that a. Dawithiamho ṭhin chu an la chhuak a, damlo chu eitir an tum a, mahse damlo chu a lo thih hman avangin a ei ta lo... (My translation)” (Shakespear 108) tiin a lo ziak thlap. Mizo pi pute khawvel, thawnthu ni lova dawithiam an hriatte khan mi huat an hlawh a, tihhlum hial an tawṭ ṭhin a ni. Hei hi a chhan ber chu damlohna leh natna te chu anmahni tih ni ngei an hriat vang a ni.

### 2.1. **Ramhuai hnathawh nia an rin chhan:**

Heng dawithiamte hna ber chu mi dang tihnat, damlohna thlen leh an nunna hial laksak a ni. Khawhring hnathawh dan leh dawithiam hnathawh dan an sawi hi thil inang tak a ni a, a huat pawh an haw dun hle. Chumi avang chuan khawhring nei hi dawithiam anga sawi erawh a ni chiah lo. Chutih rualin dawithiamna hi ramhuai hnathawhah an puh tih loh rual a ni lo thung. Khawhring hi ramhuai sual chi khat a ni a, mi kawchhungah a lut ṭhin. Khawhring chuan mi thil an neih ve si loh an awt a, a neitu pum an tina a, thi lek lekten an siam ṭhin. Tichuan, a neitu chuan ‘chu mi khawhring chu ka ni’ tiin mi tu emaw an puh a. Chu an puha chu khawhring nei angin a thang a, an haw em em ṭhin. Zairema phei chuan an nuṭaten an vuak hlum ṭhin thu a ziak nghe nghe (Zairema 81). Chutiang chu khawhring neia an puh te dinhmun leh a kalkawng chu a ni a, dawithiam an hmuh dan leh an en dan nen a inhlat lo hle.

Mizo pi pute rin danah ramhuaite hi pathian biakin an be ngai lo va; mahse, damlohna te, natna te thlentü chu ramhuai nia an rin avangin an dam leh thuai theih nan ramhuai hnenah an inthawi ṭhin (Dokhuma 70). An damloh dan azirin inthawi dan chi hrang hrang a awm a (Zawla 64), chu’ng zawng zawngin a tum chu ramhuai tihlungawi a ni ber mai. Chutiang chuan Mizo pi pute khan ramhuai

chu mihring tinatu leh tihrehawmtu niin an ring a, an puh thin. He rin dan hi dawithiam an rin dan nen pawh a lo inang chiah. Rev. Liangkhaia chuan, “Tun laia TB kan ti emaw, pumpui kan tie maw thisena luak a, cher deuh deuh ang hi chu daw ni ngeiin an ring thin...” (Liangkhaia 46) tiin daw an hman dan leh a thawh dan nia Mizo pi puten an hriat, chiang takin a sawi. Hetiang hi thil awm dan a nih avangin dawithiamna hi Mizo pi pute khan ramhuai hnathawh a nih an ring hle niin a ngaih theih.

## 2.2. **Dawithiamte thil tih leh an tum ber:**

A chung a sawi tawh angin he'ng dawithiamte thil tih dang leh an hnathawh sawi tur a awm meuh lo va, mi dangte tihnat leh mi dangte tihrehawm hi a ni deuh mai awm e. Hetiang hi an nih dan phung a nih miau avangin miin a itsik zawng emaw, a huat zawng emaw chu dawithiam anga puha tihlumna remchang an zawng thin. CH. V Taia chuan hetiang a dawta dawithiam anga inpuha inthah a thlen thu hi chiang takin *Mizo leh Vai Chanchin* Bu 1-na, kum 1912 chhuakah khan a lo ziaak tawh.

## 3. **Tlangkawmna:**

Mizo pi pute khawvel kha a lo zau ve hle mai. Khawvel hnam hrang hranga an lo chin thin te, an thawnthu ang te, an rin dan langsar deuh deuh te hi an lo nei ve zel. A hma lama tarlan tawh angin dawithiam pawh thawnthuah leh an nunphungah a tel ve satliah mai ni lovin a bet nghet viau a, an nunphung tihrehawmtu tak te pawh a ni thei awm e. Thawnthua dawithiamte chuan khawsak phung awlsamna an thlen thei a, thil ropui leh tha ti turin an dawithiamnain a tanpui thin, chutih rualin an nunphung pangngaia dawithiamte chuan natna an thlen a, mi dangte tan anchhia a ni. Thawnthua dawithiamte chuan an daw i thiamna chu Pathiante hnen a tanga an zir leh an dawn a ni a, an nunphung tak taka dawithiamte erawh ramhuai thil tih nena sawi hran harsa tak a ni thung. Thawnthuah dawithiamte mi sual an nih loh laia an nunphung tak

taka dawthiamte mi sual an ni leh, miin thil sual rapthlak tihna remchanga an hmang thin lai tak hi sawi fiah a harsa hle niin a lang. Eng pawh ni se, Mizo pi pute khawvelah khan thawnthua an rin dan lo lang leh, a nunphung tak taka an rin dan inang leh si lo sawi tur a awm leh thin a. Chu'ng zinga mi chu dawthiam chungchang pawh hi a ni ngei ang. Mizo pi pute khawvela dawthiam, a bik takin thawnthua lo lang dawthiamte khan Mizote suangtuahna hausakzia thui tak a tarlang a tih theih awm e.

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### R.L. Kamlala: Mizo Subaltern Voice

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Dr Lalzarzova\*

#### **Abstract :**

*This paper examines the subaltern voice articulated in the works of the Mizo poet R. L. Kamlala. Throughout his life, Kamlala endured severe hardships—imprisonment, torture, and the social stigma of being labeled insane. Writing during the British colonial rule in Mizoram, his poetry and songs reflect both his personal suffering and his spiritual convictions. His spiritual pursuits often brought him into conflict with local authorities, resulting in his appearance before the Superintendent's court and subsequent confinement with a wooden lock. Despite these adversities, Kamlala developed a profound awareness of human existence and social injustice. His poetic expression becomes a medium through which he articulates his beliefs, experiences, and critical understanding of the world around him, thereby giving voice to the subaltern perspective within the Mizo culture and literature.*

Keywords : subaltern, subaltern voice, puma zai, thlarau entlang, missionary, kristianna

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\* Assistant Professor, Dept. of Mizo, Mizoram University

## Introduction

Kum zabi sawmhnihna tir lama Mizo *literature* hlimthla kha sap *missionary* te uapna leh an thuhnuaia awm angin eng emaw chen chu a sawi theih awm e. Missionary-te khan Pathian thu an sawiin Kristian-a Mizote inleh tir bakah khan ṭawng leh hnam nunphung thar an rawn keng lut tel a, chu chu hmuh hmaih theih a ni lo. Hetih hunlai tak hian R.L. Kamlala, Mizo hla phuah thiam, Mizo pa ngei leh Mizo rilru pu, Mizo Kristian hla phuahu hi a lo lang a ni. He paper-ah hian R.L. Kamlala'n Mizo hla thu bik a hman dan te, Missionary-te rilru puthmang leh huhâng na tak mai ep zawnga hla a phuah dan bakah sap culture aia Mizo culture chu a dah pawimawh zawkzia tar lan a ni dawn a ni.

R.L. Kamlala hi kum 1901-ah Ngurlenah a piang a kum 1917 velah Khawserh tlang (Zotlang) lamah an kai leh a, Kawnpuiah kum 1921-ah chhukin, kum 1923-ah Kolasib-ah zirtirtu hna thawkin a awm leh a, kum 1926-ah Kolasib aṭang hian Kawnpuiah a chho leh a, kum 1933-ah Bualpuiah awm ṭanin hetah hian kum 1965-a a hun tawp a chhiar thlengin a khawsa zui ta a ni (Malsawmtluanga 22). R.L. Kamlala hi Mizo irawm chhuaka Pathian fakna hla phuahu hmasate zinga chhiar tel a ni a, kum 1921 aṭangin hla a phuah ṭan a, kum 1950 thlengin hla hi a phuaha sawi a ni a, mahse a hla phuah rûn pui ber kum chu kum 1921-1930 inkâr hi niin sawi a ni (Chuaṭhuama xxxi).

Mizoten Mizo ṭawnga Pathian hla an neih hmasak ber hi Missionary-te phuah a ni. Kum 1899 tawpah missionary-ten Kristian Hla Bu hmasa ber an ti chhuak a, inches li leh a chanve chauha lian niin, phok 36 chauh a ni a, hla 18 a awm a ni. "A lan danah chuan Mizo Pathian hla hmasa ber chu 'Isua Vanah a om a' (Jesus Resides in Heaven) tih a ni," (Mizo Poetry 66). R.L. Thanmawia chuan he Mizo Kristian hla hmasa ber hi J.H. Lorrain leh F.W. Savidge ten an pahniha an inphuah ṭawm niin a sawi a, Margaret L. Pachuau chuan

lehlin niin a sawi ve thung (IJELLH 138). He hla an buatsaih hun hi kum 1894 kum tawp lam emaw, kum 1895 kum tir lam emaw a nih a rinawm (Mizo Poetry 66). Mizo pa ngeiin Mizo tawnga Pathian fakna hla a phuah hmasak ber hi kum 1919 vela Rev. Thangngura phuah “Nunna Thianghlim Siamtu an duh lo Zion-ah” tih hi a ni a, he mi chungchang hi Lalzuithanga chuan heti hian a ziak:

...Mizo irawm chhuak Kristian hla thar phuahtu hmasa ber nia lang chu Rev. Thangngura a ni a, Mizo zinga Mizo lengkhawm hla thlûka sak theih tura lehlin hla phuahtu hmasa ber chu Leta niin kum 1908 vela chhuak tawh “Aw Thlarau Thainghlim lo kal la” tih hla hi niin a lang a; Mizo irawm chhuak hmanga siam hla, lengkhawm hla thluk hmanga sak theih tura a thlûk awm sa ringa phuahtu hmasa ber chu Thanga'n kum 1910-a Shillong atanga a phuah “Aw Lalpa chungnung ber kan fak hle a che” tih hi niin a ngaih theih bawk. (235)

Mizoramah hian harhna a thleng fo va, chhin chhiah tlak tak chu harhna tum thumna kum 1919-a thleng kha a ni. Hei hian Mizo irawm chhuaka hla phuah kawngah harh tharna a rawn keng tel tih theih a ni. Mizote chu zai ngaina, lâm thin hnam an ni a, missionary-te hla siam chu Mizo rilrem leh Mizo hla thlûk nen chuan a inpersan hle. Missionary-te zingah D.E. Jones-a chuan Mizo chai hla thlûk mila a hla lehlin pakhat chu siam a tum a, mahse Mizo Kristian hmasate chuan chu an duh lo niin sawi a ni (Lawmsanga 99). Tichuan, kum 1919 harhna chuan Mizo rilrem zawng tak Mizo hla thar, lengkhawm zai a rawn hring chhuak chhunzawm ta a, hei hi a nghawng a lian ta thung a ni. R.L. Thanmawia chuan he mi chungchang hi heti hian a ziak:

Khuang lova chai ngai lo kha harhna a lo thlen khan khuang lo khan an lam tui hlein rin a har viau mai. An kut an beng a, an ke an per a; chutih laiin an lunglenna chawk tho phak lekah ringtu la ni ve loho kha khuang nen an sai a, an lâm

a; an la ri bûng bûng si. Harhna ÷um hnihna kha chu an la helnuai hram a; harhna ÷um thumnaah zet chuan an lâm a, hla an kainêm a; Zosapte mitmei veng zo lovin khuang nen an chai (lam) ta! Harhna ÷um thumna thlen ÷anna khaw thum zinga pakhat, Nisapui chu Biak Ina khuang la lut masa ber an ni. (Mizo Lengkhawm Zai Zir Chianna 179).

### Subaltern

“Subaltern” tih hi he thumal hmang hmasa bertu Antonio Gramsci-a’n a sawi fiah dan chuan dinhmun hniam zawka awm, mi tiltitheh leh thuneihna neitute awp behna hnuaiia khawsa, dinhmun ÷ha leh duhawm chhim ve pha lote sawina atan a hmang a (Spivak). Ahmad Dar chuan, “Postcolonial thu leh hla (literature) hi dinhmun hniam zawka awm leh khawsate thil tawn leh thlirna nen a inzawm fo a, an chung a thuneituten an laka ro an rel dan emaw, an nihna dik chiah lova an tar lanna emaw dodalna a ni ÷hin,” (Dar) tiin a sawi bawk. Hun rei lote chhunga thil thleng sawi fiahna mai ni lovin, ngaihdan puan chhuahna a keng tel bawk a ni (Gandhi). Thenkhat chuan langsar tak takin anmahni awptute laka an lungawi lohna an tar lan laiin ÷henkhat erawh chuan fing tak leh awmze neiin hla emaw, thawnthu emaw hmang tein an tar lang bawk ÷hin. Mizote pawh British awpna hnuaiia hun rei tak an awm a, thu leh hla lamah pawh Missionary-te an lo luh a’angin sakhaw thar chuan nun dan thar bakah ÷awng thlengin awmze thar neiin Mizote khawvel a thlak danglam nasa em em a ni. Hawrawp la nei ngai lo khan hawrawp an han nei thar a, Mizoram leh a chhunga chengte chu engmah an nih lohzia an inhria a, kristianna a rawn luh rualin khawtlang nunphung chuan a rawn bual ve nghal a, Kristian thurin chu Mizo culture mila siam rem ni lovin khawtlang culture mila her rem tum a ni a, chu chu mi pangngai nihna emaw tiin mi nawlpui chuan dik berah an ngai a, hla an phuah pawhin Mizo hla thu bik te chu hmang ngam lovin an awm a, awp bet tute awp behin an awm a ni.

## R.L. Kamlala Hringnun

R.L. Kamlala hi a naupan lai aṅga Pathian hria a ni a, hei hi Mizo hla phuahtu dang, a hunlaia mite nena a danglamna pakhat a ni ve awm e. Amaherawhchu, he a Pathian hriatna hi a nuna harsatna thlentu a nihna lai a awm a tih theih ang. Amah hi a hunlaia lekhathiam, zirtirtu ni thei a ni a, a thiamna mi dangte tana ui ngai lo ang pawhin a sawi theih. Kum 1931 kum tawp lamah Pathian thlaraua hlimna nasa tak mai a chang a, hei vang hian zirtirtu hna pawh chhunzawm thei lova awmin, Kolasib aṅgin Kawnpuih a chho a, a Kristian puite baw kha amah ngaithei lotuah an ṅanga sawi a ni nghe nghe a (L.L. Hnema 74), hei hi Mizo Kristian hmasate'n Mizote'n Pathiana harhna chang an la dawnawm thiam lohzia a tar lang. R.L. Kamlala nunah hian thlarau chan nasat avanga buaina hi ṭum hnih thleng angin Lalrammuana Sailo chuan a sawi a, he mi ṭuma kaw l an bun tira an man hi kum 1940 vel niin an sawi bawkin a tar lang (264). Larammuana tho hian Jail-a a tan ṭum hi kum 1938 vel niin a chhui baw k a, hei hi lo bih chiang lawk teh ang. R.L. Kamlala buai vawi khatna hi kum 1931 a ni a, kum 1933-ah Bualpuiah a insawn a, Bualpuiah hian kum 1948-ah School (private) a din a, kum 1951 thleng a thawk a ni (K. Malsawmtluanga 23). Bualpuia zirtirtu a nih laia a zirtir ṭhin Lalthanzauva chuan, R.L. Kamlala, kaw l buna an hrui lai a mit ngeia a hmuh thu sawiin, a theihngilh theih loh thu leh a la mitthla theih hial thu a sawi a. Hetih lai hian B Pawl vel niin a inhria a, a kum hi 1947 emaw lai baw r vel a nih a ring a, hetih hunlaia lal chu Khawma a nih thu a sawi baw k (Lalthanzauva). Mahse, Bualpuia Kamlala'n School a din hi kum 1948 a nih chuan he mi kum emaw hi a ni thei mai zaw k awm mang e. Hei hi man a taw h vawi hnihna a nih a rinawm baw k a, man a taw h ṭuma Baw rhsap hi L.L. Hnema chuan A.G. Mc. Call niin a sawi a, ani hi kum 1943 thleng Aizawl Baw rhsap a ni a, Khawma Kawnpui lal a nih hun hi kum 1946 kum bul aṅgin a ni baw k (L.L.

Hnema 37). Chuti a nih chuan man a tawh vawi hnihna hi chu kum 1938 vel ni lovin, kum 1948 a nih hmel zawk hle a ni. Man hi vawi hnih a tawh ngei niin a lang a, L.L. Hnema chuan man a nih dan chungchang hi hetu hian a ziaik nghe nghe:

Bawrh sap chuan a thusawi atang chuan action lakna tur awmin a hre lo a ni ang, 'Mi â' tia in rawn hruai hi mi â a ni lo va, mi sual a ni hek lo' tiin a thu chu a tih tawpsak ta a, thu leh awm lo tura ngaih a nih hnuah hêkna avangin man a ni leh a, chutah pawh chuan a chungah *action* lak a ni chuang lo va, hahdam takin a lo haw leh ta a. Chuta chinah chuan a thih ni thlengin buaina a tawh leh tawh lo a ni.

Man a nih vawi khatna hi eng tikah nge tih hriat mai pawh a awlsam chuang lutuk lo va, mahse, man a nih vawi hnihna erawh hi chu kum 1948 hi a thei zawk mai awm e. R.L. Kamlala hi mi danglam tak a ni hrim hrim a, a rualin a kut pahnihin thil a ziaik thei a, a kutziaik te chu a mawi em em bawh a ni (Lalthanzauva). A chanchina tar lan ni ngai lem lo, chhin chhiah tlak deuh chu, kum 1952-a Jawarharlal Nehru leh a fanu Indira Gandhi Mizorama an lo kal tuma Bualpuia an lo hmuahin Kamlala hian rei tak a titi pui a, a lo kawm bawh a ni (K. Malsawmtluanga 24). Chutiang mi, a hunlai pawha khawtlang chhuanvawr, kum 1954-1957 chhunga Aizawl hmar lam tlang dunga Mizo Union Secretary hna te pawh lo chelh thei hial kha a ni a, amah hi mihring mihrinnaah pawh mi duai lo tak a ni (24).

### Subaltern Voice

R.L. Kamlala hunlaia hla phuahtu dangte pawh hian Mizo hla thu an hmang ve tho a, mahse amah anga hmang uar leh hmang nasa hi chu an tam bik lo maithei. Hetih hunlai hian Kohhran a khirh em em a, kohhran hruaitute kha, missionary-te rilru puthmang vang a ni thei a, an *strict* em em mai a ni. Puma zai te pawh an duh lo em em a, nasa takin an dodal a, sak pawh an phal lo va, lo sa an

awm chuan kohhranin a thunun mai dawn a ni (Zairema 18). He mi chungchang hi Lawmsanga chuan heti hian a sawi:

Kalphung awmsa ngaipawimawha chhawm zel duh missionary-te chuan Mizote Rimawi leh hlate chu khawvel thil leh pathian dang biakna angah an ngai a, Pathian fakna atana hman tlakah an ngai lo. Chuvang chuan, a tirah hi chuan Mizo hla lo neih ve sate chu sak an khap ta a ni. (160)

A hnuah Mizo rimawi leh Mizo hla thu hmanga hla te phuah turin ti leh mah se Kristian hmasate chuan an duh ta lo hial zawk a, an duh lo tak tak nge, an rilru puthmang thlengin an suksak a, duh ngam tur khawpin chakna pawh an nei tawh lo zawk tih hi zawhna awm thei a ni. Khawthlang nunphung an rawn seng lut a ni mai lo va, sakhuaa thar nena chu thil chu a ñan kawp avangin a chak em em mai a ni. Hei hi Siamkima Khawlhring chuan thiam takin heti hian a sawi:

Rih dil rama chêngte chuan a awm ve tih pawh an lo hriat ngai hauh loh, Jordan lui, ram hla taka a awm chu Mizoramah hian a lo luang thleng phut mai a. Tichuan Mizo rilruah hian hmun inchohin nasa takin an insual ta a. An insual tan aţang phatin Rih dil chu a bet zawkah a ñang ta mai a. Ram hla tak aţanga lo kal zawk chuan, hmanraw chi hrang hrang, Rih dil ram finnain a la hriat ngai lohte chu hmangin, ram a rawn la duai duai mai a.

Rih dil ram boruaka sei lian, mi hrâng leh pasaltha zawng zawngte chu an tu leh an fate zingah hian anmahni lam ñang leh an kalna lam kawng zawh tum pawh kan lo awm ta mang lo va. Kan pi pute chênna ram chu hawisanin ram thar, Jordan lui lam chu kan hawi ta fur a, a lui kamahte chuan dingin a râl ram lam chu kan thlir ta ñhup mai a... (46)

Liangkhaia chuan kum 1973, R.L. Kamlala thih aţanga kum riatah heti hian an ngaihndan chu a rawn ziak ta a:

Kan Kristian hla hi a siam hmasatu Missionary-te khan Mizovin hla thu bik an nei tih hre lovin thu ziak pangngai (prose) mai mai hi a thluk remin hla angin an ziak a, kan sa ta mai a. Tuna keini upaho, Mizo hmasate lah khan, Pathian hla lam chu heti tur reng hi emaw kan ti a, kan hla thu pangngai chu khawvel zai emaw kan ti ta a:

“Chutah romel a kai vel a,

Vanho thianghlimte zai vawra chu..”

tihte pawh kan sa hreh hle mai a; chu chu kan lo dik lo a ni tih tunah chuan kan hre tawh awm e.

Mizo hian hla thu bik (poetic words) kan nei nasa em em a, Saphote ai chuan kan ngah daih awm c. Kan ha thu, kan hla tawngte chu a tha em em a ni. Mahse, lengzem zai (love song), nula leh tlangval inphuah nan kan hman nasat em avangin hla tha lovah kan ngai a, Kristian hmasate chuan kan do a ni. Amaherawhehu, tunah hi chuan a hla thu ringawt kha chuan pawl a khawih lo va, a hla-ina mi hriattir a tum (subject) -a kha a pawimawh ber chu a ni tih kan hre theuh tawh awm e.

Chuvang chuan, kan hla thu, kan hla tawng thlum tak mai khan Kalvari te phuah ila. Lal Isua leh a hmangaihnaite phuah ila, kan hla chu a tha zawk em em ang tih a rinawm ta a ni. Kan hla thar bua Kamlala hlate kha chu a tha tawh hle hlawm mai.

Leng leng ila, thangvan sangah,  
 Chhum leh romeite khumin,  
 Han leng ila sumtual run nuam,  
 Salem thar khawpul chul lo,  
 I suamtual zawl rangka dartui,  
 A luang lalah zuang (umin,

Khua chuan nang e, tukram hring del,  
A hmangaihna eng ramah..”

tih angte hi a hla ve hle tawh mai. (219-220)

Hei hian Kamlala chu sap *missionary*-te rilru puthmang leh thuneihnain a rilru a phuar ve lohzia chiang takin a rawn tar lang a ni. R.L. Kamlala-a'n hla phuahna atana Mizo hla thu (poetical language) a hmanna hian hetih hunlaia Mizo mipuite rilru puthmang leh sukthlêk siana thununtu missionary-te ruahmanna chu a pawm lo tih a tar lang a ni. Missionary-te hian hla phuahna ṭawngkam atan pawh ṭawngkam pangngai, ṭawng tualleng (prosaic) hman chu an chawisang a, Mizo hla thu bik (poetic diction) hman chu Kristiante tih atana ṭha lovah an ngai a, an pawm thei lo a ni. Kamlala chuan he thil hi a pawm lo tih a lang a, Mizo ṭawng, hla thu bikah phei chuan hausa tak mai, Mizote neih sa hman chu a pawm zawk a ni. Dipesh Chakrabarty-a chuan awp bet tute dodalna chungchang a sawinaah, “Mahni pianpui ṭawng ngei hman tum tlatna chu awp bet tute dodalna chi khat a ni,” (Provincializing Europe 16) a lo tih nen pawh hian a inzûl hle. R.L. Kamlala hian a hla phuah dan chungchang a sawinaah pawh heti hian a ti nghe nghe, “A Chhandamna Hla Sâphote phuahntirtu Pathian baw kha a ni, Mizote phuahntirtu pawh hi a ni tih hi i rin loh chuan an Hla phuahnte hi a sak pawh sa ve lo mai la i tân a tha zâwk hial ang tih kei mi tlâwm ber hian ka rawn puang e,” (xxxiii).

R.L. Kamlala'n Mizo raih maia hla a phuah dan hi a hla han en hian sawi tur a awm nual thei ang. Ani chuan Mizo hla rua neih sa chu Pathian fakna hla phuahna atana iai chu sawi loh, inthlahrung hauh lovin a hmang a, hei hian Mizo hnam nunphung a dahsanzia leh engkima Mizote'n an chung en missionary-te mitmei a ven lem lohzia a tar lang a, thiam takin mite chung en chu a zawlpui enin a en a, engmah sawi ve lova ngawi reng mi tam tak aiawhin chu thil chu a rawn au chhuahpui a ni. Mi hmasa, mite ngaihsan te pawhin Mizo

hla phuahna atana prosaic tak tak hman chu tih dan tur ve reng emaw an tih hial thu Liangkhaia khan a sawi a, an rilru puthmang thlengin an colonized tawh a ni lo maw tih hi inzawh theih tak a ni. Chutiang a nih laia chu mi ep zawng leh dodal zawnga Kamlala'n hla a phuah chho zel mai hi a huaisenthlak a, hei tak hi “subaltern voice” kan tih chu a ni.

Chu ram mawia han lêngte zawng,  
 Khuavêl nun hnutiang chhawnin,  
 An zua chung Pathian rûn an lùm,  
 An luaithli a far ngai lo.  
 Fiara tui ang an thang kim ngei,  
 An sakhmêl a vul reng e;  
 Chung târni a sâ an tuar lo,

Duh te'n tualah an lêng thin. (R.L. Kamlala, Leng leng ila thangvan sangah)

R.L. Kamlala hian hla mai ni lo, “Thlarau Entlang” tih a ziahah pawh hian chu rilru chu a pu zel niin a lang a, a tir lama tar lan tawh ang khan ‘mi â’ ang hiala ngaih a ni a, mahse a rilru hi a nu but reng lo tih a chiang viau, “Khawvela kan awm chung hian hrehawm pawh hian khawvel hi a kalsan bik dawn lo va,” (112) tiin khawvel nihna a hmuh chianzia a tar lang a, a fanu a sunna hla hi lo en leh ila:

Fam theih lohna puan ang châwiin,  
 Tho leh fate zawng chu;  
 Khaw vâropui êng ruaiah chuan,

No nghialin an lêng ang. (R.L. Kamlala, Endi chim loh kan tuai)

He khawvelah hian riangin, hmun nei lovin, thlaler hrehawm hrût vel thin mah se a chhungrilah chuan chatuan a beisei tlat a, a lungawi a, thil a thlir thiam reng a, khawvel hi vanram nen a khaikhin a, vanram aiin a hrehawm tih a hri a, churang chuan

lungngaia indawm kun rengah mi tam takin an ngai a, mahse chu chu a rilru a ni lo tih a hriat a, mi zawng zawng ngaihsan missionary te hriatah Mizo hla, Mizote tan, Mizo raihin a phuah a ni.

Bible pumpui hi a damlai hian tihchhuah a ni hman lo va, mahse Bible letlingtute an awm a, an buai em em tawh ang tih a rin theih a. Chuti chung chuan Mizo pa ngeiin a ti ve thei a ni tih lan tir a duh vang pawh a ni ngei ang, Jeremia Tah Hla a han letling tlat mai te hi, a chhuanawm piah lamah, Mizote tana 'aw' chhuah thei an awm ve a ni tih lan tir a, huaisen taka khawvel hmachhawn chu a inhuam reng tih a lang chiang hle a ni. A hlate leh tuna kan han sawi takte aṅang hian Mizo subaltern voice han tih ngam niin a lang a, khawvel ram ni tla seng lova roreltu hnamin Mizo rilru leh sukthlêk Kristianna kal tlanga a sawi danglam a, hla phuah dan kalhmang thlenga a thunun chu a rawn su ta a, Mizo rilru milin Mizo hla thu bikte chu hla phuahna ṭawngkam atan a rawn hmang lui a, a hunlaia a hmachhawn hi thil hmachhawn chakawm tak a ni lo tih kan hrethiam awm e. Hetianga mi thiam, Mizo identity zahpui lo, Mizote leh Mizote tana "subaltern voice" tling theia aw a lo nei a, thiam taka a hla hmanga a lo au chhuak hi R.L. Kamlala ropuina belhchhahtu a ni.

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Pi Pute Sakhua

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Lalsangzuala\*  
Dr Laltluangliana Khiangte\*\*

**Abstract :**

*This research explores the Mizo religious worldview through the concepts of Sa and Khua, which serve as integral foundations of their indigenous faith. It examines how the Mizos perceived existence as divided between hring khawvel (the physical world) and thlarau khawvel (the spiritual world), where both visible and invisible entities coexist and influence human life. The study discusses the role of various supernatural beings such as raumi, Pathian, and Khawzing Pathian, tracing their origins and functions in traditional belief. Drawing from sources like Liangkhaia, James Dokhuma, Remkunga, and Lalchhawna, it analyses the complex structure of divine hierarchy, including Sa, Khua, Khuanu, and Khuapa, and how these deities reflect the Mizo understanding of creation, morality, and protection.*

Sakhua tih hi kawng hrang hrangin sawi fiah theih a ni a. Hnam hrang hrangin sakhua an neih dan leh an zui dan pawh a inang lo nasa hle thei ang. Mizo pi leh pute sakhua han tih hian chi peng hrang hrang sakhaw vawn dan leh an rin dan sawi tur a awm ang a, tun tumah erawh chuan a lar leh a tlanglawn ber tia sawi zui theih mai, Mizo pi leh pute sakhua sawi a ni ang.

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\*Asst. Professor, Dept. of Mizo, Mizoram University

\*\* Senior Professor, Dept. of Mizo, Mizoram University

Sakhua chu eng nge ni? Sakhua tih hi sawi fiahna tam tak a awm thei ngei ang a, khawvela mi chi tin hnam tin hian mahni hnam tih dan te tein sakhua an nei hrang zel si a, mi zawng zawng tana sawi fiah theih tur a ni lo. Saiaithanga chuan, “Mizo sakhua chu ramhuai biak a ni mai.” (1) a ti mawl tawp mai a. Dokhuma erawh chuan, “Sakhua chu mihring aia thititheih, dam lai chauh pawh ni lo, thih hnu-a thlarau chungah thleng pawha thu la nei thei zel eng emaw la awma rinna hi a ni.” (43) a ti bawk a. “An biak ber chu ‘sa’ leh ‘khua’ a ni a, chu chu la kawpin Sakhua an lo ti ta a ni. (2) tiin Liangkhaia chuan a sawi a. James Dokhuma pawhin, “Pi leh puten sakhua an tih chu tawng chi hnih sa leh khua atanga lak a ni ber a. Sa chu ‘siamtu’ bulpui hnam hrang hrangte siamtu a ni ber a. Khua erawh chu ‘vengtu, zui zeltu leh malsawmtu’ a ni ber. (43) a lo ti ve bawk a.

Mizote hi Sap leh hnam fing deuhthe chuan ‘Ramhuai bia’ an tih thin leh an sakhua taka ramhuai an biak loh thu hi amah Liangkhaia vek hian chiang takin a lo hre fuh daih tawh a, ‘Chuvangin kan sakhua takah chuan ramhuai bia kan ni lova, Pathian zawng mi tak chu kan lo ni. “Sa” hi kan hnam pianna bul tak kha a ni a...”Khua” kan tih hi khaw Pathian, tihna a ni tur a ni,’ (50) a lo ti diam tawh a ni. Hnam dang sakhua chu sawi loh, Mizote sakhua pawh hi sawi fiah dan leh hriat dan a inan theih loh avangin a harsatzia chu a zirtu apiangin an chiang tihna a ni thei ang. Lal sadawt thin, Lianzika kum 100 chuang an kawmnaah chuan, “Mizo sakhua pawh hi awmze nei leh urhsun takin hmang thin mah se, an biak ber Pathian mizia leh duh zawngte an hriat chian loh avangin an inhlannate reng reng hi Pathian an zawnna a ni zawkin a lang.” (Mizo Sakhua 1) tiin a sawi a, hei hian Mizo sakhaw awmzia thui takin a sawi fiah awm e.

Mizote chanchin ziaktu hmasa mingote chuan Mizote chu ‘ramhuai bia’ angin an ziaq thin a. Chu chu Mizo ziaktu hmasate pawhin anmahni aia fing zawka an ngaih mingohote ngaihndan chu a dik niin an hria a ni thei ang, ramhuai bia tia sawi zui mai an awm

nual a ni. Amaherawhchu, he zir chiannaah hian a theih ang ang sawi chian kan tum a ni a, ngaihdan awm sa leh ngaihdan thar lo awm theite pawh kan sawi kawp zel tihna a ni ang a. Mizote sakhua leh a kaihnhawih bakah a sakhua hrim hrim pawh chu chiang zawka sawi kan tum bawk dawn a ni.

Mizote sakhua hi mi tam takin an lo hre fuh lo tawh a ni thei ang. Sakhaw biak chungchangah kher phei hi chuan Saphote min hmuh dan leh min sawi dan ang kha thangtharte chuan a lo dik lo a ni tih kan pawm tawhin a lang. “Sakhaw biak chungchangah pawh Sap hote khan min hre chiang lovin, Ramhuai bia tihte, thingbul lungbul bia ang tein min ziak thin a. Mizo te ngei ngei pawhin tak tak emaw kan tih khawpin kan thluak min suk sak a. Kan nihna tak han inzirchian takah chuan Ramhuai emaw thingbul lungbul emaw bia ni lovin Pathian be hnam kan ni a. Mizo sakhua chu mu leh mal leh kawngkal nei takin sakung phun atanga chawngchen te, Sedawi chhun leh Khuangchawi kawngkal zawng zawng hi Mizote Pathian biakna a lo ni a. Ramhuai hlauh vanga Ramhuai hnena inthawina thilte awm ngei mah sela, Mizo sakhaw kawngkal nen chuan thil inpersan leh thil hrang hlauh a lo ni a. (iv)

Mizoten sakhua an tih hi Saphovin religion an tih nen hian thuhmunah ngaih a ni a. Amaherawhchu, hei hi la sawi fiah leh zual a ngai niin a lang a, hmanlai Mizo pi leh pute khan sakhua hi an ‘nei’ thei a, an ‘bia’ a, an ‘hmang’ bawk a, hei hian sawi fiah pawh a tiharsa zual niin a lang bawk. Pi leh pute ngaihdana sakhua in anmahnia kawngro a sut dan leh an rilrua a thawh dan chu hetiang hian han sawi fiah dawn ila. Kristianna a lo lut a, Lal Isua chanchin an dawng ta a, chuta an lo dawnsawn dan chu- “Isua hi sakhuaa neih ngam em ni, ramhuaite a ngam ve dawn em ni?” (Zairema 2) tih tawngkam at ang hian thui tak chu a hriat thiam theih awm e.

Sakhaw nei tih chuan eng nge a kawh a, eng nge a awmzia tih hi hriat fiah harsa tak a ni thei a, chumi tifah tur chuan Mizo sakhua leh tawngkam hman bik, sakhaw tawng atang hian sawi ila

a chiang thei deuh awm e. Chutiang sakhaw ṭawng bik chuan pi leh pute sakhaw rin dan te, an kalpui dan te a tifiaw thei a, a hnuaiah hian sakhaw ṭawng pawimawh chi hrang hrangte chu sawi fiah a ni.

Biak, inthawi leh hmang chu eng nge ni: A chungka kan sawi tawh ang khian Mizote sakhua chuan kalphung danglam deuh tak te leh a buaipuitu bik te leh ṭawng bik a nei a, chu'ng sakhaw ṭawng bik chu hriat ve kher loh chuan a kawh pawh sawi thiam leh hriat thiam a har ṭhin avangin tlem tlemin kan sawi fiah phawt dawn a ni.

Bia: He ṭawngkam hi hmanlai aṭanga tunlai thleng hian sakhaw ṭawngkamah an hmang tlanglawn em em a, a awmzia dik tak hian ramhuai bia an nih leh nih loh thlenga a tihchian theih avangin, hmanlaia an lo hman dan leh, ziaka dan awm pawh ni chuang lova tun thlenga an hman dan leh an pawm dan hi a pawimawh ta em em a ni. He ṭawngkam an hman dan azir hian sakhua an ngaihdan leh anmahnia awmzia a neih dan pawh a chiang thei ang.

Zairema chuan, “Tlangvalin nula a ‘bia’ kan tih chuan nupuiah, kumkhuaa awm dunpuiah a sawm kan tihna a ni a, thu sawi hoa kan inbia tih ang mai mai a ni lo. Pathian an bia tih chuan an hnenah Pathian awm reng turin an sawm tihna a ni. Sakhua an bia kan ti a, chhungril lam sawina a ni, an biaka an thil tih kha ‘hmang’ tiin an sawi bawk, Sakhua an hmang, Kel khal an hmang tih chu an biaka an biak ṭuma an thil tih sawina a ni. (4) a ti a. Hei hian ramhuai an bia em tih chu thui tak a chhang theiin a lang. Tin, anmahni tinaa tidamlotu ramhuai, thlarau sual tihlungawi nan, ran leh thil danga an inthawi ṭhin kha chu tuna ‘bia’ an tih nen chuan a inang lovin a lang a. Amaherawhchu, ‘bia’ tih tak hi ‘intulut’ tih nan emaw, ‘tihlungawi tum’ tih nan emaw leh ‘hlauh tlawn’ tih nana an hman chuan bia tih hian awmze dang daih a nei thei a. Chutiang chu an pawm dan a nih chuan, ‘ramhuai bia’ tih theih pawh an ni ang chu. Nimahsela, duh taka sawmna leh rilru chhungrila a ṭha lama inzawmna nei tur zawnga sakhua an bia a nih chuan eng ti kawng mahin ramhuai bia chu an ni thei lo a ni.

Inthawi: 'Tidam' tia sawi theih mai a nih laiin ṭawngkauchheh pangngaiiah 'thawi dam' te pawh an ti tho. He thu hi chuan thlarau khawvela cheng, a hmaa kan sawi tawh, mihringte tinaa tidamlo theitute nena an kar thu sawina a kaw k ta bik a. Mihringte chu thlarau khawvela chengte tithinur leh tilungawi lova an awm chuan, chu'ng thlarau ṭha lote chuan mi an tina ta ṭhin a. Chu an thinurna chu tihreh a lo ṭul ta a, chumi tihreh nan chuan phut an nei ṭhin. Chutianga an thil ngen hre thei tur chu puithiamte an ni a, an thil ngen ang chu an pek chuan a tinatu a lo lungawi ta a, damlo pawh a lo dam ta ṭhin a ni. Chutianga damlo damna tura a tinatu hnena thil an hlan serh leh sang chu damlo 'thawi' tia sawi a ni ta a ni. Damlo thawi nan hian ran an hmang deuh ber a. Chu chu a tinatu hnena an hlan khan damlo chuan a dam phah thei ta a ni. He thil hian sakhaw thil a kaihhnawih lovin a lang a, ramhuai biakna tia sawi ṭhin ni mah se, biakna tak tak ni lovin tihlungawi tuma an phut ang pek chauh a kaw k a, sakhua an hman dan leh a hmaa kan sawi tawh, a biaka an biak dan nen kha chuan thil inpersan hlauh a ni.

Hmang: Mizote chu an sakhaw thilah chuan sakhaw mi em em an ni tih hi sawi ngei ngei a ngai a ni. A chhan chu, an ni tin nunphung leh khawsak dan chu sakhuana nena inkaihhnawih kim vek a ni tih theih a ni hial. Heng thu hi a hnu lama la sawi zau tur a ni a, kan kalsan rih ang a. Mizote chuan an sakhaw thil serh leh sang an hlan hian 'bia' tih chu hmanna nei ve ṭhin mah se, a tam zawkah chuan a hmana hmang an ni a, chuvang chuan 'sakhaw hmang' tih ṭ awngkam hi an chelek nasa zawk a ni. Mizote sakhua chu chhungkua aṭanga inṭan a nih avangin an ṭawngkama 'sakhaw nei' an tih hi a dik theihna chen a awm tlat a. Chu chuan tunlaia an hriat thiam dan anga mi tuin emaw sakhua a vawn kha hmanlai chuan chhungkaw puala bul ṭan an nih avangin 'sakhaw nei' tia an sawi kha a lo dik thei ta tlat a ni.

Tichuan, Mizote chuan an sakhua chu chhungkua aṭanga an ṭ an zel avangin 'sakhua an nei' tihna a ni a. Chu sakhua an neih chu

mihring ni lo, thlarau khawvela awm a nih avangin an inzawmna tur leh an inkungkaihna tur an buatsaih a. A tha lam leh an tana damna leh fel faina tur kawng zawng zel beiseia an pawh thin an nih avangin, a chung a kan sawi ang khian an sakhua chu 'an bia' a. Chutianga an sakhua an biakna serh leh sang an buatsaih leh an sawngbawl vel chu 'sakhaw hmang' tiin an sawi zui ta thin bawk a ni. A tha lam thilah leh inzawmna thianghlim leh hmuilingilna te, damna te, malsawmna chi reng renga an sakhua an biakna chu hlauh vang te, anmahni be lo thei lo leh hlau chung chung a tihlungawi tumna lam a ni ngai lo va. Inzawmna nghet leh tha zawk, mihringte tana hamthatna awm thei, hual himna lam kaw thei vek a nih avangin a thianghlim a, a urhsun bawk a ni.

Anmahni tina thei, thihna hial pawh thlen thei, thlarau khawvela cheng zingah mihringte duhsakna leh khawngaihna nei lo, an paw sawi hlauhawm si, phuba lak nana mihringte chung a kutthlak mai duhte erawh chu an hlauh avangin, inzawmna thuk zawk leh inkungkaihna lam rilru tel hauh lovin, hnawh bo thuai thuai leh anmahni kalsan thuai tura an duh bawk avangin tlawng lungawi nan an duh zawng pek vat vat an duh thin a. Chutiang chu 'inthawina' hmangin an hlen chhuak thin. Chutiang inthawina chuan siamtu leh vengtu te, malsawmtu leh enkawltute lam a hawi hauh lo va, mi tihnat ching leh mi tibuai thin ramhuai leh huaite chauh a kaihhnawih a ni. Chutiang inthawina chu 'bia' tia sawi a nih tlat chuan ramhuai bia tia sawi theih an ni ang a. Nimahsela, a chhungril zawkah chuan an sakhaw hmanna leh an sakhua in a kawh zawng zawngte hre chung a chutiang chu sawi tur chauh a nih erawh chuan Mizote chu ramhuai bia, thingbul lungbul bia tia sawi theih an ni lo va, nih pawh an ni ngai lo tih chiang takin a sawi theih thung a ni.

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## First Mizo Woman Novelist And Playwright: Khawlkungi

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Dr Sangrozami\*

### Abstract:

*Hnam thenkhat thu leh hla neihah hian hmeichhiate hian an thawh hlawk in kutchhuak pawh an ngah nanging mai. Thu leh hla tha nei hnam apiang an changkangin hma an sawn deuh a tih theih awm e. Hmeichhe ngainep hnam erawh thu leh hlaah an sang lua lo maithei. Mizote hi mipa lalna hnam leh ram a nih rualin hmeichhe fel leh thu leh hlaa thawhhlawk tak tak an lo chhuak tam ta hle a hei hi hmasawinna ropui tak a ni. Mizoten Kum 1894-ah alphabet an neih atanga chhutin mipa ni lo hmeichhia ngei Khawlkungin kum 1946-ah, Kum 19 chauh nia Mizo hmeichhiate zinga a hmasa ber tura thawnthu ziak a han nei leh kum 1970-a lemchan thawnthu ziak hmasaber a han ni hi a chhinchhiah tlak takzet a ni. He paper hi Khawlkungin Thawnthu, Lemchan leh lehkhabu lehlin lama a thawhhlawkzia leh Mizo thu leh hla ti hausatu a nih zia/dan tarlan kan tum dawn a ni.*

**Keywords:** *KhawlkungI, Lemchan, Thawnthu, Lehkhabu Lehlin*

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\* Associate Professor, Govt. J. Thankima College

### Khawlkungi Chanchin:

Khawlkungi hi 14<sup>th</sup> September, 1927 khan Mission Veng, Aizawl-ah a piang a, a pa chu Hauhna Chhuma niin, a nu chu Zokaiveli, Ralte Kawl ni hnam a ni. Kum 1960, 23<sup>rd</sup> January khan Bualkhuma Tlau Bualchhuak, 1<sup>st</sup> Assam Regiment Hockey khel thiam lar tak nen an innei. A pasal hian 23<sup>rd</sup> February 2004 khan a boral san. An nupa hian fapa pahnih leh fanu pahnih neiin tu sawmpathum leh tuchhuan sawmpathum an nei.

Khawlkungi hi chhungkaw rethei leh harsa tak kar atanga seilian a nih avangin zirna lamah pawh a thleng sang lo hle a, Class 6 thleng lehkha a zir a, chumi hnu chuan chhungkaw eizawna lam ngaihtuahin a remchang ang angte thawkin a awm ta a ni. Amah hi fa u ber mah nise, a chhung leh khat, u leh nau, tu leh fate tan chuan Nu ber chan a chang hneh hle. Harsatna, manganna leh lawmna an neihte an thlenna ber leh buaipuitu ber a ni. A laizawnu Chhuankimi phei chuan “Ka nu a thih hnu phei chuan Nu angin ka en” a ti (*Interview*).

Khawlkungi hi nu kawm nuam leh titi thiam tak a ni. Mi inngaitlawm, ze zawi leh Mizo nu em em mai a ni. Thu leh hla lamah a tui a, zia mi a nih angin thil chhinchhiah hi a peih hle. Hun awl a neih phawt chuan huana a feh loh leh lehkha a zia thin. Nu taima leh thawk rim tak a ni. C. Kimin “Article a ziahte hian copy tam tak inang vekin a ma kut ngeiin a zia peih” a ti. Khawlkungi hi ram leh khawtlang nun thalo vei mi a ni. Kohhran inkhawm ngai pawimawh tak, a theih phawt chuan tlai deuh mahse inkhawm thulh duh ngailo mi a ni. Bible chhiar hi nuam a tiin “Tisa leh thlarau Nun chawmtu Lehkhabu hlu a ni” a ti thin (*Obituary*, 3).

Khawlkungi hi mi hneh theihna riau nei mi a ni. A nun hi a tha-in a tluang em em a hmangaihna a khat a ni. Lehkhabu a ziahte hi hlawkna um a a zia a nilo, a nuam tih vanga zia a ni. C.

Kimi bawkin “Computer Mizorama kan lo hmelhriat chinah khan cyclostyle publication ti thinho kha an tla chhe chho a chungho tanpui nan a lehkhabyte an duh anga chhuah turin a pe thin” a ti(*Per Interview*).

Khawtlang leh Kohhranah chanvo chi hrang hrang a chelh chung pawhin lehkhabu thahnem tak a chhuah thei. A kutchhuak chi hrang hrang avang hian chawimawina tam tak a dawng a ni. Chawmawina a dawn langsar zualte–

- (1) 1972- Champion- State Level Story Writing Competition
- (2) 1982- Champion- State Level Play Writing Competition
- (3) 1987- Padma Shree in Literature by Government of India
- (4) 1998- Academy Awards by Mizo Academy of Letters
- (5) 1998- Special Service Star Award by Mizoram Bharat Scouts & Guide
- (6) 2012- Bharat Adivasi Award from Ramnika Foundation and All India Tribal Literary Forum, New Delhi.

Zunthlum leh BP sang a neih avangin damdawiin-ah luh pui a ni fo bawk. A natna chu zual zelin Ni 20<sup>th</sup> March, 2015 ah New Life Hospital-ah admit a nih hnuin Ni 26<sup>th</sup> March, 2015-ah khawvel a chhuahsan ta a ni.

### **Thu Leh Hla A Tih Hausak Dan:**

Khawlkungi hian thu leh hla hi a atchilh hle tih chu a kutchhuak atangin a hriat theih a ni. Kum 19 a nih atangin thuziak a buaipui tan a. Thu chi hrang hrang a ziak a, lehkhabu chi hrang hrang a letling bawk a, Pawl 6 chauh zir nimahse Saptawng te hi a thiam em em a ni. Hetiang chung hian MHIP(Mizo Hmeichhe Insuihkhawm Pawl) Thlakip chhuak Chanchinbu *Runlum* Editor Kum 1995 atanga 2013 a chelh a ni, Mizo Writers’ Association,

Bharat Scout & Guides, War Veteran Association leh, kohhranah nihna chelh a nei awllo bawk a ni.

Mizo thu leh hla lama a kutchhuak hi ti hian lo thlur chho ila – Thawnthu, Drama leh Translation huangah.

**Thawnthu Lamah:** Khawlkungi hian Kum 1946 atangin thawnthu ziak tanin Mizo hmeichhe zinga thawnthu ziak hmasaber a ni, bu 26 a chhuaha, chung zinga mi te chu – *Khawthlang Thli leh Khawchhak Thli*(1946), *Sangi Rinawmna*(1978) *Thawnthu 2*(1978), *A Tlai Lutuk Ta*(1979), *Thawnthu Min Hrilh Rawh*(1979), *Fahrah Nun*(1979), *Krista Thihni*(1980), *Thawnthu 3*(1981), *Thawnthu 5*(1982), *Pasal Duhthlan*(1982), *Zawlpala Thlan Tlang*(1983), *Thawnthu Tawi*(1983), *Kan Kut Chaklo Puih Nan*(1984), *Hmanlai Hian Maw*(1987), *Thawnthu 7*(1988), *Thawnthu 8*(1989), *Thawnthu Za*(1989), *Hmanlai Mi Thianglimte*(1990), *Kan Chhehvel Ram*(1992) *Duhtak Sangpuii*(1998), *Thawnthu Sawmsarih*(1998), *Chankawka Khuarel*(2002), *Hmangaihna Khua A Var Hma-in*(2007), *Palai Bawngte*(2012) te a ni. *Zawlpala Thlan Tlang*(1983) hian Thu leh Hla intihsiakah lawman pakhatna a hauh nghe nghe. A thawnthu thenkhat hi Mizoram College leh University level ah te zir thin a ni.

Khawlkungi hian thawnthu a ziah dawn reng reng hian a ngaihtuah chawp ngailo tih a sawi.

Mihring nundan leh khawsa zia hi thawnthu vek a lo ni. Khawlaia ka lennaah te, Bazara ka kalnaah te, Biak ina ka inkhawmna te leh hmun hrang hranga ka zin vei vahna a ka mit ngeia ka thil hmuh leh hriatte chu ka thinlungah ka dah khawl a. Hengte hi thawnthu ka ziak hunah pawh ka hmang tangkaiin mihring nunphunga khawsazia hi thawnthu ngaihnaawm takah ka ziak ta thin a ni.”(Khawlkungi 43).

Thawnthu a ziah dawn reng reng hian eng lampang thawnthu nge a ziah ang tih a ngaihtuah hmasaber thin. Naupang thawnthu,

nula leh tlangval kaihhruaina lam emaw nupa chungchang lam em ni ang tih te hi ngaihtuah leh hriat hmasak tul a ti hle. Thawnthu a ziah dan leh a then dan ti hian lo tarlang ila:

**Naupang Thawnthu:** “Naupangte hi kan ram hruaitu tur an la nih avangin nun kawng dik an zawhna tur, an nun hruai tha thei tur ziak ka tum ngar ngar bawk” a ti(44).

**Nula leh Tlangval Thawnthu:** “Nula tan an thianghlimna an vawn that theih nan thawnthu hi ka phuah thin a. Tlangval tan pawh hmeichhe nikhualo tak laka an inven nante, chhungkaw kehchhia emaw, nupui/pasal inthen lehna thlentu emaw, nu leh pa kara seilianlo fa enkawl tur neihna emaw a lo nih thin a vangin nula leh tlangval thawnthu hi an nun khaihruai nan ka ziah thin a ni” a ti(45). Lalzuithanga pawhin “Mipat hmeichhiatna kawnga invawn thianghlim leh rinawm pawimawhzia a auchhuahpuina thawnthu leh a kutchhuak thu leh hla dangte hi hnam rotling, thangthar zel chena hlu tur a ni hlawm” a ti(*Kawlawm Dawthei* 97).

**Nupa chungchang:** Nupa kar khi avanga inthen tam ta lutuk leh fahrah an tamzia a hmuh hian a vei em em bawk.

Nupa kan nih tawh chuan tumahin kan fate min enkawl sakin kan hmangaih angin min hmangaihsak tak tak ngailo. Mahse mipa tam takin nupui dang neiin an nupui fanaute an tlan chhuahsan a. Hmeichhia lahin an fa sen hnute hnek la bang lo an ngaihtuah zui heklo. Heng nun dan leh khawsak dan kan hmuh atangin nupa nun dan kai hruai nan leh an nun an thlir let nan thawnthu ka phuah thin. (*Khawlkungi* 45)

Tin, heng bakah hian kohhrana rin hranna awm hian chhungkua a ti keh chhia in, mihring nunphung a tikhawloh theihzia a hmuh atangte in a ziak bawk. Heng zawng zawng bakah a chhiartute rilru hneh theih turin a thil hmuh leh hriatte atangin a ziak bawk thin.

**Lemchan Lamah:** Khawlkungi hi Mizo hmeichhia-ah lemchan thawnthu ziak hmasaber a ni. Kum 1970 atangin lemchan thawnthu a ziak tan. Thawnthu mai ni loin Lemchan hi a ziak thiam em em bawk. Lemchan a ziah leh Saptawng lam atanga a siamrem leh tuk that te hi a vaiin 37 vel a ani. A lemchan ziahte hi hmun hrang hrangah pawl hrang hrang ten an chang thin. A lemchan ziahte hi a vaiin lehkhabu a chhuah erawh a nilo a, a kuta a ziahte niin mi hrang hrangin an hawhsak nasat em avangin a bo then nual bawk.

Lemchan lama a thawh hlawkzia hi ngaithah mai chi erawh a nilo. Kum 2012 khan lemchan lama a thawh hlawk em avangin Bharat Adivasi Award hi Ramnika Foundation leh All India Tribal Literary Forum, New Delhi atangin chawimawina a dawng a ni. A lemchan ziah *Zawlpala Thlan Tlangah*(1981) phei chu a lar em em a ni. Lemchan a ziahte hi a then chu a ziah kum hriat theih a nilo chungin tarlang ila – *Pangpar Bawm*(1972), *Hmuh Theih Ka Va Duh Em*(1972), *Krismas Tak Tak*(1974), *Rip Thiala*(1976), *Josefa*(1977), *Rammawi Kalkawng*(1978), *Vur Vari*(1978), *Ngaihdamna Luipui*(1978), *Sikul Hmasawinna*(1978), *Phuba*(1979), *Eden Huan*(1979), *A Va Pawi Tak Em*(1982), *Thangthar Nun*(1982), *Kumhlui & Kumthar*(1982), *Monu Sual*(1982), *Jejebeli*(1983), *Genevieve*(1983), *Khawchhak Mifing*(1984), *Nipui Vanglai Tawnmang*(1984), *Sualman Thihna*(1989), *Dan Rangkachak*(1990), *Man Leh Mual*(1991), *Chhungkaw Thubuui*(1992), *Drugs Hlahhawmzia*(1993), *Buhfai Tham*(1995), *Krismas Thilpek*(1996). *Beram Vengtu Naupang Leh Uite*(2003), *Nun Kawng Dik*(2004), *Centenary Documentary Film*(2004), *Rawngbawlina Entawn Tlak, In Hre Lo Em A Ni, Mi Chhaw Paruk, Isua Pian Thu, Hmeichhe Hmasawinna, Hun Hlutzia, Hmeichhe Chanchhiatzia, Kristian Hma Leh Kristian Hnu, Krismas Tree* leh *Khawchhak Mifing Artabana* te a ni. Tin, Kum 1999 khan *Lemchan Thawnthu Thlan Chhuah*, short plays pariat chilkhawm a chhuah bawk a, chungte chu –

*Hmuh Theih Ka Va Duh Em, Thangthar Nun, Phuba, Rammawi Kalkawng, Nipui Vanglai Tawnmang, Isua Pian Thu leh Hmeichhe Hmasawwnna te a ni.*

Mizo Lemchana a thawh hlawkzia hi heng a kutchhuak atang hian ngaihthah chi a nih lohzia chu kan hre mai awm e. *Monu Sual* lemchan pawh hi Kum 1982 khan State Level Drama Competition-ah 1<sup>st</sup> Prize a lakpui a *Rammawi Kalkawng* lemchan nen hian Mizoram University-in Under Graduate zirlai atana a lo chhawpchuak tawh bawh a ni. *Lemchan Thawnthu Ka Ziah Dan* tihah heti hian a sawi, “Lemchan thawnthu hi ka ziah rei ngai lova, darkar hnih chan tur pawh nise, zan khatah zawh hman ka tum tlat a, ka zawh hman loh chuan zan dangah ka ziah zawm peih leh tlatlo thung si a, ka zo hrim hrim a ni ber” a ti (Khawlkungi 41-42).

Khawlkungi hian lemchan a ziah reng reng hian zirtir nei, mi nun kaihruai thei ngei tur emaw, mi tin an thil tih ang zela thungrulh an nih dan tur emaw tal hawi zawngin a ziah thin a ni. Mihringte hi engtik lai pawha dai soal fo thei leh thu awilo tak kan nih avangin nun uluk leh thuawi kan mamawh zia hi a kut chhuak atang hian hmuh tur a tam hle. Nun dan tha pi leh pute atanga kan neih te ngai pawimawh leh Pathian thu awia nun chu malsawmna a nih zia a thuziak atang te hian a hmuh theih thin. Chuvangin, Khawlkungi hian a kut chhuak atang hian thil tha tih fan fan chu malsawmna a nih zia leh soal lam kawng zawh chu lungngaihna leh thihna thlentu a nih zia a thuziak tha tak taka tang hian min kawh hmuh a ni.

**Lehlin Lam-ah:** Khawlkungi hian Saptawng lehkhabu Mizo tawnga lehlin hi a thiamin hriat theih chinah lehkhabu 38 a letling bawh. A lehkhabu lehlinho hi a tlangpuiin nula leh tlangval in hmangaihna lam a niin, cyclostyled leh a bua chhut chhuah te a ni. Miten an hlutin an hawh sak nasat em avangin cyclostyle tam zawk hi an hawh bosak a ni. A lehkhabu lehlinte hi miten an chhiar nasain an hlut hle bawh. A lehkhabu lehlinhote chu – *Rim of the*

*Desert, Sword of Fate, Darjeeling Disaster, Oliver Twist, Rebecca Vol. I & II, The Other Side of Midnight, Memories of Midnight, Mad is the Heart, No Heart is Free, Elusive Earl, The Dream and the Glory, Boundary Line, Great Heart, No Trespassing, The Prince for Sale, Tempted to Love, The Smuggled Heart, Dancing on a Rainbow, Island of Enchantment, Golden Condola, Heart of Paris, Desiree, Gold for the Gay Masters, The Daring Deception, Between Pride and Passion, The Bored Bridegroom, Romance of Two Worlds, The Stormy Affairs, Forbidden Flame, Beware of Satan, The Flame & The Frost Vol. I & II, The Daughter of the Condemned, The Prine and the Puper, Secret Power, D. L. Moody, Stranger than Fiction, Honeymoon, The Sins of Herod, Nobody's Child, Heidi te a ni.*

A chung a kan tarlan bakah hian *Barbara Cartland, Denise Robins* leh *Sidney Sheldon* thawnthute pawh a letling nual bawk. Heng a lehkhahu lehlinte hian Mizo thu leh hla a ti hausa nasa em em a, a thente phei chu tun thleng hian a la larin mite chhiar nasat em em a ni. Thawnthu ziaktu a nih avangin a ziak nasa a, lemchan ziaktu a nih avangin he mi kawngah hian chhinchhiah tlak leh hriatreng tlak a ni bawk. Mizo thu leh hla huanga a kut chhuak tam tak avang hian Mizote hian thu leh hla lamah kan hausak phah em em a ni. Heng a thawhrah tam tak avang hian chawimawina hlu tak tak a lo dawng pawh hi a phu hle. Mizo hmeichhiate zingah thawnthu leh lemchan ziak hmasaber a nih avangte hian a hluin hetiang kawnga sulsutu pawimawh ber a ni a tih theih awm e. Mizo hmeichhe kutchhuak nei zingah leh kutchhuak ngah atanga chhut pawhin Khawlkungi hi *Pioneer of Mizo Women Writer* ti a koh hi a phu hle a ni.

F. Lalzuithanga chuan ti hian a sawi, “Mizo hmeichhe ziaktu zinga kutchhuak tam lam(quantity) ah pawh a ngah ber pawl Khawlkungi hi a kutchhuak that thu(quality) ah pawh ‘Quantity makes quality’ tih thufing pakhat hi a tidiktu zinga mi a ni ngei mai” a ti(*Kawlawm Dawthei* 98). A hunlai ngaihtuaha hetiang anga

tam lehkhabu zia leh chhuah thei anih na ringawt pawh hian Mizo thu leh hla a tih hausak zia chu a hriat a ni. Engpawhnise, a kutchhuakte hi tunlai thiam leh zir dan hrang hrang lo chhuak atanga teha en hniam mai lovin a hunlai mila en thiam te pawh tum ila a fuh hle ang. Hetiang anga thahnem thu leh hla chhiar tur a lo hlui te hi a ngaihsanawm in a hunlai a midang lo chhuak leh zel te hnena ngaihdan thar leh tihdan thar a hmuh chhuah tir a, thu tha leh ril chhuah zelna tur atana kawng a lo sial hi a chhinchhiah tlak takzet a ni.

**Tlangkawmna** : Mizoten A AW B kan neih kum 1894 atanga chhutin Khawlkungi hian Mizote chhiar theih tura thu leh hla a lo buatsaih hi a chhinchhiah tlak hle. An hun lai chuan tunlai ang hian mahni a khawl chhutna neih leh duhloh laite siam that zung zung te thil harsa a nih nen! Hetiang zah thawnthu, lemchan leh lehkhabu lehlin lama kutchhuak a lo nei hi a hlu hle mai a zirna sang lama an lo zir thin pawh hi a awmlo lo e. Heng a thu leh hla te hi Mizo literature than chhohna atana hmahruaitu leh ti hausatu zing a mi a ni kan ti thei ang. Tunlai tarmit atang ringawta thlir lo hian a hunlai mihringte hmasawmna leh tawn hriat ngaihtuah chungin Khawlkungin hetiang zah kut chhuak a lo nei hi a fakawm thlawt a ni. Saphoin *Old is Gold* an tih angin a kut chhuakte hi Mizo thu leh hla than chhoh dan ngaihtuah leh a hunlai thlirin a hlu in a zirtir te hi a tha lo kan ti phal lovang.

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## Interview:

Interview with Chhuankimi, 16.5.2019. 8:00pm

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### Dave Chawhte's 'Daphne' Narration Zir Chianna

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J. H. Lalrinzuala\*  
R. Lalnunthara\*\*

#### **Abstract:**

*Dave Chawhte's short story "Daphne" is a modern piece that invites readers to look closely at how stories are told and understood. Through the lens of narratology, the study of narrative forms and structures, the story reveals the many ways a narrative can shape meaning. Narratology, which gained importance in the mid-twentieth century, explores who tells the story, how it is structured, and the different techniques used to engage readers. It also considers the narratee; the person or audience, real or imagined, to whom the story is addressed. In this light, "Daphne" offers a rich ground for understanding the relationship between the storyteller, the story itself, and the audience. This paper aims to explore how narrative style is important in the story.*

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\* Research Scholar, Dept. of Mizo, Mizoram University

\*\* Guest Faculty, Govt. Aizawl College

## Introduction

Thawnthu chhiar aṅanga mitthlaa chiang thei, rilru leh naihtuahna pawh nasa taka hruai thei tura chanchin sawina hi *Narration* chu a ni mai awm e. *Narration* hi thawnthu tawi (*short story*) a ni emaw *Novel* a ni emaw thawnthu ziarang pawimawh tak a ni a, thawnthu ngaihnaawm leh ngaihnaawm loh hril tu ber a ni bawkw awm e.

*Narration* tih hi *storytelling* tih nen hian a inhnaih hle a, *Storytelling* tih chu ṭawngkam tawi fel taka sawi chuan thawnthu sawi chhuah, midang hnena thawnthu hlan chhawn, emaw hrilh chhawn tih hi a ni mai awm e. *Narration* hian thawnthu sawi dan bik a ngaihtuah laiin, thawnthu sawi (*storytelling*) hian *narrative* siam leh insem dan zawng zawng a huam vek thung. Thawnthu sawi chu *narration* lo chhuah chhan a ni. “*Storytelling* ti a kan sawi thawnthu sawi hi eng tik hun aṅanga lo inṭan nge tih hi chhui dawnna mai lo chuan hriat theih a ni tawh lo va. Thil chiang tak erawh hnam tin hian eng tik hun lai aṅang emaw khan thawnthu inhrilh chhawn hi kan lo ching vek tih hi a ni (Zoramdinthara *Mizo Studies* 719).”

Hun kal zelin khawvel changkanna a hring zel a, *oral tradition* chu *written tradition* in a rawn thlak emaw tih mai turin ziaakin thu tluang, hla, lemchan, lam leh *performing arts* hmang tein an inhrilh chhawng tawh a, *narration* hian thawnthu sawi kawngah a thawnthu chu a ti kim a tih theih awm e. *Classical Greece* leh *Classical Rome* inkara *literature* hun pawimawh tak *Hellenistic Period* an tih *Alexandria* khaw mithiante vanglaia a ngaih pawimawh em em thu chheh dan a pawimawh hle.

Thawnthu an *narrate* dan azirin vawn awlsam deuh, hriatthiam leh a thawnthua chen awlsam a awm ṭhin a, a zangkhai zawnga thil thlen dan sawi chhuah a hluar ṭan mek niin alang. Thang Sian Tluanga chuan, “Thu ziaak thiamte hian an thu sawi tih

chian nan leh tih fiah nan hian thu uarna (*hyperbole*) an hmanng fo a, chu chuan an thu ziak a ti chiangin a ti fiah hle thin (*Zoram Fa Chuam Mafaa Hauhnar* 105).” A ti a, *Postmodernism* ziarang ang takin thawnthua thil thlen dan an *narrate* dan a zir hian a chhiartu (kum upa lam emaw naupang) ah a nghawng dan a dang thei ve bawkw. Enid H. Lalrammuani pawhin Mafaa chungchang a sawi naah hetiang lam hian alo sawi ve bawkw:

Ziak mi tam tak hian thu dik hlang min barh hian a rum deuh thin avangin lem a harin helh awl awl a awl fo; Mafaa erawh hi chuan a pu Shakespeare-a ang bawkin mihring zia hi a hre chiangin mihring cheng a man fuh em kher a, thu dik rum theh thawh min hlui rualin a lem ti nuamah sawh bawl leh bai leh an tui hang min chhawp tel nghal zel a, tui ti takin thu khal leh rum deuh deuh pawh hriat loh karin kan lem duak duak ta mai thin a ni. (*Zoram Fa Chuam Mafaa Hauhnar* 133)

A ti a, *Hellenistic period*-a an tuipei tar lan tak nen pawh a inzul hle. H. Laldinmawia pawhin,

*Direct* emaw, *indirect* a ni emaw *first person* emaw *third person* emawa thuziak pawh ni se, thawnthu chu a sawi chhuahnaa innghat a nih avangin *narration* a pawimawh hle. *Artistic expression*, Mafaan ‘*pictorial expressiveness*’ a tih kha *narration*-a innghat a ni. Thawnthu ngaihnaawm tak hi *narration* thaah a innghat fo. Chu *narration* tha chu ziak tlar leh tawngkam thiamah a innghat vek lo va, tawngkam chhumbung deuh leh hnunghnang kher lo, mitthlaa hmuh fiah theih deuha ziak thiam an awm. Chu chu thawnthu chhiar tinuamtu, tingaihnaawmtu leh tiawihawmtu a ni fo thin. (*Bingbi* 18)

tiin a sawi a, thu sawi tum, mawi tak leh ril tak, thiamna tih lan duh avanga sawi kual duah a tha ber lo tihna a ni pakhat awm e. Mafaan

'*pictorial expressiveness*' a tih hi a chhiartu azirin a fiahin a fiah lo thei ti a inngah ai chuan tu tan pawha a fiah theih nan ṭawngkam, tu tan pawha hriatthiam ngah theih hman a ṭha awm e.

C. Lalawmpuia Vanchiau pawhin Lalhmingliana Sawiawia'n a *novel* a *narrate* dan a zirchiannaah, "Kan '*master narrator*' pakhat, Lalhmingliana Saiawi [1937- 2016] kutchhuak kan thlirna hi a *novel* hrang hrang hmelhriat lo tan chhiar a hahthlak in a chhumbung deuh mai thei (*Tualchher Criticism* 74)." A ti a, a tih chhan ni ber a lang chu; a *novel* hrang hrang inzawm dan hriat leh hriat loh lam ni lovin a *narration* a dangdai ṭhin avanga "chhiar a hahthlak" ti a ni zawk awm e. "Ziakmi tam zawkin an *sentence* khar nan 'a ni/ a ni a' an hman laiin a ni hi chuan hniak tam lam zui lovin, bung deuh vuta tawp te, 'ta' tia *sentence* khar te kha a ching a (*Lalhmingliana Saiawi Thu leh Hla Zir Chianna* 74)."

Mahmuaka Chhakchhuak chuan, "Ziaktu langsar tak pakhat hian, 'Lalhmingliana Saiawi chuan mi dang ziak dan leh kal dan in a ziak ve ngai lo va, mahni *style*-a a kal avang hian a thuziakte hi ka chhiar peih lo' a ti a (*Lalhmingliana Saiawi Thu leh Hla Zir Chianna* 45)." A ti a, hei hian *narration* pawimawhzia a tilang bawk awm e. Ziakmi ṭheuh ṭheuhah pawh chhiar sak nuam leh nuam lo an awm tih a lan tir bawk a ni.

B. Lalthangliana pawhin Lalhmingliana Saiawi a hmuh dan chu sawiin, "A thuziak hi a thluaitlum lem lo, a duh chu a sawi bawl mai, a thawnthu ziahah pawh zahmawh lam pawh a pehhel hran lo, kawhhmuh tum neiin tlang takin a sawi... (qtd. in *Lalhmingliana Saiawi Thu leh Hla Zir Chianna* 63)." A ti a, hei hian Enid H. Lalrammuani'n Mafaa thuziak a hmuh dan a sawi khi a pawimawhzia a tilang awm e.

Mira Khanna pawhin Mafaa ngaih dan ang deuha mite beng fah thei zâwng thawnthu sawi chu a pawm ve bawk niin alang:

A chang chuan ziakmi te pawhin thu leh ṭawng ṭul vak lo, fiah nghal lem lo pawh zeh tel chang pawh an nei ṭhin a, a chhiartute tan a ninawm hma ṭhin. Tin, sawi kual chiam hian a ngaithlatute a tibuai a, hraitthaim loh mai a awl bawk. Chuvangin, tawi fel taka ziah (*concise writing*) hian ngaithlatute beng a fah a, an bengkhawn peih zawk bakah hriat reng pawh a awl zawk nge nge ṭhin. (qtd. in *Lalhmingiana Saiawi Thu leh Hla Zir Chianna* 285)

a ti ve bawk a, thawnthu *narrate* dan a ṭhat pawhin a thawnthu ruangam atana ṭangkai lo zeh vak a ṭhat loh zia a sawi awm e.

Thawnthu sawi chhuah dan kawngah hian ṭawngkam tluangtlam, ṭawng un leh ṭawng upa tel miah lova thawnthu ziah tur tih na erawh a ni kher lo. Ṭawng un leh ṭawng upa hmang thiam ten an thawnthu ziah a thiam tak taka an hman hian an ṭawngkam thiamna a langin an danglam bikna alang ṭhin a, chu chu anmahni ti hlutu pawh a ni.

*Narration* hi thawnthu an sawi chhuah dan, an sawi dan a zira a thawnthu tingaihnawma tingaihnawm lo thei tu a ni a, a chhiartute mit ti var thei tu ber a ni a, a thawnthu bakah alo chhuah dan/chhan leh a indin dan zawng zawng thleng a huam thei vek a ni.

David Malsawmtluanga (Dave Chawhte) thawnthu tawi “Dephne” hi teh fung hrang hrang zing a mi *Narration* hmangan zirchian tum a ni. “Daphne” thawnthu tawi hi a lehkhabu hming chawi tu a ni a, he lehkhabu *Dephne* bu chhungah hian thawnthu tawi panga, a ziaktu ir awm chhuak te dah a ni.

### **Narrative Structure**

In satuin ṭha taka in a sak dawn chuan a sak hma hauhin a ruhrel a duang lawk diam ṭhin ang hian, “Daphne” thawnthu pawh hi ruangam fel tak (*organic plot*) neia duan sa thlap a ni tih a thawnthu muk ṭhat dan aṭangin a hriat theih awm e. A thawnthu

chhiar ruala rilru a cham nghal thei leh a awm dan chhiartute mitthla tir nghal thei khawpin a *setting* leh *imagery* a awm ða a, tlar thum-na lekah *exposition* hmuh nghal a ni. Mizo thawnthu ziaktu hmasa te ang lo takin thu a thluai thlum lo ni si lovin a tlak duah lo a, ziakmite thinglung leh rilru hiptu tak pakhat khuarel (*nature*) chu tawi fel takin, “Thli a thaw vuk vuk nghe nghe (13)” ti sam et in a rawn pholang a, *paragraph* khat-na lekah hian thil awm dan a hmuh theih hnem nghal hle. W. H. Hudson-a’n, “*Literature* hi Hringnun hlimthla pho chhuahna a ni e (qtd. in *Thukphum* 10).” A tih ang deuhin a thawnthu a muk ða a, phok 1-na lekah; zing kara *phone call* dawn chuan thu lawmawm a thlen vak ngai loh thu te pawh a tilang a, hringnun hlimthla a tar lang nghal a ni.

Dave Chawhte hian he thawnthu ah hian Laltluangliana Khiantge-a’n ‘hmangaih lungdi’ a tih ang chu a rawn tar lang a, Daphne-i thih dawn ðepah an inhmangaih thu an hre chauh a, in duh dun reng si, chaw bel bula ril ðam ang maiin inhnaih hle mah se inthup nan ngaihzawng dang te an inneih san leh a, hlim chuang si lo vin. He thawnthu *narrator* hian thumawi tak tak, *philosopher* te kam chhuak niawm pui pui a chham chhuak leh ðhin bawk a, thu thlum karah finthuril a zep thiam a, hei hian chhiar a tizangkhai hle bawk.

“Daphne” thawnthu ang deuh; a thawnthu tawp lama lungngaih thlak ta a awm nual awm e. Mafaa Hauhnar thawnthu tawi *Vaihna Varñian* te, C. Thuamluaia thawnthu tawi “Sialton Official” te, Capt. C. Khuma thawnthu *Maymyo Sanapui* te, Laltluangliana Khiantge drama “Lalzika leh Vanthangi” te, hnam dang thawnthu leh *Movie* lamah pawh, “A walk to remember (2002)” Adam Shankman-a movie siam te, “The Fault in our Stars (2014)” Josh Boone-a movie siam te, Richard LaGravenese-a’n 2004 novel version rinchhana a siam “P.S. I love you (2007),” te, Justin Baldoni-a siam, “Five Feet Apart (2019) te, Thea Sharrock-a siam “Me before you (2016)” te,

*Dephne* thawnthu tawp lama *Dephne* pa bawidawng ṭawngtai hi Chris Oyler-a thawnthu, “Go Toward The Light,” a Ben-a pa, a fa thi mai tur tana tih theih a neih loh avanga beidawng ta nen an inang hle baw. Sawi sen an ni awm lo ve. Heng *movie* leh thawnthu te hi ngaihzawng inthihsanna lam hawi an ni hlawm a, khawvel huapa lar leh Chawimawina hrang hrang dawng thei an ni a, thawnthu reng rengah hian kawppui te in thih san emaw natna avanga inthen ngai ta te chanchin hian lairil a fan bik emaw tih mai turin hetiang lam thawnthu hi a tam hle.

### Plot

*Plot* pawimawh tluk zetin *character* pawh a pawimawh a, Aristotle-a ang deuhin Mizo ah chuan C. Lalnunchanga hian thawnthu ruangam (*plot*) hi a ngai pawimawh a, William Shakespeare-a ang deuhin Mafaa khan *character* a ngai pawimawh ve thung baw. Thawnthu reng reng khalh kal tu chu *character* te an ni a, he thawnthu pawh hi *character* leh *character* te inkara thil thlengin a khawr pum a ni a, *tight plot* a ni dawn emaw tih hnuah *simple plot* a ni thung. Hetiang hi Mizo thawnthuah chuan James Dokhuma ziak, “Thla Hleinga Zan” te, “Silaimu Ngaihawm” te, Khawlkungi ziak, “Zawlpala Thlan Tlang” te, “Pasal Duhtan” te, Lalzuithanga ziak “Phira leh Ngurthanpari” te, Mizo thawnthu ziak hmasak ber L.Biakliana ziak pahnih, “Hawilopari” leh “Lali” thawnthu ang chi te, Kaphleia ziak, “Chhingpuii” te, Zikpuii Pa ziak, “C.C. Coy. No. 27” leh “Kros Bulah Chuan” te leh a dang pawh sawi sen an ni awm lo e.

H. Laldinmawia chuan, “*Plot* leh *story* hi thil thuhmun a nihna lai awm mahse, *plot* hi chuan thil nihna leh a chhan chhui zuina a ni deuh ṭhin.” tiin a sawi a (*Literature Lamtluang* 162), he thawnthuah pawh hian Te-a thih thu a sawi hmasa ber a, chumi hnuah Te-a chanchin leh a thih dan a sawi zui chauh a ni a, *Romeo*

*and Juliet* ang mai a tham ral ta te chanchin hi he thawnthu hian a sawi chhuak a, a sawi chhuah theih nan *character* ten an pui a ni.

He thawnthuah hian Mafaa'n "*Love at purse sight*," a tih te, "*Lust at first sight*," a tih te, "*Like at first sight*," a tih te leh, vawi khat hmuhna aṭanga thinlunga lo piang 'hmangaihna' ni lo hmelduhna lek fang, "*Love at first sight*" ni lova, "*Infatuation at first sight*" (*Thlaler Aurawl* 72-75) a tih ang te ni lo, "*Love at first sight*" tak tak hmuh a ni a tih theih awm e.

Dephne chuan a natna avangin Te-a a duh lo der phawt a, a thawnthu a kal kual a kal kual hnuah *supporting character* Tluangte-i ṭawngkam zarah Te-a leh Dephne ten an induh thu an lo inhre tawn thei ta a ni.

He thawnthu ruhrel hi eng huanga khung tur nge tih hi hriat thiam a har hle. *Plots of action* (*Protagonist* dinhmun inthlak danglam dan) te, *plots of character* (*Protagonist* chet ze inthlak danglam dan) leh, *plots of thought* (*Protagonist* rilru sukthlek inthlak danglam dan) te, thil theng eng emaw takin *protagonist*, ngaih la tak mai leh duhawm tak a hnuh hniam dan *degeneration plot* te hi an nih theih dan leh a nih loh theih dan han sawi zau dawn ila: *plot of action* ni tur hian a *protagonist* dinhmun inthlak danglam dan hi a tak (*external*) lam aiin a chhungril (*internal*) lamah a awm zawk mah a, chu chuan *plot of thought* a an tir a, a rilru sukthlek inthlak danglam zelin *protagonist* a hnuk hniam zel a, chu chuan *degeneration plot* pawh a an tir viau bawk.

Hetih rual hian a sap ṭawng taka *character driven story* an tih ang hi a angin, *plot character* pahnih (pakhat a ni mah mah maithei) hian a thawnthu pum hi a hruai ni berin a lang. A thawnthu hi a bul aṭanga a tawp thleng hian *protagonist* hian a luah a ni. Thil tam takah chuan *narrator's discourse* (thawnthu sawitu, kawng tam takah a ziaktu a ni bawk ang) hian a hruai riau anga a lan chang a awm deuh ṭhin.

## Character

*Narrator* hi changtu ber ni lovin, a thawnthu chhunga mi tho *primary character* pakhat a ni a hei hian a thawnthuah danglam takin a pui a, *inner dialogue* awm thei tur ang pawh a rawn pho lang ta thin a, *tone* leh *mood* siam nan a remchang em em mai a ni. Thawnthu thenkhatah chuan *narration form* chi hnih te, chi thum te a lo lan chang a awm thin. Thenkhat chuan *first person point of view* kha *third person* hmangin an *narrate* daih chang a awm a, *narration form* ngai reng kha hman a ni lo fo va, kawng tam takah hetiang a thawnthu sawi (*free indirect discourse*) hian a thawnthu sawi chhuah kawngah awlsamna riau a thlen a ni.

He thawnthuah hian a *plot character* te pahnih (Te-a chauh pawh hi a tih theih awm e) tih lohah hi chuan a ziaktuin *comment* a pek a awm lo a tih theih a, *character* dang te erawh chuan tawngkam an nei law law thung.

Roman mi Horace-an *The Art of Poetry (Ars Poetica)*-a *character* chungchang a sawina pakhatah chuan, “Shakespeare-a tena an zawm famkim duh tak loh, lemchanna dawhsana tum khata *character* pali aia tam lan hi a hnawk” a ti a (qtd. in *Thukphum* 156-157), “*character* chuangtlai an awm duh” tih hi he thawnthuah hian a zawm tha hle mai a, *plot character* te pahnih tih loh *character* tling si ah chuan *supporting character* Tluangte-i leh Lawmzuala te an awm leh a, a bak chu *character* tling lo vek an ni a, sawi tawh ang deuhin *narrator* hian *plot character* te tih loh hi chu han *narrate/comment* zui chiam a nei lem lo a, chutihruah chuan *character* tin te mai hian *philosopher* te sawi awm a mawi tak tak an chham chhuak leh thin thunga, hei hian a tingaihnaawm zual a, *universal truth* pawh hmuh tur a awm leh zeuh thin.

He thawnthu hi Mafaa'n  $Fact+Fiction=Faction$  a tih ang mai a ni a, a ziaktu pain thuhmahruaia a sawi ang deuhin,

*Literature* chu ‘Hringnun hlimthla’ a ni kan tih ṭhin angin he lehkhawia thawnthute pawh hian Mizo nula leh tangvalte nun te, khawtlang nun (*society*) chungchang te, nula leh tlangval inkara hmangaihna thianghlim lo piang te leh college chhunga zirlaite nun tam tak tar lang vein ka hria a. Tin, hei bakah hian ka hringnun puan chhuahna a ni tel a, ka vei ruk leh ka rilru kap ṭhintu te, tu mitmei mah veng lova ka puan chhuah ngamna a nih avangin he lehkhabu hi ka tan a hlu zual hle. (8)

a tih avang hian Mafaa’n *faction* a tih ang hi a nih a rinawm a, hei hian a thawnthu *narration* huang a zauh a, *Victorian period*-a ziaktu lar tak tak ten an mahni tawn ngei aṅanga thu leh hla an zia ang leh, Longinus-a’n *sublimity* siamtu a sawi hrang hrangte zawm kawngah a thawnthu ziaktu hi a pui thei awm e.

### Setting/Narrating Time

*Setting* tih chu tawifel taka sawi chuan thawnthu inngahna hun leh hmun tih hian a fiah mai awm e. *Setting* hi chi hniha ṭhen leh a ni a, *physical /material settiing* leh *chronological /social setting* ti tein an sawi ṭhin. *Physical/material setting* ah chuan a hun lai hmun awm dan te, in sak emaw ram leilung awm dan tar lan a ni ṭhin a, he thawnthuah hian in chhung a lang tam ber a, Pachhung University College *classroom*, canteen leh “Bill Tree” hnuaiia ṭhutna tih loh hi chu Te-a te in, Dave-a te in, Zemabawk Cancer damdawi in leh Lawmzuala thihna Civil Hospital te an ni a, *place setting* te hi rei lo te te bak an lang lo bawk.

*Chronological/ social setting* ah chuan a thawnthu hun lai mila an khawsak leh ṭawngkam hman thleng pawhin a danglam ṭhin a, *time setting* in a thawnthu *narrate* kawngah pawh a hril hle. He thawnthu hi kum zabi sawmhnih pakhatna hnu lama ziah a ni a, 2017-ah Te-a’n HSSLC a *pass* thu hmuh a ni a, Te-a’n *college* a kal

thu hmuh leh a ni a, an *exam* laiin Dephne-i a thi a chumi awmzia chu he thawnthu hun chhung (*timing*) hi a loh berah kum 2017 aṅanga 2020, kum thum chhûnga thil thleng a ni tih a hriat theih awm e. He thawnthuah hian *college* hi *semester base*-a kal an nih tawh avangin 2013 hnu lam a ni tih pawh a hriat nghal mai awm e. A *narration* a tluangtlam a, ṭawng un leh ṭawng upa a awm lem lo bawk a, *social setting* leh *dialogue* pawh a inmil khat viau a ni. *Narrator*-in, “He kan ramah hi chuan mi hausa tan lo chuan thil tih tak tak theih a ni lo va, mi rethei tan chuan han damloh ngam chi pawh a ni chiah lo (35),” a tih hian a *time setting* leh *narration* pawh a inmil zia a tilang awm e.

*Setting* hi *plot leh character* tluk zeta pawimawh a ni a, a thawnthu din kawngah a pawimawh a, thawnthua *narration* a awm theihna hmun leh hun ber a ni bawk a, chuvangin a khawi hi nge pawimawh ber tia inhnial kher pawh a ṭul awm lo ve.

### Narrative Style

Thawnthu sawichhuah dan hmangah hian tihdan hrang hrang a awm a, han tar lang ila: “Thawnthu puah dan tlanglawn tak chu mahni chanchin sawi anga ziak *autobiographical method* leh thawnthu ziaktuin *historian* ang maia pawn lama thawnthu a sawi chhawn ang chi *direct method* leh lehkhathawn ziah ang deuha ziah *documentary method* te hi a ni (Zoramdinthara *Mizo Studies* 721). K. C. Vannghaka chuan *Narration* chu a tlangpuiin chi hnih a awm a, chu chu *direct narration* leh *indirect narration* hi a ni (*Literature Kawngpui* 248) a ti a, hemi pahnih bakah hian H. Laldinmawia chuan, “A pathumna chu ‘*Mixture Method*’ a ni a. *Direct* leh *Indirect Narration* khaikawp a ni a... (*Literature Lamtluang* 169) a ti a, “Dephne” thawnthu hi H. Laldinmawia’n, “*Mixture Method*” a tih mai, a kalphung erawh *Free indirect Discourse* an tih ang hi a tih theih awm e.

*Narrator* hi changtu ber ni lovin, a thawnthu chhunga mi tho *primary character* pakhat a ni a, a thawnthu bul ṭanna ah Te-a thih thu chu *indirect narration* hmangin a rawn sawi ṭan a, phek 24-na, *paragraph* thumna aṭangin *direct narration*-ah lutin Te-a chanchin, a zirna leh Dephne nena an intawn dan leh an chanchin a sawi chho ṭan ta a, *comment* a pe zeuh zeuh bawk a, tichuan phek 55-naah *direct narration* aṭangin *indirect narration*-ah a lut leh a, hei hian *Free Indirect Discourse* chu a pawl tir ta ber awm e.

Thawnthu tam takah *direct narration* leh *indirect narration* hman kawpna hmuh tur a awm ve bawk. Mizo thawnthu zingah, C. Laizawna thawnthu, *Hmangaihzuali* te, H. Lallungmuana thawnthu, *Ram Leh I Tan Chauh* leh *Hmangaih Zoramthangi* tih te, Lalhriata ziak, *Khualzin Nula*, *Damlai Thlipui* leh *Chun Chawi Loh* tih ang chi te, Zothansangi pa ziak *Mittui Kara Hmangaihna* tih ang chite hi an ni a. *English* thawnthu Mizo ṭawnga lehlin zingah *Kristian Vanram Kawng Zawh* te, *Sherlock Holmes* te, *Tom Sawyer* te, *Lal Fapa Ieh Kutdawh* tih ang chite an ni a. A hun lai mil zela ziah a nih hian a ngaihnaawm duh bik emaw tih tur an ni a, a changtute lainatna leh khawngaihna pawh an neih phah ṭhin niin a lang.

Gerard Genette chuan, “*Narrative style* chungchang han sawi hian, a thawnthu inṭan tirh aṭanga a indawta sawi chhoh hi a ni kher lo tih hriat tur. A thawnthu laihawl aṭang te, a tawp lam aṭang te, a khawi lai aṭang pawhin a ṭan theih a ni (qtd. in *Thukphum* 160)” a ti a, he thawnthu pawh hi *chronological narration* ang lo takin, a bul aṭanga sawi chho mai lovin a tawp lam aṭangin a sawi ṭan a, *in media res* an tih ang hi a ni a, hetiang thawnthu hi Mizo thawnthuah pawh hmuh tur a awm nual. Zikpuii pa “C. C. Coy. No 27” te, C. Laizawna thawnthu *Anita* te, hnam dang *Movie*-ah chuan “*3 Idiots*” te, sawi sen an ni awm lo e.

He thawnthu bul berah chuan *protagonist* thih thu hmuh phawt a ni a, a thawnthu *narrator* hi *protagonist* a ni dawn emaw

tih hnuah a thawnthu tak tak, Te-a leh Dephne te chanchin chu a rawn sawi chauh a, a tawpah a *narrator* hian *plot character* nena an chanchinin a tawp a khar leh ta a ni.

### Narrative Device

Sawi tawh angin he thawnthu hi a tawp lam aṅanga sawi ṅan a ni a, *narrative hook* han tih theih ni chiah si loin boruak chhah hian mi a tuam nghal a, he thawnthu bul ṅan tirth ah hian Aristotle-aṅ a lehkhabu *The Poetics*-a a sawi angin lemchana *tragedy*-ah chuan boruak rit a awm tur a ni a, tin, a *main character*-ah pawh *noble character* hman tur a tih ang deuhin zing kara *phone call* dawng ngai lo in an Y.M.A President hnen aṅangin *call* a dawn thu hmuh a ni a, “... thli a thaw vuk vuk nghe nghe. Zing lama phone ka dawn ngai loh teh lul nen vawiin ber khera phone ka dawng hi a mak ka ti hle a (13).” A tih aṅang hian boruak a rit nghal em em a, Te-a pa, PL Liankima te ina an koh phei a, PL Liankima te chhungkaw chanchin tawifel taka a sawi hnuah Te-a chanchin a rawn lang zeuh ṅana, hei hian a *presentation* ṅat zia a lan tir a, *narrator* hian chhiartute hnehah Te-a inhmelhriat tirna a nei ṅana, Te-a a rawn pho lan dan hi thu-bul (*introduction*) ṅa tak a ni a tih theih awm e.

*Tragedy*-ah chuan *noble character* hman a nih ṅin angin Te-a pawh an chhungkua chawpin mi vantlang chunglam an ni a, an nih dan erawh midang aia an hausak vang a ni ber. Te-a chuan ṅhian pawh a ngah phah a, ni mah se la a ṅhianpa ber Lawmzuala leh a bialnu Dephne ten an thih san avangin a nun a chhiat phah a, a nunna a lak ve phah thu hmuh a ni. Hausak avanga mi vangtlang aia chungnung, mifel tak, mi khawhar, chhungril lama mi vangtlang aia hnuaihngung a nih avanga a thih phah hian chhiartute a hneh awm e.

*Narrator*-in, “Ngawi rengin ka hna thawhna bulah chuan a lo ṅu ve a, ka hna thawk lai chu min lo en ngar ngar a (21).” A tih te, “Zan khat a lo leng chu a mizia a dang riau hian ka hria a, zan danga

a titi bawrh bawrh ang kha chu a ni ta hauh lo va. Zan dang ang bawkin puih ka ngaihna apiangah chuan min pui a, a chet dan vel aṭang chuan zan dang a an lohna em em phei chu a awm lo; mahse, hemi zan bik hi chu a ngawichawi deuh riau hian a hriat a (22)” a tih hian Te-a hian rilru lamah harsatna/ buaina engemaw vei ruk a nei tih a hriat theih bawk.

*Indirect narration* aṭanga *direct narration*-a a luh aṭang hian Te-a chanchin a thlur a, Te-a'n *college* a zawm thu te, ṭhian a neih nual thu a sawi karah a ṭhian te zinga mi Lawmzuala a rawn sawi bik baka an chungkaw chanchin, a pain a thih san tawh thu te nena a sawi lang zeuh hian a thawnthu kal zela Lawmzuala thih hnua a nu chan chhiat tur zia leh chhiartuten a nu an khawngaih theih nana a rawn *introduce/expose* dan hian a ziaktu thiam zia a tilang bawk awm e.

A thawnthu a ninawm hman loh nan Te-a'n Dephne a duh ṭan tirh laia, “*College* chu an sawn lo va, *college*-ah chuan thil thar pawh a awm hran lo, boruak a thiang nuam a, boruak nawm em em vang pawh ni chuang lovin Te-a chuan kal chu a phur em em zel a (30),” a tih hian *narrator* pawimawhzia a tilang a, a hun takah a rawn lang ṭhin a tih theih awm e.

He thawnthua *narrator* tih sual erawh a awm ve tho. Cancer khualbuk a *doctor* leh *nurse* thawk zat leh khum awmzat sawi lan kher hi thawnthu tawi a nihna angin a pawimawh kher awm lo ve. “Daphne chuan ti nung sarh a nei tawh lo ni ber a, damdawi leh *therapy* chi hrang hrang hmanga an enkawl nasat em avangin a thuin a cher em em bawk (46),” a tih hnu lawk, Te-a leh Dephne ten hmangaih biahthu an in hlan hnua, “An bulah chuan mi dang awm ve lo se la chu Dephne hmui no tak mai chu a fawp ngawih ngawih ngei ang... (50).” A ti leh lawi a, ti nung sarh a neih tawh loh thu a sawi tawh hnua hmui no tak a neih tir leh mai hi a tisu al ve zeuh niin alang.

## Tlangkawmna

He thawnthu hawi zawng hi hmangaihna a ni ber a, hmangaihna in mi a tih at theih zia pawh a hmuh theih awm e. He thawnthu hi *narratology* hmanga han zirchian hnu hian a thawnthu ziaktu thiamzia a hmuh theih a, a thawnthu atana ʔangkai lo a tlem em em a, Mizo thawnthu hmasa lama kan hmu tam ʔhin *place setting* chungchanga kual ta vak ang chi te, mi chanchin emaw *history* lam sawizui chiam ang kha hmu tur a awm lem lo bawk.

*Short story* a nih angin *genesis of character* hmuh a ni hran lo bawk a, a duhawm tawk lekin Dephne pianhmang leh zia tawifel takin a rawn sawi thiam bawk. Edgar Allan Poe chuan *short story* sei zawng hi bituk fel theih loh mahse, thumal 1600 aʔanga 20000 vel thleng a huam a, darkar chanve aʔanga darkar hnih vel thleng chhiar theih tawk nise ʔha a tih thu a sawi a (*qtd.in Literature Lamtluang* 182). He thawnthu hi thumal 20000 vel a ni a, *Novella* huanga dah theih loh tawkin a ngaihdam theih awm e.

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## Zikpuii Pa Hlaa Intukna Ziarang

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K. Lalnunzama\*  
Dr Ruth Lalremruati\*\*

### **Abstract:**

*This study examines the satirical elements in the poetry of Zikpuii Pa, highlighting its role in reflecting and critiquing social, political, and personal life in Mizo society. While satire has long existed in global literature as a tool for humor, irony, ridicule, and social commentary, Zikpuii Pa's compositions uniquely combine personal and societal critique Mizo literary tradition. Through detailed analysis of his poetry, the study identifies the use of sarcasm, irony, exaggeration, and humor to expose human follies, religious and social misconduct, and political corruption, demonstrating how satire serves as a medium for moral reflection and public discourse.*

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\* Research Scholar, Dept. of Mizo, Mizoram University

\*\* Professor, Dept. of Mizo, Mizoram University

### Thu hma theh:

Hla phuahtu emaw thawnthu leh lemchan ziaktute hian tum nei ran leh bilh leh zeh nei thei rana thu an ziah chang awm bawk mah se, a chang chuan an ngaihtuah thlen loh leh hriat hauh lohin an thuziakah thil dang zir chhuah tur a awm chawk a; a ziaktu thinlung lo lam daiha dawnsawn a nih chang pawh a awm ang. Chu tak chu thu leh hla ropuina lai pawh a tih theih awm e.

Zikpuii pa pawh hian a hlaah te hian mi va tuka va deusawh emaw, khawtlang nun tai leh nuihsawh takin sawi zen lo mah se, zirna tarmit hrang atanga thlirin, chu'ng zia chu hmuh tur a awm ve a ni. *Tho Rawh Dinpui* tih hlate chu ani chuan, “He hla hi love song a ni a, hmangaihna hla, hmangaihna dik tak ‘agape love song’ a ni!!” (Zozam Par 128) ti eng ang mah se, *personal satire* kan ti ve dawn a, ani kha chuan a hre thiam ang, *Mami Pa Mumang* tih pawh, “A hla hi satire anga thlirtu tan chuan chutianga thlir theih chu a ni,” (132) a ti sa a. “Awithangpa chu a ropui em em a, mahse poetic technique te a chhiar ve lova, a khawhmuh a zim deuh a ni, kei ka zauve tihna erawh a ni chuang lo va, a zauva te chu ‘tun lai thangtharho hi kan ni ber ang chu!” (114) a tih sa kha. Chu chu tunah zir kan tum dawn a; a hmasain *satire* chungchang kan sawi hawng hmasa lawk ang a; a sei deuh pawn a mawh lo, kan zir tur hla phuahtu hian pheh 53 zet thuhma a ziak ve tho alawm (ti mai ang).

### Satire chu eng nge?

Hla inphuahel, hlaa intuk (J.Malsawma 163), Thuhlael (Lalnunpuia Renthlei 60), Intukna hla (R.L. Thanmawia 684) tih te bakah Mizo ṭawnga sawi dan hrang awm ve bawk mah se, R.L. Thanmawia hnung zuiin intukna emaw kan ti mai ang a, *satire* tia sawi pawhin a lem chuang loah ngai ila.

Eng pawh ni se, *satire* tih ṭawngkam hrim hrim hi chu Latin thumal *satur* (chawm ṭhat, ei ṭha) tihna atana hman a ni a, *lanx*

*satira*” tiin, chu chu ‘*thei hrang hrang dahna thleng*’ tihna mai a ni. Intukna tih awmzia nen chuan a inhlat duai a, Roman critic te khan tuna hriat thiam dan *satire* (intukna) tih hian an lo hmang lar ta a ni awm e. A bul takah chuan Aristophanes-a Old Comedy aṭangin kum zabi 16-na vel aṭang khan a lo zi chhuak nia sawi a ni.

*Satire* tih ṭawngkam hi hman tlanglawn leh mite hriat hlawn tak ni mah se, hrih fiah leh sawi fiah fak hi a awlai lo hle. *Literature* huangah chuan a ho zawnga mi tih dan zirna (burlesque), ṭawng elna (sarcasm), elsenna, ṭawng mei nei (irony), a nuihzatthlak zawnga mi thu leh hla zulna (parody), innuihsawhna, nuihzat (ridicule), nuihzatna leh fiamthu (humor), a nihna bak baka thil sawi leh uar (exaggeration) rawng te hi kai ve vek mah se, heng te hi satire chu an ni e a tih theih hauh lo thung a, an ni lo e pawh a tih theih loh. *Satirical poetry* chu *satire* a nih hi tih ngawt turin *form* emaw *pattern* emaw nei hrang a ni hran lo a. *Genre* bil nei lo tih tawp pawn a sawi theih ang.

R.L. Thanmawia chuan, “Intukna hla hi kalhmang fak nei a ni lo a, sunna hla, hla khun, thawnthu hla, emaw a dang dang pawh a ni thei. A holam leh zangkhai zawnga dik lohna tilang theia hla phuah... a ṭawngkam pawh a tlangpuiin a nain thu an khuh lo,” (Mizo Poetry 190) tiin a ziak a.

Jonathan Swift chuan *The Battle of the Books*, thuhmahruaiah, “*Satire* hi *glass* chi khat a ni a, entuten anmahni hmel ni lovin mi zawng zawng hmel an hmuchhuak tlangpui,” a ti a. Samuel Johnson chuan “*Satire* (intukna hla) te hi sualna/chimawmna emaw, âtna/thil athlak emaw sawiselna hla,” (357) a ti.

*A Glossary of Literary Terms*-ah chuan, “Intukna hla chu thu leh hlaa mi dang tite chem chem leh sawi chhe zawnga ziah, nuihzat tak leh inhmuhsitna lam hawi kai chhuak thei, hmuhsitna leh muahphona chawk tho thei... (352) a ti ve bawk a.

*The Routledge Dictionary of Literary Terms* chuan, “Thu leh hla ze ṭhuang ho te, hmaih ngawt theih si loh, a lairil takah chuan a ziaktu/phuahtuin tu emaw fiamthu ril leh awmze nei, nuihzatthlak taka awm leh ang lo tak pawha a tukna, (211) a ti ve bawk.

*Oxford Concise Dictionary of Literary Terms*-ah chuan, “Thu zia/hla phuah dan chi khat mi tlin lohna hai lanna, pawl emaw khawtlang nun emaw nuihzat leh hmuhsitna a ni. Intukna chu a chang chuan thu leh hlaa lo tel palh ve chauh a ni thei a, a puma mi tukna kher a ni lo, a bik takin fiamthu huangah pheih chuan, (228) tiin a zia ve bawk.

*Satire* chu hlaah emaw thuziakah emaw mi tlin lohna leh famkim tawh lohna lai fiamthu emaw, thu takin emaw, a nihna baka uar deuh leh phuah belh te pawh telha mi tu emaw, pawl leh kohhran emaw, dem leh deu, hmuhsit leh diriamna, tihelna leh kah fiamna a ni ber a. A phuah danah chuan eng kalphung pawh hman theih niin, a thu ken zawkin a nihna chu a hril chhuak ṭhin.

Critics-te chuan *satire* hi ṭhuang hnih *direct* (or formal) *satire* leh *indirect satire* tiin an ṭhen hrang a. *Satire* huangah hian chi hrang hrang Horatian *satire* te, Juvenalian *satire* tih te, leh Menippean *satire* tih te a la awm a. Heng bakah hian a thu ken azirin *satire* te hi chi hrang hrang ṭhen an ni leh a. Mimal leh mimal inkara intukna chu *personal satire* tih a ni a. Khawtlang inrelbawlina leh politics thila intukna chu *political satire* an ti a. Sakhuana huanga inphuah elna chu *religious satire* niin, khawtlang nunphung emaw khawsakphunga intukna te chu *social satire* an ti bawk.

### **Mizo hlaa Satire:**

Mizoah hian *oral literature* huangh ata tawh *satire* hian thuk takin hmun a luah a. *Prose* huangah pawh *poetry form*-a phuaha a *character* neituten an chham chhuah, mihring leh ramsa thawnthu chenin hmuh tur a awm a ni. Thlanrawkpa Khuangchawi thawnthuah

chuan, Zuhreiiin pangpar a beh dan thika Buipuiin pangpar a beh ve chuan, hlain tihian an tihel a;

Thlanrawkpa khuangchawi niin e,  
Buipuiin pangpar beh e;  
Mawina nei lo, thatna nei lo, su bui bui

tiin. R.L. Thanmawia chuan, “Hei hi a hmasa ber a ni thei mai awm e,” (Mizo Hla Hlui 658) a ti a. TS Khupchong chuan, “Intukna hla kan neih hmasak ber a ni maithei a,” (Beiseina Khawvel 67) tiin a thlawp ve chiah bawk. Folktales huangah chauh pawh hian *poetry* anga puuah *satire* hi hmuh tur a awm ve fur a ni.

Satire te hi thiltitheih leh chak tak, hman suala pawh nasa zawk khawih thei a ni a. Chhim leh hmar indo (1849-1855) te, Chhak leh Thlang indo (1880) te kha hlain a hrin chhuah leh a tihpunlun ni hiala sawi a ni thin a. Khawtlang leh mimal chena dinhmun thlak danglam thei, pawl leh kohhran karah pawh huvang nei na tak a ni bawk.

Mizo sakhaw thara an kai mek lai hun kum zabi 20-na chhoah pawh khan *satirical poem* hian hmun a luah thuk tawh hle a. A bik takin Kaihlek zai (Christian hla atanga kaihlek)-ah te khan tam tak hmuh tur a awm.

Ṭinzu leh ṭinzu a dang mang e,  
Nangni ṭinzu Luanbawr thingpui hnahtel ro,  
Tirhkoh meibulah a dut kuang kuang.

tiin hla an kaihleksak a. Heng hla hi tam tak a chhuak nghe nghe a ni.

Kum 1946-a Political party hmasa ber Mizo Union a din phat atang khan lal ban duhna a ri ring zual a. Chuta mipuite thinlung hneh tura hmanraw pawimawh tak chu *satire* hi a ni zui leh bawk. Chu'ng hun laia an hla intukna pakhat chu;

Baithak arva, artui khawn leh,  
Lal hnung zui reng ka ning tawh,  
Kawltu chawina daltu an ni,  
Sazai lian pui pui an ni.

Tin, mimal leh mimal inkara intukna hla mawi leh hlimawm, ril tak tak a chhuak ve zut bawk a, Awithangpa leh Diriallova te intukna hla phei chu hlimawm tak a ni hlawm.

Kum 1932 aṅanga an neih ṅan Serkawn School Concert, kum 1946 thlenga favang ṅantir lama an neih ṅinah khan *satire* hi ṅa tak tak hmuh tur a awm ve leh bawk a. Heng hnu lam zela chhuak te chu zau zawka zirna neih tham a lo ni ta reng a ni.

*Satire* te hian a hun lai khawtlang nun leh rilru sukthlek hi nasa takin an tar lang thei a. A bik takin khawtlang nuna a duhawm lo, ṅa lo lai leh fuh tawk lo lai zir chhuah nana hla hlu tak a ni. F.Laltuaia hla,

Tleitir lukir feng chhingi  
Tleitir kekawr zuih lubuk  
Tleitir sam tan her lerhi  
Lenlam lungkham ho

tih te hian a hun laia tleirawl khawsak dan leh nunphung, incheina te hi fiah takin a lantir thei a. Lallianmawia Pachua hla, “Dawt Leng An Sel” tihah chuan,

A ngur nun val chu nem ten va pawm rawh,  
Nang leh i chunnu duhaisam chu,  
Keini zawng rairah kan riang lua a ni,  
Lianchung maw, zuk lo lo ni che u a...

a tihah te hian a hun laia nu ten an fanu pasal atana an mipa duh te, chhungkaw dinhmunin inlaichinnaah kawngro a la sut nasatzia te, sum leh paiin mi rilru a hneh theih dan leh hmangaihna aia rosum a la lan sarh theih dan te a lang a ni.

Ṭhangthar hun kan tih mai, tun lai hun thlengin hla a chhuak reng a, chu'ng zinga mite ngaihhlut hla chu K.Hminga hla 'Tu nge inthlei thei' tih te hi a ni ngei ang. A chang khatna chauh –

Ram leh kohhrana hruaitu mi rawnkai te,  
Zahawmna dawhsana ding a, felna hmaikawr vuah a;  
Biakbuk thianghlamah leh pisa ropuia a fawng vuantu  
chanchang,

Thiltitheitu nih vanga dik lohna thup ching te,  
Rawngbawlina sang chelh vanga dik bera inngai,  
Thihna hmaah ang khata kun za theuh tur hi,  
Tu nge inthlei thei?

He hla satu leh chhiartute hian mitthlain tu tu emaw an hmu zut zut tlat a, darthlalang ang maiin a fiah a, a dawngsawngtu nihna azirin *personal satire* a ni thei a, chutiangin *social* leh *religios satire* chenin a huam tlat a ni; he hla hi chuan.

### Zikpuii Pa Hlaa Intukna:

Mi tinin Zikpuii pa chu ram leh hnam hmangaihtu, a thawnthua a changtu (character) a dinte pawh hnam dang aia sang leh chak zawkin a din fo thu an sawi ṭhin a. Chu chauh a ni lo a, ama pian leh seilenna mai ni lovin nu leh pa chenna chena ngaihlu thiam a ni tih *Tawn Loh Chhimtlang Saw* tih hla aṭangin a hmuh theih.

Theih tawpin a nu hnenah dil teh mah se, a nu'n rem a ti lo. He tah hian a nu chuan thil thui tak a thlir a, eng ni hlei lova zin kual leh puitling lo taka lunglenna emaw mahni thinlung chauh um nghal tum zel mai chu a duh lo a, amah leh amah a inphuahna, a nu rilru ang tura a sawi ni mah se, he hla chang hian Zikpuii pa kha ṭ awng elna (sarcasm) leh mei nei taka a dinhmun hrilhna (irony) a rawn lang a;

'Kumtluang kha chen thinlaiah lo dawn mah la,  
Sappui ziaṭial kawl ang khuma;  
Vaipui zar i zo hma chuanin'

a tih tak chiah kha. Intukna hla mawi, el senna duhawm, darthlalang  
 tha tak a ni ngei e.

“A ngai lo ve chunnu vaipui zarzo chu...” tiin han chhang ve  
 bawk mah se, a lo ngai ngei e tih a dinhmun kal zelin a hril a tih  
 theih ang.

Hetianga deuh chiah hian Zikpuii pa hian amah leh amah  
 intukna a nei a, *I Hmel Par Ang Ka Lawm Hun Tur Chu* tih hlaah  
 chuan,

Laituala chai hei zawng zaleng naufa  
 Zuapa sirah hlimten an leng e;  
 I pian a lo hma lua em ni ka hrai riang te,  
 Chun zua fam lo rairah iang i leng liai hi.

Chhungkaw dinhmun din fel hmasa lo, zirna leh hnaa nih tur ang  
 a nih hmaa fa a nei mai chu amah a inchhir deuh a, chutia nupui  
 a nei hma deuh chu a inchhir leh deuh a, a rilru a nuam lo a, fa te  
 pawh nei hma mah mahin a inhria a, a fa nu leh pa nei lo ang maia  
 an chengza thei lo chu a inhmusit deuh a, a tlin lohna chu amah leh  
 amah a inhai lansak a tih theih a ni. A fanu bula awma lehkha zir  
 bansan a duh rum rum laiin, hma hun tur te a ngaihtuah a, “Sum  
 tin tamna kan um ta lo’ kan ti ang,” han ti renrawn mah se, a ngam  
 tluantliang chuang lo.

Hetianga mahni intuk hi thil thar a ni lo a; Lianchhiari khan,  
 Kan va tih luatah lengi’n ka zir sual e,  
 Ka pa, Vanhnuaithang tur, a than ni bang kir e,

a lo tih ve tawh kha.

*Lalhmingliana Father Mihuai* tih hlaah hian,

Zingtlan khaw dai karah leilung luahtu hnam tinrengin,  
 Taksa chakkhai hmasiala an zawn laiin,  
 Fachuam iangin chanahai rairah i chawi...

a tih phenah hian, mi dang khahelna (irony) kan hmu a, pa ropui Lalhmingliana ropuina phena mi dang nun kha a khak tel zauh a ni.

Zikpuii pa hian Zoram leh khawtlang a vei em em a, *sicial satire* huanga dah luh theih, *Hruaitu Vanapa Kan Ngai* tih a phuah chhuak hial a. Chu hlaah chuan dengkhawng taka bul ñanin,

Aw, nang Vanapa kan ngai che,  
Lo leng leh la Zoram sual thim takah hian,  
Remna tlangpui tlawmngaihna i rem sa kha,  
Seifa thinlung sakah hian han tinung leh ang che.

tiin. Zoram sual thim tih te, Seifa thinlung sak tih te hi a dengkhawng dawt dawt hle. Tlawmngaihna hmingputu Vanapa chu lo kir leh se, Mizo ñangthar ñhalai te chu dam dep dawpin han zilh se a duh tak zet a ni.

He hlaah hian Zoram dinhmun, a tlin tawk lohna leh ñat lohna; mahni hmasialna, chapona, uanna, itsikna, duhamna a piang a, aia upa zahna a bo a, Sawrkar hnathawk lian chapo tak tak te, hruaitu inluling leh sumdawng uang tak tak an kat ta suau suau a. Chu'ng thil zawng zawng chuan a rilru a tina a, a bikin sumdawngte khawsak phung chu en hrehawm a ti a, na takin;

Sum tin in dawng in uang zo ta,  
Pawisa dere chenin in phut riang tawnan,  
Lersia doral in khum, Liando in hnawl a maw?

Rethei leh hausa inkar zauh tawhzia leh duhamna a san tawhzia a hmuhin rilru na takin sumdawngte chu an neih rohlu leh pawisa chu nakina eng tak tak ni bik lo tur, Vanrama chhawm theih loh tur, ral leh mai mai tur a nih hriain, vai hausa leh sumdawng be ñhaa mi rethei ngaihsak leh si lote chu hlaa tukin, “Hnawl zel ang che Vaipui chhuangin rulpui chhunrawlah,” a tihsak ta hial a ni.

Hmanah chuan zu hi an mi chhuan leh tlawmngai, huaisen, khua leh tui humtute an pek a nih laiin, tunah zawng an rui ta mai

mai te chu a dem a. Pawl ding ve te lah hruaitu leh nihna inchuhin an keh zeng zung bawk si. Thuro anga nun nem, zaidam Vanpa, pa tlawmngai kha lo kir se, Kristian intite hnenah “Sem sem dam dam, ei bil thi thi” tih thu kha aupui leh turin a duh a ni.

Mizo mipuiten an tawn, an ngaih san vai mi liante chu do leh sual pawh ngai se, ani zawngin Vanapa chu lo hmuah a inhuam a, Zoram siam that a duhzia a aupui lawm lawm mai a ni.

He hla hian a hun lai (1949/1950) bawra Mizote chu na takin a tuk a, inen fiah nan an dinhmun chu hmusit, elsan, zah ngawih ngawih turin a ti a ni. Intukna hla tha, khawtlang (social) nun tukna hla mawi tak, uar thiam tak a ni.

Zikpuii Pa hian danglamna riau a nei a, aman ziak lo se zawng kan hre hauh lo hial dawn a; intukna han tih theih hla ang ni chiah si lo, a phuahna rilru atanga mi dang daih va tuk si hi a nei a. *Sikni Eng* tih hlaah chuan, “Hringmi leng hian dawn thiam ve maw?” tih a dah a, thu tluang satliah mai a ni. Mahse, an office orderly hnena ‘khawvel mawi’ thlirtir ve a tum a, a hre thiam ve vak lo leh a la thupui vak lo chu hlaah a tuk let ta chiah a, “Kei ang chuan chu thlasik ni zing eng mawi chu a ngaisang lo a ni tih chu a lang a. Chu lai tak chu a ni

Nungchaw rawl leh par tin hian,

Siamtu fakin zia an tar

Hringmi leng hian dawn thiam ve maw?

ka han tih chhan chu,” (116-117) a tih tak chiah ni. A ruk tein, an office orderly kha a tihel a, a diriam a, a nuihzatin a nuihsawh tel a tih theih ang.

A mi ngaihsan em em Lalzova hlaah amen-pui theih loh a nei a, “Lungher chungga zamual min liamsan/ Parthing ang ka tan chul rawh” a ti chu a mihring ngat ngat a ti deuh tlat a. Chu rilru chu a ngial a ngana chhang let hauh si lovin, rilru dang daih pu leh

Lalzova ngaihtuahna chu a ruk tea tuk letin, a hla chhang let pawh ni si lovin,

Ka rian khua Parte sei mah se,  
Nang zawng damten mual liam la;  
Par ang kan lawm thin chhawrthla kha,  
Mahten ka tanpui tang e

ka tihsan ta daih a ni! (121) a ti leh at mai. “Lalzova hi ropui hle mah se hemi kawngah hi chuan Pu Vankhama pawh hian min tan deuhin ka hria!” (121) a ti ve tlat a ni.

Amah pawn ‘hla fiamthu’ a tih *Tho Rawh Dinpui* hi *personal satire* hlimawm leh nuihzatthlak deuh, ngeiawm deuh a tling a.

Zingkar mut tui hun chauh tura ar khuangte chuan mut a kham hauh lo a, an thenawm (bang lehlam) nula *alarm* ri erawh a kamtu tan lo chuan a bengchheng dawn riau a, chu mai ni lovin a kamtu ber chuan hmang tangkai ta chuang lovin a beng hlum ve tuk tin lawi bawk si; “... mahse chhitmit meng lo thawh zai rel si lovin/ a beng hlum thlehte puan nem a then thei lo” a han ti fiam hmasa te te a. A ngaih la tawk chauha fuih zawmin,

Tho rawh Dinpui kawl a eng leh ta,  
Ziahtial zir rawh sappui el ve la,  
Examna tur kawlni a lo her chhuak leh ang,  
Suihlungchhir leh i hlau lovem ni?

tiin. Thlasik khawvawt kara zing thawh harzia a hriat thiampui thu leh mi dang tan pawha thawh a harzia sawi zawmin, zir tam erawh inchhir loh nan a ngaih thuin a kharsak ta a. He hla chang khatnaa fiamthu (humour) hi *personal satire* hlimawm deuh a ni reng dawn a ni; waviin atan pawh hian.

*Mami Pa Mumang* hi amah berin, “A hla hi satire anga thlirtu tan chuan chutianga thlir theih chu a ni,” (132) a ti sa a, aman a hrilh fiahna zul,

Mami pa mumanga Zoram Thupuan hi hetiang pawh hian a thlir theih ang. Hnawmtinphurinu ang mai a, thil tinreng, thil hlui leh thil thar phur kawpa mahni taksa pawh nuam lo khawpa thil intuak lo deuhva a awm leh ritphurh nuam lo tak phura bawng bo zawng ta chu, tun lai Zoram thil tinreng dap a, tul tak leh hmalam beisei tak anga kal, a thlenna tur hriat si loh nen hian tehkhin theih a ni bawh ang. Tun lai Zoram chu a duhzawng zawng zawng nen hian a inphur buai hle a, a mamawh ber a thil zawn chu thil hlui thil tha, mahse thil bo tawh hnu a ni. (132)

a tih hian a fiah tawh hle mai a; a duh tan chuan tun a tih khi keini 'tun' ang hian ngaihtuah ve zui mai ila, *opposition party* lam tan phei chuan a fiah hle ang chu.

Aidu, aidu, aidu (2)

Khawthal aidu muttuina,

Aidu, aidu, aidu,

Karei ! aidu, aidu, aidu muttuina.

tih hlate hian, thal laia kawng siam loa mutthlu, furpuia tal buai leh si, politik 'aidu' eia mutthlu thin ram hruiute a kap riauin a hriat asin. 'Karei!' tih a belhte hian, harh chhuah a hun tih hre reng, mi dang sela rela roreltu dinhmun rawn luah ve lehtute pawh an mutui leh zel tho a nih hi, tih te thlengin a ngaihtuah theih. Fiamthu (humour) ang maia en liam theih, mei nei deuha mi diriamna (sarcasm) leh lang lo taka thil thup neia puang chhuak deuh si (irony) rawng te a kai a ni.

Zikpui Pa hian tawng elna (sarcasm) te, elsenna, tawng mei nei (irony), innuihsawhna, nuihzat (ridicule), nuihzatna leh fiamthu (humor), a nihna bak baka thil sawi leh uar (exaggeration) rawng kai a hlaah a lo zep a; hei hian a hming lansarh lohna lam tak *poetry* huangah pawh nopui dawm tlak a nihzia a tar lang awm e.

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## A Critical Study of Contemporary Mizo Poetry

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Lalhnaihzuala\*  
Rosy Lalengmawii\*\*

### **Abstract:**

*This paper, A Critical Study of Contemporary Mizo Poetry, examines the works of both male and female poets in present-day Mizoram, highlighting the distinctive themes and techniques that shape their writings. Contemporary Mizo poetry reflects an evolving literary consciousness where poets use verse, not only as a creative outlet but also as a medium for self-exploration and cultural expression. By focusing on the personal and the intimate, many of these poets embrace confessional modes of writing, revealing their inner struggles, emotions, and individual identities in ways that connect personal experience with collective memory.*

*In addition, the paper explores the use of prosaic verse, a style that departs from conventional poetic structures, allowing poets to explore with freer forms of expression while retaining lyrical intensity.*

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\* Research Scholar, Department of Mizo, Mizoram University

\*\* Guest Faculty, Department of Mizo, Kawnpui College

*The recurring presence of nature in contemporary Mizo poetry also underscores the deep relationship between the Mizo people and their environment, where landscapes, rivers, hills, and forests serve as symbols of identity, nostalgia, and resilience.*

### **Thuhmahruai**

Hmasang aṭang tawhin Mizote hi zai ngaina tak leh hla phuah thiam tak mai an ni tih chu an hla hlui aṭangin kan hre thei, tun thleng pawhin zai ngaina tak hnam an la ni a, mi tlem te an awm khawm tawh chuan an zai vat mai ṭhin. Chutiang mi an nih avang chuan sak tur hla an mamawh a, hla phuah tu an awm a ngai a, hla phuah thiam tak tak pawh an awm tawh a, an awm mek bawk a, an la awm zel turah pawh ngai ang. Tun ṭumah hian *poetry* lama tun hnai dinhmun thlur bing a ni dawn a ni a, *poetry* leh *song* tih chungchangah ringawt pawh inhnia na tam tak a awm mek a ni a, mi thiamte hrilh fiah dan pawh a inang lo hlawm viau awm e. Amaherawhchu, tun ṭumah hi chuan chhamhla/Hlahril tia an sawi bik chauh hi thlur bing a ni ang a, chutah pawh a zawng zawng chu lak khawm sen a nih loh avangin hla thlan bik tlem hmangin zir chian a ni dawn a ni.

### **Tun Hnai Hlate**

Tun hnai han tih hian eng hun aṭanga huamtir tur nge tihah hian ngaih dan siam thiam a har hle awm e, thupua tun hnai tih a nih angin kum 2020 leh a hnu lam hi dah chhin ila a fuh thei maithei. A sak chiho hi lo thlir ta ila, uluk leh chik taka zir chian a awm lem lo naa kum 2000 hma lama hla chhuakte kha a hnu lama chhuak ai hian hla thu hman uluk leh duhtui kawngah te leh hman dik kawngah te hian an ṭha zawk niin a lang a ni. A bik takin kum 2010 hnu lama chhuakah te phei hi chuan Mizo ṭawng dik lo tak taka hman a tam mai bakah hla thu ho tak tak leh Mizo kalphung ni lo taka phuah a tam zual niin a lang a ni. Hei hi eng vang tak nge

hriat a har hle naa *social media* vela an ṭawng hman, hla phuah nana an lak luh ṭhin vang a ni a tih theih awm e.

Tunlai lehzuala hla chuakah phei hi chuan Mizoin hla rua an neih ang chi, hla phuahna ṭawngkam anga hla phuah hi an tam tawh lo hle a, sawi tur ting chuan an awm ve awm e. Mi ṭhenkhat hian hla phuah hi an awlsam em em mai a, an thu hman a dik leh dik loh pawh ngaihtuah lem lova phuah chuak ve tawp leh *music video* siam ve leh ringawt ni ngeia lang hi an tam tawh em em mai a, hei hian nasa takin an ṭawng a pawlh dal a, a suasam a ni a tih thei ang.

*Poetry* hi hringnun hlimthla tar langtu tiin an sawi ṭhin a, he mi a nih avang hian hlate hian a hun lai mipui rilru sukthlek leh a hun lai khawvel dinhmun nasa takin a tar lang ṭhin a ni. *Folksong* tam tak aṭangin an phuah hun lai khawvel leh an khawsak dan te leh an ngainat zawngte leh an tuipui zawngte thlengin kawng tam takah a hriat theih phah ṭhin a ni.

Chutiang chiah chuan tunlai hlate pawh hian a hun lai mil zelin kalphung leh ziarang an nei ve zel a, hla phuahtu chuan a hringnun thawnthu behchhan leh a nuna thil thleng te leh a chen mekna khawvela a hmuh phaka thil awmte beh chhanin hla a phuah ṭhin. Chu mi a nih avang chuan tunlai hlate pawh hi chhuan (*generation*) lo awm turte leh nakin zela ṭhang thar lo awm turte chuan a hun lai mil zel a khawvel dinhmun thlir let nan an la hmang thei dawn a ni.

Tunlai hlate chu eng ang nge an nih tih te leh eng nge a kalhmang tih te, a kalphung te leh tunlai hla phuahtute'n eng thil nge an tuipui zawng tihte leh an khawvel hman mek an thlir dan te hi uluk takin hla hmang hian a chhui zau theih dawn a ni.

### **Poetry Leh A Bu A Chhuak Tam**

Kum 2020 hnu lamah hian Mizo thu leh hlaah *poetry* a rawn ṭhang dawrh niin a lang, *poetry* bu tichhuak pawh an awm deuh

zut zut mai, hei hi thil ṭha tak leh hmasawna ropui tak a ni a tih theih awm e. He mi kawngah hian *poetry* tui puitu pawl pakhat *Mizo Poetry Society* hian an thawh hlawk hle awm e. Anni hian *poetry* dah khawmna bu, *Zaikungthar* an tichhuak ṭhin a, *volume-7* thleng an chhuah tawh nghe nghe a, hêng bu ngaah hian hla sang chuang fe a awm a ni.

Mi mal ang pawha *poetry* bu tichhuak an awm deuh zut bawk a, sawi vek sên pawh a ni awm lo ve. Mahse *Mizo Academy of Letters*-in kum khaata lehkhabu ṭha zual an thlan ṭhin *Book of the Year*-ah hian *poetry* bute hi an thleng sang mawh viau mai, kum 2006-a Nununa Renthleiin a tihchhuah *Hringnun* bâk chu *Book of the Year*-a *top three* thleng an la awm leh lo niin a lang. *Book of the Year* lawmman la phei chu an la awm lo. He mi thuah hian a thlangtute lam inen fiah an ngai nge hla phuahtute hian hmasawn an la ngai deuh tih chu zawhna pawimawh tak leh inhnial theih tak pawh a ni awm e.

### **Hmeichhe Poetry**

Hmeichhe *poet* ṭha tak tak an rawn chhuak nual bawk a, hei pawh hi thil lawmawm tak a ni awm e. Tun hnai *poetry*-te hi mahni inbun ruahna lam hawi a tam em em nachungin hmeichhe *poetry* bikah hian a tam lehzual deuh bik niin a lang. Rilru tâwt leh ipik tak ata tal chhuah tuma inbun ruahna hla, ven thawh leh zêp em em pawh awm lova an mahni hringnun chhungril ber ber thlenga rawn inphawrh an awm nual bawk. A tawi zawnga sawi chuan *confessional poetry* leh *confessional poet* kan hmu tam ti ila a sual tam awm lo ve. Tin, *Confessional poetry* êm ni pha chiah lo, mahni thil tawn emaw mahni chanchin sawina a tam bawk; an *poetry* a *subjective* em em pawh kan tithei awm e.

K. Lalchhuansangi chuan *Thunun Thawnthu* tih buah chuan “Hmeichhia” tih hlaril a dah a:

Tlawm zawk tura hrilh ka ni òin.  
 Ngaih dan sawi chhuak lo tura khap ka ni a.  
 Hre thiam reng theitu dinhmun zawka  
 ding reng thei tura nawr ka ni òin.  
 Hmeichhe tih atana mawi lo  
 changchawia kawl bahtir ka ni.  
 Hmangaihna, mahni chauh pawha  
 wawng him thei tura beisei ka ni. (Lines 1-8)

Heng hla tlarah hian chiang taka lang chu mipui vantlangin hmeichhe laka a beisei, hmeichhe awm dan tura an ngaih (*stereotype*) leh hmeichhe dinhmun a ni. Tichuan, hmeichhiate nihna chu sawi chhunzawm zelin:

Ka hah lai ber paw'n nur leh zuai chu  
 ka tan a thiang lo.  
 Ruahmanna òha zawk ka hriat vete chu  
 sawi turin puitu ka nei ngai lo.  
 Chan chhe zawk chan chu hmeichhe tan  
 inhmehah an ngai tlat a!  
 Mipa zawng zawng zah tura fuih ka ni a.  
 Uluk taka duan ka nihna,  
 hmangaihna tawp chin a neih theihna  
 lawm lohna nei thei leh na thei,  
 beidawng ve theia thuam.  
 'Hmeichhia' ka ni tih hmu thiamtu erawh  
 Zung òang chhiar tham lek an ni si! (Lines 1-21)

He hlaah hian a phuahtu hian hmeichhe chakzia leh tuarchhelzia te, an âw ngaihthlaksak an nih lohzia te thiam takin arawn puang chhuak niin a lang. A hlaah hian a au ring hle a, òap chung a ziah emaw, thinrim chung a ziah emaw, beidawng chung a ziah emaw, beih let duhna thinlung a òanga chhuak emaw pawh a ni thei ang. Natna leh huaisenna rilru a òanga puak chhuak pawh ti ila

a sual tam lo ang. Lalvensangi Chawngthu chuan *Angel leh Mihring* tihah chuan heti hian a rawn sawi ve bawk:

I Duhthusam rawkrai lo puitlin nan,  
Ka chanpual nun chu i pumbilh a,  
Nawmna runthlâk vangin,  
Ka thianghlimna i famtir ta si. (Lines 1-4)

Hei mai hi a ni lo, an pian zia leh pianphung ðha tawk lo lai nia an ngaih te pawh zahpui ahnêkin hlaah an puang chhuak hmiah hmiah bawk. Anita VL Nunmawii'n *Nihawi* bua a hla pakhat "Khuanu Duhthusam Lanu" tihah chuan hetiang hian a sawi a:

Sakhmel ðha lo,  
Pian nalh si lo,  
Bahsam sei hniang lo,  
Kimtlang mawi chuang lo,  
Mitmeng mawi lem lo,  
Nui mawi em em si lo,  
Khuanu duhsama duan lanu ka lo ni e. (20)

### Romanticism

Kum za bi 18 tawp lam aţangin *romanticism* hi a lo chhuak ð an ang a ngaih a ni a, tun hmaa thu leh hlaa dân zam sa pal zutna ti te pawhin sawi ila a dik thei awm e. William Wordsworth kha a tilârtu anga ngaih a ni deuh ber. A ðianpa Coleridge nena an hlabu chhuah thuhmahruaiah chuan hetiang hian an zia k a:

Heng hlain a tum bulpui ber chu, mi nawlpui nuna kan hmuh leh kan tawn, ðawngkam tual leng hmanga puah, zeldinnaa chei mawi, thil naran mai mai pawh thil hlu taka din chhuah a, chung thil hmuh leh hriatte chu harh fim laia thil hriat thiam theihna kan neih ðhin anga mi hlímpui theih tura ngaihnaawm taka tar lan dan tur ruahman hi a ni. (qtd. in *Zunleng* 130)

Tun hnai *poetry* bu chhuak hrang hrang han en a chik taka chhui hian *romanticism* hlimthla tam tak Mizo *poetry*-ahte hian a langin a hriat a ni. *Romantic poetry* ziarâng hrang hrang zinga langsar tak pakhat chu khuarêl thil an tar lang nasa hi a ni awm e, an lung tilengtu leh an inhnemna ber chu khuarel thilah a ni ti ila a dik thei ber awm e. Mahse tun hnai *poetry* tam takah hi chuan khuarel thil an târ lang a nih pawhin khuarel thilin an lunglen a kaih thawh dan an tar lang deuh chauh thin, Mapuia Hrahsel chuan *Khauchher Khawhar* tihah chuan:

Chung khua lo hnîm,  
 Thinlai a zing;  
 Khuangruah lo sur;  
 Lunglai a zûr,  
 Par tin an zawr,  
 Zar tin a hnawng;  
 Thâl ruah kan tuar;  
 Lunglai a nuar,  
 Tinkim ka dawn,  
 Dawn kim a har. (69)

Nunrema Rokhum chuan a hla pakhat “Turni” tihah chuan ni tla turin a lung a tihlenzia leh a khua a tihharzia he ti hian a sawi a:

Turni,  
 Thlang lenkawlah i liam a,  
 Hringmi lam reng dawn lovin,  
 Hnutiang chhawn zai i rel a,  
 Hringmi chenna ram chu.  
 Khawharna i hnutchhiah a,  
 Hringmi khawhar dawn lovin,  
 Lunglenna i hnutchhiah a,  
 Hringmi lunglenna tur chu. (Dawntliang 7)

Ṭawng tualleng hmanga hla phuah hi *romantic movement*-in a ken tel pawimawh tak mai pakhat a ni a, William Wordsworth-an a chawi lar tak zinga mi a ni baw, hla phuah nana hla rua hman deuh kher emaw ṭawngkam un tak tak hmang lovin a hun lai mil zela ṭawng tual leng pangngai hmanga hla phuah chu an rawn tuipui ta a ni.

Hei hi tunlai *poetry* ziarang langsar tak a ni baw, tunlai hla phuahtute hian hlarua leh Mizovin hla thu ṭawngkam hrim hrim an neihte leh thu un pui pui hmanga hla phuah ai chuan ṭawng tual leng leh hla thu hriat thiam awlsam tak takin hla an phuah ta deuh ber niin a lang. Hriatpuia Kion hla pakhat lo en ila:

Ka tan chuan nang chu,  
 Arsi ang mai i ni.  
 Hmuh theih i ni a,  
 Ka thlir ṭhin che a,  
 Ka be ṭhin baw che a,  
 Mahse ka khawih phakah i awm si lo. (*Mi Tin Thawntu* 29)

April ni 14, 2023-ah Nununa Renthlei chuan *image poetry* bu *Thingthlavar* a tichhuak a, he lehkhabu hi Mizorama *image poetry* bu hmasa ber niin a lang nghe nghe. He hla bua hlate pawh hi ṭawng tualleng hmang veka phuah a ni ti ila kan sawi soal tam awm lo ve. F. Lalbiaknia hla pakhat lo en leh ila, “Ka hawi ruai ruai a, / Mihring an zi nuai nuai a, / Ka lam hawi reng an awm lo” (*Saltang Rimawi* 85).

Hei lo pawh hi tar lan tur tam tak a la awm thei ang. Ṭawng tualleng hmanga hla phuah hi a ṭha ber nge ṭha ber lem lo tihah chuan ngaih dan hrang a awm thei ang. Thu leh hla hi ṭhanga inlumlet reng a ni a, *classical* hun lai leh tih dante chu duh lo pawl leh ṭha ti lo pawl an lo awm a, *renaissance* hun a lo inher chhuak a, an thu leh hla chuan *classical* hun laia an dan zam tam tak chu rawn palzutin sadai an rawn ṭhiat a, chu thil chu ṭha ti lo pawl leh *classical* hun lai

thu leh hlaa dan an lo zam te chu rawn ngaihlu pawl *neo-classical* hun a rawn inher leh a, chu pawh rawn duh lo pawl *romantic poet* an lo chhuak leh a, Mathew Arnold-a ten tun hma *classical* hun lai thu kalpui dan chu rawn hlut thar lehin *romantic age-a classical* thu leh hla kalphung an palzut lutuk chu an rawn sawisel leh a, hengah hian a dik ber leh a ðha ber chu sawi theih pawh a ni chuang awm lo ve.

### Free Verse A Tam

*Poetry* hi zethuang (*genre*) hrang hranga then theih a ni a, a ðhentu leh an ðhen dan azirin chi hrang hranga awm thei ang. Tun hnai *poetry* tam ber hi chu a zethuang leh *technique* behchhan leh dan hrang hrang pawh zawm hranpa lovin zalen takin an phuah a, *free verse* tia sawi theih an ni deuh nual awm e. William Wordsworth-a ten an rawn chawi vul em em zalenna leh dan zam sa aţangah tal pitnaah hian an kal thui lutuk deuh em aw tih mai pawh a awl a ni. Sakhla te hi chu lo dah ðha rih ta ila, kan *poetry* bu chhuak tam takah pawh hian hla phuahtute hi an zalen ta lutuk nge *rhyme* leh *meter* te hian ngaih pawimawh an hlawh lo hle niin a lang a, ngaih pawimawh ber tur chu a ni hauh lo naa “*rhyme* tel lo *poetry* chu rimtuina nei lo pangpar ang a ni” an lo ti ve ðhin tho bawk.

A awmze hrang si a lam rik dan thuhmun *pun* an tih ang chi emaw ðawngkam mawi leh nalh tak tak hmanga thu mawi tak phuah (*word play*) erawh an thiamin an uar hle niin a lang. Pu Zova hla pakhat lo en ila:

Ka melh che a,  
 Min melh lêt ve a,  
 Mit leh mit a inkawm melh melh a.  
 Ka khi vur vur a,  
 I khi vur vur a,  
 Kan inkar a khi ve si lo. (*Hnehna Kawngghren* 61)

Johnh Lalchhanchhuaha hla “Tiamthu Hliamtu” tiha *word*

*play* mawi zet mai hi lo tar lang leh ila:

Awmhar hnemtu tel lova awm a har a,  
 Khawhar pawh har ka ti ta lo;  
 Vai liam harsa ti chungin ka vei liam a,  
 Nghilh tum niin a lo thar leh fo. (*Kuhmum* 117)

### **Tlipna**

Mizo thu leh hla huangah hian tun hnaiah *poery* hi hmasawn ber leh chhuak tam ber a nih loh pawhin hmasawn leh chhuak tam pawl tak chu a ni ngeiin a rinawm. A tlangpuiin hla phuahtute an zalen a, a hmei a pain sawi hreh leh zêp an nei ta vak lo niin a lang bawk. Mahni anpui kawp chungchanga mahni inpuanna hla te pawh an nei hial tawh a ni. Lunglen vanga phuah aiin thinrim vanga phuah, ân hla a tam tia an sawi fiamthu thin pawh a dikna lai chen a awm ve mahna.

Thu leh hla hi chu eng dan mahin a phuar lo ti thin mah ila thu leh tha leh tha lo, pawmawm leh pawmawm lem lo tak tak hi chu a awm ve tehmeuh mai, thu leh hla tha chu hun lai nei leh a hun lai mila chhut chi niin a lang lo va, eng tik lai pawhin a tha reng mai a ni. William Shakespeare-a thu leh hla pawh kum za tam a liam hnu pawhin a that ngaiin a la tha reng a ni. Mizo thu leh hla thenkhat pawh hi hunin a liampui ve loh tur an awm nual mai, chutiang bawkin hun rei daih lem lo tur, arbawm kang ang maia daih rei lo tur chi pawh an awm ve tho bawk.

Thu leh hlaah hian tun aia duhtui leh deuh chu a ngaiin a lang a, hla phuah danah te tun aiin inen zau, uluk lehzual a tul deuhin a lang, Book of The Year lawmman dawng thei poetry bu a la awm lo te hi hla phuahtute hian chonaah ngaiin hmasawn tum nan hmang se, anmahni tân leh Mizo literature tân hmasawwna ropui tak a nih ngei a rinawm.

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SECTION

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## Superstitious Practices Regarding Birth and Child Care

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Gospel Lalramzauhvi\*  
Dr Ruth Lalremruati\*\*

### **Abstract:**

*The paper explores the deep-rooted superstitious beliefs and ritual practices of the early Mizo people concerning childbirth, child care, and naming customs. It reveals how metaphysical beliefs shaped every stage of life—from pregnancy and birth to naming and early upbringing—through elaborate taboos and rituals. Practices such as Arte Pum Phel, Nau Lai Hrilh, Arte Hring Ban, Nau Bawrh Keu, and various forms of Khal and Lui Lam demonstrate the Mizo worldview in which spirits and deities were intimately linked with health, fortune, and survival. The study highlights how these beliefs substituted medical knowledge with spiritual appeasement and ritual sacrifice, reflecting the Mizo understanding of life, death, and divine protection. Through analysis of oral traditions and ethnographic records, the paper underscores how superstition functioned as both cultural guidance and existential safeguard in Mizo society.*

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\* Research Scholar, Dept. of Mizo, Mizoram University

\*\* Professor, Dept. of Mizo, Mizoram University

**Keywords:** *Mizo culture, superstition, childbirth rituals, infant care, naming customs, Khal, Nau Lai Hrilh, traditional beliefs, spiritual protection, indigenous practices*

The early Mizo people had little knowledge of medicine, and they had little else to offer other than their superstition towards the care of infants and pregnant women. Even in matters regarding their health and illnesses they assigned the responsibility to the different metaphysical entities. They were however clear on the fact that a pregnant woman's state of being was always in peril, even having a phrase which goes as a pregnant woman and a man clearing a forest are like being laid on a stretcher. Therefore, the dos and don'ts prescribed by their superstition were also observed in strict obedience in regard to the care of infants and those carrying children.

Superstition hold yet another important part of their lives from the moment a child is in the womb. Crossing a large river during pregnancy was thought to cause miscarriage, considered a taboo. The reason is that the water demon, *tuihuai* noticed the fetus and takes it from the mother. There were also many taboos for a man who had a pregnant wife. Slaughtering any animal, especially a snake was prohibited for a man during his wife's pregnancy. Cutting up meat slaughtered by others was also disliked, especially digging through the entails of an animal. It was strongly believed that slaughtering an animal could cause deformities in their children, and they also disliked torturing critters. Zairema asserts that a child born with a cleft lip was blamed on the father cutting the heart of an animal (144).

Similarly, as it was frowned upon to kill wildlife and any living being, killing an enemy was also a taboo. Even if it was necessary to camp out to battle during a war between feuding villages, they refrained while their wives were pregnant. Besides killing an enemy,

it was also forbidden to carry anybody on a stretcher, believing that *zul* follows, thus they would set themselves separate. He was also prohibited from making or carving utensils. Carving a pig's trough, the family's serving platter, or a bench was also refrained from. It is difficult to ascertain what making these utensils was blamed for, however, it was believed to be the cause of deformity in an infant. *Pasal̄tha*, able to bring heads home was revered, however, there is talk of such men often not being blessed towards children. This aligns with their teachings that taking a life is detested by *Pathian*.

When a child is born, its relatives could not give it just any name they desired, although some were nonchalant, saying 'names and large drums must be shared' and casually naming their children, not minding a name shared by others. However, an earlier Mizo man had much to fear, so he is often restricted by such fears. The superstitious and most people are very selective with names, believing that *zul* follows any name they gave. *Zul* is related to misfortune and ill-fate, something bad that would trail behind them in their journey in life. Zairema mentions that they drink wine after the ritual of *nau bawrh keu*, after which they fasted, and only then do they name a child (11).

They bore names after their treasures such as *darkhuang*, *darbu* and guns; also, they rejected 'Chan' (lose) or 'Riang' (destitute) for names. When the umbilical cord wraps around the child, they would have 'Lai' (umbilical cord) included in their names, and if wrapped in a membrane, their name would include 'Rang' (amniotic sac) as these words correspond to the birthing anomaly. C. Lianthanga states, "This is because they believed that those wrapped with the umbilical cord or the membrane would not survive if they do not bear it in their names," in explanation (16). In this manner, it can be observed that their faith and superstition heavily influenced even the naming of their children. F. Lalremsiama opines on their caution with naming as:

Mizo people of yore believed that names had profound meanings. They would also select a good looking man with good physique and reputable name to be the priest. It was desirable to select Rualkhuma (excel above peers) rather than Arbawma (chicken cage) for them after all. They believed that naming a person deeply influenced the philosophy of a person. The connection between the giver of the name and what influences them at the time of naming was believed to stipulate the life of the bearer of the name. Because they held such a belief, good and proud names were reserved for chiefs and well to do families, while children from poorer families were given more humble names. Moreover, poor parents that often-lost children believed their children could not tolerate their names, opting for simple names thereafter. (63)

Additionally, among real siblings, alternating male and female births were not appreciated. The reason for this is their belief that it is a mark by a *huai*. They were afraid of having twins; hence every woman was in the fear of birthing twins thereby refusing to eat any conjoined fruit or vegetable. No matter their loveliness, if twins are born, people who come to congratulate must say that they are horrible instead of saying that they are lovely. If they made any statement about their loveliness, they feared a demon would hear and desiring the babies would take them away. Also, if twins are born, at least one of them almost always bears *phir* (double, twin) in their name. If children were born with the umbilical cord wrapped around their necks, they always included *Lai* in their names. Because such birth was thought to be not exactly normal, they feared it would not live long unless they bear it in their names.

Should anyone carry an infant, it was taboo to hand over a child at the door. And when they travel to a different village with a child, they always put a string of ginger on the child's neck, believing

that this protects the child from illness. It was considered appalling to leave a crying child outside and closing the door on the child is a taboo, considered as giving a curse. They believed that the *Khaltu* (guardian) of the child's soul could be displeased. They also do not let children play with the flowers of the crape myrtle, as it was said the crape myrtle was protected by *Chawmnu* so it caused children to have seizures or epilepsy. Similarly, plantain flowers and crabs are *Phungpuinu's* foods, so it is taboo for children to play with.

In addition to these various taboos mentioned above, the treatment of infants from birth begins with superstition. The seed of superstition was planted in the person's mind from their infancy; therefore, one could only become a superstitious person when he/she grows up. Established procedures they must follow in regard to an infant because of their superstitions are listed below.

### **Arte Pum Phel**

This is a sacrifice made for difficult births, where a small chicken is used as the sacrifice. According to James Dokhuma, the chick was split in the middle, the upper parts wrapped in seven layers of rattan strip was placed towards the head of the village, and the bottom part with five small coils of rattan strips was placed towards the end of the village (123). In that ritual, the priest felt it necessary that the cervix must be opened wider so that the mother might easily give birth and makes her drink the consecrated water for that ritual. They believed childbirth would be a lot easier after performing the ritual of *arte pum phel*.

### **Nau Lai Hrilh**

Mizo people believed that every person has a spirit, the moment a child is born it inherits that spirit from its parents, and the spirit leaves the body the moment a person dies. The belief goes that when a child is born, that spirit that comes from its parents

must enter the newborn, but since it is anxious to promptly enter the body, it lived on the parents' clothes, between their hairs or under their arms. Since that spirit could not be seen they were very afraid of harming it, because if they were to accidentally harm the child's spirit, the child's life would suffer the consequence. So, the parents of the newborn were forbidden to work for three consecutive days, the duration of their separation from society was called *Nau Lai Hrilh*. *Hrilh* means not doing any work because of something, setting oneself apart because of something. There were many *hrilh* in Mizo societal life, they practiced *hrilh* when there was *sarathi*, and also for *raicheh*. They also practiced *hrilh* the day a wounded tiger is pursued and on the day a tiger is *aih*. When *hrilh* is observed, it does not simply equate to resting for the whole day, nobody works on such days, and household chores, weaving and even fetching water were also refrained from. Even if the women did not participate in the pursuit of a rogue tiger, they cannot do any task because of *hrilh*. Similarly, during these three days of *Nau Lai Hrilh*, it was forbidden for the parents of the newborn to do any tasks, as they are in *hrilh*. After *hrilh* for three days, the father may resume working, but he must never do any task involving tying with bamboo strips or rope. The child's spirit followed its father everywhere so they were afraid he might have tied it somewhere. He could also not weave fences as they feared he might weave the spirit in in the fence. He was also forbidden to lay bricks because it could result in the child's spirit being crushed. Even if he were to accidentally tie a bamboo strip, they would always cut it.

### **Arte Hring Ban**

Three days after the birth of the child, *Nau Lai Hrilh* was finished, and they commence with *Arte Hring Ban*. They packed about three bundles of rice, holding those bundled rice and a chick with split bamboo. They would cut a small wound on the chick's

head and smear the blood on the child's forehead and chest. Those bundles of rice and chick held with bamboo were hung outside on the edge of the beam of the house, the chick would chirp loudly. This is called *Arte Hring Ban*. This is done because even though the child's spirit would momentarily enter the child's body, it was still not comfortable so it would come out again wandering around and near its parents. They were afraid that wandering demons around them would capture the spirit. Should that demon come close, the chirping chick hung outside would catch its eye, no longer pursuing the child; they believed the child would be safe from the demon. This chick hung outside could be taken by anybody, with Zairema stating that it is desirable for breeding (10). A priest was not needed for *Arte Hring Ban* as it could be done by the family themselves.

### **Nau Bawrh Keu**

Just as it has been mentioned that early Mizo people did not have medicinal care they were also lacking in regards to the care and handling of a newborn. It might have been because they did not have enough to keep the baby warm or enough oil to put on the baby, at about seven days from birth the child develops red rashes, with scaly skin and a fever, which is called *bawrh* believed to be the norm for a newborn. The appeal for a cure from that illness was called *Bawrh Keu*. Zairema accounts the practice of *bawrh keu* as, "Vawmhrui (a kind of forest vine, a noose) about 1 foot in diameter was formed, a *vakep* leaf was placed on the vine, and the infant was passed through the noose three times, appealing for healing" (10-11). *Bawrh keu* must be practiced at night, after which it was not allowed to put on a fire and they would head straight to bed. A priest was not needed for *Nau Bawrh Keu*, with the father simply performing the ritual.

After about ten days had passed since birth the child's affliction also abated, and its spirit was also believed to peacefully enter its body. Merged with the celebration of birth, they would

fry *nauvai*, drink *nauzu*, and the parents could also work then. But they were still wary for the child's spirit. So, the father would tie a bamboo strip on a crossbeam before leaving the house so that the spirit would not follow its father.

### **Arte Thlah and Bulthluk**

If the child is perceived to be of ill-health, they performed *arte thlah*. The ritual maintains that the priest releases a chick on the courtyard chanting, 'Now then, leave the child behind.' If the child is still not of sound health they would perform *bulthluk*. For *bulthluk*, instead of releasing the chick in the courtyard, he takes it to the outskirts of the village near a large tree and the priest chanted, 'Now then, leave the child for sure this time.' Contemplating their performance of the ritual, it is in alignment with the reason they perform *Arte Hring Ban*. It shows the belief that some demon coveted the child's spirit, holding it in captivity. Because of that the child could not be healthy, and it is clear that the chick was given as a ransom for the child's spirit. Many parents could not perform all of these rituals for their children while the wealthy desired to perform every step.

### **Khal**

The child's spirit or soul came from its parents, with every person having such a soul. It can be asserted from their sacrificial rituals that they believed that the soul had a guardian and a caretaker, so the caretaker entity was called *Khaltu*, writes Zairema (10). It is also said that a male's *khaltu* was feminine while a female's *khaltu* was masculine (11). What Zairema writes as *Khaltu* is not found in other accounts. C. Lianthanga however states, "*Kel Khal* is a worship of *Khuavang*, the guardian of one and all" (196). Whatever is the case, it is clear that a sacrifice was offered to that spirit for the child's health and good fortunes. The most renowned guardian accounted

by Mizos is *Khua* or *Khuanu*. A discussion that emerges here is the possibility that what Zairema calls *Khaltu* is the same as *Khua* that protects and cares for humans. Zairema mentions that every person has his or her individual *khaltu* (11); but, this may not be correct through thorough contemplation with the context of their *Khal* songs. *Khua* or *Khuanu* was regarded as the caretaker of humans, it protects the souls of every person individually, and sacrifices are offered to that *Khua* so that it would continue to *khal* or carefully protect the soul of the child, that sacrifice appearing to be what was named *Khal*. It was named after the animal offered for each sacrifice as *Ar* (chicken) *Khal*, *Ui* (dog) *Khal*, *Kel* (goat) *Khal*, while *Lasi Khal* was named after the deity *Lasi*, with a pig used for sacrifice. *Vanchung Khal* and *Hmar Khal* on the other hand were named after the places believed to be the residence of the deities, and chicken was used as sacrifices.

*Sadawt* must be employed when *Khal* is practiced; it is mostly an appeal for good health and blessings for an infant or a child. *Ar Khal* is practiced after an infant's *bawrh keu*. It could also be performed even if the child was a bit older. There is no set time to perform the ritual. Similarly, *Ui Khal* depended on the wealth of the parents and their concern for their child. A rooster is most often used in *Ar Khal* where the priest would chant a lengthy incantation and slaughter the chicken using a hoe. Their incantation was mostly an entreaty to a spirit for blessings on behalf of the child, with all mostly similar. Zairema mentions that *Kel Khal* was performed when children enter the first stages of puberty (13). C. Lianhanga on the other hand mentions that it was performed when they reached adulthood. They believed that if those having the means to perform *Kel Khal* refused to do so, the guardian spirit would be displeased, causing bad things to happen to the person and even giving them mal seizures and epilepsy (196). Again, priests would

slaughter the goat and perform the ritual in a solemn manner. The goat's tail was put around the neck of the person for whom the *Kel Khal* was offered.

Besides these, the wealthy offered different *khal* such as *Hmar khal*, *Lasi khal*, *Vanchung khal* and *khal chuang*. *Vanchung khal* is an offering in appeal of blessings to a being that resides high in the heavens while *Hmar khal* is an offering to a spirit that protected them when they lived in the north, according to Zairema (16). *Lasi khal* is an offering made to *Lasi* so that a child may be blessed in hunting, it is a *khal* offered particularly for a young male, where a small pig is used as sacrifice. *Khal chuang* in the meanwhile, is mainly an additional offering made up by wealthy people after they have offered all the other *khal*.

### **Lui Lam**

This is an appeal for blessings and protection for children from the spirit in rivers. Named after the livestock offered it may be called *Ar Lui Lam*, *Vawkte Lui Lam* or *Ui Lui Lam*. It was performed to stop a child from bedwetting. When they offered *Lui Lam*, they prepared the offering outside and even cooked the meat outside while it is eaten indoors. It is prepared near the balcony on the dry areas. Zairema accounts that this offering is similar to the performance of *Zunthiang*.

In this manner, the child is brought up immersed in superstition from birth to adulthood. Sacrifices were depended on and offered for every ailment instead of medicinal treatments, passing on the teaching that respect for standards of their superstitions prolonged life and begets blessings not just in words but through practice, interweaved in their lives through the years. The gender of the newborn was of great significance. If it was a female, she was blessed to become a beautiful lady worth a mithun, while a boy was

called worthy of a *darkhuang*. For a male child, they desired most that he become a proficient hunter with many exploits and a brave warrior who felled many enemies, so a dao would be placed in his hand; such a practice in the end pointing yet towards *Pialral*. For the female child, it was desired that she become a lovely lady, who even when she weds, would marry into a wealthy family. Since she would share her husband's status, they all desired that their future son-in-law would come from a well-established family, able to organize *khuangchawi* and sure to reach *Pialral*.

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## Changing Masculinities in Mizo society in the 20<sup>th</sup> Century

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C. Lalmuansanga\*  
Malsawmliana\*\*

### **Abstract:**

*The study examines the changes in Mizo society, focusing on gender dynamics, particularly at the turn of the 20<sup>th</sup> Century. The transitions from traditional values to Western-influenced modernity was a profound phenomenon, with significant changes in masculinities. It emphasizes the intricate dynamics and conflicts between colonial viewpoints and indigenous understandings of masculinity. This research employs a comprehensive methodology that encompasses a historical examination of archival resources, previously published newspapers, and personal narratives drawn from autobiographies and memoirs. It also integrates secondary sources to support the primary findings, utilizing existing literature and historical documents along with critical discourse analysis to explore how colonialism has impacted the development of masculinities within Mizo society.*

**Keywords:** Masculinities, Colonialism, Identity, Change, Culture

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\* Research Scholar, Dept. of History and Ethnography, MZU

\*\* Professor, T. Romana College, Aizawl

**Introduction:**

The turn of the 20<sup>th</sup> Century in the Lushai Hills was accompanied by tremendous changes, many of which were brought on by British imperialist agents, both political and the Christian Mission. Their influence persists to this day, years after the colonial powers left. Within the Mizo society, the concept of colonisation had quite a mixed connotation. Although the first contacts between the Mizo people and the British in the 19<sup>th</sup> Century was that of resistance and armed conflict, the introduction of Christianity by the English missionaries changed this relationship and established a sentimental connection.

A prevailing view maintain that Christianity has been crucial in shaping a unified Mizo identity. Joy Pachuau noted that Mizo identity is 'inextricably linked to their Christianity' (Pachuau 137). Lalhmuaka in *Zoram Thim Ata Engah* claimed that, when looking at the successful people, 'their parents were people who greatly with all their hearts put their faith in God' (Lalhmuaka 125). Though cultural similarities and beliefs were prevalent among the villages, they were indeed mostly what Adel Khan called -in his definition of pre-colonial India- a 'fragmented society' as the 'concept of political unity did not figure because authority was segmented rather than centralised' (Khan 97). Each village had their own chief that rules with the council of his elders.

Keihawla in *Golden History of the Lushai Hills* periodised the years 1895-1946 as the 'golden history of the Lushai Hills' (Keihawla 108). This was the height of British presence the in Lushai Hills. He claimed that this was a period of peace, years of consolidation of Christian faith and subsequent change in the social life, supposedly from traditional to colonial modernity. C. Lalawmpuia Vanchiau had periodised this change by calling it *Khawvel Thar* meaning 'new world,' characterised by the introduction of writing in Mizo society (Vanchiau x).

Sajal Nag maintained that this colonial experience is ‘not unique’ (Nag xv). There are tendencies of viewing their own culture as somewhat primitive. Likewise, the Mizos accepted the narrative of being ‘rescued from savage practices’ and ‘felt indebted’ to the British (Lalhmingthanga 15). This phenomenon of desiring the Western style, which Sajal Nag termed ‘colonial modernity,’ resulted in the ‘destruction of indigenous culture and religion, and the introduction of modern education, medicine, and hygiene’ (Nag xvi). Adel Khan noted that one of the most significant impacts of colonialism was the introduction of the modern state system, which facilitated cultural change through deliberate efforts (Khan 45).

Following cultural shifts, notions of masculinity underwent rapid change. The term “masculinities” used plurally to reflect the diversity of masculinities identified in Raewyn Connell’s influential sociological work (Kimmel and Aronson 503). These identities are shaped by cultural and historical contexts and are not fixed traits; instead, social behaviours and interactions actively influence their formation (Connell 16). As Kimmel describes masculinity as ‘a power relation’ (M. S. Kimmel 183-184), such transformations impacted not only men but society as a whole.

As Connell indicated on the importance of historicity and practice, that gender relations may shift as according to changes in society (Connell 92), men’s responses to changes varied widely, shaped by cultural, social, and historical factors, resulting in diverse reactions to these transformations. Building on Sara Mills’ use of Freud’s discourse theory to analyze discursive positionings’ (Mills 13), this paper employs this framework to explore the complexities of masculinity and how men navigate societal changes.

Thus, in light of these approaches, the studies aim to employ an analysis of men’s experiences and response to the changing culture and social structure. While studies in Mizo gender history

has mainly focused on women's experiences, studying masculinity is essential for a complete understanding of gender roles. As Schulz and Janson argue, it is crucial to include men's lived experiences, the constructions of masculinities, and the social structures shaping these behaviours to fully comprehend gender dynamics (Schulz and Janson 123-124). It also examines the subjective experiences of these shifts in gender dynamics (Miescher 78).

Through a qualitative approach, the study analyses diverse primary sources, including archival materials, newspapers of the 20<sup>th</sup> century, autobiographies, and memoirs. Newspapers offer a snapshot of daily life, capturing contemporary events, social practices, and realities, and help trace the continuity and evolution of human experiences (Salmon 220). Autobiographies and memoirs are chosen because, as Paul Eakin notes, they serve as discourses of identity (Eakin 122).

### **Markers of Traditional Mizo Masculinities**

The Mizo society was, as quote John Tosh described the British society of the 1800s, 'characterized by sharp category distinctions of gender and sexuality' (Tosh 330). More specifically, regarding the masculinity- femininity binary, there were stark contrast between the two, with the notion of masculinity being first and foremost, a 'flight from the feminine.' (M. S. Kimmel 185). Their conception of *thaibawi* is a good example of this. J.H. Lorrain put this as 'being under the thumb of a woman' (Lorrain 444). This notion was regarded as very shameful, and men did not want to have anything that was considered to be feminine. As T.H. Lewin observed, men through laziness, cowardice, bodily capacity were unable to do man's work, he was made to wear women's clothes and work with women (Lewin 134).

This classification necessitated men conforming to a rigidly confined ‘masculine ideology’ of beliefs, traits and behaviours about what men should be (Duriesmith 27). The Mizos ‘devoted a lot of energy to dissociating the sexes by plunging them into feminine and masculine through socialization’ (Jablonka 5-6). Mizo men feared being seen as effeminate. Just as Ajay Kumar and Aman Bora noted that attributes such as strength, stoicism, the role of the family provider and the duties of being a protector or authority figure within the family and community have been intimately associated with manhood in various cultures, these characteristics also served as significant markers of masculinity within Mizo society (Kumar and Bora 128-129). Hence, the Mizos practiced intense socialisation, with the active process mainly concentrated on men. The family structure initiated and reinforced gender segregation with social practices like marriage, inheritance and division of labour shaping gender roles.

Institutions like *Zawlbuk*, which was an exclusively male space, further solidified masculine identity through ritualised separation from families at age 10. *Zawlbuk* served as both an educational and a homosocial hub, where boys learned masculine duties and responsibilities and socialised with peers, which resulted in the internalisation of cultural discourses of masculinity. This early socialization allowed boys to engage with and embody traditional notions of masculinity, thereby solidifying their gender identity within prevailing cultural norms (Kiesling 4).

There were many markers of manhood in Mizo society, born from the perception of gendered binary, and what could be said to be a necessity as per their surround and way of life. Achieving independence, founding a family, and fulfilling the role of father were essential rites of passage, with ‘compulsory heterosexuality’ serving as a key indicator, as Connell explains (Connell 103). The

traditional practice of *nula rim*, where men courted women and selected spouses, is a prime example (Lianthanga 132). Traits like bravery, strength, courage, and honor were vital for men, especially in a society without a formal army, where they protected the community from wild animals and enemy raids. As Goldstein notes, men are not innately warlike, but social conditioning made these qualities necessary for their role as guardians. (Elizabeth Prugl 335).

Hunting was a defining element of male identity in Mizo society (Hmingthanzuali 80). It signifies embodying ideal masculinity. It was also marker of the transition to manhood while fostering virtues like perseverance, toughness, and emotional resilience (Littlefield 7). Successful warriors, honoured with the title *Nopui*, and those who took enemy heads, could wear the feather *Chhawn*—a symbol of martial achievement and societal prestige, especially during *nula rim* when *Chhawn* displayed honour and superiority (Lalremsiama 14-15).

These traits were further linked to religious beliefs. Attaining *Pialral*—the highest realm in the afterlife—depended on demonstrating exceptional hunting skills or wealth through livestock, a ritual of *Thangchhuah*. This accomplishment elevated a man's social and spiritual standing, with his wife inheriting privileges associated with his status, thereby intertwining masculinity, spiritual hierarchy, and gender roles in a system where a woman's fate in the afterlife was contingent upon her husband's achievements.

Another important tenet of manhood was the exhibition of *tlawmngaihna*, a crucial moral code of conduct within the Mizo community. It signified a profound convergence of virtues such as altruism, self-abnegation, conviviality, munificence, and modesty. Thus, *tlawmngaihna* was an important vessel for 'masculine performativity' (H. Riley 24). *Tlawmngaihna*, a virtuous practice of selflessness, was an important in the construction of masculine and

feminine identity, against which 'all other actions were measured' (Shephard 55).

### **The First Encounters: Contrasting Cultures and Masculinities**

In the context of colonialism and imperialism, the 'drain of wealth' and resource accumulation were primary motives for the British (Ocheni and Nwankwo 47). However, the Mizos experienced initial contact with the British differently. Hostility initially marked the first encounters, largely due to raids by Mizo chiefs and the British efforts to suppress them (Duhsaka 2). Tensions intensified with the arrival of English tea planters, who encroached on Mizo lands, exacerbated by the government granting land to these planters (Lewis 20). This was seen as an invasion of their territory, referred to by the Mizos as *sai ram chhuahna* or hunting grounds (Duhsaka 3). J.V. Hluna noted that the Mizos, who traditionally 'honoured brave men, felt it was their duty to resist these encroachments' (Hluna x). This sense of responsibility to protect their land and heritage became a driving force in their response to British expansion.

Tensions escalated between the Mizo and the British in 1871. The rocky relationship culminated in Vailen I and Vailen II, the first to assert dominance and check Mizo incursions, (The Lushais 1-2) and the second leading to the annexation of the Lushai Hills, altering the power dynamics of the region (Keihawla 23). A.G. McCall noted Kairuma Sailo's actions during this period as the 'last gesture of resistance' (McCall 64).

British annexation of the Lushai Hills led to the prohibition of pivotal traditional practices, profoundly influencing the concept of manhood within Mizo culture. Mizo people's temporal practices were intricately linked to their beliefs surrounding life after death. Thus, the restrictions significantly disrupted their core systems and traditions. The rigorous enforcement of these bans by

British administrators not only undermined the Mizo's religious foundations but also paralysed essential facets of their cultural identity, leaving a lasting impact on the community's collective spirit and sense of self (Shakespear 64).

Hence, the contrasts in masculinities between the British and the Mizo were stark and noteworthy. Scholars examining British masculinity, particularly in the context of colonialism, have identified a pronounced notion of "civilised white masculinity" (A.Ster 513-514). Attributes such as restraint, emotional resilience, and the ideals of the civilised gentleman epitomised the British masculinity, characterised by a perceived superiority and moral rectitude (Anderson 1345). The tendency among colonisers to compare and other the colonised significantly shaped these interactions, highlighting the dynamics of power and identity inherent in colonial encounters.

Colonial agents in the Lushai Hills often documented their observations with a mixture of fascination and disdain. This intent was reflected in the logbook of J.H Lorrain. He noted in it a remark of a certain man characterised the Mizos as 'unreclaimable savages' (K. Jackson 86). This characterisation largely underscored the dehumanising stereotypes on the colonised. Certain practices of the Mizo people such as hunting and their mode of warfare made the English see men of the hill districts as 'fierce and predatory' (Woodthorpe 3). A stark contrast remained between the 'civilised Europe' and the 'barbaric Orient' (Nag xviii).

### **The Male Response and Shifting Ideals of Masculinities**

The initial changes and impacts of Westernisation were predominantly experienced by men, largely due to the patriarchal structure of Mizo society, which afforded them greater opportunities. Moreover, the *Zawlbuk* was utilized by missionaries to facilitate

their mission. As Sangkima noted, the people were imbued with Christian belief, 'it was the men who first converted to the religion' (Sangkima 3). This selective engagement with men not only reflected but also reproduced the societal power dynamics, where men were positioned as primary agents of change. Consequently, the spatial dynamics of colonialism in Mizo society exacerbated existing gender disparities, influencing the trajectory of Westernisation and cultural transformation.

Adopting western style of fashion became one of the first visible marker of change in masculinity. Lorrain in his logbook recorded that they cut a man's hair, gave him bath and provided him white coat and a loin cloth (K. Jackson 56). Men maintained long hair, which served as a crucial cultural marker of their identity. Men adopted western styles and started to wear coats, pants and shoes (Lalnginglova 22). Before, Shakespeare described men's dress as simple; wearing a single seven-foot cloth, with wartime attire featuring white garments, tightly wrapped around the waist. They carried a haversack protected by animal skin, a dao or dah sword, and a firearm. Those who had killed in battle wore distinctive head-dresses like *the chhawn*, which was a tuft of goat's hair dyed red, worn suspended round the neck as an ornament, or *arkeziak*, a long white cotton with tassel at both ends. (Shakespeare 10) These symbolised their achievements, in hunting and warfare, putting them on a pedestal in the hierarchy of masculinities. These changes marked the early stages of the westernisation of Mizo masculinity.

The introduction of western education and the opening of schools led to the abandonment of *Zawlbuk*, which was once a male bastion crucible for imparting cultural norms, values and practices, shaping the identities and morals of young boys in their journey to becoming men. Though N.E Perry tried to revive the institution, it could no longer become relevant with the changing

norm (Sangkima 157) Sangkima stated that the Mizos themselves ‘firmly felt that *Zawlbuk* was only a hindrance to their pursuit of progress’ (Sangkima 132).

The emergence of educated Mizos, predominantly men, wielded considerable influence within the Church and political spheres, championing the cause of Mizo welfare and political awareness. This phenomenon signifies a redefinition of masculinity, where intellectual and leadership qualities supplanted traditional masculine ideals of bravery and physical strength. Aspirations and values were increasingly shaped by the norms of ‘colonial modernity’ and valorisation of education emerged as a novel aspiration. The accounts of early educated Mizos, as recorded in *Mizo leh Vai Chanchin*, reveal a fervent desire for schooling and intellectual pursuits (Chawnga). Success was redefined, marking a radical departure from the erstwhile ideals of hunting and warfare, becoming inextricably linked to academic attainment.

The ascension of educated men reflects a reorientation of Mizo society’s values, prioritising modernity, Christianity and intellectualism as hallmarks of esteemed masculinity. J. Malsawma reflected in his autobiography *Vanglai*, ‘Every young lad wanted to get a government job’ (Malsawma 57). In *Zoram Nghahchhan*, a series of persons were listed with occupations like Pastors, teachers, Mission Workers etc., as ‘pillars of Mizoram since the advent of Christianity’, a stark contrast to the traditional structure. H.S. Luaia noted that although he aimed to achieve success by securing a government position, his fate ultimately led him to embrace a vocation as a pastor (Luaia 4). Many recounted the hardships they endured in pursuit of educational opportunities. Given the limited availability of education in numerous villages, they often had to venture beyond their own villages, and even outside the Lushai Hills, to attain higher learning. This trend underscores the importance they placed on educational endeavours during that period.

The evolving nature of society and culture led to new concerns regarding the roles and responsibilities of men. The community began to place greater emphasis on the importance of responsibilities of husbands and fathers in domestic realm. Lalrintluangi critically highlighted the need for men to move beyond traditional perceptions of “women as property”, advocating for viewing women as “life partners.” Emphasis was also given to first give priority to the family” (Lalrintluangi). This issue is significant because, within traditional social structures characterized by a public-private dichotomy, men were generally not expected to be involved in the family.

Encouraging adoption of new values like shared domestic responsibilities, which challenged the conventional patriarchal norms (Thanga 6). In Mizo tradition, it was a norm for a boy of 14-15 years old, an age group they called *ram tang rual* meaning they have come of age to work in the fields helping their family (Laldina) However, with the changes, schooling was the priority. This further changed the roles of father. It was an important responsibility for fathers to afford their children in pursuance of education.

### **Masculine Dissonance: The Fragmentation of Ideals in a Changing Society**

To assert that all men uniformly adopt Western ideals of masculinity, or that every aspect of society has fully embraced these ideals, would constitute a historical reductionism. Masculinity is inherently pluralistic; it is shaped by a multitude of factors, including cultural, social, and individual experiences, leading to diverse expressions of masculinity. Rather than being a monolithic construct, masculinity encompasses significant variations among men and their lifestyles. As contextual circumstances evolve, so too do individual conceptions of masculinity and the degree of adherence to prevailing norms.

In various writings, educated men have expressed concerns regarding the perceived “squandering of leisure time by men” (Thanga). During a period when achieving higher education and success—transcending traditional norms of masculinity, such as hunting and warfare—emerged as the new standard, those men who did not conform to these evolving expectations generated considerable anxiety within the educated community, often being viewed as ‘impediments to development’ (Kaphthanga). This tension reflects a complex dichotomy, illustrating the shifting nature of societal norms. Consequently, men wielded significantly greater agency in the construction of their masculine identities, navigating both the pressure to adhere to traditional roles and the demand to embrace modern ideals.

Despite the shifting values of masculine ideals, traditional notions of manhood persisted, particularly in contexts of conflict. During World War II, for instance, Mizo men enlisted in the Assam Rifle, tasked with defending against the Japanese advance into the Lushai Hills. In this situation, traditional masculine ideals re-emerged, as men perceived themselves as ‘guardians of their nation,’ drawing encouragement from the legacy of their courageous ancestors. An article in *Kristian Tlangau* acknowledged the “great Mizo men” who served during World War II, of their bravery, fighting courageously for the people. (Dengzikpuii)

The 20<sup>th</sup> century saw diverse idealism in masculinities. The question of nationalism provided a compelling framework through which masculinities were diversified. Pioneering political parties, such as the Mizo Union, aimed to eradicate exploitative traditional practices, including the abolition of chieftaincy. Conversely, figures like Laldenga founded ‘Cultural Society’ focused on the preservation of Mizo traditions and cultural heritage. The subsequent years saw the Mizo National Front draw inspiration from traditional Mizo

ancestors, like the brave pasaltha, and positioned the protection of Christianity as a central tenet of their struggle for independence. There was an amalgamation of preserving traditional and espousing western ideals.

While there was an acknowledgement of the need to adapt to changing circumstances, the values associated with *tlawmngaihna* remained significantly influential in their lives. (Tawrhbawm) There were instances in which suggestion were made, that younger generations should emulate the ideals and virtuous behaviours of their forefathers. One wrote, ‘the virtues of *tlawmngaihna*, respecting elders and behaviours that were valued had dissipated amongst the younger generation (Tawrhbawm 2).

Additionally, discussions surrounding the perceived crisis in masculinity—characterized by assertions that ‘men have become useless’ or ‘men have become lazy’—often culminate in calls for the ‘re-subjugation of women’ rather than focusing exclusively on the improvement of men’s circumstances. Such rhetoric frequently advocates for a restoration of patriarchal control, insisting that, despite contemporary challenges to traditional notions of masculinity, men must reclaim their status as proprietors and power holders. This remains a persistent obstruction regarding the fight for gender equality and emancipation of women. As Jablonka astutely observed, male proponents of women’s rights typically do not intend to alter the fabric of men’s lives (Jablonka x). The persistence of patriarchal norms as contributed to the enduring gender hierarchies, and men’s dominant position frequently lead to a lack of acknowledgement of these disparities.

### **Masculinity in Flux, Femininity in Stasis**

The change primarily benefited men initially. The advent of Christianity and education efforts focused on male-dominated

spaces like *Zawlbuk*, facilitating men's early adoption of Western ideals. In contrast, women's education was delayed. Missionaries like Clark and Chapman, who arrived in the 1920s even criticised their predecessors for 'prioritising men's education' (Chapman and Clark 5). The early efforts in female education and outreach among local women in the Lushai Hills were primarily initiated by the wives of ordained Presbyterian ministers, as there were no single women missionaries active in the region until 1922. From 1904 to 1968, approximately thirty women, including both missionary wives and single missionaries, worked in the Welsh Presbyterian mission field in North Lushai Hills, while around sixteen women served in the Baptist mission field in South Lushai Hill (L. Ralte 87).

The introduction of education and social changes for women in Mizo society encountered significant resistance. Clark and Chapman documented opposition from men who were reluctant to accept women missionaries, reflecting a broader discomfort with female empowerment (Chapman and Clark 5). Mizo men, fearing that education would lead to cultural erosion and moral transgressions like women writing love letters, actively sought to 'keep women ignorant' by restricting their access to education, impeding women's empowerment and hindering social reform (Chhuanawma 133). Likewise, in the first lower primary examination held in 1903, 19 candidates participated, of which 17 were males and only 2 were females (Liangkhaia 156). This gender disparity persisted in the following year, with only 2 females to 21 males in 1904 (Sikul Thu 8).

However, to assert that women's plight was totally ignored would be historically inaccurate. Historical accounts from English subjects and Mizo men noted the poor conditions of women, with T.H. Lewin recognizing their industriousness. (Lewin 134) Shakespeare highlighted the patriarchal structure of Mizo society (Shakespeare 16). A.G. McCall characterised it as 'a society for

men' (McCall 26). Educated Mizo men began voicing concerns about women's circumstances in early publications like *Mizo leh Vai Chanchin Lekhabu* (Hmeichhe Taimak Zia).

Nonetheless, mere acknowledgement of their subordinate position does not equate progression. These limitations were deeply entrenched in a rigid patriarchal system, which framed women as victims and resulted in unequal educational access compared to men (Hmingthanzuali 147). Women's education was largely 'confined to domestic skills' (L. Ralte 94). Though in the subsequent years, women's status and the betterment of it was given priorities, with the establishment of *Mizo Hmeichhe Tangrual* in 1946. However, they still lagged behind men in public and ecclesiastical spheres. Lalsawmliana argued that the compatibility of Christian ideology with Mizo views on gender is a resultant of the persistent patriarchal order (Sawmliana 12).

Inequality was further entrenched by the deep ingrained patriarchal feelings which restricted women's roles to domestic duties and limits their participation in public life (L. Ralte 46). While women's education was linked to the broader women's movement, it offered only 'partial liberation' due to cultural constraints (L. Ralte 181). Likewise, women like Tirhkoh Khuangi, a member of the Bible Woman, illustrates this with her statement, 'I married in the laws of Christianity, I do not have a bride price anymore' (L. Ralte). Lalrinawmi Ralte's interview with Chalhnauna highlights that women faced harassment even within Church contexts, as men often dismissed their efforts by remarking, 'You women go around villages with your books and acts,' illustrating the discriminatory perspective towards women working (L. Ralte 87).

The case of Saptawni, a woman community-selected for the role of ordained church elder, exemplifies how societal spaces and roles for women are shaped by essentialist masculinity. Her

ordination was rejected by higher authorities, which Vanhnuaitanga describes as ‘systemic discrimination rooted in patriarchal traditions.’ (Vanhnuaitanga 236). Moreover, beyond the Churches, women’s business ownership remained nominal, often registered in their husbands’ names, reflecting enduring patriarchal structure (Mizo Women Today 16). The 1952 Lushai Hills Autonomous District Council and the 1986 Mizoram Accord further entrenched these norms by protecting traditional laws that limited women’s rights through required legislative approval for amendments, thus undermining their status (Vanlalthanpuii 118).

While Mizo women have made notable strides in literacy and workforce participation, they continue to be underrepresented in local and state politics (Vanlalthanpuii). Politics and policymaking continued to be men’s dominated field and felt suitable only for men. (Mizo Women Today 13). During the pre-statehood period, six women served as legislators, either by nomination or election. Saptawni was put on a nominated seat in the MLA election, occupying the seat from 1972-1976, to be the first female MLA. This was a time when, as Vanlalthani noted, ‘women felt it was not suitable for them. No women had the courage to fight for the election’ (Vanlalthani 111). L. Thanmawii also stood for election in the MLA in 1977, becoming the first elected female MLA in Mizoram (Vanlalthani 117).

Residual essentialist beliefs persisted. Physical strength remained the sole markers of ‘male superiority’ (Tawrhawm). ‘Women’s place’ was still thought to be limited within the domestic chores (Lalrintluangi). In an article addressed to husbands, detailing various aspects of women’s lives, her narration reveals that many domestic chores, such as cooking and washing clothes in the morning, all before leaving to go to work all day. What is particularly striking about her account is that, despite women working in offices all day, they still bore the burden of domestic chores, while the husbands, as she described, “slept in, snoring away in slumber” (Nu).

This article reveals the complex nature of gender dynamics. Even when women have day jobs, they are still expected to and constrained by domestic chores. Their identity as women—focused on housework, nurturing, and all things feminine—remains more prominent than their role as individuals with their own careers. Contemporary newspaper articles from the same period support this view, consolidating the perpetuating gender inequalities. Regarding women's position in the social hierarchy, the restrictions placed on them in relation to men were clear. For example, articles mention that women should not crack jokes or be funnier than the men they are with (Laihluna 4). The meaning of the term 'thaibawi' has also shifted: it used to refer to a man who couldn't control his wife, but now it describes a 'man who is less intelligent than a woman' (Kristian Tlangau).

These comparisons between women and men are often derogatory, reflecting the persistent view of inequality, even as culture and traditions began to change. Women were constrained within these frameworks, serving as both *hnam hmel lanna* or 'face of the people' (Remna Palai) albeit subjected to criticism regarding their appearance and behaviour, which were often deemed inadequate by patriarchal standards (Hrethiama). Many of their actions and practices were subject to judgment by men, or were even a consequence of men's actions (Mizo Hmeichhiate).

### **Conclusion**

Colonialism significantly transformed the gender dynamics within Mizo society, challenging traditional norms and introducing Western ideals that reshaped masculinities. This transformation highlights a complex interplay of indigenous and colonial influences, suggesting that the redefinition of male identities was not a straightforward process. Instead, it was characterized by tensions between maintaining cultural practices and embracing modern changes.

Acknowledging men as gendered entities is crucial in constructing a holistic understanding of historical narratives, underscoring the necessity of including men's experiences alongside women's in gender studies. Despite the introduction of Western styles and ideas, many traditional practices and values persisted, showcasing a pluralistic nature of masculinity within Mizo culture. Men adapted to these changes with agency, navigating the evolving landscape while grappling with the implications on their identities.

The relationality of masculinity is vividly illustrated in the construction of women's spaces, which reveals a deeply entrenched hierarchical framework rooted in traditional masculine ideals. As societal changes unfold, the nature of masculinity as a power relation became evident, shaping the evolution of gender spaces for both men and women. While the ideals of masculinity are flexible and socially constructed, the masculine dominance often manifests in new forms, underscoring the complexities involved in defining masculinity.

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History of Zu (liquor) drinking culture in Mizo society: A study on  
total prohibition versus non-prohibition

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Johny Lallawmzuala Ngente\*  
Dr Lalrinnunga Hmar\*\*

**Abstract:**

*Zu, a traditional liquor, is significantly culturally important in Mizo society, representing more than just a beverage. Deeply embedded in the community's social and cultural fabric, Zu's role has evolved over time. The arrival of British colonisers and Christian missionaries transformed traditional practices, altering Zu's status and image. Once a prominent cultural element, Zu later faced calls for prohibition. Despite multiple attempts to enforce prohibition and significant investment of state resources, success remains elusive.*

*The debate around Zu has created a dilemma for the people, pitting Christian values against rational thinking. Over time, Zu has become a key political issue, influencing public perception of parties during elections and generating significant revenue. NGOs and*

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\* Research Scholar, Dept. of History & Ethnography, MZU.

\*\* Associate Professor, Dept of History & Ethnography, MZU.

*churches wield considerable influence, shaping opinions and decisions on a large scale. The American example of prohibition has been critically analysed and compared to the situation in Mizoram, offering valuable insights.*

**Keywords:** *Zu, society, Christianity, prohibition, ideology.*

### **Culture and tradition**

Mizoram, a small state in India's Northeast region, was gradually occupied by the British from the late 19th century until India's independence in 1947. Post-independence, it became a district of Assam, later gaining Union Territory status in 1972, and ultimately achieving statehood in 1987.

In pre-colonial Mizo society, *Zu* played a central role in culture and traditions. It was an integral part of every occasion, festival, and even religious rituals. *Zu* was also used to celebrate significant events, such as the return of warriors from battle, who would be welcomed with ceremonies and festivities involving *Zu* (Dokhuma 2021: 279). The *Zupui* (special liquor) was awarded to the bravest young man, representing respect and honour in society. *Zu* was an integral part of daily life, with every family brewing and storing their own supply. It was even served as a tea-like beverage, making it a staple in Mizo households (Zothankhumi 2022: 30).

*Zu* played a vital role in Mizo social and cultural activities, consumed with respect and adherence to specific etiquette. In the chief's absence, the first serving was offered to a respected elder. While *Zu* held significant cultural importance, its consumption was moderate and occasion-based. Elders and chiefs drank it more regularly, while others enjoyed it during festivals, ceremonies, and special events. Young men participated in these occasions but rarely overindulged, and women consumed it in small amounts. Families prepared and stored *Zu* in advance for these events, serving it like a traditional beverage (Zothankhumi 2022: 23).

Festivals and *Zu* were deeply intertwined in Mizo culture, with celebrations often centred around feasting, singing, dancing, and drinking. Festive periods were eagerly anticipated by both adults and children, who looked forward to leisure time and merriment. To ensure ample *Zu* for the celebrations, villagers prepared and stored it in advance. Participants in the festivals also contributed to the expenses, making these events a communal affair with *Zu* at the forefront.

*Chapchar Kut* was the most significant festival, celebrated during the interval between cutting and burning the jhum fields. The festival could last for a week or longer, depending mainly on the availability of *Zu*. On the first day, households that could afford it slaughtered a pig, and *Zu* was consumed. The second day saw the entire community gathering in an open space within the village, dressed in their finest attire. People brought platters of rice, eggs and meat, playfully attempting to feed their friends. As night fell, young men and women assembled in the homes of affluent families with daughters and danced the traditional *Chai* dance until dawn. The following day, known as *Zupuini*, was dedicated to drinking *Zu*, and the *Chai* dance was performed again. The next day, called *Zuthing Chawini*, involved even more drinking of *Zu*, continuing the celebrations (Zawla 2021: 61-63).

The rituals of various festivals depended on *Zu*. The first day of the *Khuangchawi* sacrifice, called *inchhe siam ni*, involves reinforcing the host's house to support the large number of guests. Workers receive a share of the necessary *Zu*, totalling around 15 pots. As most families were occupied with year-round farming, festivals offered a rare opportunity to unwind and enjoy without worrying about daily work (Dokhuma 2021: 282-285).

In Mizo culture, *Zu* consumption was governed by self-regulated social norms rooted in the community's values, attitudes, and beliefs. Drinking occurred in specific, designated settings, not haphazardly. *Zu* facilitated social connections and reinforced community ties, playing a key role in major life events like births, marriages, and deaths, and remaining central to all important cultural occasions (Zothankhumi 2022: 25).

### **Christianity and British Colonisation**

The British colonisation started in 1890 in the Lushai Hills, the present Mizoram. With the advent of two Christian missionaries, JH Lorrain and FW Savidge, in 1894, the missionaries stayed with the people till 1966, when the insurgency broke out in Mizoram. As the Mizo were primitive, the missionaries began their work in every aspect. The first Mizo alphabet (A AW B) was made in 1894 by the missionaries. Till this, the people only witness oral history. In education, health care, development, society and every other aspect, as the Mizo were uncivilised, the missionaries became pioneers and performed the needed social work. Due to this, the role played by the colonisers in the construction of the new Mizo social structure and identity could not be hidden.

British influence significantly shaped Mizo culture and religious practices. The introduction of Western education, the shift from chieftainship to colonial governance, and the spread of Christianity deeply affected Mizo society. Before Christian missionaries arrived, *Zu* was widely consumed by the general population. Initially, missionaries held a tolerant stance toward *Zu*, but their views later hardened, believing Mizo could not drink responsibly. They observed that excessive drinking led to loss of self-control. Consequently, missionaries, with the agreement of new Mizo Christians, required those joining the Christian community to abandon strong alcoholic beverages (Vanlalthlanga 2006: 85).

There was a contradiction between the missionaries and administrators towards *Zu*. While the missionaries thought that total abstinence was necessary for the Mizo, the administrators did not, as they understood that it was part of their lives. John Shakespear (The Superintendent of Lushai Hills, 1897-1905) stated that the most wonderful thing to him was that the missionaries had got the Mizo to give up *Zu*, which seems to him a miracle, as he did not entirely approve. He further mentioned that Mizo in his day were not drunkards. They liked an occasional bust and were none the worse for it (J. Shakespear's letter to L.L. Peters on 13<sup>th</sup> July, 1939). However, John Shakespear later contradicts himself by acknowledging the harmful effects of *Zu*. He stated that crimes and violence were common among the person who consume during drinking bouts. AG Mc Call (The Superintendent of Lushai Hills, 1931-43) also said that there were instances of excessive drinking and also the reports of domestic violence by intoxicated husbands (McCall 1949:194). Quarrel always broke out among those who took part in *Sakhi Zu* and *Se Zu* drinking. The quarrel was on whether the person who claimed to have performed any of the ceremonies mentioned was really true or not. This probably would have led to untoward incidents several times over (Vanthlanga 2006: 88).

In traditional Mizo society, some individuals were unable to work or attend jhum due to excessive drinking, contradicting the notion that intoxication was not a problem. If a man missed work because of drunkenness or a hangover, elders would call him in and sternly reprimand him. Due to this strong social disapproval, there were no reports of drunkards, crimes, or public staggering in the streets (Vanlalthlanga 2006: 88).

During the later stages of British rule, excessive drinking increased as locals took up government jobs. Many Mizo government employees, such as clerks, circle interpreters, and peons, who could

afford alcohol, were frequently seen intoxicated in public and at their workplaces (Tribal Research Institute 1983: 41). Initially, Mizo government employees were cautious and avoided getting drunk during office hours. However, their status as government workers and authority over ordinary citizens led many to indulge in drinking. This weakened the traditional Mizo customs of responsible *Zu* consumption, which already had some flaws. With regular monthly salaries, these employees could afford *Zu* whenever they wished, setting a poor example that encouraged excessive drinking among the broader Mizo population. Consequently, this spurred an increase in commercial liquor production (Vanlalhlanga 2006: 88).

The widespread consumption of *Zu* raised public concern, leading Superintendent A.G. McCall to ban its unrestricted distribution to promote community peace. Individuals could still brew *Zu* for personal use, but many, especially government employees, persisted in excessive drinking. The combined effect of the superintendent's order and the church's disapproval led to a reduction in *Zu* consumption among the youth (Vanlalhlanga 2006: 89).

### **The contemporary period: A critical analysis**

When India gained its independence in 1947, Mizoram the then Lushai Hills became a part of the Indian Union. Prohibition or restriction of liquor by the government on a full scale was not endured till the 1970s as the Mizo District was a part of the Assam state. When Mizoram attained statehood, the government implemented regulations to control the sale of liquor, permitting only India-Made Foreign Liquor (IMFL) to be sold within the state. In 1995, a new law was enacted, which came into effect in 1997, imposing a complete ban on alcohol. This prohibition remained in place for approximately 18 years.

In 2014, the Mizoram Liquor Prohibition and Control Act was introduced, allowing the regulated sale and consumption of liquor under state supervision. However, in 2019, a new bill was passed, reintroducing a total ban on the sale and consumption of alcohol, once again declaring Mizoram a dry state. Again in 2025, the Mizoram Liquor (Prohibition) Amendment Bill, 2025, was passed in the state assembly, allowing the manufacture and supply of wine and beer made solely from locally produced agriculture and horticulture products. The bill also proposes to grant special permits to foreign dignitaries, tourists and domestic visitors for the possession and consumption of India-made foreign liquor.

Implementing the *Zu* prohibition involved significant costs and expenditures. Substantial financial resources were allocated, including capital costs, to enforce the order. The economic demands were considerable, drawing heavily on state budgets. Enforcing alcohol prohibition required significant funding for police, courts, and other government agencies to detect, arrest, prosecute, convict, and punish offenders. As a result, a state could expend a large portion of its resources to sustain the prohibition (Hnamte 2014 :158).

Prohibition consistently leads to a surge in bootlegging. To maximize profits quickly, bootleggers produce low-quality alcohol, often using local, rushed brewing methods to boost output and shorten production time. This compromises the alcohol's quality, severely impacting the health of consumers. Wherever prohibition is enforced, it inadvertently benefits bootleggers, who thrive as the primary beneficiaries of the policy.

By imposing prohibition, the business of alcohol is shifted to the black market. Prohibition thereby, facilitates bootlegging and moonshining liquor which are the only means to run the liquor business in a dry state. Liquor mafia has always invented means to keep their business running. The same case in America where Al

Capone has started the business. Black marketing of liquor trade during prohibition was so profitable that Mafia leader, Al Capone, who owned almost half of Chicago's speakeasies made \$60 million to \$105 million annually through illegal liquor sales. Organised crime got entrenched in the liquor business and gangs and mobsters made huge profits and became wealthy and powerful. George Remus, one of the main suppliers of alcohol in Chicago and Cincinnati had accumulated as much as had accumulated \$40 million from illegal liquor sales within three years after national prohibition.

George Remus was known to have bribed hundreds of governments officials, including a \$500,000 bribe to the district attorney. Apart from getting rid of crime, it encouraged criminals to become more organized in the form of gangs. Mafia leader, Al Capone's fake policemen, on what is popularly known as St. Valentine's Day Massacre, captured and killed four bootleggers in 1929 but no one was ever brought to justice for this crime (Hnamte 2014: 51).

There was a widespread drug abuse due to the alcohol prohibition. People who want to be involve in this matter, started to consume drugs as alcohol has been prohibited. Many youths and youngsters in Mizo society prefer to consume drugs due to the un-availability of alcohol. The MLTP Act of 1995 and the MLTP Rules of 1996 were enforced with effect from 20<sup>th</sup> February, 1997. Ten years prior to the enforcement of the MLTP Act, there were 193 drug-related deaths whereas ten years after the enforcement of the MLTP Act, there were 905 drug-related deaths; an increase by 368.9%. Moreover, new forms of drug abuse surfaced since 1999 (Hnamte 2014: 135-136).

Prior to the MLTP Act, the only two known drugs abused were heroin and Proxyvon. After the MLTP Act of 1995, new forms of drug abuse existed ranging from abuse of diazepam, Alprazolam,

Nitrazepam, Tramataur, cough medicines like Corex, Tossex, Zepdyl etc. nicknamed as 'cool' and Cannabis (marijuana) also became widely abused.

With the increase in drug abuse, the crime rate also increases. Looking into the data, after the prohibition had started, the crime rate became much larger. Just as in America, prohibition experts such as Mark Thorton, John Meadowcroft, Edward Behr argue that prohibition increases crime in the society. In Mizoram, since the implementation of the MLTP Act in 1997 till 2010, there have been as much as 44,409 arrests against violation of prohibition law recorded by the Excise & Narcotics Department, Mizoram. It can be assumed that many of these arrests are non-violent young people who disobey the prohibition law and whose prospects of a straight career are tampered significantly by imprisonment or public humiliation (Hname 2014: 139).

The increase in drug abuse also led to the increase in communicable diseases like AIDS. Alcohol consumption does not cause communicable diseases such as AIDS or HIV but the side-effect associated with alcohol use and its prohibition such as sexual immorality and drug abuse are definite causes. The year after the MLTP Act was enforced, drug abuse rose tremendously. HIV infection increased among the state's male injecting drug users (Hname 2014: 137).

Churches and NGOs played a crucial role in enforcing liquor prohibition in the state. Political parties also took their concerns seriously, as these groups had significant influence and could even impact government changes. Even though the government understood the financial rescue which these factors can make, they also need to understand that it could be a reason for their downfall in the election. These various factors restricted the government's ability to act freely and make decisions solely based on what it deemed best for the state.

## Opinions and perceptions

The perspective of the people regarding liquor varies. There are differences of opinion among those who are in favor of prohibition and those who do not want to prohibit liquor. It is an ongoing debate among the people from the beginning of prohibition till contemporary times. Study Group of Mizoram Liquor Total Prohibition Act 1995 was formed to study whether the prohibition of liquor was successful or not.

The study indicates that the prohibition was largely unsuccessful, impacting society both negatively and positively. While some believe the prohibition was effective, most view it as a failure. Despite this, certain groups, including churches, women, and elders, advocated for continuing the Prohibition Act. Post-prohibition, public health deteriorated, with a notable increase in alcohol-related liver disease cases reported by the Study Group at Civil Hospital, Aizawl, compared to before the prohibition (Zothankhumi 2022: 61).

A doctor from a private hospital in Aizawl disclosed that over half of the hospital's deaths result from alcohol-related illnesses. He attributed this high mortality rate to the consumption of low-quality alcohol. The doctor explained that alcohol adversely affects organs such as the stomach, liver, heart, and brain, with excessive intake of substandard alcohol causing severe health problems. He pointed out that while heavy drinking of standard-quality alcohol may not show significant health effects for around 10 years, the poor-quality alcohol prevalent locally can lead to serious harm within just five years (Zalen 2022).

The Mizoram Liquor Control Act had been passed in 2014 under the Congress Ministry. This Act was used from 2015-2018, and was again changed to MLTP Act when the MNF Ministry was

elected in 2018. Revenue from foreign liquor and spirits in Mizoram saw significant fluctuations, peaking at Rs. 7156,03,644 in 2016 (*under MLPC Act*) and dropping to Rs. 92,56,326 in 2020 (*under MLTP Act*) (Ralte, Lalnunluanga, and Ralte 2023). From the data given by the Excise Department, the revenue earned from the selling of liquor was 60.60 crore in the year 2015-16, Rs 72.26 crore in 2016-17 and Rs 65.68 in 2017-18 (Bhattacharjee 2016). According to the officials, it would be difficult to mop up this kind of revenue in a tiny hill state, with a population of just over 11 lakh, dependent heavily on central funding for development (Bhattacharjee 2016).

### **Grape Winery**

Grape Winery production has been growing in the state. Mizoram has a grape-growing district focused on winery production. Champhai and Hnahlan Grape Winery Ltd, established in 2007, is one of the largest grape wine manufacturers in Mizoram, producing the popular *Zawlaidi* wine. The state produced around 20,800 tonnes of grapes in 2012-13, with 750 families depending on grape growing and winery by 2021. The Indian Made Foreign Liquor industry in Northeast India is worth Rs 1400 crore, growing at 7-8% annually (Ralte, Lalnunluanga, and Ralte 2023).

The Champhai Grape Grower Association reported sales of Rs. 17,06,04,323 from 2011 to 2021, with excise receipts of Rs. 13,62,539 from 2012-2016 (Ralte, Lalnunluanga, and Ralte 2023). The proposed changes to The Mizoram Liquor Prohibition Rules have generated significant debate. In May 2022, public protests called for the legalization of grape wine production after the state Excise and Narcotics Department seized large amounts of locally made grape wine from shops in Aizawl's Millennium Centre. In response, the Mizoram state government introduced grape wine regulations on September 7, 2022, permitting the production, sale, and export of grape wines made from locally grown grapes.

In August 2023, the Hnahlan Grape Farming & Processing Co-Op Society Ltd signed a Memorandum of Understanding with RR Sales, Delhi, to distribute and sell Mizoram's locally produced Isabella wine beyond the state's borders. This initiative aims to market over 200,000 litres of Isabella wine, providing a substantial boost to local grape farmers who previously faced challenges in marketing their products locally (Arora 2023).

The Hnahlan winery of Mizoram, which is a unit of Hnahlan Grape Farming & Processing Co-Op Society Ltd, plans to achieve sales of over two lakh litres (over 22000 cases of 9 litres) of Isabella wine- a rather ambitious target in the first year after exports start. The contract was signed on behalf of RR Sales, New Delhi by V. Lalrindika, Director- Business Development and on behalf of Hnahlan Grape Farming & Processing Co-Op Society, Francis Lalmalsawma Sailo was present.

The introduction of the wine outside the state will be a game changer for the farmers in Mizoram according to Francis Lalmalsawma, a representative of the Hnahlan Grape Farming & Processing Co-Op Society. The farmers currently struggle to market their wine locally. Grape harvest is currently underway in Hnahlan and its surrounding areas, with over 1000 quintals (10 tons) of grapes already harvested (Arora 2023). The Mizoram government in 2023 has also shown commitment to supporting local grape growers through financial aid from programs like the State Economic Development Programme (SEDP) and Fostering Climate Resilient Upland Farming System (FOCUS). These efforts aim to rejuvenate grape cultivation and enhance the state's wine industry (Dutta 2023). In 2025, the Mizoram Liquor (Prohibition) Amendment Bill, 2025 then allows the manufacturing and selling of locally made wines and beers from various agricultural and horticultural products such as pineapple, banana, guava, kiwi, gooseberry, dragon fruit, etc.

## Conclusion

*Zu* has been a vital part of Mizo society since ancient times, deeply rooted in their culture even after the advent of Christianity. The profound influence of Christianity transformed Mizo beliefs and perspectives. Initially, missionaries permitted *Zu* consumption, but upon observing its excessive use, which they believed disrupted daily life and impaired clear thinking, they promoted total abstinence.

The missionaries' perspective was heavily shaped by the Victorian England moral code, which strictly forbade Christians from drinking alcohol. From the 19th century, the Church promoted abstinence from alcohol. However, the adoption of Christianity varied by cultural context. In regions influenced by German missionaries, there was no universal ban on alcohol. The acceptance or rejection of alcoholic beverages varies across Christian societies, suggesting that prohibition depends on specific cultural contexts (Vanlalthlanga 2006: 97).

The production and sale of grape wine reveal the true attitudes of the people. While many support its production and consumption, they are reluctant to publicly advocate for *Zu* due to their Christian beliefs. The long-standing view that alcohol is sinful, deeply embedded over generations, persists. Nevertheless, the government's endorsement of grape wine and public backing for it suggest an implicit acceptance of *Zu*. The key influence is the people's mindset, structured by their notions of right and wrong. Christianity forms a central part of their identity, within which *Zu* is considered sinful.

Repeated attempts to curb consumption through prohibition have consistently failed, often worsening the situation. Banning *Zu* has driven people to use other intoxicants like drugs and has increased crime rates. Enforcing these laws consumes significant

state resources. For example, the United States enforced a nationwide prohibition from 1920 to 1933, which backfired by boosting alcohol demand. The 14-year prohibition led to major issues, including lost tax revenue, organized crime, black markets, and widespread corruption. On December 5, 1933, the 21st Amendment repealed Prohibition, marking the first and only time a U.S. constitutional amendment was overturned.

Political parties in Mizoram heavily politicize *Zu*, leveraging it as a key issue during elections. The strong influence of Christianity and the church significantly shape party positions. The sale of *Zu* likely played a role in the INC government's defeat in the 2018 elections. Parties exploit religious beliefs, making *Zu* a focal point in election manifestos and public debates. The church's firm push for Mizoram to remain a dry state strongly impacts party policies. Due to political pressures and associated risks, the topic of *Zu* remains highly contentious and sensitive.

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## Analysing Postmodern Songs: Locating The Elements of Postmodernism in the Select Works of Saiwanah

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Malsawmtluanga\*

### **Abstract :**

*The research study explores how postmodern and existential themes are expressed in selected songs by the contemporary Mizo artist Saiwanah, with particular attention to tracks such as Ka Pa Khuma (2023), Tui leh Mei (2023), Run Nuam (2023), and Hlimna (2023). Saiwanah's music offers a rich site for analysing how artistic expression negotiates questions of identity, meaning, and belonging in a rapidly changing cultural landscape. This qualitative study draws on postmodern theory which challenges fixed ideas of truth, grand narratives, and objective meaning, and existentialist thought which emphasizes individual freedom, authenticity, alienation, and the human search for significance and this research examines how the lyrical and stylistic elements of Saiwanah's songs reflect the emotional and cultural experiences of contemporary Mizo youth. Through techniques such as intertextuality, metafiction, irony, and the*

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\* Guest Faculty, Department of English, Kawnpui College

*blending of traditional Mizo values with global modern influences, these songs present a fragmented yet profound exploration of self and society. For example, Ka Pa Khuma (2023) blurs the boundary between memory and imagination, calling into question the reliability of personal history and the construction of selfhood. Tui leh Mei (2023) references Shakespeare's "Romeo and Juliet", not merely as a literary allusion, but as a tool to deepen the emotional complexity and tragic undertones of the narrative. In Run Nuam (2023) and Hlimna (2023), the artist juxtaposes themes of joy, longing, and existential despair, using poetic ambiguity and emotional tension to evoke the contradictions of contemporary life. Ultimately, the research demonstrates that contemporary Mizo music, as represented in Saiwanah's work, functions not only as a form of entertainment but also as a philosophical and cultural text. It becomes a powerful medium through which listeners can engage with their own experiences, question social norms, and imagine new ways of being in an increasingly globalized and uncertain world.*

**Keywords:** Postmodernism, intertextuality, hyperreality, existentialism, fragmentation.

## **Introduction**

The research examines how postmodern and existential themes are expressed in contemporary Mizo music, with a particular focus on the works of the artist Saiwanah, including 'Ka Pa Khuma' (2023), 'Tui leh Mei' (2023), 'Run Nuam' (2023), and 'Hlimna' (2023). Postmodernism, as both a philosophical and artistic movement, challenges fixed notions of truth, identity, and meaning, emphasizing ambiguity, multiplicity, and the socially constructed nature of reality. Existentialism complements this perspective by exploring individual freedom, authenticity, and the human search for significance. Together, these frameworks provide a lens to understand how Saiwanah's music navigates questions of

identity, cultural belonging, and emotional experience in a rapidly globalizing Mizo society.

The study situates Saiwanah's work within broader postmodern debates in global music, highlighting how techniques such as intertextuality, irony, fragmentation, and hybridization are used to reflect the instability of contemporary life. By blending traditional Mizo elements with global sounds, his songs exemplify the negotiation between heritage and modernity, offering a rich site for examining the intersection of music, philosophy, and cultural identity.

### **Postmodernism and Existential Thought Theoretical Foundations**

Postmodernism is both a philosophical stance and an artistic movement that arose in the mid-to-late twentieth century as a response to the perceived limitations of modernist thought. While modernism was characterized by a belief in progress, reason, objectivity, and universal truths, postmodernism fundamentally questions these assumptions. It is skeptical of what Jean-François Lyotard famously called "grand narratives" or overarching stories that claim to explain human history, culture, or identity in a unified way. In *The Postmodern Condition: A Report on Knowledge*, Lyotard defines postmodernism as "incredulity toward metanarratives," suggesting that such frameworks whether based in science, religion, or Marxism can no longer adequately account for the fragmented, pluralistic, and contradictory nature of contemporary life (Lyotard xxiv). Rather than presenting knowledge as a stable, objective construct, postmodernism argues that truth is historically and culturally situated. Lyotard observes that "knowledge in general cannot be separated from the knower's context," indicating that what we accept as truth is often shaped by power structures, language, and cultural positioning (Lyotard 26). This destabilization of knowledge

coincides with a broader rejection of binaries, fixed identities, and foundational meanings. Postmodern thought resists essentialism and instead embraces multiplicity, ambiguity, and the coexistence of conflicting interpretations.

Jacques Derrida's theory of deconstruction furthers this critique by questioning the reliability of language. In *Of Grammatology*, Derrida writes that "there is nothing outside of the text," meaning that meaning is never fixed or transparent but always deferred, dependent on other signs and contexts (Derrida 158). Language, for Derrida, is not a neutral medium but a site of instability and endless interpretation. His method of deconstruction reveals the internal contradictions of texts and undermines the modernist belief in the clarity and objectivity of meaning.

Friedrich Nietzsche, a precursor to postmodern thought, argued in *On the Genealogy of Morals* that "truths are illusions which we have forgotten are illusions" (Nietzsche 146), emphasizing that values are shaped by power and history, not eternal principles. Michel Foucault extends this view, showing how identity and knowledge are shaped by institutional power. In *Discipline and Punish*, he writes, "Power produces knowledge... power and knowledge directly imply one another" (Foucault 27). His analysis of sexuality in *The History of Sexuality* reveals how dominant discourses regulate identity, challenging the notion of a stable, authentic self. Gilles Deleuze and Félix Guattari further disrupt the concept of fixed identity, proposing instead a fluid process of "becoming." In *A Thousand Plateaus*, they describe identity as "a rhizome," a non-hierarchical and constantly shifting structure of connections (Deleuze and Guattari 7).

Postmodernism in the arts is marked by a resistance to traditional forms, fixed meanings, and unified narratives. Artists like Andy Warhol and Cindy Sherman challenge originality and authenticity. Writers such as Thomas Pynchon, Don DeLillo, Salman

Rushdie, and Jorge Luis Borges use fragmentation, intertextuality, and metafiction to reflect the instability of truth and identity. Architecture embraces eclecticism, irony, and hybridity (Venturi 16). In music, postmodernism manifests through intertextuality, genre-blending, irony, and pastiche. Jonathan Kramer notes that “Postmodern music is not merely a repudiation of modernism it is an attitude, a stance, a reaction” (Kramer 16).

Together, postmodern and existential thought reframe identity, meaning, and truth as unstable, performative, and historically situated insights that prove crucial for analyzing both global and local music cultures.

### **Postmodernism in Global Popular Music**

These theoretical concerns are vividly expressed in popular music, where irony, intertextuality, and performance blur the lines between authenticity and artifice.

Lady Gaga’s ‘Poker Face’ (2008) destabilizes identity and emotion, offering what Simon Reynolds calls “hyperreality,” a media persona more “real” than the real (Reynolds 8). Gaga plays with masks and artificiality; the lyrics reference to a “poker face” signal concealment, while the detached tone reflects the split between public image and private emotion. This aligns with Baudrillard’s notion of simulation (Baudrillard 6) and Linda Hutcheon’s idea of postmodern “complicit critique” (Hutcheon 2).

John Lennon’s ‘Imagine’ (1971) projects a utopian vision of peace and equality. Yet postmodern critique reads it as a “grand narrative” that risks oversimplifying complex socio political realities (Lyotard xxiv; Jameson 12). The song reveals the tension between modernist hope and postmodern skepticism.

Eminem’s ‘Lose Yourself’ (2002) illustrates Judith Butler’s theory of performativity. Eminem navigates between Marshall

Mathers (the private self) and Slim Shady (the constructed persona), embodying the instability of authenticity in celebrity culture. The song reflects Baudrillard's simulacrum and Jameson's "depthlessness," where authenticity itself becomes a performance.

Britney Spears's 'Toxic' (2003) dramatizes love as addictive and dangerous, rejecting traditional romantic narratives. Her multiple personas in the video (flight attendant, secret agent, femme fatale) illustrate the hyperreal nature of celebrity identity. Zygmunt Bauman's notion of "liquid modernity" (Bauman 2000) and Stuart Hall's theory of identity as "positioning" (Hall 226) frame Spears's shifting image as a postmodern performance of instability and contradiction. Taken together, these global case studies reveal how music functions as a philosophical text, expressing both postmodern skepticism and existential longing.

### **Saiwanah and Postmodern Mizo Identity**

Postmodern themes also shape the work of contemporary Mizo artist Saiwanah. His

songs 'Ka Pa Khuma' (2023), 'Tui leh Mei' (2023), 'Run Nuam' (2023), and 'Hlimna' (2023) blend traditional Mizo sounds with global influences, embodying hybridity, intertextuality, and fragmentation.

Ka Pa Khuma explores the Japanese concept of *ikigai*, locating meaning in simplicity and perseverance. Like Alexander Pope's Ode on Solitude, it values quiet dignity over ambition. The song, which has gained over 8.4 million views since July 2023, demonstrates hybridity by merging modern genres with traditional themes, reflecting Bhabha's notion of "newness" entering the world (Bhabha 212).

'Tui leh Mei' references Shakespeare's Romeo and Juliet, deepening its tragic undertones through intertextuality. 'Run Nuam' and 'Hlimna' juxtapose joy, longing, and despair, employing

fragmentation and ambiguity to mirror the contradictions of contemporary Mizo life.

Saiwanah's nonlinear lyrics, fragmented voices, and polyvocal approach embody Hall's claim that identity is "not as transparent or unproblematic as we think" (Hall 16). His genre-blending reflects Jameson's "cultural dominant" of discontinuity, while his use of digital media illustrates Baudrillard's hyperreality.

Mizo society, caught between tradition and global modernity, finds expression in Saiwanah's music. His songs function as cultural texts that both preserve heritage and critique modernity, embodying Hutcheon's "contradictions and doubts" (Hutcheon 4). Through hybridity, intertextuality, and emotional fragmentation, Saiwanah's work reflects the lived experiences of Mizo youth, negotiating identity in a rapidly shifting world.

### **Intertextuality and Global References in Saiwanah's Music**

Intertextuality, as defined by Sheridan Walter (2024), refers to the ways in which texts—songs, books, films, or other forms of creative expression—connect, reference, and influence one another, creating layered and evolving meanings. Julia Kristeva, building on Mikhail Bakhtin's theory of dialogism, argues that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 66). This highlights that meaning is never produced in isolation but emerges through the interplay of texts, cultural contexts, and audience interpretation. In music, intertextuality allows artists to draw on familiar stories, historical events, or other musical works to evoke emotion, comment on social realities, and situate their work within broader cultural and artistic traditions.

Mizo artist Saiwanah exemplifies this approach, particularly in his song *Tui leh Mei* ("Water and Fire"), which references

Shakespeare's *Romeo and Juliet*. By situating the iconic story within a contemporary Mizo context, Saiwanah explores love, familial expectation, and cultural tension. This intertextual reference parallels global literary traditions while grounding the narrative in local experiences, illustrating how Mizo youth negotiate tradition and modernity. His lyrics, "Nang Romeo, kei Juliet" ("You are Romeo, I am Juliet"), not only evoke emotional resonance but also highlight the struggles of young couples navigating societal and familial constraints.

Saiwanah further integrates Western musical styles, Biblical imagery, and pop culture into his work, reflecting a hybrid "glocalized" identity in which local traditions interact dynamically with global influences. In *Ka Pa Khuma* (2023), he employs postmodern techniques and hyperreality, blending memory, imagination, and cultural longing to construct an emotionally charged and symbolic notion of home that resonates with urban and diasporic Mizo audiences. Like Taylor Swift's intertextual adaptations of *Romeo and Juliet*, Saiwanah reinterprets classic narratives to address contemporary social and emotional realities, creating meaning that is both locally rooted and globally informed.

Ultimately, Saiwanah's music demonstrates that intertextuality and postmodern storytelling are not merely stylistic devices; they are tools for identity formation. His songs create spaces where tradition, global influences, memory, and imagination intersect, allowing Mizo youth to reflect on belonging, selfhood, and cultural continuity. By fusing emotional depth with cultural hybridity, Saiwanah positions his music as a site of dialogue between past and present, local and global, real and imagined. In this way, his work embodies a postmodern sensibility in which meaning is fluid, identity is performed and negotiated, and music becomes both a mirror of contemporary experience and a map for navigating it.

## Conclusion

The study explored how postmodern and existential themes are expressed in the music of contemporary Mizo artist Saiwanah particularly through songs such as 'Ka Pa Khuma' 'Tui leh Mei' 'Run Nuam', and Hlimna. Drawing on theoretical frameworks from postmodernism and existentialism, the research has shown how Saiwanah employs intertextuality, fragmentation, irony and hybridization to reflect the emotional complexities and cultural tensions of modern mizo youth. His blending of traditional values with global influences, along with his use of lyrical ambiguity and philosophical depth, positions his music as more than entertainment it became a site of cultural negotiation and identity formation.

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## Services provided in the Pre-Schools of Lunglei Town, Mizoram

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Jubilee Laldinpui  
Dr Gloria Lalchhanhimi  
Dr Vanlallawmkimi  
Dr C. Lalremmawii  
Dr Henry VL Nghilhlova Zote

### **Abstract:**

*Pre-school is an Early Childhood Education program in which children combine learning with play in a program run by professionally trained adults that is provided to children of 3 to 6 years of age. It focuses on learning through play and structured activities to prepare them for formal schooling. It is provided in any of the settings such as Nursery Schools, Preschools, Preparatory Schools, Kindergartens, Montessori schools, and Pre-Primary sections located in government and private schools. This study highlights the services provided in pre-schools of Lunglei town. It examines the student-teacher-parent relation and interaction, physical infrastructure, health, nutrition,*

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\*MA IV Semester, Dept. of Education, ICFAI University, Mizoram

\*\*Assistant Professor, Department of Education, ICFAI University

\*\*\* -do- ,Department of Education, ICFAI University

\*\*\*\*-do- ,Department of Education, ICFAI University

\*\*\*\*\*-do- ,Department of Education, ICFAI University

*and safety, organization and management and suggest measures for the effective functioning of Pre-schools.*

**Keywords:** *Services, Pre-Schools, Lunglei Town, Mizoram*

### **Introduction**

Pre-school (or pre-primary education) is a specific subset of early childhood education, typically for children aged 3 to the start of primary school (usually 5 or 6 years old) (Right to Education Initiative, 2022). Pre-schools are structured environments designed to introduce young children to a school-like setting, bridging the gap between home and formal schooling (Verma, 2024). Activities in pre-school focus on play-based learning, social interaction, early literacy and numeracy, and emotional regulation. Pre-school helps children develop independence, confidence, and foundational academic and social skills. The present study deals with the services provided in the Anganwadi centers of Lunglei town in Mizoram

### **Concept of Preschool:**

Pre-school is an Early Childhood Education program in which children combine learning with play in a program run by professionally trained adults. Pre-school education refers to the learning experiences that are provided to children of early childhood years, i.e., 3 to 6 years of age. Pre-school education, also known as pre-primary education, focuses on learning through play and structured activities to prepare them for formal schooling. It is provided in any of the settings such as Nursery Schools, Preschools, Preparatory Schools, Kindergartens, Montessori schools, and Pre-Primary sections located in government and private schools. Pre-school is essential for breaking cycles of inequality, advocating for access to quality education for all children, especially those from disadvantaged backgrounds (Francoise Caillods). They also prepare children for primary education by promoting school readiness and

ensuring a smooth transition. Children with Pre-school experience are better in emotional control while making connections with others, i.e., family, peers, teachers, and colleagues; energetically participate in classroom activities than those children who are short-tempered, which is one of the crucial hurdles in the development of social skills (Chang et. al, 2009).

### **Importance of Early Childhood Education**

Early Childhood Care and Education plays an important role in shaping the development of young children, laying the groundwork for their future learning and overall well-being. The period from birth to around eight years of age is widely recognized as a critical phase in human development, characterized by rapid cognitive, emotional, social, and physical growth (Shonkoff et.al, 2000). Early childhood education is crucial to a child's future success because it lays the foundations for lifelong learning habits, which serve as a solid foundation for a child's learning abilities, social skills, and cognitive development. Therefore, Early childhood education, namely kindergarten, nursery school, and preschool, has developed into a critical and robust component education system worldwide (Shaughnessy & Klein, 2012). During this formative period, children's experiences and environments profoundly influence their neurobiological development and lay the foundation for future learning, health, and well-being (Reynolds et. al, 2007).

The traditional role of extended family members in caring for and educating young children is often compromised due to distance. However, early childhood education can help by allowing caregivers, often older girl siblings, to attend school themselves. This can lead to a reduction in dropout rates among girls and support the goal of universal compulsory primary education (Kaul, 1992).

### **Origin of Pre-school in Mizoram**

The origin of preschool education in Mizoram can be traced back

to the late 20th century, following significant developments in the region's educational landscape initiated by Christian missionaries in the late 19th century.

**1. Early Education:** Before formal education, knowledge was imparted orally through traditional centres like the Zawlbuk. When missionaries arrived in 1894, systematic education began, with the building of the first school and the development of a written Mizo language.

**2. Government Initiatives:** The Integrated Child Development Services (ICDS) scheme was launched in Mizoram in 1978, focusing on early childhood care and education. This initiative aimed to enhance children's development before they entered formal schooling.

### **Development of Pre-school in Mizoram**

The arrival of Christian missionaries in the late 19th century, particularly the American Baptist Mission, marked a turning point in Mizoram's educational history. They introduced formal education, including pre-school, by establishing schools in villages like Aizawl and others, gradually expanding to rural areas.

1. The first Preschool, Tender Care, opened in Aizawl in 1994. This marked a significant shift towards recognizing the importance of early childhood education.

2. Expansion: By 2008-2009, approximately 350 private English medium schools offered preschool programs, indicating a growing demand for early education. Government-run Anganwadi centres also played a crucial role in providing early education and nutrition to children aged 3-5 years.

### **Current Landscape**

Today, preschool education in Mizoram includes both government

and private institutions, with a focus on holistic development through various curricula outlined by educational boards and ministries. The emphasis is on play-based learning and preparing children for primary education.

### **Objectives of the study**

- 1) To examine the student-teacher-parent relation and interaction in the Pre-school of Lunglei Town.
- 2) To examine the physical infrastructure available in the preschool in Lunglei Town.
- 3) To examine the health, nutrition, and safety of the preschool in Lunglei Town.
- 4) To examine the organization and management in the Pre-school of Lunglei Town.
- 5) To suggest measures for effective function in the Pre-school of Lunglei Town.

### **Methodology**

The study was qualitative, which aimed to find out the present status and problems of Pre-school in Lunglei. The population of the study included all preschools in Lunglei Town. To select samples from the population, the Convenience sampling technique was used. Since the study is qualitative in nature, the study adopted qualitative data analysis. Simple statistical methods, like frequency and percentage, were also used to analyse data.

To collect the required data, a Questionnaire for the quality standard in the Early Childhood Care and Education Centre was used. The tool was developed by Miss Angie VL Nunhlimi, Department of Education, Mizoram University (2017). The tools used are based on the quality standards for ECCE formulated in 2012 by the Ministry of Women and Child Development in the light

of the National ECCE Policy 2012.

## **Findings**

### **Student -Teacher – Parent Relation and Interaction**

- All preschools practiced formal greetings upon arrival and departure, which helps to form connections between teachers and students.
- Most (97%) of the preschool teachers were easily approachable, indicating a positive teacher-student relationship.
- Majority (70%) of Pre-schools did not use physical punishment, while 4.16% of the pre-schools used physical punishment; some used non-painful physical punishments like tapping with sticks on hands to enforce discipline.
- Majority (97%) of preschools adopted an inclusive mindset, accepting all learners, including children with special needs. One case highlighted how a school accepted a child with special needs even when the parents were initially reluctant.

### **Physical Infrastructure**

- Majority (66%) of classrooms met the required measurement, i.e., 35 square meters for 30 children. While 29% of classrooms were found to be smaller than the expected standard.
- The majority (70%) of pre-schools had outdoor spaces of the required size. While 12% lacked adequate outdoor space for physical activities.
- All preschools were well-lighted, properly ventilated, and located away from high pollution sources.
- There were designated spaces for cooking meals and storing food items in all preschools

- Majority (58%) of preschools provided nap time for children, while 29% did not.
- All preschools provided storage areas for students' belongings and teaching materials.
- All preschools had separate toilets for boys and girls and ensured access to clean drinking water.
- Clean classrooms, well-maintained furniture, and hygiene supplies (soap, water, and tidy toilets) were observed in all preschools. Cleanliness was highly prioritized in all preschools.

### **Health, Nutrition, and Safety in Pre-school**

- The majority (97%) of preschools had appropriate devices for measuring height and weight.
- Health check-ups and immunizations were well maintained in all preschools.
- Supplementary nutrition was adequately supplied in all preschools.
- A first aid kit was available in all preschools.
- The majority (72%) of preschools had safety tools like fire extinguishers and sand buckets. While 6.25% of preschools were not prepared for emergencies due to a lack of safety tools.

### **Children's Experience and Learning Opportunities**

- Majority (89%) of Pre-schools had an adequate supply of appropriate toys and learning materials, supporting children's engagement in play and learning.

- All preschools provided ample opportunities for children to play and explore with their peers, fostering social development and collaborative learning.
- All preschools dedicated time each day for reading and storytelling, which positively contributed to children's language development and learning progress.
- All preschools provided outdoor activities such as gardening, sand play, nature crafts, etc., encouraging physical activity and exploration.
- All preschools engaged students in physical exercises like running and jumping, promoting gross motor skill development essential for physical growth.
- Creative activities were regularly provided in the curriculum of all preschools, supporting the enhancement of students' creative and imaginative skills.
- Singing rhymes and songs was a common practice in all preschools, aiding both enjoyment and language acquisition.
- All preschools actively conducted activities focused on reading readiness and number readiness, building a strong foundation for literacy and numeracy skills.

### **Organization and Management**

- Majority (72%) of Pre-schools conducted a daily school routine for at least four hours daily, including break time. Only 27% did not follow this schedule due to early pickups by working parents. Some Pre-schools remained open until 4 pm as they also functioned as a day-care centre, which was much-needed to support working parents, offering a safe and structured environment for children.

- All Pre-schools focused on teaching the 3Rs: reading, writing, and arithmetic.
- All preschool teachers encouraged daily writing practice, either in notebooks or on the blackboard, which helped enhance memorization and foundational academic skills. Documentation of child performance was also maintained and easily available in all preschools.
- Majority (89%) of Pre-schools displayed children's artwork and handicrafts at eye level, creating an engaging and child-friendly learning space.
- All preschools maintained proper records of student performance and attendance.
- The majority (70%) of respondents agreed that the teacher-student ratio was 1:20 among children aged 3 to 6 years. While 29 % of the preschools could not maintain the standard teacher-student ratio. Likewise, the majority (70%) of respondents agreed that the teacher-student ratio was 1:10 among children aged under 3 years. While 29% could not maintain the standard teacher-student ratio.
- Majority (70%) of Pre-schools adopted the mother tongue 'Mizo' as a medium for teaching. While 4.16 % of preschools reported using English as a medium of teaching. Adapting the mother tongue to teach pre-school students was highly beneficial as it helped children learn more effectively and comfortably.
- Flexible seating arrangements and learning activity corners were commonly observed in all preschools.
- All preschool teachers followed a daily or weekly schedule, crucial for time management and classroom

discipline. Teachers were found to be energetic and consistent in following routines. Their role was emphasized as vital in delivering effective Early Childhood Care and Education (ECCE).

### **Suggestive measures for effective functioning of the Pre-school in Lunglei Town:**

The following were deemed important to propose measures for the effective functioning of the Pre-school in Lunglei Town.

- Physical punishment should be strictly prohibited during early childhood, as it might also make students afraid of their teachers, which might lead to fear of going to school and might negatively affect their learning.
- All preschools should allocate a larger space for each classroom, as this would enhance the students' learning environment.
- Pre-schools lacking sufficient outdoor space should provide outdoor facilities to better support physical activities for the students.
- All preschools should be made disabled friendly to accommodate all kinds of learners. And that teacher should be trained to create a more inclusive and supportive learning environment for every student.
- Pre-school should provide nap time for children. Even though they were active and eager to play rather than sleep, they should still have nap time or rest periods.
- All preschools must be equipped with essential tools and resources to handle various emergencies. Ensuring the safety of students should be the top priority in all preschools
- It was further suggested that adapting the mother tongue to teach preschool students was highly beneficial as it helped

children learn more effectively and comfortably. It built strong foundational skills in literacy and numeracy because children understood concepts better in a language they were familiar with.

### **Conclusion**

This study explores the quality of ECCE in the Pre-school of Lunglei Town. It identifies the current status of Pre-school, the status of student–teacher–parent relations and Interaction, Physical infrastructure, Health, Nutrition, and Safety in Pre-school, Children’s Experience and Learning Opportunities in Pre-school, and Organization and Management. The findings revealed that the majority of preschools were functioning effectively and provided a nurturing and effective learning environment for young children. However, the study identified key areas for improvement in Pre-school, emphasizing the need to eliminate physical punishment to protect children’s well-being. Infrastructure limitations, such as insufficient classrooms and outdoor spaces, were noted as barriers to developmental activities. Efforts to enhance inclusivity through disability-friendly facilities and teacher training were urged, alongside mandated rest periods to support children’s health. Gaps in emergency preparedness highlighted risks requiring immediate safety measures. Mother tongue instructions were also strongly recommended in preschool settings. The present study emphasizes the need for several improvements in preschools of Lunglei town to enhance the quality of Early Childhood Care and Education (ECCE). These improvements include increasing classroom sizes and providing adequate outdoor spaces for physical activities and learning. Fostering an inclusivity mindset was also crucial, along with providing comprehensive teacher training to support children with disabilities. Preparedness and implementing robust safety measures for emergencies were also essential components of a high-

quality ECCE program. Implementing these recommendations will not only enhance the educational environment but also ensure that all children receive the support they need to thrive. By prioritizing inclusivity, safety, and adequate facilities, preschools in Lunglei town can offer a more comprehensive and supportive learning experience. This holistic approach will contribute significantly to the overall development and well-being of young learners.

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Thematic Evolution of *Ral Run Zai*: From Cultural Encounter to  
Martial Confidence (1911–1953)

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Gabriel Lalmuankima\*  
Dr H. Laldinmawia\*\*

**Abstract:**

*This article traces the thematic evolution of Ral Run Zai, a corpus of Mizo war poems composed between 1911 and 1953 across six clusters: Abor Run Zai, German Run Zai, Japan Run Zai, V Force Hla, Karen Run Zai, and China Run Zai. Using close reading of documented hlaŋing, the study argues that Mizo war poetry movement from early cultural encounter and awe to assertive martial confidence. Abor Run Zai registers first-contact shock at modernity (railways, tunnels) alongside longing and heroic fantasy; German Run Zai shifts inward to cultural shame/identity loss (forced hair-cutting), folkloric agency (Maurawkela's drum), and ambivalence toward aviation. Japan Run Zai broadens the emotional field, pairing ancestral bravery and patriotic triumph with intimate love/assurance and even humor about drill. In contrast, V Force Hla foregrounds local rivalry and*

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\*Research Scholar, Dept. of Mizo, Mizoram University

\*\*Asst. Professor, Dept. of Mizo, Pachhunga University College

*satire of leadership, revealing how prestige, grievance, and romance shaped a militia's wartime consciousness. The later Karen Run Zai consolidates courage and confidence in leadership, while China Run Zai culminates in pride and psychological dominance. Together these poem traditions map how colonial modernity, global war, and regional conflict redefined Mizo notions of valor from headhunting-era codes to survivorship, discipline, and professional soldiery while preserving a lyrical record of fear, desire, and pride. The article contributes a structured, theme-based framework for reading Mizo war poetics as a history of changing identities under empire and war.*

**Keywords:** *Ral Run Zai*, Colonial Modernity, Cultural Encounter, Identity, Valor.

After the advent of Christianity among Mizo, the traditional style of composing poetry is gradually deteriorated. However, the Mizo folksongs are still coming out. *Ral Run Zai* are among the last batch of *hlabu* existed in the form of Mizo traditional style of composing poems. R.L. Thanmawia, collected this kind of folksongs and put all together under the category of *Ral Run Zai*. While he did not included *China Run Zai* and *Karen Run Zai*. However, Lalzuithanga talked about these two *hlabus* and this study included under the term *Ral Run Zai*. So, under this category, six *hlabus* - *Abor Run Zai*, *German Run Zai*, *Japan Run Zai*, *V. Force Hla*, *China Run Zai* and *Karen Run Zai* can be included.

### **Abor Run Zai**

The background of the Abor Expedition is closely tied to the murder of two British officers in the Abor Hills. P. Thankappan Nair records that Noel Williamson had surveyed the area around 1907–08. On 31 March 1911, Williamson, along with Doctor Gregorson from the tea garden and forty-four men, was brutally killed at Komsing. Such an atrocious act, carried out by the Kebang and Rotung people, was further aggravated when the culprits, while fleeing, were given

asylum by Babuk, Sissin, and Pangi villages. Nair concludes that the Abor Expedition, conducted between 1911–12 under the command of Major General Bower, was essentially a retaliation against these killings (Nair 11–13).

Hamilton, a contemporary observer, describes how official sanction for the operation was sought and obtained: “As the views of Major-General Bower were endorsed by the Government of Eastern Bengal and Assam, which was supported in turn by the Government of India, the Secretary of State approved the proposals, and, on July 24th, 1911, sanctioned the preparations for the expedition” (72). This shows that the expedition was not merely a local response but was ratified at multiple levels of colonial administration, reflecting the seriousness with which the murders were viewed. Hamilton further recalled: “On this spot was murdered Noel Williamson, Assistant Political Officer, Sadiya, March 31st, 1911” (305). The Official Gazette added precision, noting that Dr. Gregorson was killed on 30 March 1911 and Williamson on 31 March 1911 (16). These converging testimonies confirm that the expedition was fundamentally a punitive measure directed against the Abors for these assassinations.

It is within this broader colonial framework that the participation of the Mizos as coolies must be understood. According to K. Zawla:

In 1911 (the year of the Mautam famine) the Abor in the NEFA region rebelled. 800 Mizo bachelors were requested to be coolies for the military; as they were hesitant, the government then promised that whoever returned from there would be exempted from kuli work afterward... Then, in 1912, 1,200 Mizo bachelors were again requested to be coolies; they went on the expedition again... Then, in 1913, not exactly in the Abor region, it was necessary to suppress the Mishmi group’s

rebellion. Six hundred Mizo bachelors again went on this expedition... (400–01).

F. Lalzuithanga adopts Zawla's argument and concludes, "It is justifiable to say that Abor Run Zai had emerged in 1911" (223). His assertion places emphasis on the very first deployment of Mizo porters as the starting point of what the Mizos themselves later remembered as Abor Run Zai. Nevertheless, R. L. Thanmawia provides a slightly different chronology: "Assamese used to call the Arunachalis as 'Abor'. The Abor killed the Britishers two separate times. To retaliate, the British Indian Government sent an expedition in 1912 and 1913–1914 respectively" (517). Thanmawia's interpretation highlights the years of active Mizo participation in portage rather than the official commencement of hostilities. Thus, both positions can be seen as complementary rather than contradictory: Zawla and Lalzuithanga counted from the initiation of the British expedition, while Thanmawia dated the period of direct Mizo involvement.

The account of B. Lalthangliana further clarifies the logistical details of Mizo deployment: "They were deployed twice, the first ones were ordered to gather at Aizawl on 15 November 1912 by the Superintendent, they left Aizawl on 17 December... the second batch was deployed on December 1913, were deployed for 6 months and returned on July 1914" (India 628). This testimony is significant because it provides concrete dates, confirming that Mizo bachelors were twice mobilized for the Abor campaign and its aftermath.

Finally, the very meaning of the term Abor requires explanation. B. Lalthangliana clarifies: "Abor is a place in North-East India, which is now called Arunachal Pradesh, the previously called Abor by our predecessors is now known as Adis in today's world, Abor is the term given by Assamese" (627). This etymological

note reminds us that the nomenclature used in colonial and Mizo records reflects Assamese terminology, whereas today the community is recognized as the Adis.

Taken together, these accounts illustrate both the colonial rationale for the Abor Expedition and the involuntary participation of Mizo bachelors as coolies, remembered in oral history and literary tradition as Abor Run Zai. The differing chronologies of Zawla, Lalthangliana, and Thanmawia, when read alongside administrative records, reveal how the event occupies two timelines simultaneously: the official military chronology of 1911–12 and the lived Mizo experience beginning with their actual deployment in 1912–14.

The number of personnel sent to the Abor expedition also varies among different writers. Zawla states that 2,600 Mizo bachelors were deployed across three batches, on the other hand, Lalthangliana states that the total number of Mizo bachelors deployed was 1,248. Many of these bachelors, who had never set foot beyond the Lushai Hills District and who had scarcely interacted with other ethnicities, were suddenly compelled to journey through alien places to work as kuli for the British Indian soldiers. According to Lalthangliana, “Abor expedition is the first event where a large collection of Mizo bachelors embark on a journey beyond Mizoram” (627).

One of the major themes of Abor Run Zai is the cultural shock of encountering modern technology. The Mizos’ astonishment at the railway system found vivid expression in their poetry. Lalthangliana observed, “It was a revelation to them to be sitting on trains in Halflong Hills, such an experience itself gave birth to new poetries” (224). Lalthangliana recorded one such poem:

*An rem thiam ngeie Sappui Mingo valin,  
Thingpui tuahchhawn haulai sial ang a kiu ve,  
Ri ruaiin tlang tin a hrut del del.* (Lalthangliana 628)

Here the poet uses the expression *Mingo val* to refer to white people. He praises their technology, marveling at the construction of such a massive train, which seems to have deeply impressed him. The very act of linking technological marvels with “*Sappui mingo val*” reveals how the colonizers were perceived as superior beings, embodying modernity itself.

Another poem conveys a similar sense of astonishment:

*Ka hawi vel, vala'n ka hril thiam lo,  
Tuahtir, siktui, senmei laitha a zam e;  
Her tual tual runpui zaral relna.* (Thanmawia 517)

Here, in the first line, the poet admits his perplexity and confesses that he cannot find words to describe his feelings upon seeing a train. The second line offers a description: the train is made of steel (*tuahtir*, a poetic word for steel), and the phrases “*siktui, senmei laitha*” refer to the power of the steam engine driving its motion. In the final line, the poet depicts how the train circles around the valleys. Through these verses, the poet proclaims his amazement at this new technology and demonstrates how such modern inventions left a lasting impression on the minds of the Mizo coolies.

From the poems, it seems they were deeply shocked by the train, and many verses were composed on trains and about trains. In one poem, it is even mentioned that when the train entered a tunnel, they thought they were entering the land of death or the underworld:

*Famkhuaah nge ka luh dawn ka lunglam vai,  
Ngaihban tlangpui a hnuai piallei thuah karah;  
Anpai val run rem a kal ruai ruai.* (Zawla 402)

Thanmawia also rewrote lines from a poem composed by Mizo bachelors who participated in the Abor expedition:

*Ka hawi vel, vala'n ka hril thiam lo,  
Tuahtir, Siktui, Senmei laitha a zam e,  
Her ꠘal ꠘal runpui zaral relna. (Thanmawia 517)*

They were equally surprised to see elephants being recruited for warfare. Yet rather than reflecting on their tactical value, they fantasized about themselves lifting severed heads and showing off bravery:

*Sai chung a chhermei kan chawi a rem lo'm ni?  
Doral thlunglu ngenin tlang tin kan chuang e;  
Ka ban ralsamkuai a zam reng mai. (Zawla 402)*

Another recurring theme is longing. Many poems speak of the bachelors' separation from their lovers. A lad from Arbawm village lamented:

*Lung herin Mante ka liam tang e,  
Chalngeng di ngai anga khua tin lang tlangah,  
Ka cham ang rianghlel ka tuallenna. (Lalthangliana 629)*

It is said that “Mante’ referred here is a maiden named Mankungi” (629). In another poem, a bachelor expressed his desire to seek greatness, even at the cost of his love:

*Sakhming than leh lal lai ka dil nana e,  
Puallenga thlang tlai ka liam e,  
Zui lai di zawng ka chan e. (Lalthangliana 629)*

This study can collect seventeen *hlafing* from *Abor Run Zai*. Collectively, they highlight the major themes of the collection: the shock of modern technology, the internalization of colonial superiority, the continuation of traditional heroic ideals, and the longing for love and home. In this way, *Abor Run Zai* reflects both the forced involvement of the Mizo in a colonial campaign and the profound cultural encounter that shaped their imagination.

### German Run Zai

*German Run Zai* can be translated as “an invasion of Germany.” From the title alone, it is clear that this section concerns the First World War and Mizo participation in it. At the time, the government decreed that every able-bodied British Indian should enlist in the military. “In 1916, Babu and Rahsi went from village to village to invite bachelors to join the army. However, when the government foresaw that the expected volunteers were not going to be recruited, they announced a decree, fixing the number of volunteers with that of their population ratio” (Zawla 402). Poems quickly reflected the atmosphere of colonial recruitment and resistance:

*Sikin manding sap a lungawi lo,  
Dohal khua tin chuan e, thlang sappui valin;  
Min ngen e, thai loa leng zawng chu,* (Thanmawia 519)

These line talks about the civil disobedience movement in the southern part of the district, bachelors from present day Siaha District and Lawngtlai District refused to cooperate and instigating a rebellion. They said, “We would return home with our bodies intact if we were to venture out in such a faraway lands, it is better for us to die at our homeland,” (Zawla 402). So, the “Military forces from Aizawl fought the rebels between 1918-1919. This battle came to be known as Zawngling Run,” (Zawla 402).

Since bachelors from various villages were unwilling to join the military, the Superintendent, again sent out Babu and Rahsi, who would offer irresistible offers to the bachelors. “They were offered exemption from Kuli works and land taxation, which were the two main hardships for people back in the days,” (Zawla 403). Also, “They were offered Rs. 300 in case of loss of life to their families,” (Lalzuithanga 226). “These volunteers were promised a remuneration of Rs. 15 and supplied with ration and clothing while they were in India; service outside India would entitled them Rs.

20/- and another Rs. 20/- after every six months,” (Rohmingmawii 265). In spite of these many offers, many bachelors were still reluctant to join the army. It is said that, “Vawmphunga said that the chiefs sent those they considered less worthy villagers to the war,” (Laldailova 49). Therefore, 2100 Mizo youths enlisted to fight the German army through the 27th Labour Corps also known as Lushai Labour Corps, and the St. John’s Ambulance Corps also known as 8th Army Bearer Corps.

While bachelors from the countryside were forced to join, it is said that many bachelors from Aizawl did not hesitate to participate in the war. Saia, a middle-aged divorcee also attempted to enlist to join the war, however, he was rejected because of his old age. Nevertheless, he continued to join another line, trying to enlist himself. The Superintendent asked him why he was so eager to join the war, he replied, “Even if you do not recruit me, I will still go to fight this war. If you think I am too old to bear arms, you may use me as a cannonball, in that way, I will be able to crush Caesar, the German lord.” (Zawla 402). It is said that the Superintendent was so satisfied with his answer that he was finally recruited.

The recruit selected to fight the war in France were taught how to parade at Aizawl Sipai Lammual. After that, they left Aizawl in April. The exact date of their left is really hard to know. According to Z.S. Zuala, they left Aizawl on, “25 April 1917,” (Zuala 4). However, according to Lalthangliana, they left Aizawl on, “27 April 1917,” (Lalthangliana 630).

Even though most recruit were reluctant to go, those Mizo lads were among the most courageous ones in the battlefield. W.L. Scott, the then Lushai Hills Superintendent wrote:

All the Lushai Companies were employed near the Arras sector of the firing line ... After they were employed in various

works such as felling trees, converting of logs, burning charcoal, loading and unloading of materials from the front, in digging trenches behind the firing lane for defensive purpose ... after they were accustomed to the climate and being quick in ... their work, though small and short in stature they could always finish their jobs sooner than others...The officer of the labour corps always appreciated and praised their industry and the outturn of their labour. As they were somewhat near the firing lane, the enemy's long range gun shelled their camps and sometimes Aeroplanes also dropped bombs on the camps but the Lushais were always steady and they never showed alarm ... The commandants of the companies who came to Aijal also highly praised the officers and men under their commands and left their high opinion on record. (Rohmingmawii 266-67)

One of the pioneer Christian Missionaries, J.H. Lorrain also reported that, "During the great German offensive in March 1918, the Mizo worked so well under fire that they earned special commendation and they were able to withdraw from the danger zone without a single casualty," (Lorrain 145). After fighting in the battlefield for about a year, "They returned to Mizoram on 22 April 1918 at 5 in the evening," (Lalthangliana 632). On 18 June 1918, following a twelve-month stay in the warzone, they reached Aizawl.

This war affected the Mizo in several ways. One of its greatest impacts is the birth of *German Run Zai*. According to Thanmawia, "German Run Zai is also known to some as Domangi Zai," (Thanmawia 519). In most cases, these poems were composed by the recruitee. Some were also composed by their lovers from their homeland and people who missed them.

Their parade at Lammual before they were deployed was seen as a log being swayed away left and right in a huge river, an example is from this poem:

*Phaiah phunchawng thlite chhem a her liai liai,  
Val zawng sawi dim khuangpui ring hluam hluam siali;  
Tuilian khangbung sep a mawi ber mai, (Zawla 404)*

Back then, Mizo bachelors never cut their hair and maintained it just like ladies. Their hair was cut forcefully in Bombay; they others whose hair was not cut were again cut when they reached Marseilles. They feared that their hair being cut was heard among the Mizo, and that the communities would disdain them. Poems were composed regarding their disapproval for their hair being cut short:

*Ka nu, German lian a pawl ber mai,  
Val zawng bahsam khuafur hawktuiah luang e;  
A thang ruai ruai tur a mawi lo ve. (Zawla 405)*

In these lines, a Mizo lad addresses his mother, lamenting how his hair was cut and how this filled him with shame. Instead of reflecting on the larger political context of the First World War, he focuses on the intimate, personal pain of losing his hair. His grief lies not in military struggles but in the anticipation of ridicule from other Mizo youths who might mock his cropped appearance. The following stanza continues in a similar tone:

*A thang ruai ruai tur a mawi lo ve,  
Suihlung ruka sul ang in tum Thadangin;  
Lung in her mai awm e, tleitiri. (Zawla 405)*

Here, the speaker extends his anxiety into the realm of romance. He fears that girls may not find him attractive without his long hair, worrying that they may even reject him as a suitor.

The central theme that emerges from these verses is not the war itself but rather the loss of cultural identity, personal shame, and fear of social rejection. For the Mizo bachelor, hair symbolized youth, beauty, and dignity. Its forced removal

by outsiders stripped him of pride, exposed him to potential mockery, and threatened his desirability in courtship. Thus, these poems illustrate how war intruded into even the most intimate aspects of personal life, turning a simple haircut into a profound metaphor for humiliation and alienation.

During the First World War, Mizo soldiers were recruited into the British Army as part of the Ambulance Corps. Their duty was not to fight directly but to serve as stretcher-bearers, and making a charcoal. Despite this seemingly secondary role, they were widely praised for their bravery and their chivalric spirit under fire. Yet, the limitations of their role also gave rise to feelings of helplessness, which found expression in their songs. In one such poem, the singer recalls the legendary figure of Maurawkela, who possessed a magical drum:

*Ka sawrkar lianpui a dotu che,*

*Maurawkela zawng khuang chan ka nuam,*

*Ka beng hlum hiau mai awm e, Zerman zawng.* (Thamawia 520)

According to Mizo folklore, Maurawkela's magical drum granted whatever was chanted before it. The poet imagines how, if such a drum were in their possession, they would chant for the destruction of the Germans. This imaginative recourse to folklore reveals the desire for agency and resistance, even though the Mizo were confined to a non-combatant role. By wishing for the annihilation of the Germans as a whole, the poet elevates the Mizo identity from that of a subordinate helper to that of a potential warrior with the power to defeat the enemy.

The theme that emerges here is thus the longing for agency in a foreign war, where Mizo soldiers, unable to fight directly, turned to their cultural imagination to reframe themselves not as passive auxiliaries but as heroic figures capable of defeating the enemy. The

magical drum becomes a metaphor for their suppressed will to resist and for the way traditional folklore was repurposed to give meaning and dignity to their wartime service.

Apart from the poem that invoked Maurawkela's magical drum, there are also many verses that directly mention airplanes and fighter jets. Three lines may be cited as follows:

*Ka chung kawlngo va a iang reng e,  
Ri der derin an leng e sappui val chu;  
Doral hawl an ni e thangvanah.* (Zawla 406)

In this poem, the singer describes the airplane by comparing it to a wrinkled hornbill flying in the sky. The line “*Ka chung kawlngo va a iang reng e*” may be translated as “It looks like a wrinkled hornbill above me.” The following line, “*Ri der derin an leng e sappui val chu,*” refers to the white men's planes hovering in the sky, with the sound of their engines captured in the onomatopoeic phrase “*ri der der.*” Interestingly, the tone is not purely fearful; the sound is described as soft and beautiful, showing a sense of awe toward the machine even in the midst of war.

Another verse expresses this ambivalence more directly:

*A thla khawng si lo a leng der der,  
German doral a leng e thangvan zawlah;  
A tlak tlak kan van a duai awm e.* (Zawla 406)

Here the airplane is described as hovering effortlessly without flapping its wings, unlike a bird. The line “*German doral a leng e thangvan zawlah*” makes explicit that it is a German warplane circling in the sky. The final line warns of its deadly potential: “We may be the unlucky if it attacked us.”

The theme that emerges from these verses is the dual perception of modern warfare technology. On the one hand, there is awe and

wonder, as the poets liken airplanes to majestic creatures of nature, interpreting their unfamiliar presence through local metaphors such as the hornbill. On the other hand, there is fear and dread, as the hovering planes symbolize imminent death and destruction from above. These poems reveal how Mizo soldiers and carriers sought to comprehend the terrifying new reality of aerial warfare by weaving it into their own cultural vocabulary of imagery, thereby blending admiration of power with the anxiety of vulnerability.

They also expressed their emotions about their longing for loved ones. One such verse describes the journey to the battlefield by train:

*Vai vai tak kan lenna thlang zel e,  
Sappui siam sa ri khum relah kan chuang e,  
Lungkham Thanghniangi a tel ve lo.* (Thangliana 633)

Here, the poet recalls traveling by train with his comrades. The train is described as a creation of the “*Sappui*” (white men), with “*Sap*” meaning the English men and “*pui*” signifying greatness or superiority. This choice of words reflects both admiration for European technological power and the implicit acceptance of colonial hierarchy. The train, a majestic and unfamiliar technology to the Mizo recruits, becomes a symbol of the foreign world they were now part of. Yet, even in this moment of awe, the poet remembers his beloved. By invoking “*Thanghniangi*” in the final line, the poet not only refers to a personal lover but also employs her name as a poetic symbol for all the women left behind.

The longing was mutual. The recruits were not the only ones who missed their partners; their lovers back home also pleaded for their safety. One poignant farewell addresses the authorities directly: “Do not let my beloved face the mighty German forces, consider how much I will miss him too” (Thanmawia 519). Such words, however, were powerless to alter military decisions. Rumors and war news,

carried through *Mizo leh Vai Chanchinbu*, deepened the women's anxiety, as captured in another verse:

*Hnam tin nau ang tahna thleng ta e,  
Sappui darfeng an famna German daiah,  
Awi ka di lungrun ka phal lo ve.* (Lalthangliana 633)

The poem laments that the war brought mourning to every nation, noting even the “*sappui darfeng*” (mighty British) whom the Mizo believed the most superior race are seemed to lose and were slain by the Germans, so even the British's mom also cries over their fallen soldires. The final line conveys the speaker's refusal to let her lover remain on the battlefield, because they afraid that their lovers might not come home safely and underscoring the dread and helplessness of those at home.

After returning home, they also composed a poem celebrating their survival:

*Lam ang kan lo let e, hrang rual zawng,  
Tanchhawn min lo hlan ru, Zerman tutlawm val;  
Chhuihthang kan than khua a zau em e.* (Thanmawia 523)

In these lines, the poet do not mourn fallen comrades; rather, they speak of themselves and their companions who came back alive. They appeal to the Mizo community to acknowledge their courage and to grant them the *chhawn* – the warrior's headgear traditionally reserved for a *pasaltha* who had killed an enemy in battle. By deliberately invoking “*tanchhawn*,” the poetic term for this headgear, they elevate their wartime service to the rank of heroic achievement. Describing themselves as “*Zerman tutlawm val*” (“the brave men who defeated the Germans”), they lay claim to martial honor despite not fulfilling the conventional warrior code.

This marks a significant shift from the older chivalric tradition, where valor was strictly tied to the act of headhunting and

enemy-killing. In *German Run Zai*, courage is redefined through endurance, loyalty, and service under fire in a colonial war. The final line, proclaiming that their deeds brought fame to the homeland, reflects a new standard of prestige; one shaped not by traditional combat but by participation in a global conflict. In this way, the poems show how Mizo chivalric ideals were reshaped under the pressures of colonial modernity, transforming survival and foreign service into grounds for communal honour.

These verses reveal several themes central to Mizo war poetry of the period: the longing of separated lovers, the anxiety of women left behind, admiration for foreign technological power, and the chivalric remembrance of fallen comrades. Together they demonstrate how the war was not only a military event but also an emotional and cultural experience, shaping Mizo identity through both sorrow and pride. *German Run Zai* contained a large corpus of such works.

### **Japan Run Zai**

*Japan Run Zai* is a collection of traditional poems composed due the Second World War and its consequences, reflecting the experiences of Mizo bachelors and maidens who served under the British against the Japanese. Unlike the First World War, which for many Mizo was experienced only through rumours, the Second World War touched the borders of the Lushai Hills directly. In late 1943, as Lalthangliana records, “They entered Khuangphah and Teikhang, demanding fowls and water... therefore, the Mizo people believed that Japanese forces will soon enter mainland [Lushai Hills District], and were very frightened of it. The Church conducted mass-prayer and left themselves at the mercy of God” (742). This direct encounter created a widespread conviction among the Mizo that it was their duty to safeguard their homeland.

About 4,500 Mizo enlisted under the British during this war, including twenty-nine women. They joined various branches such

as the Royal Indian Supply Corps, Indian Electrical and Mechanical Engineers, Indian Army Ordnance Corps, Indian Air Force, Indian Navy, Burma Rifles, Assam Regiment, the Indian Army Medical Corps, the Women Auxiliary Corps of India, and the Auxiliary Nursing Service (Rohmingmawii 271). A distinctive feature of this period was the formation of the Lushai Scouts in February 1944 by General William Slim. “Lushai Scout is sometimes known as Lushai Brigade,” (Lalzuithanga 230) and was also called Biata Sipai by some. As Lalthangliana explains, “They are not regular army, they were raised for the war, and only to exist during the war. They were raised to act as scouts and spies for the regular army, and to take up arms only when necessary” (744). Despite their irregular status, they gained high praise. Major General G. C. Evans described them as “made for warfare, exemplary in regard to combat, and surpassing even the Japanese in skill. Considering their small number, they achieved the highest average kills among British allied forces” (qtd. in Lalthangliana 747). The courage of the Lushai Scouts became legendary, particularly their victory at Nakabawa where No. 8 Platoon routed Japanese forces (Chawngte 23, 34).

This atmosphere of direct confrontation produced a vibrant body of war poems known as *Japan Run Zai*. One *hlaifing* declares the continuity of ancestral bravery:

*Hmanah pi pu tawna hrang tawh hnu,  
Chengrang kan kau leh dawn seipui valin;  
Japan chunnu tahna tisei turin.* (Thanmawia 525)

The poet recalls that Mizo have been a brave race since ancestral times and affirms that the present generation, too, is ready to fight the Japanese. The boast that “Japanese mothers will weep for their sons” (*Japan chunnu tahna tisei turin*) reflects the theme of chivalric pride and martial heroism, asserting continuity between tradition and the present.

Another poem celebrates victory and survival:

*Japan ral tawn daitu hrang rual hian,  
Zawlkhawpui perpui lamzawl kan mawi e, Siali;  
Do hnen hawl kim kan ni e, keimahni.* (Thanmawia 525)

Here the soldiers proclaim themselves as those who stood against the Japanese. In a proud manner, the soldier tells his lover “*Siali*” of their return to “*Zawlkhawpui*” (Aizawl), boasting of their victory. The theme here is the fusion of patriotic triumph and romantic honor, where survival is celebrated as glory shared by both the homeland and the beloved.

Love and longing are also central to *Japan Run Zai*. In one verse, a woman pleads with her lover not to forget her:

*Ka di, darfengah zu tang mah la,  
I biahnem nuuh mawi mi nghilh lo vang che;  
Tap ruai ruai di zawng mi then lul suh.* (Thanmawia 524)

In the second line, she pleads with him to keep smiling at her as he always did; a symbol of not forgetting her and of maintaining the warmth of their love, since a lover’s smile signifies harmony in the relationship, while they are separated, she also pleads him not to break their relationship, and not to leave her in tears. In response, the lover reassures her:

*Lungphang suh Parte, i tan a tha,  
Japan ral lian tui ang kan tawn nem chuanin;  
Tangka par tlanin i leng dun ang.* (Thanmawia 524)

Calling her “*Parte*” (the poet compared her with a flower), he promises victory over the Japanese, comparing them to water easily pushed aside, and foresees a prosperous life after the war. These paired verses highlight the theme of romantic assurance amid wartime separation, blending intimate affection with confidence in military triumph and hopes of economic reward.

The poems also captured the daily experiences of recruits. One verse humorously describes military training:

*Deradun lam zawng ka thiam nem maw,  
Lefi leh Rait zawng a hrang min hrilh lammualah;  
Pheifung vawr chek nen a rual thei lo.* (Thanmawia 524)

The poet confesses difficulty in mastering parade commands of “left” and “right.” This illustrates how war poems sometimes reflected the cultural encounter with military discipline, capturing both the strangeness and humor of adapting to foreign drill systems.

By this time, Mizo were far more literate than in 1917, and literary forms had also evolved. Zikpui Pa composed a full war poem, “Ka pu Hualrothanga,” and Rokunga also composed “Zawl Khawpui Venna,” which reflects not only the events of WWII but also the growing sophistication of Mizo poetry. This reflects the theme of literary modernity, where traditional verse was supplemented by new, more elaborate compositions influenced by increasing education.

Taken together, *Japan Run Zai* embodies themes of ancestral bravery, chivalric pride, victory and homeland glory, love and longing, romantic assurance, military discipline, and literary modernity.

### **V Force Hla**

In 1942, the Superintendent of the Lushai Hills District summoned the Mizo chiefs to a meeting and asked them bluntly: “Japan and Germany have now become enemies of Britain. Whose side are you in this war?” (Lalhluna 179). Without hesitation, the chiefs replied, “Of course Britain!” (Lalhluna 179), thereby pledging their loyalty to the British.

In the words of Lalthangliana:

The Mizo chiefs raised ‘V Force’ to safeguard the land, they

were classified into 'A' and 'B'. As per the proposal of the Superintendent, they gathered all firearms within villages and were passed down to 'A' team. Those who have any experience in using the guns were readily permitted to bear the arms. They had training, protected the settlements, and were given a salary of Rs. 5 per month.

The 'B' team was recruited for full-time service, with the government supplying them with guns. They underwent intensive warfare training in forested areas and, after completing their training, were frequently deployed on patrols within the District. Their operations were supervised and guided by the Burma Army stationed in the area, along with the Assam Rifles and British officers. (742)

The experiences of these recruits were expressed in a body of songs known as *V Force Hla* or *Labour Zai*. As C. Chhuanvawra explains, "V Force Hla mainly consisted of songs composed by V Force and Labour Corps, who were not recruited as regular army during the Japanese invasion, but were rather made to patrol around towns and villages bearing homemade guns" (207). What makes these songs distinctive is that they often reflect internal rivalries and criticisms rather than straightforward accounts of battle.

One of the most prominent themes is the friction between A and B teams. Because the B team received better weapons, full-time service, and higher pay, they were often regarded as superior, leading to resentment from the A team. This tension is evident in a pair of poems. The first, seemingly from the B team, says:

'A' pawlin 'B' pawl min sel s'u,  
 'B' pawl hi chhaktiang doral tawn turah chuanin;  
 Kan la tang awm e, Tiau ralah. (Thanmawia 525)

Here, the B team tells the A team not to criticize them, insisting

that they too may one day be sent eastward to face the Japanese. The A team replies in turn:

*'B' pawlin 'A' pawl min sel s'u,  
'A' pawl pawh hi doral tawn turah chuanin;  
Thlang Sappui valin min hual ve e. (Thanmawia 525)*

In this response, the A team asks the B team not to criticize them either, arguing that they too might one day be chosen to go to war against the Japanese. Within the V Force, being selected for the battlefield was seen as a mark of greater honor and prestige, and this aspiration fueled rivalry between the two groups. Thus, the theme of status competition and resentment emerges as central to these songs.

Another recurring theme is the criticism of leadership. One striking poem openly mocks the commander of the V Force:

*V fawrs Kawmander ka ring lo che,  
I ralvenna nuthlawi laikhum thlehnhemah;  
Doral tawn daiin ka ring lo che. (Thanmawia 525)*

The poet accuses the commander of spending his time in the bed of a divorcee (*nuthlawi*), metaphorically comparing her bed (*laikhum thlehnhem*) to his barracks. The final line declares disbelief in the commander's ability to defeat the enemy, showing how this poem became a vehicle for mockery and distrust of authority.

At the same time, some poems reflect martial zeal and the desire for victory over the Japanese. One verse declares:

*An sawi Japan ral chu keimahni'n,  
Fang tlan ritva kan thawng ang hianin;  
Kan thawng darh hiau mai tur ral zawng zawng. (Thanmawia 526)*

Here, the Japanese are compared to birds feeding on grain in the fields, easily scattered by stones flung from a slingshot. The

metaphor conveys eagerness to fight and a wish to see the enemy destroyed, even if the opportunity rarely came.

Finally, *V Force Hla* also captures love and longing amid wartime service. One poem recounts receiving a love letter just before departing to face the Japanese:

*Thaikawi bawngtein mi lo au ve,*  
*Rual kim lova chhaktiang kawl lenah Darpui,*  
*Japan ral danga kan kal tur chu.* (Thanmawia 526)

The mention of “*Thaikawi*” (love letter) brings tenderness into the context of war, illustrating how even while preparing for battle, the soldiers’ minds remained tied to their relationships and homes.

Taken together, *V Force Hla* reflects the unique position of this locally raised militia. Unlike *German Run Zai* or *Japan Run Zai*, which emphasize collective bravery and external enemies, these songs are more concerned with internal tensions, inequalities, mockery of leaders, and the emotional realities of service. They reveal how prestige, rivalry, personal grievances, and even romance shaped the wartime consciousness of the Mizo recruits, giving us a picture of war that is as much inward-looking as it is outward-facing.

### **Karen Run Zai**

*Karen Run Zai* was composed following the traditional pattern of *Tlanglam hla*. Around 1949, shortly after Burma gained independence from Britain, the Karen tribes rose in rebellion against the Burmese government, demanding their own independence. The Karen insurgents proved to be highly powerful, conquering almost all the major Burmese cities. As Lalzuithanga records, “They did not conquer only Rangoon, and thus led the world calling Burma government as merely Rangoon government during the time” (232).

In response to this rebellion, many Mizo were recruited to support the Burmese government. They played a decisive role in the reconquest of Mandalay and Maymyo. Lalzuithanga emphasizes their importance as, “The Mizo people from the hills had great contributions in the reclamation of Mandalay and Maymyo from the hands of Karen rebels and had many achievements in their fight against Karen rebels in various places. There is no doubt that without the Mizos, Burma would have been segregated, this is easily observable after studying about the events” (232).

One *Karen Run Zai* expresses this spirit of courage:

*Ka pu Chit Maung Sap, i hlau em ni?  
Mandalay leh Maymyo kan lak let leh chuanin,  
A kunglung kan ta a lo ni ang.* (Lalzuithanga 232)

In these lines, the poet addresses their commander, Chit Maung, asking him whether he is afraid. The song reassures him that once Mandalay and Maymyo are retaken, their victory will be secured.

### **China Run Zai**

*China Run Zai* originated in 1953 and reflects the conflict with the Chinese Kumingtang Force, who encircled Muse village in the southern part of Shan State. The study can collect only one poem, and that only poem is believed to compose by members of the 3rd Chin Rifles under the Chin Battalion. The lines go as follows:

*China ral kan tawn kan duai bik lo,  
Kan chengrangin vanzawl rial rum a iang e;  
Doral hlau an khur e, ram daiah.* (Lalzuithanga 233)

According to this song, the Kumingtang forces were intimidated by the 3rd Chin Rifles and stood on the verge of defeat. It is said that they fled into the jungles, trembling at the sound of the rifles' guns.

Only one such poem has been collected in the course of this research, but it reveals the dominant theme of *China Run Zai* is pride in military strength and the psychological power of instilling fear in the enemy.

### **Conclusion for the Evolution of Themes in Ral Run Zai**

When examining the evolution of *Ral Run Zai* across different wars and expeditions, a clear thematic progression emerges that mirrors the changing historical experiences of the Mizo people. *Abor Run Zai* (1911–14) is dominated by themes of amazement at technology, martial fantasy, and love-ambition conflicts. These poems reflect the Mizo's first exposure to modernity, as young bachelors marveled at trains and tunnels they had never imagined before, while also fantasizing about elephants in warfare and negotiating the tension between pursuing social honor and preserving romantic relationships. In contrast, *German Run Zai* of the First World War shifts away from astonishment toward cultural shame, especially symbolized in the trauma of forced hair-cutting, as well as agency through folklore, such as invoking Maurawkela's magical drum, and chivalric remembrance, which honored martyred comrades with dignity. The tone becomes more reflective of identity and loss, illustrating how war intruded into deeply personal and cultural spaces.

With *Japan Run Zai* of the Second World War, the scope of themes broadens significantly. Here we see an expansion into patriotism and ancestral bravery, as the Mizo proudly link their courage with that of their forefathers, alongside romantic assurance expressed through tender exchanges between lovers separated by war. At the same time, these poems capture the humor and strangeness of military discipline, with recruits laughing at their own inability to master commands such as "left" and "right." In this way, *Japan Run Zai* intertwines public valor and private affection, patriotism and intimacy, creating a multifaceted record of wartime experience.

By contrast, *V Force Hla* represents a more localized and internalized form of war poetry. As a militia raised in Mizoram during World War II, its songs focus less on external enemies and more on internal rivalry and prestige struggles between A and B teams. Alongside this, the poems employ satire and mockery of leadership, criticizing commanders for their failings, while also voicing a desire for total victory, likening the scattering of Japanese enemies to birds chased from a field. These themes reveal how the war was filtered through local tensions and relationships, giving *V Force Hla* a distinctive character within the corpus of war songs.

The later *Karen Run Zai* (1949) narrows thematically into courage and confidence in leadership, reflecting the Mizo's role in supporting the Burmese government against Karen rebels. Here, the focus is less on satire or longing and more on the proud assertion of valor, as soldiers reassured their commanders of success in retaking strategic cities like Mandalay and Maymyo. Finally, *China Run Zai* (1953) culminates in themes of confidence and dominance, portraying the Mizo and Chin as formidable warriors whose very gunfire drove the Chinese Kumingtang forces to flee in fear. This emphasis on psychological victory and enemy retreat highlights a stage where war poetry moves beyond cultural shame or longing for love into assertive pride and superiority.

Taken together, these six traditions trace a remarkable trajectory: from the Mizo's first encounters with modern technology and their struggles with cultural identity, through their growing participation in global wars infused with patriotism and romance, to localized satire and rivalry, and finally toward confident assertions of dominance in regional conflicts. The thematic journey of *Ral Run Zai* thus mirrors the broader historical transformation of the Mizo people, from awe-struck villagers encountering the outside

world for the first time to seasoned participants in international and regional warfare who articulated both pride and authority through their poetry.

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## Analysing Public Opinion on the Last Digit Rules Under Aizawl Traffic Management Policy in Mizoram

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Lalthatluanga\*

V.L. Rorelfela\*\*

Zomuansanga\*\*\*

Nancy Zodinpari Fanai\*\*\*\*

Dr. Lallianchhunga\*\*\*\*\*

### **Abstract :**

*This study examines public opinion in Aizawl, Mizoram, regarding the effectiveness and impact of the Last Digit Rules—traffic regulations that restrict vehicle movement based on license plate numbers to reduce congestion. Surveys were conducted among commuters, drivers, and residents to assess perceptions of these rules. The research aims to understand how the public views the policy's effectiveness in easing traffic, its impact on daily travel, businesses, and overall quality of life, and to identify challenges and possible improvements. By analysing public feedback, the study seeks to offer insights into the policy's real-world implications and support informed, data-driven traffic management decisions in Aizawl.*

*Keywords: Last Digit Rules, Aizawl City Traffic Management Policy, public opinion research, traffic congestion, and policy implementation.*

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\*Research Scholar, Dept. of Pol.Science, Mizoram University

\*\* Research Scholar, Dept. of Pol.Science, Mizoram University

\*\*\* Research Scholar, Dept. of Pol.Science, Mizoram University

\*\*\*\* Research Scholar, Dept. of Pol.Science, Mizoram University

\*\*\*\*\* Asso. Professor, Dept. of Pol.Science, Mizoram University

## Introduction

Aizawl's urban mobility issue has gotten worse quickly as a result of the city's population growth and economic migration. The state of the existing road network is deteriorating daily, and it is unable to handle the growing volume of traffic. Traffic flow representation is a crucial add-on for urban planning. Building more roads is undoubtedly one of the simplest ways to eliminate traffic congestion and the problems it causes in Aizawl, but this strategy has serious disadvantages because of the cost and lack of available land, highways, and other roadways, which causes the situation to steadily worsen. With the advent of Aizawl city information in 1890, the city has grown erratically and without planning. Because most of the roadways are constrained and narrow with little way to expand, this has made managing the route challenging. This study covers the introduction, which examines traffic situations, issues brought on by traffic congestion, the necessity and inspiration for the work, as well as the current approaches to traffic management systems that are in use in Aizawl. Alternative, more workable, and economical methods of reducing traffic congestion are required. The last digit rule, a traffic rationing measure, was implemented to solve this issue. Under this rule, a vehicle's permission to travel on public roads is determined by the last number of its registration number. In an emergency, if a citizen needs to travel on a day when they are not permitted to do so, they can obtain permission from traffic police online using the "Mpass" traffic application. This application is user-friendly, citizen-centric, and frequently benefits the general public. In addition, a different plan was implemented to lessen traffic congestion. Under this plan, loading and unloading of any kind of material from LMV, pickup trucks, and any other large vehicles larger than these two vehicles is prohibited during peak hours in the Aizawl district's general route and is only permitted Monday through Saturday from 8:30 am to 10:30 am and 4:00 pm to 6:00 pm. The primary goals of

this study are to determine whether the traffic management strategy which could be termed as “Last Digit Rules” has a substantial impact on the districts of Aizawl and to what degree enhancing this approach to traffic management can alleviate traffic congestion in Aizawl. To look into the shortcomings of the current traffic management approach, which have been acknowledged, as well as to assess, identify, and recommend broad solutions for the issues the public faces.

### **Overview of Aizawl City Traffic Management System**

Urbanization rises in proportion to population growth, which in turn drives up demand for automobiles and causes traffic congestion. It's possible that practically all of India's states experience this kind of circumstance. Therefore, investigating different solutions to lessen traffic congestion is crucial. Since every year, after Diwali, the air pollution levels in India's capital city climb to deadly levels, Arvind Kejriwal pushed the Delhi government to apply the odd-even program for the first time in the years 2016, 2017, and 2019. With the odd-even program, private automobiles with registration numbers ending in odd digits will be permitted on highways on odd dates and those with an even digit on even dates, with the goal of reducing traffic congestion and somewhat lowering pollution levels. Vehicle registrations ending in odd numbers, such as 1, 3, 5, 7, and 9, will not be permitted on the roads on even dates, such as 2, 4, 6, 8, and 10, as soon as the system is put into effect. Similarly, on days with odd number dates, such as 5, 7, 9, 11, 13, and 15, cars with registration numbers ending in an even digit (0, 2, 4, 6, 8) would not be permitted to drive. This is not a novel idea; similar programs to reduce air pollution have been implemented in other nations as well, including China, France, Mexico, and Italy.

Because of their great commitment to maintaining road safety, traffic management, and control, the Aizawl Traffic Police likewise devised a similar plan to lessen traffic congestion. The Aizawl Municipal Corporation, which includes the Tuirial Dump-

ing Ground in the East, Zampuimanga Memorial Stone and Hlimen in the South, PTC Lungverh Junction in the West, and Selesih Village in the North, is the operating jurisdiction of the Aizawl Traffic Police . It carries out a range of awareness campaigns for motorist communities and schoolchildren. The public generally welcomes the regular publication of traffic laws, driving etiquette, and manners through print and electronic media. Traffic offenders are typically dealt with sternly and impartially, and appropriate counseling is provided. Due to the efforts of the traffic police, Aizawl boasts some of the most disciplined driving practices and has turned into a quiet city where it is rare to hear automobiles blasting their horns. Another well-known moniker for Aizawl City is “No Honking City in the Country.” However, the mobility of products and services grows, just like in any other state in India, when population growth is accompanied with an increase in economic activity. The unavoidable outcome and problem is Aizawl’s increasing traffic congestion, which is expanding at alarming rates. The number of automobiles has grown significantly over the past ten years due to population expansion and is more closely correlated with rising wages than it is with the traffic system.

As a result, the roadways, which were not built to support these additional loads, are under severe pressure due to the economic boom, fast urbanization, and rise in automobiles. The city of Aizawl is still the same length and width, but its population and car count are growing at a very rapid rate. With an increasing population and more cars on the road, the problem will inevitably get worse. The growing number of vehicle owners in Mizoram is one of the main causes of traffic congestion, along with inclement weather, car accidents, reckless driving, shoddy highway construction, and construction zones. It occurs for the straightforward reason that man and material movement are necessary for production, distribution, and exchange. When a movement needs to go farther than can be travelled on foot, a method of transportation is needed.

Even with the massive rise in the number of automobiles in Aizawl, traffic has thus far been effectively, legally, and considerately regulated by the Aizawl Traffic Police. Aizawl Traffic Police considered implementing a system in Aizawl that would prevent vehicles whose registration numbers end in 1 (one) from being able to dispense their vehicles on dates like 1, 11, 21, and 31 of a month, and would prohibit vehicles whose registration numbers end in 2 from being able to move on 2, 12 and 22 of a month. This is one method to eliminate traffic congestion because there are so few other options available. According to the committee meeting on October 27, 2017, the authority granted by the Mizoram Government Notification No. B 12021/10/04- TRP Dt. 22. 8. 2008, as well as under Section 115 of the MV Act, 1988, and the committee in question. To improve public health and reduce traffic congestion, the government has implemented corrective actions. All privately registered cars registered within Aizawl as well as vehicles registered outside of Aizawl and entering the district are covered by the new system, which went into effect on October 1, 2017. The government was consulted as the Mizoram traffic police agency developed this proposal.

In Aizawl, traffic police are implementing a new system that prohibits cars with license plates ending in 1 (one) from operating on certain dates, such as 4, 14, and 24 of the month. Similarly, cars with license plates ending in 2 are prohibited from operating on 2, 12, and 22 of the month. The procedure was only available Monday through Friday from 8:30 am to 5:30 pm. Additionally, on February 16, 2024, the Superintendent of Police in Aizawl released a fresh notification stating that the new traffic regulations will take effect on Saturday, Sunday, and all government holidays from 9:30 am to 6:00 pm.

The Governor, Chief Minister (or a related cadre), and public transportation vehicles such as City buses, Maxi Cabs, Sumo, Auto Rickshaws, Institution buses, Department buses, and two-wheeler taxis are not included in the system, though. Autonomous vehicles

operated by law enforcement agencies include police department vehicles, traffic police vehicles, fire engines (F&ES), excise and narcotics vehicles, medical and hospital emergency vehicles, ambulances and mortuaries, executive magistrate law enforcement duties and emergencies, PHE water distributors, media (MJA journalists), P&E emergency vehicles, milk distributors, newspaper distributors, AMC sanitation vehicles, Army and Paramilitary Force, government department/office dispatch riders, and special vehicles operated by individuals with disabilities. And once more, in 2022, a brand-new system known as the “Last Digit Rules” scheme—which is depicted below—was put into place to relieve traffic congestion.

<b>Table No.1 : Last Digit Rules In Aizawl</b>	
<b>Day not allowed to travel</b>	<b>Registration ends with</b>
Monday	1 and 2
Tuesday	3 and 4
Wednesday	5 and 6
Thursday	7 and 8
Friday	9 and 0

Source : Fieldwork

The new traffic regulations go into effect on 9:30 am to 5:00 pm, Saturday, Sunday, and holiday excluded. All commercial vehicles are identified by stickers A, B, and C and they follow the new schedule from 9:00 am to 6:00 pm, except on Sundays and holidays. The Governor, Chief Minister (or a related cadre), the judge of the Guwahati High Court, and public transportation vehicles such as City buses, Maxi Cabs, Sumos, auto rickshaws, department buses, institutional buses, and two-wheeler taxis are not included in the most recent system. Law enforcement agency motor duties include traffic police, fire department motor, excise and narcotics agency

motor, medical and hospital emergency, ambulance/morgue van, executive magistrate law enforcement agency law and order duty and emergency duty, PHE water distributors, media (MJA journalist), P&E emergency duty, milk distributor, newspaper distributor, AMC sanitation motor duty, Army and Para-military Force, government department/office dispatch rider, special vehicle operated by individuals with disabilities, and vehicles registered on behalf of churches. This most recent notification states that Section 5(9) of The Mizoram (Containment and Prevention of the spread of COVID-19) Act, 2020 and Section 179 of the MV Act, 1988 both provide penalties for violators of the new system.

These are the innovative methods being used in Aizawl to deal with the growing issue of traffic congestion. Therefore, it is highly helpful to begin examining the results of a specific system or approach with the assumption that those results are exactly what the system was intended to produce, regardless of whether you find those results to be positive, negative, or mixed.

### **Review of Literature**

Chapter 16 of the book *Modernization of the Mizo Society* by R.N. Prasad and A.K. Agarwal (2003) discusses the necessity of urban local self government. Lalkima talks about the explosive rise in customized car ownership in Indian cities, which has resulted in traffic jams, slower moving traffic, more accidents, higher energy use, and pollutant emissions. It discusses the issue of traffic congestion in the city of Aizawl. This chapter also discusses traffic congestion in the city of Aizawl, which is primarily the result of pedestrian discomfort due to the lack of a sidewalk along the entire length of the road.

The traffic challenges in Aizawl are discussed in Chapter 19 of Ram Narayan Prasad's book *Urban Local Self Government in India* (2006). Remedial Measures by AK Mehta highlight the pressing need to investigate the traffic and transportation issues in Aizawl City. The primary transit route in the city, which runs between

Chanmari and Mission Veng, is just 4 km long, according to the writers' estimation in this chapter. This report also recommended that government buildings have garage facilities and indicated that pedestrians in Aizawl City are the primary source of traffic delays. The traffic issue in Aizawl is discussed in the article "The Odd-Even Rule that distinguishes Aizawl from other Northern Capitals" by Sangzuala Hmar in North East News. The system is compared to Delhi's, but there are some policy variances. Although the Odd-Even Scheme in Aizawl aims to address the issue of traffic congestion, it is not a complete solution. However, the city did see some improvements as a result of this method. The fact that more than 80% of cars use Aizawl's roadways causes major problems for the people in charge of traffic management.

### **Methodology**

The study is entirely quantitative in character. The techniques place a strong emphasis on objective measurements and statistical, mathematical, or numerical analysis of the information gathered from respondents via randomly dispersed questionnaires. Software known as the Statistical Package for Social Sciences (SPSS) is also used to analyze the data that has been gathered. What further distinguishes the research as very quantitative is the use of statistical analysis and comparisons for data analysis that verify the facts about cause-and-effect linkages.

### **Scope of the Study**

The research questionnaire is distributed to commuters in Aizawl City at random. Out of the 120 responses analyzed for this article, 46 are female and 74 are male. The age group is separated into five intervals: under 20, 21–29, 30–39, 40–49, and beyond 50 years, with corresponding response frequencies of 14, 80, 8, 8, and 10 years. The respondents' profiles are further categorized according to their educational backgrounds: of the respondents, 5 have less than ten standards of education, 45 have between ten and twelve standards, 44 have graduated, 24 have postgraduate degrees, and 2 have

no background in education. In addition, the respondents are divided into groups according to their line of work. Of these, 74 work as students, 19 are employed by the government, 6 are self-employed, 18 work privately, 2 are retired, and 1 respondent does not specify their occupation. Notably, among the respondents, 52 (43.3%) have possessed a vehicle, compared to 28 (23.3%) who do not own a vehicle and 40 (33.3%) who did not answer to the question. In addition, of the respondents, 60 (50.0%) have a driver's license, 18 (15.0%) do not, and 39 (32.5%) do not answer to the question.

### **Analysis of Data Collected from the Respondents**

In this study, respondents are asked if they are in favor of the last-digit rule method. Of the respondents, 74 (61.7%) expressed support for the system, 35 (29.2%) expressed opposition, and 11 (9.2%) expressed no view.

The study's respondents were asked if they believed the approach lessened the issue of traffic congestion in Aizawl City. 34 respondents (28.3%) thought it resolved the issue, 76 respondents (63.3%) said it didn't, and 10 respondents (8.4%) said it left them in the dark.

The goal of the study was to determine whether the system burdens the general public. Of the respondents, 62 (51.7%) thought that the system was to blame for the congestion issues, 33 (27.5%) thought that the system was the solution to the problem, and 25 (20.8%) were indifferent to the situation.

The goal of the study is to determine whether the system stops Aizawl City's car population from growing quickly. Following careful consideration, 28 (23.3%) of the respondents think that car sales have decreased, 82 (68.2%) think that car sales are rising, and 10 (8.3%) respondents are unsure.

Finding out whether or not the system has assisted in preventing air pollution is the aim of the study. 12 (9.2%) respondents could not understand the question, and 33 (27.5%) respondents think it has decreased air pollution, while 75 (62.5%) respondents

think it is still rising.

Determining whether or not the exclusion of the high authorities was warranted is another crucial study topic. Of the respondents, 79 (65.8%) firmly believed that the exclusion could not be justified at any time, whereas 25 (20.8%) thought it was fair. Of the responders, 17 (13.4%) were unable to formulate an opinion.

Also gathered from the respondents is their opinion on whether systemic adjustments should be undertaken. Thirty-one (25.2%) said they were happy with the system as it was, thirty-four (45.0%) said it needed to be changed right away, and thirty-five (29.5%) said they had no opinion at all.

The study examined the issue of elementary school pick-up and drop-off. Of those surveyed, 76 (63.3%) said it was a barrier, particularly during peak hours; 23 (19.2%) said they didn't observe any issues at this time; and 21 (17.5%) said they didn't have an opinion.

The study emphasized the necessity of raising the last two digits to at least three digits in order to reduce the number of vehicles allowed to be used for commuting. Of the respondents, 50 (41.7%) thought that reform needed to happen right away, 46 (38.3%) said that the current system is adequate, and 24 (20.0%) offered no opinion at all.

Another significant question addressed in the report is whether the system's exclusion of law enforcement and government employees is justified. 89 people (74.2%) firmly stated that it is never acceptable, 18 people (15.0%) thought that exclusion was sufficient, and 13 people (10.8%) did not respond to a request for comment.

Government holidays are not observed in the current system, and respondents' opinions are gathered on the subject. While 29 (24.2%) are content with government holidays being excluded, 86 (71.7%) believe that they should be included in the system as well.

The official time period according to the current system is

seasonal transition, which is 9:30 AM–6:00 PM in the summer and 8:30 AM– 5:30 PM in the winter. Is the existing system timing satisfactory to the respondents was the question posed. 39 (32.5%) respondents were happy with the timing as it was, while 44 (36.7%) respondents believed that the schedule needed to be changed. 37 people (30.8%) expressed no opinion on the subject.

Public carriers must seek authorization from a competent authority in order to enter Aizawl City under the existing system, which has generated questions about the system's legitimacy. Of the respondents, 67 (55.8%) are happy that this type of special permit is being issued, whereas 24 (20.0%) are not happy with the process. 29 (24.2%) don't seem concerned about the problem.

Vehicle modifications for people with disabilities were not included in the system. Of the respondents, 82 (68.3%) said they had no issue with the exclusion, while 27 (22.5%) said it should apply to all car models. 11 (9.2%) do not have an opinion on the matter. Government weekends and holidays are not included under the existing system. In regards to this matter, 83 (69.2%) respondents agreed that the current system should continue, whereas 31 (25.8%) respondents felt that government holidays and weekends should be included.

### **Conclusion**

The overall analysis of the data forced the study to conclude that the majority of the respondents support the continuity of the system but at the same time suggest that there is an ample amount of space for improvement of the system. As much as the system has helped in reducing the traffic congestion problem in Aizawl city most of the respondents accept how less effective the system is especially during peak hour which is usually between 8:00 AM – 10:00 AM and from 4:00 PM to 6:00 PM. Another setback of the system is that it has failed in preventing air pollution as expected by the implementer at least from the part of the respondents. From the analysed data it is safe to conclude that majority of the respondents have

a strong opinion that government officials and police personnel to be included for the system to be more effective and inclusive. The study also reveals that the respondents are collectively satisfied that government holidays and weekend are opened for all vehicles by the system.

In essence, the Aizawl Traffic Management System is an essential project to enhance traffic flow and reduce congestion in the city. Promising outcomes from the system's installation include shorter travel times, less traffic, and better traffic discipline. As Aizawl grows, the Traffic Management System will be crucial to maintaining the smooth operation of its transportation system. Aizawl can set an example for other cities by embracing innovation and cooperation, enhancing everyone's access to more rapid, safer, and environmentally friendly urban mobility.

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