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Articles published in Mizo Studies shall mainly constitute of research articles topic related to Mizo and Mizoram. Research Article in literature, language and culture studies other than Mizo may also be published depending on expert evaluation in the concern disciplines.

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MIZO STUDIES

(A QUARTERLY REFEREED JOURNAL)

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Editorial



Hlui loh

Kum 400/500 hma lama thu leh hlate kha tun thlengin kan la zir a, chu aia upa zawk daih te pawh kan zirin kan la chhiar reng mai. Hei hi thu leh hla zirtute leh zirtirtute kan vanneihna a ni awm e. Mi thenkhat phei chuan, 'a hlui apiang a hlu' tih changchawiin, hunin a liampui deuh fe loh chu thu leh hla tha huangah an dah hlei thei lo. Zirna peng thenkhatah chuan kum sawm tam a liam hmain an thil zirte thlak a, siam rem a ngai thin. A hma lama an lo zir tawh pawh 'hmanlai thil' ang maia an zir a ngaih chang a awm a, thu leh hla zirnaah erawh chuan a ni ve lo.

Hei hi kan dinhmun a nih rualin, a zirtirtute chu kan inher rem ve hret hret zel a ngai tih erawh kan pha thei lo vang. Kan zirtir (content/text) ngai reng kha engtin nge kan zirtir (deliver) tih kan inenlet a tul hle. BA/MA kan kal laia min zirtir dan ang renga zirtir kan la tum a nih chuan, kan zirlaite hmasawna tur kan tihnuful hle thei dawn a ni. Hun inher danglam zelin a ken tel thu leh hla thlir dan thar te, ngaihtuah dan thar te, chhiar dan thar te, khawvel hmasawna nena kal dun thei zirtir dan te hre tura intuaihriam zel hi zirtirtute tih ngei tur a ni.

Mizo Studies chu tun hnaiah DOI (Digital Object Identifier) nei tura hma lak a ni a, a buaipuitute an hahin an rim ngei mai. Hei hian a tum ber chu ziaktute *article* apiang khan anmahni pual bik chhinchhiahna (unique, permanent alphanumeric string) a nei tawh dawn a, chu mi hmang chuan article kha awlsam taka hmuh theih a nih bakah vawnthat reng a ni dawn tihna a ni ber awm e. Heti hian awlsam takin a sawi theih a, chutih rual chuan a buaipuina kawng erawh a thui hle. *Article* thehluh pawh tunhma anga awlsam kha a ni dawn ta hauh lo mai. *Article* thehlut thei tur chuan *article* thawhtute pawh hma kan sawn ve hret a ngai dawn a ni.

Heng hi zirna leh a kaihnhawihin a ken tel a ni reng a. Tunlai thiamna ban phak lo *doctor* chu kan rawn nasa lo tial tial ang. Dan thar hre lo leh tunlai thil thleng hre lo ukil chuan ruaitu a nei tlem tial tial ang. Tunlai thiamna hmanga in sa hlei thei lo *architect* chuan pantu a van zel ang. Heng mite hi *professional* an ni a, an *profession* hian 'hma sawn' zel a phut tlat a ni. Zirtirna hi *profession* a ni a, zirtirtute pawh *professional* kan ni. Hlui lo turin hma sawn zel i tum ang u.

Dr R. Zothanliana
Editor

Thangliana Nun Aṭanga Awptute Rilru: Postcolonialism Hmanga Thlirna

Lalhnaihzuola*

Abstract:

This journal article, Thangliana Nun Aṭanga Awptute Rilru: Postcolonialism Hmanga Thlirna, studies the life and experiences of Thomas Herbert Lewin, who was popularly known among the Mizo people as Thangliana. During the British colonial period in the then Lushai Hills, Lewin developed a deep sympathy and affection for the Mizo people, their culture, customs, and way of life. Unlike many colonial officers who viewed the colonised people with superiority, Lewin attempted to understand and respect the Mizo community. However, his humane attitude and emotional closeness toward the Mizo created tension between him and his fellow British officials. As a result, he suffered criticism, misunderstanding, and isolation from his own colonial society.

Using Postcolonial theory as the main framework, this study examines the complex relationship between coloniser and colonised through the experiences of Thangliana. The article explores how colonial ideology expected loyalty to imperial authority and discouraged emotional attachment to indigenous communities. It also analyses how Lewin's position became conflicted as he stood between the British Empire and the Mizo people whom he admired. Through a postcolonial reading, the study highlights themes of identity, power, cultural conflict, alienation, and resistance within colonial discourse.

Khuhhawanna:

Thangliana tia Mizote'n an hriat lar T.H. Lewin kha Mizote tan chuan a hluin a ropui hle maiin a hriat a, ani anga Mizote hmangaih kha Sapho zingah an awm tawh dawn em ni tih hial tur khawp a ni. A mitah chuan Mizote kha hnam pakhat, mihring pangngai ve mai an ni a, a mihringpui angin a en a, mahse, khatih hun laia a sap hnampuite kha chuan Mizote kha mihring angin an en ve em tih tih hi zawhna awm thei tak a ni.

Thangliana leh Zosapte zinga mi langsar tak mai pakhat Zosapthara kha langsar taka Mizo nula nei awmchhun an ni hial awm e. Mizo nula zunah a uai a, an hmingchiatpui ti ila kan sawi sual tam awm lo ve. A nihna takah chuan Mizoram awptu sapte kha hnam indah sang tak mai an ni a, Mizote lakah mai ni lo, khawvel hmun hrang hranga an ram awpte lakah langsar takin an tilang thin a ni.

Sapho khan Mizote tan thil tha tam tak an tia an thil tha tih zawng zawng hi sawi vek sen pawh a ni lo hial ang. He mi a nih avang hian Mizote kha an hmangaih tihna a ni ngawt chuang lo. An tan chuan an ram awp pakhat ve mai kha a ni a, Thangliana chanchin aṭang ringawt pawh

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hian Mizote laka an rilru chu a lang thei a, Mizote ama hnampui ang maia ena kawm ngeihthu anih avang khan a chungah thu neitute leh a hnampuite kha a chungah an lungawi lo hial a ni tih a chanchin thenkhat aţangin a lang a ni.

Thangliana Mizoramah:

Thangliana tia Mizote'n an hriat Thomas Herbert Lewin hi April ni 14, 1839 khan England ramah a lo piang a, kum 1857 vel khan kum 18 mi chauh niin sipaiah a lut a ni. Kum 1857 kha India ram tan a pawimawh hle a, he mi kum hian Revolt of 1857 tia saphoin an sawi tak kha a thleng a, British-ho lak aţanga zalenna an sual avangin helna tiin an sawi zui a ni. He helna tia an sawi tudai tur hian sipai an lak belh ţeuh a, he an sipai lak thar zingah hian T. H. Lewin pawh hi a tel ve a ni.

Hna a thawh ţat em avangin hotute hriat pawh a hlawh hma hle a, a kai sang chak hle bawk. Kum 1866 a lo her chhuah meuh chuan Chittagong Hill Tract awptu, *superintendent* (Mizoin bawrhsap tia an sawi) atan ruat a ni ta hial a, bawrhsap hna a chelh hma lawk hian Captain-ah kai santir a ni nghe nghe.

Chittagong Hill Tract bawrhsap a nih aţang hian heng lai chhehvela tlangmite nen an inhmelhriat ţan a, tlangmite chu a ngaina em em a, ţhianah a siam a, he mi hun lai vel tho hian Mizo lalte nen pawh an inkawm ngeih ţan niin a lang bawk.

Mizo lal ropui tak mai Rothangpuia nen phei chuan ţhian ţha tak an ni a, Mizorama a awm chhung hian Rothangpuia hi a ţhian ţha ber pakhat a ni ti ila kan sawi sual awm lo ve. Mizorama a awm chhung hian Mizo nula Dari nen an inneia fa te hial an nei hman a ni. Hetiang taka Mizote ţhian ţha leh Mizote hmangaihtu hi Mizote awptu sapho zingah an vang viau awm e.

Mizote duhsak em emtu leh hmangaihtu a nih avang hian a chungah thu neitu leh a hnampuite lakah a tlaktlum loh phah hial a, a phu ang chawimawina a dawn tur ang ngei ngei pawh a dawn loh phah hial a ni.

Postcolonialism:

Mizote'n sap an tih mai British-ho khan Mizoram kha 1891-ah an awp nget a, kha ta aţang khan Mizote kha British khua leh tui an lo ni ve ta a ni. Kum 1947-ah India-in independent a hmuh rual khan Mizoram pawh England ram ni tawh lovin India ramah a bet ve nghal a ni.

Sapho an chhuah hma kha chuan Mizote khan an chungah roreltu an nih avang leh kohhran lama thu neitu an nih deuh vek avang khan an sawisel ngam vak lo ti ila kan sawi sual awm lo ve.

England ram hi a hun laia ram dang awp tam ber zinga mi an ni a, an ram awpte rawka thunun hneh ber an ni hial mai awm e. Hun rei tawh tak mai khawvel hmun hrang hrang an awp a, Mizoram ngei pawh an awp ve hman a nih kha. England mai ni lo, Europe ram thenkhat chuan Europe ram thlawh khumin ram tam tak an awp bawk a ni. Heng awptute hian an awp beh ram chu tharum leh thu neihna mai ni lovin rilru leh suangtuahna ram thlengin an thunun ti ila kan sawi sual tam awm lo ve. An ram awpte an chhuahsan hnu thleng pawhin an rilru leh ngaihtuahnate chu engtin emaw tak an la thunun tlat a, a chhan bulpui ber chu awpbettute chuan an awp ramteah chuan an mahni uchuak taka ngaih sanna rilru an tuh ţhin vang a ni.

Chu thil chu awlsam taka tih tawp theih a ni tawh ţhin lo. Kum 1960 chho vel aţangin thu leh hla zirna huang pakhat postcolonialism tih a lo chhuak thar a, chumiin a tum ber chu awpbettute thu leh hla zir chiana an thil tih ţha tawh lo lai leh a hnu zela nghawng a neih dante leh chu mi siam ţha tura hma laka mi dang zirtir a ni a tih theih ang. An hnam zia tam tak an

hnualsuat tawh thar thawh leh pawh an ngaih pawimawh ber zinga mi a ni bawh.

Postcolonial tih hi ziah dan hrang hrang a awm thei ang a, *post* leh *colonial* hi ziah zawma postcolonial tia ziah hian literary theory a kawh thei a, a inkara thaiphei (hyphen) dan hian hun (era) a kawh thei thung a ni, hei hi mi tam zawk ziah dan leh pawm dan niin a lang. Franz Fannon-a lehkhabu ziah *The Wretched of the Earth* (1961), Edward Said-a *Orientalism* (1978) leh Homi K. Bhabha-a *Nation Narration* (1980) te hi zirna huanga *postcolonial* rawn lar ñanna zinga a langsar zual tiin kan sawi thei ang.

Edward Said chuan a lehkhabu *Orientalism* tihah chuan khawthlang mite'n khawchhak mite an en dan dik lohzia rawn sawiin, hnam hnuaiahnung anga an sawi ñhin chu a dik bik lohzia a rawn sawi a ni. Frantz Fanon chuan a lehkhabu *The Wretched of the Earth* tihah chuan, "Ram dang awpna hnuaia awmte'n an hnam a bo lohna tura an tih tur hmasa ber chu an hnam ze hlui chawi nun leh a ni a, a dawttu chu awpbettute zia an lo lak, an hnam nuna bet tawh nawh reh leh hi a ni," (166) tiin a sawi.

K.C Vannghaka chuan Literature Zunleng tihah chuan postcolonialism chungchang hi hetiang hian a hrilh fiah:

Post-Colonial criticism zirna a tum ber chu 'ram dang miten an mahni hnam zia (culture) hmanga an lo awp ñhinna leh chumi zia an lo chhawm nun reng, ngaia an lo neih hial tawh aña mahni hnam ze mila inher danglamna te, awpbettuten anmahni hnam ze mila zirna an lo buatsaih te, an thlirna zawm aña hnam chanchin an zia siamñhat te, pi leh pute thu leh hla an lo mausam tawh thar thawh lehna te, anmahni thlirna aña thu leh hla an lo chher, mahni hnam ze mila siamñhatna ang chi te' a ni ber. (204)

C. Lalawmpuia Vanchiau chuan Tapchhak Theory-ah chuan, "Awpbettute aña zirtirna chhuak, ngaih dan leh pawm dan tur chin min bithliahsak chu ñhiah vek emaw, an hmaih palh/luh hai chhuaha a thar din ñhat leh chu postcolonial literature thupui hlapui pakhat a ni," (45) tiin a sawi. M.H. Abrams leh Geoffrey Galt Harpham chuan an lehkhabu tihchhuah inñawmah chuan hetiang hian an hrilh fiah ve bawh:

England, Spain, France leh Europe-a ram ropui thil tithei zawkte'n an awp beh tawh ram, a bik takin third world ram Africa, Asia leh Caribbean thliarkar leh South America-a an *history, culture*, thu leh hla leh an thu sawi dan thlenga an thlaksak dan zir zauna leh thlak leh dan tur uluk taka duanna a ni. (303 & 304)

T. H. Lewin-a India rama a rawn luh chhan, *Revolt of 1857* tia an mahni saphoin an sawi pawh kha sapho an chhuah hnu chuan thlirna tharin India rama ziaktu ñhenkhat chuan helna ni lovin 'First war of independence' tiin an rawn zia ñha ta ni. Hei hi *postcolonialism* hrilh fiahna ñha tak a ni awm e.

Postcolonialism hi ram leh hnam hmangaihna, nationalism kan tih mai rilru aña lo chhuak a ni ber a, postcolonial ziaktu leh hla phuahtute chuan an tum ber pakhat nia lang chu awpbeh an nih laia awptute thil tih dik tawh lo lai hai lana pawh nasa tak an lo khawih tawhte siam ñhat a ni ñhin. Awptute nasa taka ngaih sanna avanga mahni hnam zia tam tak hnualsuata hnawh tawh hnu thar thawh leha mahni hnam hmangaihna leh hnam veina te leh nun dan mawi hrang hrang thar thawha ñhang tharte rilrua tuh an tum ñhin a ni.

Awp beh an nih lai chuan awptute thu leh hla chuan a thunun tlat a, an thu chu a kawh a ngila zawm a ngaih chang a awm bawh, venthawn tur leh hlauh tur a tam em avangin an rilru dik tak pawh an sawi ngam loh chang a tam. Ram zalen an lo nih chia chuan an mahni ngaih

dan leh duh dan te leh an vei zawng te pawh hlahh leh mitmei ven ngai awm miah lovin an sawi chhuak ngam ve ta a, thu leh hla mai ni lo ram inrelbawl dan kawnga duhkawp lohna leh siam that ngai nia an hriat chu huaissen takin an au chhuahpui thin a ni.

Awp beh tawh ramte chuan awp beh an nih lai chuan an mahni hnam chanchin (*history*) an ziah pawhin nia an hriat leh dik nia an hriat angina an ziah ngam loh chang a awm thin a, chu mi a nih loh vek pawhin awptute thlir dan leh ngaih dan, an rilru put hmang leh sukhlek atangin an ziah thin a ni. Hei hi a chhan ber nia lang chu awptute thlir dan leh buklung hman chu dik bera an ngaih thin vang a ni. Mizote zingah ngei pawh hetiang hi hmuh leh hriat tur a awm tam awm e, tun thleng paw'n a nihna ang lo pui puia *history* sawi leh ziah hmuh tur a la tam awm e.

Postcolonial criticism chuan chutiang thil dik tawh lo awm thei chu chuiin a nihna dik tak hai lan a tum a, mipui vantlang hmaah a pho lang thin a ni. Awptu mingote'n an awpte thu leh hla an thlak danglamsak te leh an *history* an ziahsak dante leh khawvel hmuha an pho chhuah dan te chu a tuartu tan chuan thil paw tak a ni thin a, an mit atang chuan an mahni mi ngoho nun dan anga nung ve lo leh an khawsak dan anga khawsa ve lote chu hnam mawl leh hnam hnuai hnung angah an chhuah mai thin a ni. Mizote ngei pawh hnam mawl em em leh hnuaihnnung em em, hnuafual em em angin an chhuah a, sakhaw mumal pawh nei lo. Thing bul leh lung bul biao ramhmuai bia ang thawthangin an chhuah a, ramhnuai khawsa hnam mawl leh kawlsen tak ang chauhin an chhuah a ni

Mahse chu chu Mizote nihna a ni ngawt bik lo va, mahni tawka hnam fing leh rem hre tak, ei leh bara intodelh em em mai, an chhehvela hnam dang zawng zawngin an ngam loh leh an dah chungnun an lo ni ve daih tawh a ni. Alexander Mackenzie pawhin *The North-East Frontier of India* tihah chuan heti hian a lo ziah a, "Hnam taima, thawkrim tak mai leh intodelh tak mai an ni a, an chhehvel tlang mi dang zingah anni chauh hi Angami (Naga) ho do ngam awmchhun an ni (146)," tiin Kuki tia hriat Mizote chungchang a sawi a ni.

Chutiang thil dik tawh lo leh fuh tawh lo lai, awptute thlirna zawn atanga ngaih dan lo piangte chu *postcolonial criticism* chuan a chhui a, siam that a tum thin a ni.

Postcolonial ziaktu thenkhatte chuan sawiseln a tawngkam eng mah chhak chhuak lovin tun hmaa hnam ze hlui tha tak takte tharthawh leha hman zui a nih theih nan an thuziakah hnam chawi sanna leh dah sanna thiam takin an zep tel thin a ni. Hnam dang dah san lutukna avanga hnam hnuafuala inngai, mi dang aia te riaua inngai tawhte rilru chawh thawha hnam ropui leh ze tha tak tak nei an nihzia hai lana pho lan an tum thin a, mahni hnam zahpui mai lova thinlunga dah sana khawvel mit hmuhah hnam ropui an nihzia uar takin an ziah thin bawh.

He thuziak pawh hian Mizote laka an mahni awptu sapho rilru dik tak leh Mizote duhsaka hmangaihtu Mizote'n duhsak taka Thangliana tia an koh, T. H. Lewin chanchin a chhui a, a chung a thil thleng lawmawm loh tak tak, a hnampuute ngeiin an tihretheih dan hrang hrangte *postcolonial* tarmit vuah chungin a chhui a ni.

Mizote laka awptute rilru:

Mizote leh sapho intlawhpawh hmasak ber hun lai vel hi ziaktu tam takin an ziah a, Lalzuimawia chuan a Ph.D. *thesis* "John Shakespear in The Lushai Hills (1888-1905)" tiah chuan "British-in Lushai an hriat tanna nia chhinchhiah chu kum 1760-a Chittagong an awp hnu lawk kum 1777 a ni a, Chittagong Hill Tracts-a lal pakhat (a hming tar lan loh) chuan Bengal bawrhsap Warren Hasting hnenah Lushaiho laka venhimna a dil a ni," (Lalzuimawia 35).

Sapho leh Mizote hi an inhriat tanna atang rengin an inkar a tha lo nghal hle a, sapho

chuan Mizote chu ramhnuai pilrila cheng, hnam kawlhse tak, an mahni sapho ram awp chin tibuia run fo thin angin an hria a ni. A nihna takah chuan sapho khan Mizote ram awp chin kha an nek hmasa a, an Sairam chhuahnaah thingpui huan te an rawn siam vang a ni mah zawk.

Hun a kal zel a, Mizo lalte leh sapho chu an innnek an innnek a, thiam zawk leh dik zawk pawh a awm hleih theih tawh loh te pawh ti ila kan sawi sual awm lo ve. Mizote zingah pawh kuthlei fal deuh te pawh an lo awm ve ang, ram leh ram an indo a ni ber tawh ang. V.L. Siana chuan a lehkhabu *Mizo History* tihah chuan, “Vai lo lian hmasa berte lo len chhan chu Mizoho hnam dang laka an chimawm deuh vang a ni...” (72) tiin a ziaa a, hei hi colonial thlirna atanga ziaa a ni a tih theih awm e, Mizote chimawm vang ringawta puh chu a dik bik lo vang. K. C. Vannghaka chuan heti hian a sawi ve thung:

2019 Nilai Beihruai Thupui bu, Rev. William Williams-a chanchin inziahnaah chuan, “British laka hel Mizo lalte a va tlawh a,” tih thu a inziaa a, hei hi *colonial literature* hmanga ziaa a ni, Mizo lalte kha hel an ni lo va, British sipaiin Mizo lalte kha an run tih hi thu dik zawk chu a ni. (Zunleng 197)

Mizote’n sap tia an sawi British-ho hi hnam chungnunga inngai leh indah sang tak mai an ni a, an indah sanzia a lanna pakhat chu Rudyard Kipling-a hla pakhat *The White Man’s Burden* tihah hian chiang takin a lo lang a, mi ngote chungah Pathianin phur rit tak mai a nghat a, chu chu hnam hnuaihngungte dawm kan leh chhawmdawl a ni, tiin he a hlaah hian kan hmu.

Chutiang khawpa indah sang an nih avang chuan Mizoram an awp hnu pawhin Mizote chu an mahni mihringpui ang leh an zawlpui ang pawhin an hmu chiaa lo niin a hriat a ni. An thil tum ber chu Mizoram chu thununa a theih chhung an thuhnuaia daha hman tangkai leh buaina an thlen loh nana an rilru leh suangtuahna thlenga thunun a ni ti ila a dik khat viauin a rinawm.

He mi a chianna em em chu an mahni sapho zingah Mizote hmangaih tak taka an that-na duhtu pakhat Mizote’n duh taka Thangliana tia an koh, T. H. Lewin chung a an rorel danah hian a lang thei a ni.

Thangliana kha sipai tha tak leh huaisen tak a ni ngei ang, a kai sang chakin hotute duhsak pawh a hlawh hle thin a, Chittagong hill tract-ah bawrh sap a nih hnuin tlang mite thin tha a ni nghal mai bawh a, a hmangaih leh lutuk kha amahin a tuar phah hial a ni tih a chanchin ziaha thenkhatah pawh kan hmu. Sap pachal dik tak a ni a, sipai lal ve tak a ni bawh a, khatia a hnampuite’n hnam mawl anga an ngaih Mizo nula Dari nupui atan a’n nei mai kha a hnampuiho ngaih dan a ni lovin an helh hle ang tih a rin theih, kha thil kha duhsak a hlawh zui loh chhan lian tak pakhat a ni thei ang.

Thangliana khan Mizoram kha tihhmasawn a duh a, kawng tam takah a theih ang tawh tawka chhawmdawla an tana ram nuam zawk din a duh a ni. Mizote pawh khan an hmangaih a, amah ngeiin a lehkhabu *A Fly on The Wheel* tihah chuan heti hian a sawi a:

Lushai ramah chuan ka hming a thang hle a, pa ang hiala min en an awm a, an fate hmingah pawh ka hming chawiin Thangliana te an ti a... Lal Davida thu sawi, “Ka mi hriat ngai lohte pawhin rawng min bawhsak” tih kha ka hre chhuak hial thin... ka hming an hriat phat atangin ka thu an awih em em a ni. (295)

Thangliana chanchin ziaktu John Whitehead chuan *Thangliana (A Life of T.H. Lewin)* tihah chuan tlangmite awp an duh dan leh an chung a an rilru puthmangah chuan Thangliana leh sawrkar ngaih dan chu a inan loh thu a sawi a ni. “Mihring thatna hmanga dawr tur kan

mamawh lo va, thupek zawm tur mihring a ni kan duh (Thangliena 281),” tiin senior officer pakhatin Mizote chungchang Thangliana hnena a thusawi a rawn tar lang nghe nghe. Hei hian Mizote laka awptu sapho rilru Chiang takin a tar lang a tih theih ang.

Hei mai hi a la ni lo, Thangliana Mizoram enkawl dan tur leh tihhmasawna dan tur ruahmanna a siam, an hotute hnena a theh luh chu hnawlsak a ni a, hei hi amah Thangliana pawhin mak a tiin a hnual phah hle nge nghe, heti hian a lehkhahu A Fly on The Wheel-ah a sawi a, “Ka rinna ka lo nghahna leh rim taka kum tam ka lo thawh tawhnaah chuan ka thinlung duhthusam ang takin hna chu ka thawk thei dawn lo niin ka hmu a (312)”.

Sipai zinga hnathawk tha, hnatawh that avanga lawmman an pek leh an kai santir zingah pawh phu em em mah se Thangliana hi hmai a ni a, hei hi tlang mite a hmangaih leh a duhsak em vanga an hremna ni ngeiin a lang a ni. “... Ka hnathawk that min hriatpuia ka phu tawh chawimawina ka dawn tur pawh min hupbehsak avangin lungawi lohna nasa tak ka pai reng a ni (Lewin 313),” tiin amah ngeiin a sawi chhuak nghe nghe.

Dr. Lalthanliana chuan Zalen Nana British Do tihah chuan, “Mizoram runpui laia Bengkhuaia leh a u Sangyunga te an lo inpe a, hrem lova chhuah an nih kha sorkar laipua thu neitute zingah tawh ti lo an awm a. Capt. Lewin-a hi an dem a ni (201),” tiin a sawi.

Kum 1873-ah Mizo lal thenkhat Calcutta-ah a hruai a, hun eng emaw chen an cham hnu-in Mizo lalte chu Mizoramah an haw leh a, Thangliana erawh Mizo lalte rualin a let leh ta lo va, hei hi Mizote a hmuh hnahnun ber tum a ni a, he mi hnu hian Mizoramah a let leh tawh lo hrim hrim a ni. Lalhruaitluanga Ralte chuan Zoram Vartian-ah he ti hian a ziaak a:

A bial awp dan tur ruahmanna a siam chu sawrkarah nawr teh mah se, an pawm thei ta lo va. Thinlung taka Mizote chawikan a tumna chu sawrkar tum dan nen a inmih loh avangin an hnawl mai ni lovin Mizorama a luh leh an khap ta hial a, chu chu na a ti ber a ni. Kumkhuaa anmahni hmu tawh lo tura a inngaihtuahin a lung pawh a leng hle a, a nupui Dari pawh a ngai hle a, thawmhnaw leh ilote a thawh thin. (110 & 111)

Dari nen an inthen danah hian ngaihtuah zui ngai tak a awmin a lang. Ziaktu tam tak chuan Dari hian a zui haw ngam lo niin an ziaak a, amah Thangliana hian Dari nen an inkar thu hi Chiang takin a ziaak lang lo niin a lang a, a chanchin ziaktu John Whitehead chuan, “Tlangrama an thu inhlan chhawn danah chuan Lewin hian England ramah zui haw turin a sawm a, mahse a la hriat ngai loh hmun hla taka kal chu a ngam lo a ni (Thangliena 282),” tiin Dari chungchang hi a ziaak. Lalhruaitluanga Ralte pawhin hetiang tho hian a ziaak a, Thangliana tih lehkhahu hi thu lakna bera a hman thu a ziah lan avangin a mak awm lo ve.

Dari kha Thangliana khan sap rama hruai tum sawm tak tak ta se, Dari chhuanlam an sawi hi thil pawmawm tak leh chhuanlam tling a ni thei em tih hi zawhna pawimawh tak a ni ta a ni. Dari khan Mizoramah pawh han belh em em tur a neih vak lo thu leh a nuthlawi hnu pawha a laizawnnu nena an khawsak thu Pu Buangan Thangliana lehkhah a thawh atangin kan hre thei, a pasal, duh taka a neih leh fa te hial a neihpui khan sawm tak tak ta se a zui duh lohna chhan tur awmin a lang lo, hmanlai Mizote phei chu pem reng mai an ni a, a tan a pasal zui mai kha thil harsa a nih vak hmel loh tlat a ni. John Whitehead-a pawhin Chiang takin a ziaak bik lo va, a finfiahna a nei bik lo a ni ang, “tlangmite thu inhlan chhawn danah chuan” a ti duh chauh mai, “Thangliana sawi dan chuan” ti tein ziaak se chu a pawmawm deuh mahna.

Heti hian han ngaihtuah leh ta ila, Thangliana’n Mizote a hmuh hnahnun ber hun chu Mizo lalte Calcutta-a a zinpui tum kha a ni a, he mi tuma an zin dawn hian Thangliana khan Mizoramah a let leh tawh dawn lo tih a hre lawk ang em tih hi zawhna pawimawh tak a ni bawh

ang. "Lewin-a chu a lal ram aṭangin hnawhchhuah a ni a, ban ni lo mah se tlangrama a luh leh chu an khap bur mai a, ban a dilna lah an hnawlsak a, an hotute chuan in lamah hun rei tak chawl hahdam turin an hawtir ta a ni (282)," tiin Thangliana tih buah chuan kan hmu a ni.

Amah Thangliana kha chuan Mizo lalte rual khan Mizorama haw ve leh nghal mai a tum ang tih a rin theih a, mahse a chungu thu neitute khan Mizoram a chhuahsan lai kha rem-changah lain a let leh kha an phal tawh lo tih a hriat theih a ni. He mi a nih avang hian a zin tur pawh khan Dari kha kal san hlen tur angin a la inngai lo ang tih a chiang a, mumal tak pawhin an inṭhen a rinawm chiah loh a ni. Lalhrualtuanga Ralte pawhin Thangliana tihbuah chuan, "Thangliana chuan tih tur dang a neih avangin lallo rualin a haw lo... he mi ṭuma Mizo lalte haw tur a thlah hi Thanglianan Mizote a hmuh hnahnun ber a ni ta a, a let leh ta lo (213)," tiin a ziaak.

He ta lo lang thei ta chu Thangliana kha Mizo lalte ruala haw leh mai tumin a zin ang tih hi a ni. Heng zawng zawng han chhui let hian Dari khan Thangliana a zui haw ngam lo tia sawi hi thu dik tawh lo a nih theihna lai tam tak a awm thei a ni. A chhan chu a lan danin Thangliana hian Mizoramah tih tur tam tak leh ruahman tam tak a la nei a, chu vanga Mizoram luh leh tum pawh a nih hmel a, chuvangin Sap rama awm hlenpui tumin Dari hi a la sawm a rinawm chiah loh thei a ni. Mizo lalte ruala a zin pawh hian a let leh dawn tawh lo tih chu amah pawh hian a hriat lawk hmel si loh a, chuvangin Dari Sap rama awm hlen puiah a sawm tih hi chu pawm a harsa deuh thei awm e. An mahni Sapho ngaih danah, an ni Sap meuh tan mahni nupuite eng mah sawi lo leh hrilh loa haw san tawp anga Thangliana a lang tur kha an thup mawisak pawh a ni thei awm e.

Amah Thangliana pawh hian a dinhmun chu nget lo leh pawnlang tak, dinhmun lak-lawh taka ding angah a inngai niin a lang a, Mizote chu a hmangaihina duhsak em em a, an tan thil ṭha tam tak a duhsak a ni. Mahse a rilru ang chu a chungu thu neitute rilru a ni ve si lo. Mizote leh British sawrkar inkarah chuan an ding a, a dinhmun laklawhzia heti hian a sawi chhuak hial a ni:

An zingah chaw ka ei a, kan inkawm a, an ruaithehnaah pawh Rimawi min tumtir a, an ramchhuahnaah ka tel ve zel a, min ring tawka ka lakah eng mah zep an nei lo. Ka enkawl tur leh lehkha ka zirtir turin an fapate min pe phal a, an fanute pasal neihnaah te min sawm a, an tana theih tawp chhuah turin ka inpeih reng a ni. Mahse, a tawpkhawkah chuan 'Tawlailir kea tho fu' ang chauh ka ni, ka mite an ni thei si lo. (Lewin 313)

Tlipna

Mizote tan chuan sapho khan hlutna tam tak an nei a, Kristianah an siam mai bakah ziaak leh chhiar te an zirtir a, hmasawanna tam tak an thlen tho a ni. An hnathawh ṭhat tam tak sawi tur a awm a, tih fuh tawh loh tam tak pawh sawi tur a awm ang, thil reng reng chuan ṭhatna lai leh ṭhat lohna lai a nei vek ti ila kan sawi sual awm lo ve.

British-ho hi a hun laia khawvel ram hrang hrang awp zau ber an ni a, mi ram va runa va hnehchhuhin an thuhnuaiah an dah zel a, ni tla seng lova roreltu ti te pawhin an sawi phah hial a nih kha. Chutih mek lai chuan an rap awpte laka an chet dan leh an khawsak danah hian dem an hlawh em em vek mai a ni.

Thanglianan duhsak a hlawh loh chhoh danah pawh hian a Mizo nupui neih hi a chhan ṭha tak an sawi lan duh miah si loh a nih theihna lai a awm. Zosap zinga mi hming ṭha leh Mizote hmangaihtu Zosapthara pawh Mizo nula ngaizawng anga puh a ni a, he mi avang hian missionary aṭanga chawltir a ni a, Mizoram aṭangin hnawh chhuah a tawh a, Mizorama a luh

an phalsak tawh lo hial a nih kha. He tiang tho hi Thangliana dinhmun pawh kha a nih ngei a rinawm a ni.

Dari nena an inkara thil thleng velah hian thil mak angreng tak lo lang chu, Mizote khan hnam dang han neih kha an la hrethiam vak lo a ni mai thei, “Darpuii hian a duh vak lova, mahse Rothangpuia hian a sawi rem thei ta chu a ni (Lalthanliana 198)”.

Thangliana leh Dari chanchin hi a lungchhiatthlak hle a, Thanglianan Mizo lalte Calcutta-a a hruai kha a let leh tak loh avang khan Dari nen khan inthlahna mumal tak pawh an nei lo ang tih a rin theih a ni. A pasal zin kha a lo haw leh hun nghakhlel takin a thlir ang tih a rin theih, mahse nghah chhuah ni a awm ta si lo. Mi pahnih, inhmangaih tak nupa hiala insiama fa te pawh nei tawh an pawh then danah hian mingoho hi an demawm em em a ni. Hei hian Mizote awptu mingoho rilru dik tak a puang chhuak a ni.

Heng Thangliana chanchin hrang hrang kan sawi atang hian Mizoram awptu sapho rilru dik tak chu chiang takin a lo lang thei awm e. An tan chuan Mizote kha ramhnuai tlang mi, hnam mawl satliah ve mai an ni a, mihring ang pawhin an en chiah lo te pawh a ni thei ang. An mahniin changkang leh fing an tehna hmanga engkim an teh vang a ni a, thlirna azirin thil reng reng chuan awmze dang leh hmuh dan dang a awm thei a ni. An mahni an vun a ngo avangin hmel tha chu vun ngoah an teh a, an mahni nun dan chu nun dan changkang teh nan an hmang a, hnam hrang hrang awm dan leh chin dan te chu an hmu mawl ta vek mai a ni. Tehna pakhat chauh hmanga mi kan teh a nih chuan he khawvelah hian eng thil mah hi teh tlin zawh tur an awm kher awm lo ve.

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**Kum Za Bi 21-naa Mizo Fantasy Novel Ziaktute Hmanrua
(Narrative Dynamics in 21st Century Mizo Fantasy Novel)**

Lalremruati Ngente*
Lalnunpuia Renthlei**

Abstract :

Fantasy fiction has emerged as a dynamic literary form in contemporary Mizo literature, particularly in the twenty-first century, when writers increasingly experiment with complex storytelling techniques, mythic imagination, and speculative narrative forms. This article examines the narrative dynamics in selected twenty-first-century Mizo fantasy novels, with particular focus on narrative structure, temporality, world-building, character transformation, narrative voice, conflict, and indigenous cultural imagination. The study analyzes selected texts across fantasy subgenres, including mythic fantasy, epic fantasy, quest fantasy, and science fiction.

The article argues that contemporary Mizo fantasy fiction departs from earlier linear, adventure-oriented narratives through multilayered plot structures, liminal settings, altered temporality, symbolic conflicts, and transformative character journeys. The selected novels construct fictional worlds that function not merely as imaginative settings but as active narrative forces shaping characters, themes, and emotional experience. Particular attention is given to the relationship between memory, mythology, identity, and cosmic imagination within these narratives.

The study further explores how indigenous Mizo folklore, cosmology, traditional beliefs, and cultural values continue to influence modern fantasy storytelling despite the increasing presence of speculative aesthetics and contemporary narrative techniques. The article contributes to the growing field of Mizo literary studies by identifying fantasy fiction as an intellectually significant and evolving genre within contemporary Mizo literature.

Keywords: Mizo fantasy fiction, narrative dynamics, temporality, world-building, mythology, indigenous narratives.

Sawihawwnna:

Kum 1940 bawr vela Mizo literature a rawn lang tan ve ek ek *fantasy fiction* hi khawvel zau zawk thlir chuan *fiction* huang chhunga thang nasa ber pawl anih laiin, Mizo literature huang chhungah erawh tun thlengin a la pung chak viau lo hle. *Technology* lamah hmasawwnna a sang chhoin, *Artificial Intelligence (AI)* khawvelah kan cheng chho ta bawk nen Mizo *fantasy sub genre* hrang hrang zingah pawh *science fiction* lam a pung chho deuh a, chutiang karah chuan *mythic fantasy* erawh *novel* tling pha chu *Lamthumthum* - Mapuia Renthlei zia te bak chu

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sawi tur a la awm meuh lo a. A zir mi ten *fantasy sub - genre* hrang sawmnga chuang zet an sawi tawh zingah hian Mizo *literature* huangah chuan hmuh tur la awm meuh lo a la tam hle.

Novel tling pha deuh chin chauh ni lo, thawnthu tawi zawng zawng nena fawm khawm pawhin Mizo *literature* huangah chuan thawnthu sawmhni panga bawr vel kan la nei deuh chauh avangin, kum zabi 21-na a *fantasy novel* ziaktute thawnthu ziah dan kalhmang leh an hmanraw leklamte zir chianna kawngah pawh hian a hmasa lam nena tehkhinna chu thawnthu tawi te nen khaikhin a ngaihna chen a lawm baw. Tun tumah hian Mizo *fantasy novel* pali epic *fantasy - Kawkil Piah Lamtluang*, C. Lalnunchanga zia te, Mythic *fantasy - Lamthuumthum - Mapuia Renthlei* te, *Quest fantasy - Thihna Hneh Lalnu*, Lalnpuia Chhangte zia te, *novel* pali hmangin kum zabi 21na a Mizo *fantasy novel* ziaktute thawnthu zia kana hmanraw hrang hrang hetiang hian han thlir ila.

1. **Narrative Structure Across Different Sub-Genres in Mizo Fantasy Novel (Mizo fantasy novel hrang hrangte thawnthu inrem dan tlangpui):** Mizo *fantasy novel* leh *fiction* chhuak hmasa lam kha thawnthu ngaihnaawm tluangtlam tak a ni hlawm a. *Rauthlaleng - R. Zuala* zia te, *Aukhawk Lasi - Lalzuithanga* zia te, *Engtin Awm Ta Zel Ang Maw? - C. Hualmuaia* zia te, *Omnus - C. Laizawna* zia te atangin, thawnthu zia ktu ten an thawnthua *fictional world* an tarlan dan leh a changtu ber (*protagonist*) in a va fan danah pawh thil thar va hmu a, nuam taka hun rei lo te va hmang anga tarlan an ni tlangpui a. *Omnus*-a Kaphranga'n *liminal setting* a paltlang hmaa a thianta pahnihin an thih phah hial khawpa harsatna a tawh phah leh, *Engtin Awm Ta Zel Ang Maw? novel*-a Allan-a leh Jama ten Kantu khua an chhuahsan dawn hnaih lama an buaina te bak hi *conflict* (harsatna) lian tham sawi tur pawh a awm lo hle.

Kum zabi 21-a Mizo *fantasy novel* erawh chu an *plot structure* hman pawh *Hero's Journey* te a nih tawh hlawm avangin *protagonist* hian khawvel pahni daidanna (*liminal setting*) a paltlang dawn atanga *fictional world* a chhuahsan leh thlengin thihpui tham buaina leh harsatna lian tham a paltlang a turu tham hle thin.

Kum zabi 21-a chhuak thawnthuah chuan *fantasy novel* hrang hrang *Mythic fantasy*, *Epic fantasy*, *Quest fantasy* leh *Science fiction* te hian thawnthu kalphung hran mumal tak anrawn nei tawh hlawm a. A thawnthu bul tan dan, a kal chhoh dan leh a inkhar dan pawh a thawnthuin a thil ken (*theme*) azira awmze nei leh felfai taka duan a ni tlangpui tawh baw.

Lamthuumthum novel Mapuia Renthlei ziaka a changtupa Tsa leh a thianten khuavang ho khawvel, lei hnuai khawvel an zu tlawh hian an la hriat ngai loh ram an zu tlawh chhuak sathliah lo a. Chu hmunah chuan lei chung khawvel, lei hnuai khawvel leh van chung khawvel a chêngte inkungkaihna thuruk an zu hai chhuak a, chung khawvel hrang hranga chengte tana chhiat vekna thleng thei dang tur chuan tihtur pawimawh tak a neih vang zawk a ni (*Lamthuumthum*, 218).

Mythic fantasy anih angin Mizo *folk narratives* hmanga *character* duan tam tak a awm a, Sakhuana, rinna leh thih hnu piah lam khawvel te, sualna, hremna, siamtharna te mai bakah pathiante phuarna thlengin he thawnthu hian a tarlang a. Savun lehkha leh pathian lehkha avanga buaina rapthlak tak hmanga he *novel*-in sakhuana leh tuanthu te, rinna leh chhuidawnna hmanga mihring ngaihtuahna chhungril kara, Mizote suangtuahna hlimthla arawn zeh ruk dan hi chhui zui tur tam tak a awm thei ang.

C. Lalnunchanga *novel Kawkil Piah Lamtluang* hi *Lamthuumthum* nen *Mythopoeia* a nihna kawngah chuan inang mah se; *epic fantasy* a nihna tilang turin *Kawkil Piah Lamtluang* thawnthuah erawh *narrative structure* dang daih a lo lang thung.

Hero's Journey plot structure zawhin a changtupa Vala chuan buaina, harsatna, indona, pawn lam leh chhungril lama indona tam tak hmachhawin a thawnthu a rawn kaihrui a. Mizopa ngaihtuahnaa mipa huaissen, ral hmaa zâm ngai lo, rilru fim leh thinlung khauh tak nena a hmaa thil awmte hmachhawn thin Vala nun zinkawng karah, Emperor Angka leh Ahfrit khawvela cheng puithiam (mihringte) hmanga *plotlines* dang rawn inzep, a tawpa *Saaya stone* hmanga a inphuarkhawm leh dan te (Lalnunchanga, 476), harsatna (*conflict*) lian tham thlen laia *character* eng emaw zat rawn inbarhlut thin te, a thawnthu pumpuia *character archetype* chhui fe tham a ziaktuin a rawn duan danah hian *epic fantasy* a nihnaah a thawnthu ruangam rem dan pawh, a thawnthu nena inmil takin, a rawn hman thlap mai.

Chutiang zel chuan *science fiction novel Hun Awm Loh Hunah* - Sangzuala ziaakah pawh khawvel hnam hrang hranga atanga lo chhuaka *science fiction* a lang fo tuihnua khawvela chêngte thiamna khawvela chengte tan chuan la sang deuh mah mah te, *planet* hrang hrangte inkungkaihna te karah hun lo la kal tura buaina lo thleng thei lo dang tura hmalakna hi he thawnthua hriat ngai loh ram tlawhchhuahna in a rawn tarlan ber a ni (*Hun Awm Loh Hunah*, 155).

Quest fantasy Lalţanpuia Chhangte ziaak *Thihna Hneh Lalnu novel*-ah pawh a thawnthua changtu ber Rinmawia hian *liminal setting* hi tihpalh thilthua paltlang a ni lo a, kohna paw-imawh tak a dawn vang zawk a ni. Chutah chuan harsatna tam tak paltlangin a nihna dik tak, a *identity* a va hmu chhuak a, he thawnthua piannawna (*reincarnation*), thih theih lohna leh thihtheihna (*mortality and immortality*) a rawn tarlan dan te, protagonist kal lam leh haw lam boruak inang lo lutuka a thawnthu duan anih dante hian *Quest fantasy* a nihna angin thawnthu kalhmang danglam a rawn nei leh baw (Thihna Hneh Lalnu, 223).

Heng *novel* hrang hrang ziaktute hian an thawnthu kalhmangah *fantasy* nihna phawkchhuak tha em em siin, a *sub genre* mil zela thawnthu duan leh sawi chhuah dan kalhmang hrang neiin an rawn duang vek a. Heng *novel* te *narrative structure* hi chhui fe tham a awm a ni.

2. Temporal Dynamics - Time, Memory and Chronological Shifts (A thawnthua hunin hnuhma a neih dan): *Fantasy* thawnthu reng reng hian hunbi khalh dan danglam tak a nei thin a. A thawnthu innnghahna hun (*time setting*) a danglam mai piah lamah a bikin *science fiction* leh *mythic fantasy* thawnthu te hian hun chungchang an khel nasa thin hle. Kan sawi mek *fantasy novel* paliah pawh hian *mythic fantasy Lamthumthum*-ah chuan a changtute hian tunlai khawvel atangin hun hmasa, Mizo/mihringte bulţanna hmasaah an kir a, chuta tang chuan hun kal mek, hun kal tawh leh hun lo la thleng turte inzawmkhawmna a a changtu ber (*protagonist*) in tihur pawimawh tak a neihna chu he thawnthu laimu leh a innnghahna ber a ni a, he thawnthua *conflict* lian tham thleng zawng zawng thlen chhan a ni baw. *Mythic fantasy* thawnthuah chuan hunbi hi hun a ni lo (*time is timeless*) (Attebery, 45) tih hi he thawnthuah hian a rawn lang tha hle.

Sangzuala ziaak *Hun Awm Loh Hunah novel*-ah hian hun lo la thleng tur thlirlawkna (*future warning*) chu a *main plot* innnghahna a ni baw. *Science fiction*-a hun tarlan a nih thin dan hriat loh hlauhna, hmasawna/changkanna atana beiseina thlentu a nih thin dan he thawnthu hian a rawn tarlang a, a thawnthu hming pawh *Hun Awm Loh Hunah* tih a nih angin, he thawnthu pahnihah hian *fictional setting* a hun chungchang an thlir phak loh leh an hmuh phak loh thil an hriatna hmun *fictional setting* pawimawh lai berah *Time dilation concept - Theory of Relativity* (Einstein 42) a lang ve ve baw.

Kawlkil Piah Lamtluang-ah chuan *epic fantasy* a nih ang takin kum tam tak kal ta *history* leh hrihlawkna te, Ahfrit khawvel chhunga *politics* sang tak boruak virvel karah hun chuan *pro-*

tagonist a lo nghak a. Chu hun lo thleng turin a ken chuan mipui tam tak te zalenna leh bawih an nih leh nih loh inkar a rawn hril baw (95).

Quest fantasy thawnthuah hian a tlangpui thuin kum emaw *historical time* emaw hi a pawimawh ber lem lo a. A changtu pawimawh ten an tawn hriat hun hi hun khalhtu a ni fo. *Thihna Hneh Lalnu* thawnthuah pawh hian Ketuhmala chuan a hmangaih Manaw-a lo lan leh hun tur chu kum sanghni chuang alo nghak tawh a, a tupa, a lo pian nawn lehna nia a pawm Rinmawia chu a lo nghak chhuak a, kum kha chen nunna petu Nunna Mei Alh chu a tawpna a ni leh hlauh thung (213).

Kan sawi tak *novel* zawng zawngah hian hunbi chhiar dan danglam, hun hrilhfiah dan danglam tak tak kara thil pawimawh tak chu hriatrengna (*memory*) hi a ni. Kum sang tam tak inkara thil thleng te, hun kal tawh leh hun kal mek thlunzawmtu chu hun a ni thin a. Hun chu eng mah lo mai a nihna thawnthute thleng hian chu hrilhfiah leh tehchhuah harsa tak hun pawimawhna chu an rawn tarlang vek tho a. Chuvang chuan kum zabi 21-na *fantasy* thawnthu hrang hrangte hian a tarlan chian em em chu tun thlenga *Science* leh *Philosophy* zirnain mi zawng zawng pawm tlan theih chhanna a la pek theih bik loh mihringte leh hun inkarah hian inzawmna a awm a. He khawvel kal dan phung leh hunbi teh dan pangngai piah lam hi mihring rilru chhungril pawhin a la zawng tlat tih hi a ni.

Fantasy thawnthu kan sawi tak te hi eng hun leh hmunah emaw a innghat ve ngawt lo va, hun hian a thawnthuah chanvo a nei a, a thawnthu khalh kaltu a nih chang a awm a. Mahse, a thawnthuin hun a rawn tarlan te erawh hi chu Nikhat a darkar sawmhni piah lam thil a ni daih tawh thung.

3. Spatial Dynamics - World Buildings and Settings (A thawnthu hmunhma leh khawvel): *Fantasy* thawnthu hrang hrangah hian a thawnthu innnghahna hmunhma (*setting & space*) hi a thawnthu va innnghahna ni tawp lovin a thawnthu kaihruaitu leh her kualtu pawimawh tak a ni thin. *Lamthuumthum novel*-ah hian *mythic fantasy* thawnthuin a hman fo pi leh pute, thlahtute atanga hmun pawimawh *Lamthuumthum* chu *liminal setting* (a tak ram leh khawvel thar daidanna) a ni a. *Fictional world* khawvel inrelbawlina leh he thawnthuin *universe* thar a rawn din a sawfiahna leh inrelbawlina a rawn tarlan dan (*cosmology*) zawng zawng hi Mizo *Mythology* leh *folk narratives* behchhan a din a ni baw. Mizo hnam finna leh remhriatna (*folklore*) a innghat *metaphysical structure* hi *Lamthuumthum* thawnthu innnghahna pawimawh tak a ni.

Hun Awm Loh Hunah novel-ah ve thung chuan khawvel *scientist* thiam rualin tuiptui hnuai khawvel an zu hmu chhuak a. Chu tuiptui hnuai khawpuiah chuan tui haka buai miah lovin an lawng an chhuahsan a, boruak hip turah an buai lo mai a ni lo a. *Universe* zir chianna kawnga hmabak leh tihtur an ngahzia an zu hai chhuak a. Chu hriat loh leh tlawhpawh ngai loh hmun chu an hmalam huna hlauhawm lo thleng thei an hriatna, *technology* lama hmasawna leh thilsiam dang (*environment*) venhimna leh enkawlina kawnga hmasawna tam tak thlentui a ni (149).

Hetiang hian *epic fantasy* Kawlkil Piah Lamtluang leh *quest fantasy* *Thihna Hneh Lalnuah novel*-ah pawh *protagonist* in hriat ngai loh ram a tlawhchhuahah chuan *politics* virvel leh indona te, khawvel zau taka thil thleng tam tak karah *protagonist* nuna inthlakdanglamna leh an nihna hai chhuahna karah chu hmun chuan a thawnthu (*sub genre*) mil zelin a thawnthu inher a rawn kaihruai thin.

Brian Attebery-a'n "*Fantasy setting* hi a thawnthu cheimawina sathliah a ni lo a, a tak ram khawvela ramri kham thiata khawvel thar rawn dindharna hmanrua zawk a ni (54)" a tih angin *fantasy* thawnthuah hian hmunhma te chu ngawi renga lo awm ve tawp, a changtute chettlatna an ni ngawt ngai lo va. Chung hmunhma te chuan sawi an nei a, a thawnthu an hruai a, lantir an

nei thin a ni . Chung chu heng Mizo *fantasy novel* hrang hrangah pawh hian a lang chiang hle.

4. **Character Arcs and Transformational Journey (A changtute nun inherin a thawnthu a hruai dan):** Kum zabi 21-na a Mizo *fantasy novel* hrang hrangah hian *novel* pakhat *character* hrang hrang te nihna leh an pawimawhna te, *character* te nun inherkual leh an thil tawnin an nun a thlak danglam te, mihring nun an thlir dan mai ni lo, khawvel leh a chhunga awm te, khawvel piah lam/pawn lam thlenga an thlir dan a thlak danglam dante hi zir fe tham a ni deuh thiau tawh mai.

Lamthumthum thawnthua a changtupa Tsa ten leihnuai khawvela an thil zu tawnin an *history* leh leilung indindan leh inzawmna an hriat thin dan a thlaksak dan te (Renthlei 84), *Kawlkil Piah Lamtluang* thawnthua Vala thiltawn leh Ahfrit khawvela a *history* thar va hriat chu khawvela harsatna a hmachhawn tur zawng zawng nena inzawm tlat si te (Lalnunchanga 65) hian *fantasy* thawnthuin he khawvela hriatnain mihring a pek pawmna a hnawl thin dan a lantir rualin; mihringin thiamna leh hriatna a dawn atanga pawmna a neih chu 'thil nihna' leh 'dik' a la nih mai lohzia a tarlang tel bawk. *Kawlkil Piah Lamtluang novel*-ah phei chuan *epic fantasy* thawnthu sei tak anih Vala'n Ahfrit khawvel a luh dawn hian, *liminal sage* atan *prophetic sage* leh *threshold guide* nihna nei kawp *character* pahni lai amah buaipui turin thawnthu ziaktu hian a dinsak a, Mizo *fantasy novel* dangah pawh hetiang hi hmuh tur la awm meuh lo a ni.

Thihna Hneh Lalnu thawnthuin a changtu ber Rinmawia'n ama nihna (*identity*) a hmuh chhuahna hmanga mihring nun a rawn tarlan dan te (214), *Hun Awm Loh Hunah* thawnthuin tuihuihuai khawvel/*scientific discovery* hmanga hmalam hun thlira mahni nihna a buaina/*identity crisis* mithiam rual *character* hmanga a rawn tarlan dan te hi zir fe tham a ni.

Heng *fantasy novel*-a *plot twists* te hi a changtu ber chhungril hmasawmna nena inzawm tlat anih avangin awmze thuk tak a nei thin a. A changtu pawimawhte nun inher (*character arcs*) hian a thawnthu a hruai a, a thawnthu pawt kaltu ber pawh a ni fo. A changtu pawimawhte nuna danglamna thlen dan leh an nun zinkawnga an thil tawnte hian a phenah entir a nei fo bawkin a lang.

5. **Narrative Voice and Perspective (A thawnthu sawitu leh a thlirna tlang):** Kum zabi 21-na a Mizo *fantasy novel* ziaktu ten a thawnthu sawitu hmanga a chhiartuin a boruak a luhchilh theih nana *narrator* an thlan dan pawh hian kalhmang fel tak a neiin a lang. *Science fiction novel* *Hun Awm Loh Hunah* leh *mythic fantasy* - *Lamthumthum* ziaktute hian *Omniscient narrator* (engkim hria) an rawn hmang ve ve a. A thawnthu kalhmang nena inhmeh takin *Hun Awm Loh Hun* thawnthu sawitu hi hriatna lama sang leh thil sawifiah thiam tak, a thawnthuin a ken *technology* lama thiamna sang zawk leh a changtu pawimawhte thil hmuh chhuah leh a thawnthua buaina inthup pawh hrilhfiyah thiam tak a ni. A changtu pawimawhin a hriatthiam phak loh thil mak tak tak a hmu a, a chhiartu pawhin mak ti taka a chhiar tluan tur thawnthu ni ngawt lovin; he thawnthuin a thil ken min hrilhfiyah thei tura thiamna hi *narrator* hian a rawn nei tlat a ni.

Lamthumthum narrator erawh *mythic fantasy* a nih angin, a bul atanga a tawp thlenga thawnthu sawitu thil sawichhuah an hian Mizopa thawnthu sawi kalhmang a rawn zawm deuh a. Fiah leh ngaihnaawm tak si, a boruaka ngaithlatu/chhiartu hruailut thei tur *narrator* hman hi *mythic fantasy* a thil pawimawh tak pakhat anihna he thawnthu ziaktu hian a hre fuh hlein a lang.

Kawlkil Piah Lamtluang-ah hian a changtupa Vala chu a thawnthu sawitu a ni a. Amah ngei-in a thinlung taka a sawi chhuahna hian a hlimna leh lungngaihna te, a thinrimna thlengin a tarlang chiang bik a. Chutiang zel chuan *Thihna Hneh Lalnu* thawnthua *narrator* hi *deuteragonist* - Lianthuama, *protagonist* thiltawn hmuhpui vektu leh paltlangpuitu a ni. A ziaktu ten a thawnthu sawitu leh a sawi chhuahna aw an pektir dan hian a thawnthu ngaihnaawm leh

ngaihnaawm loh te, a chhiartu a boruaka a hruai luh phak leh phak loh inkar te, thawnthin a tak ram aṅa *fictional world* a luh chiaha a chhiartu lo insiamrem ve dan thlenga a hril tlat avangin David Hermana'n "Thawnthu sawitute hian thil thleng an hrilhfiah ngawt lo va, a thawnthu khawvel riruawg zawk kha an din ṭhin a ni (45)" a tih hi *fantasy* thawnthuah hian a lang chiang hle a ni.

6. **Dynamics of Conflict, Tension and Narrative Pace (Harsatna, a thawnthu luang leh chhiartu inkungkaihna):** *Novel*-a thil pawimawh tak pakhat chu harsatna (*conflict*) hi a ni. Thawnthua harsatna lo thleng chuan a thawnthu kal muan leh chak lam (*pace*) a kaihruai a, chu chu a chhiartu pawh a thawnthu boruaka hruailutu (*suspense* leh *emotional intensity* petu) a ni ṭhin. Brian Attebery chuan, "Fantasy thawnthuah hian a hmunhma (*setting*) danglamna chauh hi a boruak siamtu a ni lo a, a changtuten harsatna an tawh leh hmachhawn danin a hril zawk (81)" a ti a. Thawnthua harsatna (*conflict*) leh a changtuten an lo hmachhawn dan hian a thawnthu kal chak leh muan lam te, a thawnthu boruak thlengin a kaihruai ṭhin hle a ni.

Fantasy novel hrang hrang ziaktu ten an thawnthua harsatna an din dan a inang vek lo a. *Hun Awm Loh Hunah novel* chuan mihring leh *technology* inkara buaina kan hmu a. Chu chuan hmalam huna buaina leh harsatna nasa tak lo thleng tur a hril tlat avangin, hei hian a tak ram (*non-fictional setting*) lama an hmalak zuina thlengin a chhiartute min ngaihventir a. Hmanhmawhthlak taka chinfel ngai harsatna leh a nihna la zir chian hmasak ngai anih baw si avangin *Forbidden Forest (FF)* hmalakna hian a thawnthu a rawn kaihruai chhonzawm nghal a ni deuh ber.

Lamṭhuamthum novel a harsatna lian ber erawh a hun taka chinfel ngai si, fimkhur leh fim taka hmalak ngai a ni a. A changtupa ber Tsa hian tu nge rin ber tur a hriatthiam nghal mai loh avangin, harsatna chingfel tura hma lam a pan mek laiin, bumna te pawh a tawh phah reng a ni. Chu chuan a thawnthu hi a chhiartu tan muangchang leh thuk taka ngaihtuah ngai siin a rawn kaltir a. Sakhuana, rinna leh tuanthu nena inkaihnaawh thawnthu a nih angin hmanhmawh taka thuthlukna siama bawhzui nghal rum rum theih loh harsatna hian enhi thawnthu pawh a pawt muang deuh ruih baw.

Kawlkil Piaḥ Lamthuang novel-a harsatna erawh a changtupa (*Hero*) zinkawng atana harsatna eng emaw zat inchhawp sa a ni a. Vala'n indona wawi eng emaw zat kara hnehna a channa leh a tuarna te, *Saaya stone* la chhuak tura paltlang ngai zawng zawng a indawt zela a paltlang dan hian lugngaihna, manganna leh hlimna, thawl deuh huaina te pawh tuifawn ang deuhin a inchhawkin a rawn kaltir a. Vala nunah hian Ahfrit khawvel a luh tirh aṅangin harsatna leh hnehna hi chhun leh zan ang deuhin a inchhawk char char a ni deuh ber.

Thihna Hneh Lalnu thawnthuah erawh hi chuan thlahtute aṅa rochun harsatna (*conflict*) hi a changtu ber *fictional setting* a hruailuttu a ni a. Chu khawvel tharah chuan fiahna hmachhawnin amah (a nihna dik tak) a va inhmu chhuak a, Chhungril lama hlauhna leh hriatthiam lohna, mahni in rinhlehnaten a nuai fe hnua Rinmawia chu a nihna pawm a khawvel hmachhawntuah a rawn chhuak a. Zin chhuak tura rilru a siamtirh a a thawnthu kal deuh vut pawh a tawp lamah chuan a nem deuh ta raih thung.

7. **Indigenous Cultural Dynamics in Modern Mizo Fantasy Storytelling (Mizo hnam ziarang leh khawtlang nunin sulhnu a neih dan):** *Fantasy* thawnthute hi eng hnam pawh huam thawnthu (*universal*) a ngaih a ni ṭhin. Chutih rual chuan, a bikin *Mythology* leh *Folk narratives* aṅa thawnthu din *mythic fantasy*-ah te chuan a lo chhuahna hnam ziarang leh khawtlang nun hmuh tur tam tak a awm ve ṭhin. Michael Levy leh Farah Mendlesohn ten "Mythic fantasy-ah hian rochun thawnthu (folklore) leh tuanthu (mythology) te hi a thawnthu ruangam dintu pawimawh tak a ni ṭhin (134)" an tih angin Mizo *fantasy novel* leh *fiction* hrang hrangah

hian *mythic fantasy* chauh ni lo, *sub-genre* hrang hrangah Mizo hnam ziarang, khawtlang nun, rin dan leh ngaihhlut zawng thlengin a lang tam hle.

Kawlkil Piahlamtluang novel-a a changtupa Vala te, *Hun Awm Loh Hunah novel*-a a changtupa Lama te, *Thihna Hneh Lalnu novel*-a a changtupa Rinmawia te, *Lamthumthum novel*-a a changtupa Tsa te hi Mizo mipa huaisen, ral hmaa zam ngai lo, mize ngeth cherh chawrha duan an ni vek a, hei hian Mizo *fantasy* thawnthua Mizote ngaihsan zawngin nghawng a neih thûkzia a tarlang a ni.

Kawlkil Piahlamtluang novel-ah hian Mizo *folktale*-a Kungawrhi hnuh luhna kua *Lamthumthum* chu *liminal setting* atan a hmang a. *Fictional setting*-a ram lo lang hmasa ber chu Khuavangho ram a ni a. A thawnthua *tribe* lian tham leh pawimawh *protagonist* Tsa thawhpui ber hi Khuavangho an ni bawh.

He thawnthuah hian mitthi khua leh pialral te, Keimi te (208), Chawm ho te (135), Phung ho te (121), Khawzingnu leh Vanhrikpa te (57) te Mizo *folk narratives* aṅa *character* leh *setting* din a awm nual a. Maurawkela khuang, Rairahtea bahhnukte, Lalruanga dawi bur, Chepahakhta beltephaitheilo leh Chhura Sekibuhchhuak te pawh leihnuai khawvelah chuan dah ṭhat a ni bawh(31).

Kan zir chian thawnthu hrang hranga chhungkua lo langte nunphung hmuh theih chinah hian Mizo chhungkaw inrelbawl dan leh khawsakho dan nen a chhuidawn theih deuh zel a, a huho a khawsakna hmuna indona leh inbeihna kara a changtu pawimawhten nun hona hmuna tlawmngaihna an han lantir leh zeuh ṭhinte hian a ziaktute thinlunga Mizote ngaihhlut zawng a bo lohzia a tarlang a ni.

Tlangkawmna: Mizo *fantasy* thawnthu chhuak hmasa lam khan khawvel hrana *character* pakhat a va luhna, chu khawvela a thil hmuhte chu mak ti taka a tak rama a letsan lehna suangtuahna thawnthu tluangtlan deuh an din tlangpui a. Kum zabi 21-na hnu lamah erawh suangtuahna thawnthute chuan hmanraw thar chelek a rawn neih belh nual a, an hmanraw hrang hrang hmang chuan khawvela thil thleng mek leh thil lo la thleng tur thlirna te, mihringin nun thlirna thuk leh zual te, mihring nun hian eng nge a lo nih reng tih thlirna te, siamtu leh a thilsiamte chungchang te bakah thil dang tam tak *fantasy* thawnthuah a rawn inbilh ta nual mai. Mizo *fantasy* thawnthu hian zawi muangin hma a sawn chho ve zel a. A thawnthua aiding (*symbolism*) zir chian tur leh kheh chhuah tur pawh a tam chho tial tial zel niin a lang.

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“Buannel Ram Dai” : As An Imagery Poem

Sangrozami*

Abstract:

It is likely very rare for us as human beings not to have experienced nostalgia and things that touch our hearts. As we grow up, we come to understand good and evil, and we all probably have our own preferences, pleasures, passions, and other things that capture our mind—things that remain in our minds’ eye and can never be forgotten. There are always things we used to do, things we thoroughly enjoyed, and things that are hard to forget or completely unforgettable that remain attached to our lives. The songwriter must have deeply experienced such things that still linger in our hearts and minds’ eye, refusing to fade away! He has expressed his wonderful lifestyle during his youth and elder-hood through this song, allowing those of us who know the song to visualize and imagine it. We, therefore, aim to study how this song, “Buannel Ram Dai” can be visualized and understood in such a manner.

Ch. Malsawma Chanchin Tawi

Ch. Malsawma hi ni 5, November, 1948 khan Aizawl-ah a piang a, a pa chu C.L. Thansanga a ni a, a nu chu Vanngurliani a ni. Hmun hrang hrang Guwahati, Shillong, Lunglei, Saiha-ah te pem kualin a tawpah Aizawlah an awm ngeth ta a ni. Amah hi mi zakzum leh mi taima tak a ni. Kum 1976-ah nupui a nei a fa panga, mipa pathum leh hmeichhia pahni a nei. Kum 1988 khan kum 40 mi chauh niin hun lo takah a boral ta a ni.

Ch. Malsawma hi mi hlim thei tak, rual kawm thiam leh mi lungleng thei tak a ni. Hla phuah thiam a nih bakah a zai thiam hle baw a; AIR Guwahati-ah pawh hla eng emaw zat a khung baw a ni. A unaupa pawh zaithiam chuai thei lo C. Vansanga a ni. A hla phuahte hi a zat chhinchhiah ni lo mah se a tam tham hle. Pathian fakna hla lar tak “Rawngbawl tura chhandam” tih pawh hi a phuah a ni. A hla phuahte hi hla lunglen lam niin, hla lenglawng lam a phuah tam hle baw. A hla phuah tam tak zingah “Buannel ram dai”, “Rawngbawl tura chhandam” leh “Zan par rimtui” te hi a lar em em a ni. ‘Buannel ram dai’ hla hi kum 1982 vela a phuah a ni.

“Buannel Ram Dai” Hla Thu-in A Tar lan

“Buannel Ram Dai” hla hi chang li niin, thunawn a nei baw a, chang tin leh a thunawn te hi tlar li vek a ni a, a vaiin tlar sawm hnih a ni. Tin, chang tin tlar khatna, tlar thumna leh tlar li-na te hi lam rik riat vek niin, a chang tin tlar hnihnaah lam rik sarh a ni thung. A thunawn hi tlar khatna leh tlar thumna lam rik kua niin, tlar hnihna hi lam rik sawmpakhat leh tlar li-na lam rik sarh te a ni.

He hlain a tar lan ber chu putar tawh tak pakhatin a vanglai leh that lai huna sa pela a

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ram chhuah dan leh hun a hman dan dawn kira a lunglenna hla a ni. Pasalṭha, a ṭhat lai huna sa hnu chhuia ram hnuai pilril leh kham chhengchhe tak tak hmunah sa kap tura a feh chhuah dan leh hun a hman dan te, a lo upat hnuah erawh chutianga ram chhuak thei a nih tak loh avanga lunglenga tukverhah dak chhuaka ram lam a thlir vang vang laite chiang takin hmuh theih a ni a. He hla aṭang hian pasalṭha nun leh khawvel, a ṭhat lai hun hman dan leh a lo upat hun, sa pela a ram vah theih tawh loh hun a hmuh theih a ni.

Imagery Awmzia

Imagery chu *literary device* pakhat *poetry*, *novel* leh thuziak dan chi danga hman, a chhiartuten chung thu leh hla aṭanga thil hlimthla leh ngaihdan an siam theih nana hman ṭhin hi a ni. Ṭawng ringawt kaltlang hian *imagery* hian milem a siam thei lo; mahse, a tum chu hriatna leh thinlung lama tawn hriatte kha lehkhabu chhungah tarlan a tum a ni.

Imagery chuan lehkhabu chhiartu tawn hriat chu thuk taka ngaihtuahin an hriatna cho chhuah theih nan a pui a. *Imagery* chuan heng aṭang hian chhiartute rim hriatna, a tui leh tui loh, khawiha hriatna, beng a hriatna leh hmuh thiam theihna te chiang taka pho chhuah a tum a ni. *Imagery* hi *literary device* dang *simile*, *metaphor* leh *onomatopoeia* hmangin a siam theih bawk.

Jacob Abraham chuan heti hian *imagery* a sawifiah, “*Imagery* chu mita thil lem kan tawn hriatna aṭanga kan hriatna rawn chawh tho thei tura ziaktuin a hman hi a ni kan ti thei ang. A huam chin chu a zauin hla chhiartu rilruin a tawn hriat aṭanga milem leh a behbawm zawng zawng a hla rawn siam thei te kha a ni,” a ti (*A Handbook* 95). *Cambridge Advanced Learners’ Dictionary* pawhin *imagery* chu, “Thumal emaw milem emaw lehkhabu, *films*, lemziah leh a dangtea ngaihdan leh hmunhma tarlan nana hman hi a ni,” a ti bawk (775).

Tichuan, ziakmite hman fo ṭhin *imagery* chi sarhi a awm a, chungte chu –

Visual Imagery – Hmuha hriat theih

Auditory Imagery – Ri aṭanga hriat theih

Gustatory Imagery – Thil kan ei aṭanga a tui leh tui loh kan hriat theih

Olfactory Imagery – Rim aṭanga hriat theih

Tactile Imagery – Khawih aṭanga hriat theih

Kinesthetic Imagery – Taksa chet velna lo hisappui/telpui theih

Organic Imagery – Chhungril lam hmanga awm dan lo ṭawmpui theih.

Heng *imagery* hrang hrang kan tarlan aṭangte hian hla phuahtute chuan a chhiartu leh ngaithlatute nen inzawmna neiin hlain eng nge a puan chhuah tih leh a thupui berte chu sawi lan aiin an tarlang ṭhin.

“Buannel Ram Dai” Hla Imagery Poem A Nih Dan Zir Chianna

Ch. Malsawma hi ramvah nuam ti em em a ni a, pasalṭha a ngaisang hle tih a hla ‘Buannel ram dai’ aṭang hian a hriat theih. Mi lungleng ṭhin tak a ni tih pawh he hla aṭang hian a hriat thei awm e. He hla hi *imagery poem* a nih dan chu, a hla thu han chhiar leh sak hian a hriat theih a, amaherawhchu, Ch. Malsawma ‘Buannel ram dai’-ah hian *imagery* hrang hrang kan hmu vek lo tih erawh hriat a ṭha.

A hla bul ṭan nan hla phuahtu Ch Malsawma hian ‘romei zam’ tiin bul a rawn ṭan. Mizote thinlungah romei hian zun a nei a tih theih ang, Mizo hla tam takah pawh hman leh sawi lan a ni. Pathian hla, hla lenglawng, Mizo hla hlui leh lengzem thlengin an sawi lang a, a mal te te erawh chuan sawi lang lo mai ila. Heng zawng zawng aṭang hian romei chuan Mizote thinlung-

gah hmun pawimawh tak a chang tih erawh chiang a ni. Chuvangin, romei chuan khawtlang lunglen, khawharna mai bakah Mizoram mawina hrang hrangte chiang takin a tarlang thin a ni.

Khua chuana han hawi velin, hmun hla taka tlang leh a vel ram ngawte romeiin a lo bawh/delh chiai kha pasaltha leh ramvachal lo ni thin tan chuan an lung tilengtu ber a lo ni. Romei zamin tlang leh mual a bawm chiai a hmuh khan pasaltha lungleng a kai tho a, pasaltha lungleng khaw han hawi velin ramhnuai sa chi hrang hrang awm te a mitthla a, sa pela ram chhuah leh dan tur a ngaihtuah pawh kan mitthlapui thiam thei a ni. Chubakah, he hla chang khatna,

Romei zamin tlang tin mual tin,

A bawm chiai e, lunglen nan ;

Rairah riang val khaw chuan nuama'n,

Tlang tin mawite'n a dum dur e. (Ch. Malsawma, Buannel Ram Dai)

tia kan han sak ringawt pawh hian in chhunga awma pawn lam hawi chhuak lo pawh ni ila, suangtuahna mitthlaah romei zamin tlang leh ruam vel a bawm paw chiai tur kha a lang thei uar uar nghal bawk.

A thunawn hian ramhnuai ngawpui reh ruih leh dai ruih, thingte pawh an hrin dupna hmun min hmuhtir nghal. Ramhnuai ngaw chhah tak, tu mahin lo-ah pawh an la vah loh, ramsa leh sava ten hlah nei miah lo leh zalen taka tual an chaina hmun, thing upa leh lian tak tak din thulhna hmun chu a mitthla theih nghal bawk a. Chu mi hmunah chuan ramsate chuan mahni nuam tih zawng zawngin an ei tur zawngin an vak vel te pawh suangtuahnin a mitthla theih nghal bawk. Chutiang ramhnuai reh leh dai ruih maia pasaltha ramchhuak thin leh chu hmun chu pasaltha thinlunga awm reng leh a lung tilengtu a ni tih a hmuhpui thiam theih nghal bawk awm e. Pasaltha lungleng ramhnuai thlira lungleng taka ngaihtuahna nena a hawi vang vang tur pawh mitthlaah a lang thei nghal a ni.

He hla atang hian mi tam tak chuan pasaltha nih chakna an nei nasa ngei ang. Pi pute hunlai chuan mi malah pasalthate tluka ngaihsan tur hi an awm chuang awm lo. Hmanlai Mizo pi leh pute nunah chuan thangchhuah thei hi an ngaihsan ber a ni a. Chu mi atan chuan in lam leh ram lamah thangchhuah theih a ni a; ram lama thangchhuah tur chuan sa chi hrang hrang kah ngai a awm a. Chuvangin, sa kap thei pasaltha an ngaisang thei hle a ni. K. Zawla chuan, "Ram lama Thangchhuah turin heng sate hi kah a ngai a ni: Sai, Tumpang, Savawm, Zukchal, Sanghal, Vahluk te hi," a ti (*Mizo Pi leh Pute* 42). Chuvangin, pasaltha tan lo chuan heng sa chi hrang hrangte hi kah kim vek theih rual a ni awm lo ve. Fa an neih pawhin mipa a lo pian veleh chem an humtir thin. Pasaltha nia sa leh ral laka khawtlang humhimtu la ni ngei turin an beisei nghal thin.

Pasalthate chu sa leh ral laka khawtlang humhimtu an nih avangin tu pawhin an zahin an ngaisang a, tal pawhin pasaltha a khuaah a ngah chuan a thla a muang thin. Tunlai anga pawisa neia duh duh sa ei chak lei tur a awm ang hi a nih loh avangin pasaltha, sa kap thei chu an ngaisang thin hle a ni. Chuvangin, pasaltha, sa kap thei leh khawtlang thlamuantu an nihna kha ngaihtuahin a hunlaia an ngaisang em em pawh kha a hriat thiam theih nghal awm e. Pasalthain chawimawina chi hrang hrang a dawn arkeziak, thi leh adt. inbela a leng kual tur pawh a mitthla zui theih nghal a ni.

Suangtuahna hmangin hmanlai Mizo pi leh pute khawsak thin dan chhiartute a hriattir thei nghal bawk. Sa leh ral hmaa zam lo pasaltha an ngaihsan dan, sa kap thei an ngaihsan dan, sa hrang hnu chhui tura an rel dan, sa hnu an chhui dan leh thah dan te, sa kah sa then leh rual

an sem den den thin dan zawng zawngte pawh chhiartute a ngaihtuah zuitir thei a ni.

Chang hnihnaah pasalthain ramhnuaiah ramsa a veh leh a hnu chhui a, silai nen a han veh them them laite a hmuh theih a. Mizo pi leh pu ten ramvachal rothap em em an ngaihsanzia leh an lo thlamuanpui thin dan tur pawh a hriat thiam theih nghal awm e. Hmanlai chuan mihring an la tlem baw a; ramsate hian an ran vulh vaw, ar leh ran dangte hi a rawn laksak mai bakah fehna-ah te hian mihringte pawh a lo seh fo thin a ni. Chuvang chuan chutiang sa hlauhawm thah dan tur chu khawtlangah val upa, pasaltha, lal leh upa ten an rel thin. Nunau leh khawtlang tana himna tur kha an ngaihtuah ber a nih avangin chutiang sa hlauhawm thah nan chuan thang an kam thin a. Chutiang thang an kam chu sain a rawn tiper a; hliam tuara a chhuak chu an umzui ta thin a ni. Chutianga sa hliam pasalthain silai nen, fungsi te leh tul dangte kenga ramhnuaia sa hnu chhuia thawm dim tak maia vaha a vah vel dan pawh a mitthla theih rualin sa hnu chhuinaah hian silai ak chungin ngaihruatnain a tel ve loh theih loh a ni.

Chang thumnaah erawh pasaltha a lo upa ta a, ramchhuak tawh loin in lamah luhkapui atangin ram ngawte chu lungleng taka a thlir lai mitthlain a hmu thung. A vanglaia sa kap thei, ramvachal leh hlauh nei lo kha a lo upain a lo chak tawh si lo; a ngaihtuahna ang kha a taksa chaknain a lo tlin tawh bik si lo nen, eng mah a ti thei tawh lo. Leikapui emaw tukverhah emaw a dak chhuak a; kawng dawm vang vanga lungleng em em maia ramhnuai lam a thlir vang vang kha suangtuahna mitthlaah a awm lo thei lo a ni. A nuam tih ber chu ramhnuaia sa pela chhuah kha a ni si a; mahse, a lo upa tain a kum a tam tawh a, a tha a thum ta bawk nen, a thei tawh si lo. A duhtusam leh mangphan ber erawh a that lai hun ang kha tawng leh thei se, a silai nena ramchhuaha kham leh suar zawng zawngte han hrut chhuaha sa pel leh kha a chak ber a ni tiha dawnpui theih a ni.

A chang tawp ber, chang li-na pawh hi pasaltha, putar lo ni ta leh a that lai hun chuai tawh chungchang a ni a. A vanglai leh that lai hun zawng zawnga khawtlangah pawh pasaltha hmingthang, sa kap thei, hlado pawh chham awl lo, a sa kah sa pawh then leh rualte pawhin an ei fo thin a ni ngei ang. Amaherawhchu, mihring tan hian that reng theih a nih lohzia leh chuai hun nei a nihzia a lang si. Mihringte an han piang a, an han thang lian a; chu mi hnuah erawh chuai lam an pan telh telh ang hian, pasaltha leh ramvachal pawh a that lai hun ang reng khan a chak thei ta si lo, a tha a thum a, a kum a upa zel a, chak loh lam a lo pan ve zel si.

A that lai huna ramvachal tak nia ramhnuaia a hun hmanna te kha theih ni se han fan chhuah leh chak pawh ni se, a chaknain a tlin tawh si lo. Chu buannel ram dai, ramsate tual chaina hmun chu a tan chuan tlawh phak rual a ni ta si lo a; lungleng leh ngai ngawih ngawihin a silai chul hauh hauhin a thlir ta vawng vawng mai a ni. Pasaltha lungleng silai tuai hauh hauh, lungleng taka ramhnuai lam thlir awm dan tur chu a mitthla thiam theih awm e. 'Buannel ram dai' hla atang hian *visual imagery* bakah a phenah hian *auditory, tactile* leh *kinesthetic imagery* inphumte pawh a hriat theih awm e. Darchuailova pawhin,

Mita hmuh theih *imagery*, romei zam paw chuk mai te, ramngaw chhah dum dur mai te, ramvachal, sa hnu chhuia kawi hrang hrang leh mual hrang hrang fang zung zung lai te, pasaltha upa tawh, ram chhuak peih tawh lo luhkapui tlangsang to vang mai, a laifei tuaifai hauh hauh, lungleng taka ngawpui thlir vang vang lai te chiang takin a nem kai a ni.

tiin a lo sawi nghe nghe a nih kha (498).

"Buannel Ram Dai" hla atang hian 'lunglenna' hi chiang taka tarlan leh hmuh theih a ni a. "Romei zamin tlang tin mual tin/ A bawm chia e, lunglen nan" (tlar 1-2) tih tlar ringawt atang

pawh hian, tlang tin bawmtu romei zamin lunglen a kaihtawhna hi a lang chiang hle. He pasaltha lunglenna hi a that lai hun atanga a lo upat thlengin a hmuh theih a ni. He hla pumpui atang hian pasaltha khawhar lunglenna kha va tawrh thiampui lo thei loin a chhiartute a siam a ni. He hla atanga *imagery* kan hmuhte hian that lai hun- duhna hmun hmuna vak vel thei leh upat hun – vanglai nun thlir kira lungleng taka hun hmang ai an awh a ni.

Tlangkawmna

He hla atang hian hmanlai huna pasaltha nun dan kan hmu chiang hle. Pasaltha ram chhuak turin a silai ken tur uluk taka a endik leh tuai fai lai te, a chempui lungtatah a tat hauh hauh te leh ipte pui ak chhuaka sa pel tura a kal zawng zawng lai leh, a lo upat hnua a ram chhuah theih tak loh hun leh a lungleng awm dan tur zawng zawng pawh he hla hmang hian a mitthla thiam theih hle a ni. Ch. Malsawma hian he a hla hmang hian Mizo pi leh pute hun lai khawvel fiah taka tarlangin, chu khawvelah chuan a chhiartute a chentir a tih loh theih lo ang. Chu chang ni loin, he hla atang hian nun hlui ngaih lunglen tuar thiam a har dan tur pawh a suangtuah zui theih awm e.

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Mizo Hlaa Pialral Zir Chianna

C. Vanlaldingpuii*

R. Zothanliana**

Abstract:

This paper examines the use of the term Pialral in contemporary Mizo songs, particularly in contemporary love songs. It explores how modern song composers frequently employ the term in ways that differ from its traditional meaning within the beliefs of Mizo ancestors as well as from Christian perspectives on life after death. The study highlights the contrast between the original cultural and religious understanding of Pialral and its modern representation in songs. Furthermore, the paper argues that many composers use the term as a form of wish fulfillment, expressing personal desires and imagined reunions through music and use their songs as symbolic expressions of wish fulfillment, projecting into the lyrics the desires and aspirations that remain unattained in reality.

Mizote hian pialral leh mitthi khua awmin an ring thin a, hei hi Mizote'n Kristianna an hriat hma leh *Misssionary*-te'n Mizoram an luh hma niin a lang. Mizote'n thih hnu piah lam ram an rin dan hi Kristian sakhaw rinna nen pawha inhne rem tak a ni a tih theih ang. A chhan chu mihring thlarau chuan kal theihna hmun pahnih a nei nia rinna a awm ve ve bakah hian hmun nuam zawka kal tur hian dam laia tih ngai leh hlen chhuah (*achieve*) tur awm ve vea ngaihate hian a tichiang viauin a hriat a ni.

Tun hnua Mizote'n Kristianna an hmelhriat hnua an hla chhuak tharhoah hian 'Pialral' tih thumal hi hman hlawh pawl tak niin a lang a, hei vang hian hemi chungchang hi tun tumah hian zir chian tum a ni. Tunlaia hla lar, youtube lam pawha entu leh ngaithlatu thahnem tak nei hla, a zavaia thlir chu a theih loh vang a, mahse, a then azar tal zir chian tum a ni.

Pialral leh mitthi khua chanchin hi chipchiar taka ziaka hmuh tur hi a tam lo hle niin a lang. Mizo *historian*-te pawh hian thangchhuah chungchang an ziahnaah pialral kal thei chin leh mitthi khuaa kal tur chinte bakah a kalkawng chungchang deuh vek an zia hlawm a. Chuvangin, hemi chungchang hi chik taka zir chian pawh a harsa deuh mai thei. Amaherawhchu, Mizo hla chhuak thar, a bikin lengzem hlaa a phuahtute'n an hman hnem pawl tak a nih si avangin a rem dan ang zela zir chian a tha awm e. Pialral thumal a lanna hla tun tuma zir chian turte hi *youtube* lama thlir hlawh (*views*) tak tak hla "Hmangaihna DikLo" Young Fella leh Smiley-te sak, Maktaduai sawmpasarih, sing thum sangkhat, za leh pahnih (17,031,102) lai *views* neite, Lilzo hla "Pialralah" tih, maktaduai khat, nuai khat sang ruk zahnih leh sawmhnih pali (1,106,224) *views* nei, Matilda & the Quest hla "Thinlung Hliam," Maktaduai ruk, nuai nga sing hnih leh zakua sawmhnih pariat (6,520,928) lai *views* neite bakah H. Lalrempuia sak "Pialralah

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tal” tih hla, nuai hnih sing riat sanghni, zathum leh sawmli (282,340) *views* neite an ni.

1. Mizoten Kristianna An Hmelhriat Hma Aṭanga Thlirna

Hmanlai Mizo pi pute ngaih danah kha chuan pialral kal thei tur chuan thangchhuah a ngai a. Thangchhuahte tan lo chuan pialral a luh theih lo va, pialrala kalte chuan faisa ringin nuam takin thih hnu piah nun an hmang turah an ngai ṭhin a ni. James Dokhuma chuan, “... Chuti anga thangchhuahpa ngat chu pialrālāh an chēng a. Faihawt (buhfai) ngatin hahdam takin an chāwm ta heuh heuh mai a. Chu chu pi leh pute rin dan a ni a,” (55) tiin a tar lang a.

K. Zawla pawhin, “Thih hnuah Pialralah faihawta chawm an nih theih nan,” (42) tiin thangchhuah ngei nei an duh chhan chu a lo tar lang ve bawk a ni. Pialral an rin danah hian nuamsa taka awmna hmun, hna thawh pawh ngaih lohna hmun tih bak hi sawi dan dang vak hmuh tur a awm lutuk lo ni pawhin a lang.

Tunlaia Mizote zinga rapper hriat hlawh pawl tak Young Fella chuan a hla “Hmangaihna Diklo” tihah chuan hmangaihna dik lo, khawvel hmuh pawha mawi lo chungchang hlain a rawn phuah chhuak a. A thunawnah chuan, “Pialralah tal khianin i leng dun ang aw bawhte,” (1:57-2:01) a ti a. A hmangaih tak mai, mi nung khawvela a len dunpui theih loh chu thih hnu piah lam ramah tal len dun puiah a sawm niin a lang. H. Lalrempuia sak “Pialralah Tal” tih hla Jonathan Hmingthantluanga phuah pawhin, “An sawi pialralah tal/ Ka tan par anga vul min tiam la,” (1:12-1:22) a lo ti bawk a. Matilda & the Quest hla “Thinlung Hliamah” chuan, “An sawi pialralah khian kan tan hmun a awm tawh lo/ I dawn thleng lo em ni puan ang min hnaw! zan khan?” (1:01-1:12) tiin pialral hmanna a lang bawk a. Tin, Lilzo-a hlaah, “Kan intāwk dawn nia aw pialralah” (0:12 – 0:15) tiin a hla bul a rawn ṭan a, hei hi a hla thupuih a hmang nghal a ni.

Tin, Pialral ngawr ngawr hi an sawi tumna a ni lo va, thih hnu piah lam ramah hrim hrim chuan leng dun ang tihna lam kawka phuah a ni e tih zawng pawhin a chhui theih tho chuan a rinawm. RL Thanmawia chuan *Hla Thu Dictionary* bûah pialral chu, “Vanram, mitthi khua, thlarau khawvel. (Hmanlai Mizo rin danah chuan thangchhuahte chauh an kal theihna, faisa ringa nuam taka awm der derna hmun a ni a, Kristian kan nih hnuah chuan Vanram sawi nan hla thûah hmanzui a ni)” (251) tiin a sawi.

Amaherawhchu, hmanlai Mizote thih hnu piah lam rin dan milpuiin an kal anga ngaih dawn chuan, B. Lalthangliana’n mitthi khuaa thlarau kalte awm dan Mizote rin dan chu, “Pi leh pute chuan mitthi khuaah hian dam lai ang deuhin an khawsa lehin an ring a. Lote pawh an la nei a, hna engkim an la thawk a. Dam laia mi ṭha chu mitthi khuaah pawh an neining tho a, michhiate chu an la rethei zel niin an ngai,” (215) tiin a sawi. Dam laia an nun dan ang thova an nun leh vek dawn si chuan thih hnu piah lam ramah chuan an leng dun thei kher dawn em ni? tih chu zawhna tling niin a lang. *Hla Thu Dictionary*-in hla thua pialral a hrih fiah dan aṭanga thlir pawhin pialral tih chuan mitthi khua, mitthi tawhte awmna hmun a kawh tho avangin pialral leh mitthi khua chu sawi hnan theih ni chiah lo, mitthi tawhte thlarau kalnaah tawp kan ngaih phei chuan he’ng hlate’n pialrala len dun chungchang an hman dan hi a fuh zân lo niin a lang. Dam lai pawha inkawp rem thei lo chu thih hnu piah lamah pawh an inkawp rem theih a rinawm ta chiah lo. Chutiang zawnga kan thlir chuan pialral a ni emaw, mitthi khua emaw pawh lo ni se, thih hnu piah lam ram chungchang hlaa an tar lan ṭhin chu Kristian an nih hmaa an rin dan nen hian a inmil ta chiah lo a ni te pawh a tih theih awm e.

2. Kristian Sakhaw Rinna Aṭanga Thlirna

He’ng hla tar lan tawhte hi Kristiante rinna aṭanga thlirin a inrem thei reng em? tih hre tur chuan Bible, Kristiante inngahna lungphum behchhana thlir a ṭul awm e. Bible-a a bu

hnuhnung ber “Johana Hnena Isua Krista thu Puan Chhuah,” bung linaah chuan “Van mite fak-na” (Thupuan 4) tih a awm a, lalthutphah vela thil nung palite chanchin a chuang a, chang 8-nain a tar lan angin, “Thil nung pali chu thla paruk theuh nei, an vèl leh an chhûnga mita khat an ni. Tin, ‘Lalpa Pathian, Engkimtitheia, Awm tawha leh, awm mêka leh, lo la awm tûra chu, A thianghlim e, a thianghlim e, a thianghlim e,’ tiin chhûn leh zân an châwl ngai lo,” (Thupuan 4:8) tiin. Hei bakah hian, bung 7-na châng 15-naah chuan:

“...tin, a chhûn a zânin a biak inah chuan a rawng an bawl thîn; tin, lalthutphaha thua chuan an chungah a puan in chu a zâr ang. An rilâm leh tawh lo vang a, lum rêng rêng pawhin a tihrehawm hek lo vang. Beramno, lalthutphah laia awm chu an vêngtu a ni ang a, nunna tuikhurahte a hruai ang; Pathianin an mit ata mittui zawng zawng a hru fai tawh ang...” (Thupuan 7:15-17)

tih ziaak a ni. Hei bakah hian Thupuan bung 22-na châng 3-ah chuan:

Tin, ânchhia rêng rêng a awm leh tawh lo vang a, Pathian leh Berâmno lalthutphah chu a awm tawh zâwk ang; tichuan, a bawihte chuan a rawng an bawl ang a, a hmêl an hmu ang a, a hming chu an chalah a chuang baw ang. Tin, zân a awm leh tawh lo vang a, khâwnvar êng leh ni êng an ngai lo vang; Lalpa Pathian chuan anmahni a ên dâwn si a; tichuan, chatuanin ro an rêl ang. (Thupuan 22: 3-5)

tiin ziaak a ni baw. Bible-ah hian thih hnua mihringte awm dan tur chungchang hi Thupuan bu hian a tar lang nual a, tar lan vek sen a nih loh avangin he’ng tar lan takte hmang pawh hian a Chiang thawkhat turah ngai ila a tha awm e. Thupuan buin a tar lan hmang hian van hmunah chuan Pathian fak leh chawimawia hun hmante bakah hlim leh lawm taka an awm tur thute hmuh theihin a lang a. Mahse, mi nung khawvela mihringte nun dan phung pangngai ang ni chiah tawh lovin, Pathian faka chawimawina lam zawk a kawc niin a lang. Leia hmangaih châte, thihna avang kher ni lova inkawp rem ta lote chu pialralah hlim takin an inkawp rem tawh thei ang tih lam ai mah chuan Pathian fak leh chawimawia hlim taka hun an hman kumkhua tawh tur lam zawk chu Bible-in a sawi tum niin a lang.

3. Hla Hmanga Duhthusam Tihhlawhtlin (Poetry as Wish Fulfilment)

Psychoanalysis *Theory* hmuchhuaktu ti-a hriat thîn Sigmund Freud chuan mumang chungchang a sawina *Interpretation of dreams*-ah chuan Bung 3-naah “The Dream as Wish-Fulfilment” tih a ziaak a. Heta a tar lan dan hmangah chuan mumangah chuan mihringte hian kan thil veite kan mangphan thîn thu chu a sawi uar em em mai a. Amah ngei pawhin a tawn hriat (*experience*) chanchinte a ziaak lang nghe nghe a ni. Chutih rualin mumang chu kan thil vei zawng kan hmuhna chauh ni loin mi nung khawvela miin a duhthusam a tihhlawhtlin theih si loh chu a mumangah a tihlawhtling ta thîn a ni tih hi a sawi tum pakhat chu a ni. A lehkhawua a tar lan angin:

Kum 1806 nipui laiin *excursion* nei turin Hallstatt-ah ka kal a. Kan awmna hmun chu Aussee hnaih tak tlangah a ni a, khua a thiang nuamin Dachstein tlang pawh mawi takin a lang thei a ni. *Telescope* hmangin Simony hut pawh Chiang takin kan hmu thei a ni. *Excursion* neih hma chuan naupangte hnenah chuan Hallstatt chu Duchstein mawngah a awm thu ka sawi a, kal an châkin an phur em em mai a. Hallstatt aţangin Eschern khuaah kan kal a, tlang mawi tak chatlak miah lova an hmuh chuan naupangte chu an hlim em em a. An zinga pakhat chu a rawn lungni ta lo va, tlang a hmuh apiangin Duchstein a ni em tiin min zawt zel a, a nih loh thu ka hrilh zel a. A hnuaah chuan a ngawi ta a, tui khawhthla awmna hmun chu thleng zo vein a inring lo

a ni. A tukah chuan hlim takin ka hnenah arawn kal a, a mumangah Simony Hut-a a kal thu minrawn hrilh ta a ni. Tichuan, telescope-a a en kha a hmunah ngei hnai taka en châkin a mumangah a lo mangphan a ni tih ka hre thiam ta a ni. (120)

Chutiang chiah chuan hla phuahtute pawh hian an duhthusam, mahse a tak rama an tihhlawhtlin theih loh thilte chu hla hmanga tihhlawhtlin an tum a ni ang tih chu ngaihtuah tham tak a ni awm e.

He'ng hla pali tar lan takte pialral hman dan hian Mizote'n Kristian sakhua an zawm hma leh an zawm hnu chu a kalh ve ve anga a lan si chuan, hla phuahtute hian an duhthusam hmun dinna atan an hmang ve a ni ang tih a rinawm thei viau a ni.

M. H. Abrams chuan *symbol* chu hrilh fiahin, "*Symbol* chu thil eng pawhin a nihna baka thil dang kawh a neih thin hi a ni a. Thumal eng pawh hi *symbol* a nih theih vek rualin *literature*-ah chuan *symbol* chu thawnthuin a awmze pangngai dik tak baka thil thuk zawk, lung kuai zawk leh thupuiin (*theme*), a nihna baka a kawh leh lantir thin hi a ni," (392) tiin.

Matilda & the Quest hlaa, "An sawi pialralah khian kan tan hmun a awm tawh lo," (1:01-1:12) tih tlarah pawh hian pialral chu inhmangaih takte pawh an inhmangaih zawm zelna hmun a nih avangin keini zawng kan kara hmangaihna a keh chhiat tâk avangin kan pahnih tan chuan len dun vena hmun a awm tawh lo tihna tlukah a ngaih theih awm e. Young Fella pawhin, "Pialralah tal khianin i leng dun ang aw bawhte," a ti a. Lilzo pawhin mi nung rama a kawp rem theih loh chu, "Min lo nghak ang che aw pialralah," (0:12 – 0:15) tiin thu a chah a. H. Lalrempuia pawhin, "An sawi pialralah tal/ ka tan par anga vul min tiam la," (1:12-1:22) tiin ngenna hla a sa chhuak bawh.

Mizo hla phuahtu thenkhatte pialral hman dan hian Kristiante pialral rin dan leh Mizo pi pute'n pialral an lo thlir dan chu kalh deuh angin lang mah se, he'ng hlate hian pialral chu an duhthusam an thlentirna hmun, an hmangaihhte nena an len dun theihna hmun angin an tar lang ve thung a. Chuvangin, he'ng hlate hian pialral hi kawh dang nei, awmze dang nei, emaw entir dang nei (*symbolic clue*)-ah hmangin hla hi an duhthusam thlen diktirtu entirna hmunah an lo hmang ta a ni a tih theih awm e.

He'ng zir chianna ațanga lo lang ta chu hla phuahtute hian hla (*poetry*) hi an duhthusam an tihhlawhtlinna hmun atan an hmang a. Thih hnu piah lam ram rin dan tun hnu leh tun hma ațanga thlir pawhin he'ng hla pali tar lan takte'n pialral an hman danah hian thil inkalh leh inrem lo lai a awm ta tlata a lan vangin pialral tih thumal chu hla thua an duhthusam tihkimna, duhthusam tihhlawhtlinna leh duhthusam phuah chhuahna *symbol*-ah an hmang niin a ngaih theih awm e.

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Chhungkuaa Hmeichhiate Mawhphurhna leh Pawimawhna: Mizo Rochun Thawnthu Aṭanga Thlirna (Role And Status Of Women In Mizo Folktales)

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Abstract:

This paper examines the role, responsibilities, and status of women in traditional Mizo society through an analysis of Mizo folktales. As a reflection of social norms, moral values, and gender expectations, Mizo folktales reveal a patriarchal society in which men dominated public affairs while women occupied a central position within the domestic sphere. Folktales portray the ideal woman as hardworking, loyal, and self-sacrificing, whose responsibilities include household management, weaving, cooking, child-rearing, and the transmission of cultural values. Women function as both moral guides and economic contributors, although their labour often remains unrecognized.

Despite their importance within the family, women's participation in public decision-making is limited, with authority largely vested in men. Tales such as Tualvungi and Zawlpala reflect these constraints, while narratives of Mauruangi, Kungawrhi, and Rimenhawihhi reveal women's resilience, wisdom, and agency within patriarchal structures. The study concludes that Mizo folktales depict women as indispensable to family and cultural continuity, yet largely confined to domestic roles, making folklore an important source for understanding traditional gender relations in Mizo society.

Sawi Hawwna:

Mizo rochun thawnthu hi Mizo hnam nunphung leh khawsak dan ngaihtuahna pawimawh tak a ni. Thawnthu hian hnam rilru, *social expectation*, *moral lesson* leh nun ze mawi te chu *oral tradition* hmangin a dah hlu a. *Folktale*-te hi *entertainment* atan chauh ni lovin, hnam nunphung leh khawtlang inpumkhatna siamtu pawh an ni. Hnam pakhatin nun a hman dan leh an ngaih dan te chu rochun thawnthu aṭangin chiang takin hriat theih a ni.

Mizo khawtlang nun leh hun hmasa lam thlir chuan Mipa chungnunna (*patriarchal*) khawsak phung a langsar hle a. Pa-te chu khawtlang leh ram inrelbawlnaah neitu an nih lai-in, hmeichhiate chu chhungkaw khawsak phungah mawhphurhna an nei berin an lang ṭhin. Chutih rual chuan, Mizo *society*-ah hmeichhiate pawimawhna pawh a sang hle a ni. Nupui ṭha chu chhungkaw inngahna anga ngaih a ni a, nu ṭha chu fate nun kaihhruaitu pawimawh tak a ni ṭhin. *Folklore scholar*-te ngaih danah, *folktales* chu khawtlang tana dathlhalang (*social reality mirror*) anga hman theih a ni. Hmeichhiate hian khawtlanga an dinhmun leh hmeichhiate an beiseina te a lantir a ni. Thawnthu hlui zir mi Alan Dundes-a chuan *Folktale* zir pawimawhzia

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leh t̃angkaina hetiang hian a sawi:-

1. Hnam Inpumkhatna tinghetu atan,
2. Khawtlang remtihna leh hriatpuinaa mimal tihawm leh tihawm lohte hriatna atan,
3. Naupangte Zirtirna kawnga puitu atan.
4. Khawtlang leh hnam siamthatna hmanrua atan, te a ti a ni. (qtd. in K.C.Vanng-haka, 149)

Mizo *folklore* leh *women studies* chungchangah zir chianna tam tak a awm tawh a. Lalrinmawii Tochwang chuan,

Kan thawnthuah hian hmeichhe chi hnih kan hmu a – a t̃ha leh t̃ha lo. Hmeichhe t̃ha chu chak lo, mipate ringa anmahnia inngat leh intulut, mahni t̃anghma aia pasal leh chhungte tana inpe zo, t̃awngtlem, themthiam an ni t̃langpui. An hmel̃thatna avanga langsar, an khawsak dan tura thunei ve lem lo, an duhdan pawh huai taka sawi lang ve ngam lo an ni fur. Pate thuawia pasal hmelchhe tak nei Kawrdumbela nupuite pawh a lawmmanah a thawnthu tawpah chuan pasal hmel̃tha tak, a thlakhlelh ngawih ngawih a nei ta mai a. Lianchhiari te anga mahni hmel duhzawng neih tuma bei t̃ang t̃ang (ambitious) te, t̃awng tam deuhte chu a thawnthu-a misual (antagonist) leh buaina siamtu ber an ni deuh zel a, hetiang anga tarlan hmeichhiate hi an hmel̃that thu sawi a ni ve lem lo baw. Mauruangi nuhrwn, an kawmthlang pathlawi neia meiling lo petu te kha a sualzia kan hre zui a, Chawngvungi nu Darhuai duhluatin a fanu a chan baw a. Chuti a nih loh vek pawhin hmeichhe thiltihthei deuhte chu mihring pangngai ni lo, phung te, Van mi te, dawithiam te an nil eh ta baw a. (Mizo Thawnthu Thlirzauna 720)

tiin hmeichhe chungchang a tar lang.

Hnam thawnthuah hian hmeichhe t̃hate hi lawmman ang deuha neih tur, a t̃ha lo te erawh hi chu tihchhiat emaw tihboral tur tih hi kan thawnthu thu ken pakhat langsar tak a ni. Chutih lai erawh chuan, thawnthua hmeichhe langte, a sual emaw a t̃ha emaw te pawh nise inchhungkhurah mawhphurna hlen tur anneih kawngah chuan a t̃langpuiin an mawhphurhna inchhung chet kawngah chuan an hlen a tihtheih awm e. Thailungi thawnthuah khan Thailungi kha a nuin a hralh dawn khan, Pawi sumdawnge an lo kal lai khan Puan a lo tah thu kan hmu a. (Mizo Hnahthlak Thawnthu 16).

Mizo rochun thawnthuah hmeichhiate mawhphurhna langsar ber chu chhungkaw enkawl a ni. Chhungkaw mamawh zawnz zawnz ngaihtuahtu - ei siam, tui chawi, puan tah, in enkawl leh fate enkawl chu hmeichhe kutah a awm t̃hin. Hmeichhe t̃ha chu hna thawk nasa, rinawm leh inthlahdah lo anga lantir a ni. Hei hian Mizo khawtlang nun hmasa lamah in leh a vela tih tur (*domestic labour*) chungchangah hmeichhiate chung a inngah nasatzia a lang. Mizo thawnthu tam takah nupui t̃ha chu harsatna tuar ngam leh chhungkaw tana inpe nasa tak anga lantir a ni. Chutiang hmeichhia chu nupui duhthusam (ideal wife) atan ngaih a ni t̃hin. “Hmeichhiate tih tur leh an mawhphurhna chu inchhung khur velah chauh a ni” (Lalthangliana 76).

Fate Enkawlna leh Nunphung Zirtirna:

Chhungkuua hmeichhiate mawhphurhna pawimawh tak dang chu fate enkawl a leh nunphung zirtirna a ni. Hun hmasa lama Mizo khawsak phungah chuan sikul lama inzirtirna te a tam lo va, chhungkuua hi fate zirtirna hmun ber a ni. Chutah chuan nu leh pi-te hi an paw-

imawh hle. Hmeichhia chu fate tana zirtirtu pawimawh, mi zahawm, mi rinawm, thatna ngaina mi leh mi dangte zahawmna kawnga zirtirtu ber an ni.

Mizo rochun thawnthuah nu tha chu hmangaihna nei, tuar ngam leh rilru nget nei anga lantir thin a ni a, hmeichhiate chuan an fate rilru leh chhungril nun thleng pawh a, hman-gaih a, lainat leh an harsatna hre thiamtu an nih zawk avang hian an fate tan pawh mi paw-imawh tak an ni tih a lang. *Folktales*-ah te hian nu chu an hringtu an nih vang chauh ni lovin, hnam nunphung leh tih dan te chhawm nungtu leh an fate zirtirtu an nih ber avangin Hnam nunphung hlan chhawngtu (*Cultural transmitter*) an ni.

Mizo nunphungah 'nun dan tha' hi a pawimawh hle a. Chutianga nun dan tha zirtir a, fate hnena hrilhtu leh hlan chhawngtu chu hmeichhia an nih avangin, nu tha chuan fa tha a nei nge nge thin a. Hmeichhe tha lo chuan fa pawh hmeichhe tha lo baw a enkawl chhuak thin tih Mauruangi thawnthu atang te pawhin a lang a ni. Mauruangi nu chu nu fel tak, hmangaih-na kawngah pawh a phak taw hnam mah se, a fanu leh a pasal tana mi rinawm tak a nihzia langin, a nu zirtirna pawh Mauruangi nunah hmuh tur a awm a. Nula fel, in lam leh lo lamah pawh chhungkaw tana mi tangkai leh, hmeichhiain a thiam tur ang zawng zawng puan tahte thlengin a thiam a. Chutih laiin, a nu hrawn fanu Bingtaii erawh chu a nu ang maia rilru chhia niin, nula thatchhia leh zawmthaw tak, in lam leh lo lamah pawh eng mah thiam nei lo a nihzia te a lang baw. Chuvangin, hmeichhiate hi in chhungkhur mai piah lamah fate nun kaihruaitu atan hian an pawimawh em em a ni.

Chhungkaw Innghahna leh Ei leh Bar Zawna Kawngah:

Mizo khawtlang nunah hian hmeichhiate hi in chhungkhur chauhah pawh ni lo, ei leh bar zawna kawngah hian an thawk rim em em a, an zing thawh atanga an mut hma zawng hi chu thu mai mai hman lo khawpin tih tur an nei ni berin a lang. Puan tah, ei rawngbawl leh thil siamte pawh an kut vek a nih avangin hna rim tak angin lang lo mah se, an awl mai mai ngai meuh lo. Chutih lai erawh chuan, an thil tih avang hian khawtlangah hriat an hlauh vak ngai chuang lo. Hmeichhiate hlutna chu a thawhrimna leh a inpekna hmangin teh ni berin a lang. Nu fel, nula fel kan tihte hi mi awm mai mai an ni ngai lo va, an theih tawka chhungkaw tana mi tangkai leh mi inpe te hi an ni ber. Chutih rual erawh chuan, an ngaih dan leh duh dante hian khawtlangah nghawng a nei thui lo thei hle.

Mizo thawnthu thenkhat *Thailungi* te, *Ngaitei* te, *Tumchhingi* te, *Kelchawngi* thawnthu atangte hian hmeichhia chu an nulat hun chauh pawh ni lovin, tleirawl an nih lai atangin chhungkuaah an pawimawhzia a lang a. Thailungi pawh a nuin sumdawng hnena a hralh dawn khan tui chaw turin a tir a, Ngaitei pawh a pi nen an feh dun thu a lang a, Kelchawngi pawh a nute feh tur khan a nau lo awm a, eirawng bawl a, tlai lam chawhmeh atan 'mai' chhum turin an hrilh baw. Tumchhingi pawh Raldawna'n neih tuma ava zawn khan puan a lo tah mek baw a nih kha. Heng thawnthute atang pawh hian hmeichhiate chu ei leh bar zawna kawngah te, in chhungkhurah mi pawimawh tak leh chhungkaw tanpuitu an nihzia a lang Chiang hle a ni.

Mipa lalna ram leh chhungkuaa Hmeichhiate Dinmun:

Mizo rochun thawnthuah chuan hmeichhiate pawimawhzia leh an dinmun paw-imawhzia te lang mah se, Pa rorelna hnuaia awm an nih miao avangin pa thu an ngai paw-imawh em em thin a. Thutlukna pawimawh; khawtlang rorelna, buaina leh khawtlang inrel-bawl na hrang hrangte chu pa kutah a inngat thung a. Hmeichhiate chu chhungkaw tanpuitu ang chauha ngaih an ni. An ngaihdan ni loah pawh anmahniin thuthlukna an siam ngam mai mai ngai lo tih *Tualvungi leh Zawlpala* thawnthu atang pawhin kan hmu.

Tualvungi leh Zawlpala pawh nupa hlim tak an ni a. An leikapuia hrik an inen lain Phunṭiha, Vai lal lo kalin, Zawlpala hnenah chuan Tualvungi chu a nupui nge a farnu tiin a zawt a, Zawlpala chuan a nupui hmel ṭhatna chu a uanpui em maw tih mai turin a nupui tia sawi duh lovin “ka farnu” tiin a sawi hlah a. Phunṭiha chuan neih a tum ta a, Zawlpala chuan Phunṭiha hausakzia a hre hauh lova, Tualvungi man atan chuan a neih zawh loh tur ngei a han chhiar a. Mahse, Phunṭiha chu a lo hausa em em mai si a, Tualvungi chu neih tum chuan a khuate nen a man kengin an rawn kal ta ut mai si a. Tualvungi khan Zawlpala kha a hmangaih em em mai a, Phunṭiha chu a neih duh loh avangin, ‘a rai’ lo ti rawh tiin a ngen lawm lawm a. Chuti chung pawh chuan Tualvungi khan eng mah a sawi ve ngam lo va, a pasalin ṭawngkam a lo nei tawh si a, hreh ngawih ngawihin Phunṭiha chu a zui haw thu a lang. Zawlpala lah a mangang baw si nen, eng mah sawi ngam tawh bik si lo, mipa a nih anga a rorelna leh a thusawi chuan an nupa hlim em em leh inhmagaih em em inkar chu tichhiain an nunna hial an chan ta a nih kha. Rorelna lamah mipain a sawi tawh chuan hmeichhia an inrawlh lo tih lantirtu thawnthu a ni.

Thu Tlipna:

A chungah tar lan tak aṭangin Mizo rochun thawnthu aṭangin chhungkuaa hmeichhiate mawhphurhna leh pawimawhna a lang thei a. Mizo *folklore*-ah hmeichhiate chu chhungkaw inngahna, fate nun kaihhruaitu, nunphung vawngtu leh chhungkua leh khawtlang inremna leh inlungualna siamtu pawimawh tak anga lantir an ni tih a lang Chiang hle. Hmeichhiate mawhphurhna chu inchungkhur leh a chhehvel piah lamah, chhungril lama thlamuanna petu, a ṭul ang ang thawka ei leh bar zawnna kawnga chhungkaw ṭanpuitu an ni.

Mizo rochun thawnthu hrang hrang - *Liandova leh Tuaisiala, Tlingi leh Ngama, Kungawrhi leh Tumchhingi leh Raldawna* te aṭangin hmeichhiate chu rinawm, hmangaihnaa nget, harsatna tuar ngam leh chhungkaw himna ngaihtuah mi angin an lang tlangpui. Mipaten an hmeichhe duhthusam leh an rilrem zawn (ideal) chu inpêkna (self-sacrifice) leh rinawmna hmangin teh a ni a. Hei hian Mizo khawtlangin hmeichhiate chungah a beiseina leh *cultural expectation* te a lantir Chiang hle.

Mahse, he zir chianna hian hmeichhiate pawimawh tak anga lantir an nih lai hian, an dinhmun chu mipa rorelna hnuaiah chuan (*patriarchal structure*) a hniam hle a ni tih a lang. Thuthlukna siam leh rorelna kawngah chuan mipate kutah an inngah nasat ziate leh Mizo khawtlang nun hmasa lamah khan mipa leh hmeichhe hna te, an tih tur chenin (*gender role*) mumal takin an lo thliar tih a lang.

Feminist perspective aṭanga thliar chuan, Mizo *folklore*-ah hmeichhia an duhthusam ṭhin nia lang chu, nun nem, hmel ṭha, zai dam, ngawichawi leh thuawi te hi a ni tlangpui. Chutih rual chuan, Kungawrhi, Tumchhingi, Mauruangi leh thawnthu dang ṭhenkhatah hmeichhiate chu rilru chak, fing leh a hunah chuan anmahni thutlukna siam ngam mi an ni tih a lang. Hei hian hmeichhiate chu aw an chhuah loh avanga tuar leh hman aṭanga mipa rorelna hnuaia kun an nihzia a lantir a ni. Finna kawngah chuan mipa aiin an fing em maw tih turin thawnthu ṭhenkhatah chuan a lang a. Harsatna leh manganna an tawhna hmunah pawh a thliar thiam zawk leh a huaisen zawk an ni tih Kungawrhi aṭang pawn a hriat a. Kungawrhi khan a pasal Keimi kha a chik em em ṭhin a, an tlan chhuah dawn pawn ama rorel leh ruahman angin amah chhanchhuaktu Phawthira te nen an tlan chhuak a nih kha. *Folklore*-ah te hian hmeichhiate finzia hi a thawnthu phenah hian a inphumru ṭhin baw a ni.

Chuvangin, Mizo rochun thawnthu hi hmeichhiate chungchanga Mizo *society* ngaihdan hriat thiamna atan hmanraw pawimawh tak a ni. Hêng thawnthu te hian Mizo *social structure*, *gender expectation* leh *cultural ideology* te a dah hlu a, tunlai hmeichhe zirna (*women studies*)

atan pawh a hlu hle. Chumi avang chuan, Mizo folklore hi thawnthu inhlan chhawn chauh ni lovin, mipa leh hmeichhe inkar zir chianna atan te leh khawtlang leh mimal nun thlakthlengtu pawimawh tak a nih avang hian Mizo khawtlang nun zirna atan pawh hman tlak tak a ni.

Hmeichhiate hi khawtlangah hian dinhmun hniam zawka awm an ni a. Mizo thawnthute uluk taka chhiar chuan hmeichhiate hi mipa hnuaia, an rawng bawlsak tura awm, thuneihnate nei ve lem lote an ni. Mipa leh hmeichhe chanvo chu inang lo a, mipa chu pawnvhuak a, ram vak lehr al bei turte annih laiin hmeichhiate chu inchhung leh fate enkawl, mipate duhdan zawm a, rim taka hna thawk a, mipate laka rinawm tura beisei an ni.

K.C.Vannghaka chuan,

Feminist critic thenkhat chuan thawnthua hmeichhiate dinhmun hniam zawka lantirna reng reng hian thangtharte rilruah hmeichhiate dah hniamna rilru a neihtir ang tih hlauvin thawnthua hmeichhiate dinhmun hi an sawi tha duh lo fo thin a. Hnam thenkhat zingah chutianga lo hmuhsit phah ta chu awm ngeia an hriat avangin hmeichhiate humhim nan leh tihhmasawn nan thawnthu thenkhat phei chu an ziah that phah niin an sawi a. A hun azir leh kan khawsak dan lo danglam chho zel avangin pi puten tawngkaa an lo inhlan chhawn thawnthute pawh hi en nawn leh deuhva siam that tul nia hriate pawh an lo chhuak mek a ni. Chutih rual chuan pi pute thawnthute kha ziaka inhlan chhawn ni lo, tawngkaa inhlan chhawnte an nih avangin mahni duh dan ang ngawta lo siam rem leh lo siam that ve ngawt chu a dik bik kher lo mai thei. An hunlaia hmeichhiate dinhmun leh mipaten hmeichhiate an hmuh dan tar lanna ber a nih thin avangin tunlai mite hian ngun taka kan zir zel a, insiam that ngaihna lai apianga kan insiam that hi a tha zawk mahin a lang. (Folk Literature 150)

tiin a tar lang.

Vannghaka'n a sawi ang hian Mizo thawnthute atanga thlir chuan mipate ai chuan hmeichhiate dinhmun a hniam deuh tih chu a lang Chiang hle a. Mahse, tun lai khawvel thlir chuan hmeichhiate pawhin dinhmun tha zawk an luah mek zel tih a lang tawh a, chuvangin Mizo thawnthu atangte ringawta hmeichhiate dinhmun thlir lovin tunlai khawvel nena thlir khawpte pawh a tul fova. Hman lai nen tehkhin ralah chuan hmeichhiate dinhmun chuan hma a sawn hle a, chutih rual erawh chuan dinhmun tha ta lua erawh chu a ni lo. Heng thawnthute hi hman lai dinhmun thlir nana hmangin, inzirna tur leh hmasawna tur awm apiangah hmasawn nan hman ni se a duhawm hle ang.

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V. Thangzama Hlaa Ram Hmangaihna

Lalzarzova*

Abstract:

This paper examines the concepts of nationalism and patriotism in Mizo literature, focusing on the poetry of V. Thangzama. After establishing a theoretical framework for nationalism, the study highlights how Thangzama distinguished himself from his contemporaries by prioritizing earthly realities and the youth of Mizoram over themes of spiritual salvation. Using universal imagery, his poetry served as a beacon of hope during the despair of the 1966 Mizo uprising, urgently advocating for societal progress, unity, and human forgiveness. Ultimately, the text concludes that Thangzama's inclusive, forward-looking vision defines him as a true "Patriotic Bard" rather than a conventional nationalist poet.

Keywords: Mizo literature, V. Thangzama, Nationalism, Patriotism, Mizo poetry, 1966 Mizo uprising, Unity.

Thuhma

Ram leh hnam hmangaihna (nationalism) chungchang *poetry* atanga kan sawi dawn chuan a tlangpuiin hla phuahtuin a hla hmanga ram leh hnam a vohna te, a chhuanna te, hmasawn tir a duhna te, ram leh hnam tana a inpekna chungchangte a huam thei a ni. Hla phuahtu chuan ram leh hnam huang chhunga inkungkaihna te, ngaihhlut zawng te, chhuan tur awmte a tar lang a, hmasawn duhna te pawh hmuh tur a awm thin a ni. Ram leh hnam hmangaihna chungchang hla chuan a chenna ram chhunga hnamin tih dan phung a neih te, tawng te, thil thleng chanchin thlengin hnam dangte aia a danglamna emaw, a thatna emaw a zawng fo va, a chenna ram a hmangaihnia tar lanna atan hmanraw hrang hrang a hmang thin a, aiding (*symbol*) leh suangtuahna (*imagery*) hmangin a ram leh hnam a chhuanna te, a duhthusam thlengin a tar lang bawh thin a ni.

Nationalism chu eng nge?

Ram leh hnam hmangaihna kan tih hi hetia sawi mai ang hi a ni ngawt lo. *Cold war* hun-laia USA leh USSR intlansiakna kha mi tam tak chuan anmahni ram leh hnam din chhuah tir an tumna emaw, ram dangte aia an ram ropuizia tar lan an tumna ngawr ngawr aimahin ram ropui pahnih inkara thiltithezawh nih inchuhna a ni ve tho a ni. Ram leh hnam hmangaihna vang ngawr ngawr ni se, kum 1969-ah khan Thla-ah mihring an la tum kher lo maitheizawh a ni. A nih chuan ram leh hnam hmangaihna chu eng nge ni ta? J.F. Laldailova chuan, "Ram tana thahnem ngaihna, ram hmangaihna," (Laldailova) tiin a sawifiah a, George Orwell-a chuan "Notes on Nationalism" tih a ziahah chuan, "*Nationalism* hi mahni inbum chawp chung a thuneihna leh thil-

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tittheihna châka tuihalna a ni. *Nationalist* apiang hian dâwt phuahchawp mualpho thlak ber ber pawh awlsam takin an sawi hreh lo..." (2) tiin tawi fel takin a sawi thung. *Cambridge Dictionary* ve thung chuan, "Mahni ram chhuanna, ram dang aia ngaihsanna," a ti ("Nationalism"). 'Nationalism' tih ñawngkam hmang hmasa bertu chu Johann Gottfried Herder-a a ni a, Herder-a hian German-pa a nih angin German mite chu an ñobul chhuang thar leh tura fuih nana hmangin, ram pum huapa an ngaihtuahna leh an *culture* khawih danglamtu an hnam ñawng chu chaw-isang tura mite kaih harhna hla atan a rawn hmang a ni. Hei hian Germany-ah phei chuan nghawng a nei nasa a, German chu hnam ropui, tu hnam dang mah el phak loh khawpa hnam ropui an ni tiin 'Chauvinism' rilru a rawn hring a, Hitlera-a'n Juda a suat chiamna chhan pawh kha he rilru kal zel hi a ni an ti bawk (*Keimah Mizo* 49-50). Albert Einstein chuan, "Nationalism chu tharum thawh zawnga kal lova mahni inveng zawng zawka a kal chuan thil duhawm tak a ni a, ram leh hnam a tichak ñhin," a lo ti ve bawk. *Brittanica Reference Encyclopedia* chuan tihian a hrilhfiyah a, "Ram pakhat emaw, hnam pakhat tan emaw inpekna leh rinawmna," (502) tiin. A sawi chhunzawm zelnaah chuan Indopui pakhatna leh pahniha chhuahna chhan pawh kha *Nationalism* vang hi a ni a tinghe nghe a ni ("Nationalism" 502). John Plamenatz chuan, "Nationalism chu ram mipuite nihna leh hnam nunphungin beih a tawh a, thlak danglam tumna emaw, a thar siam tumna a lo awma venhim duhna hi a ni," (Kamenka 23) a ti thung. Heng sawifiyahna hrang hrang añang hian sawi ta ila; *Nationalism* chu mahni ram leh hnam tana inpekna, mahni ram leh hnam tana rinawmna leh vawn him duhna hi a ni ti ila a dik thei awm e. A ñha lo zawng pawhin a hman ve theih tih pawh a chiang mai awm e.

Ram vei vanga hla phuah ñhin V. Thangzama

Mizo hla phuah thiam zinga lar ber zinga mi Rokunga hla hmasa ber chu 'Vanhnuai khu-avel sakhming chhiarin' tih a ni a, R.L. Kamlala hla phuah hmasak ber chu "Rinin thlir thiam ila" tih kha a ni bawk a, Patea hla hmasa ber pawh, "Ka ropuina tur leh ka himna hmun" tih a ni a, V. Thangzama hla hmasa ber erawh chu 'Thlangtiang Thlifim' tih a ni a, kum 1954-a a phuah a ni. He hla a phuah chhan hi amah ngeiin a sawi danin, Mizoram a vei vang a ni (Ziaktu Choka 3:17). Hla phuahtu kan tar lan mi dangte khi chuan Vanram a hawi sa ruih mai a, amaherawhchu, V. Thangzama chuan Mizoram nula leh tlangvalte nun a hawi thung a ni. Kum 19 mi lek a nih laia ram leh hnam vei pha a ni hi a chhinchhiah tlak hle. Kum 30 ral kai tawh, Mizoram pawh ngaihtuah pha lo hi eng emaw zat tunlai khawvelah pawh hian an la awm awm asin! Pastor Vanchhunga khan, 'mihring rilru ti dang phuttu' kha *poetry* lo pianna niin a sawi a, C. Lalsiamthanga chuan hei hi Wordsworth-a 'rilru far chhuak' nen khan thuhmun niin a ngai nghe nghe a; chut-iang mi tho chu V. Thangzama hi niin a lang a, a rilrua a thil vei, riak reng chuan hla a phuah tir ñhin a, hetiang hla phuahtu a ni hi Mizo hla phuahtu dangte nena an inan lohna lai pakhat a tih theih ang. A tira kan sawi tawh angin hla phuahtuin a ram a hmangaih chuan a hla phuahah kawng hrang hrangin a lang chhuak ñhin a, hla phuah tirtu pawh ram a hmangaihna leh a ram a veina a ni ñhin a ni. Chu mi thlirna añanga thlir chuan V. Thangzama hlaa ram hmangaihna lo lang hrang hrangte hi ram a veina rilru añanga lo piang zel an niin a hriat a, mi ñhenkhat hla phuah tirtu chu nula hmelñha tak te, an lunglen vang te, thihna vang te a ni fo a, ani erawh chu a hla phuah hmasak ber añanga 'Tho la ding ta che' tih te, 'Ram hi kan siam' tih te, 'Hnam thar min lo vuah tak hi' tih te, 'Lung rualpui turin' tih te, 'Chunnu leh hrai' tih te, 'Badminton-ah kan champion' tih te thleng hian a ram tana a ñhahnem ngaihna vanga phuah niin a hmuh theih a, ram hmangaihtu tiin a koh theih ang.

V. Thangzama ram hmangaihna

V. Thangzama hian a ram a hmangaih thu a sawi dan hi hla danga kan hmuh dan nen a inang lo a tih theih ang. Kaphleia'n, "Zoram ! Ka ram ! / Lu chhum ban chhum huam a, Kan pipute sah zau," tia peh hel lem lova a ram Mizoram hming a lam nghal mai ang chi hian ani hi chuan a sawi ve lo va, a 'poetic imagery' hi Rokunga nen pawh inan lohna lai a awm a tih theih ang. Rokunga pawh khan a sawi duh kha fiah fel tak si khan chiang angreng takin a sawi fo a,

thumal a hman pawh mawl te te a ni. V. Thangzama hian hla thu har a hmang kan tihna a ni lo va, mahse ani chuan a sawi duh hi a hla thu chhiar zawhah fiah takin kan hre thei a, chuti a nih loh chuan a ram sawi pawh hi Mizoram lo, ram dang emaw pawh tih mai theih tur a ni. Chu mi awmzia chu, a hlate hi kawng khat tal emaw chuan a ‘universal’ tihna a ni a, “Aw ka pianna leh ka seilenna ram” a han ti a, amah hi Mizote chuan Mizo a ni tih kan hriat sa avangin Mizoram a sawina a ni tih kan hre nghal mai a, mahse Mizo ni ve lote tan pawh he hla hi anmahniah a lak luh vek theih dawn tihna a ni. A ram hmangaihna chungchang kan sawi rualin a hla phuah thiamzia hi hmuh hmaih rual a ni lo va, han tar lan loh atan chuan a uiawm a ni.

V. Thangzama’n ram a hmangaihna a hlaa langsar tak mai chu hmasawn duhna a ram tana a duhzia a tar lanna hi a ni awm e. Miin ram a hmangaih chuan theihtawpin a ram hmasawna turin a thiamna hmangin a thawk thin a, beisei a nei a, hla phuahute chuan chu an beisei ram chu an hla hmangin an tar lang thin a ni. Mizoram a buai a, thihnaian thla a zar a, thenawm an inhlau tawn a, pawisawi lo thihna a thleng chamchi a, nunau an tap a, “Kan ram hi kan ram a ni a...Eng Sorkar thuneihna hnuaiah mah la awm ngai lo ram, chenna bik ram nei kan ni,” (3) tih thu changchawia MNF kaihhruainaa Mizoram a han buai chu nawhreh theih tawh loh tur ser tam takin Mizoram chanchin a luah a ni. Mizote mawina hmu hram hram a, ‘Mizo kan ni kan hmel a tha,’ ti thintu Rokunga’n kum 1966 hnu lama a hla phuahah chuan, “Mizo nih chhuanawmzia sawina lam hmuh tur a awm tawh lo,” (284) hial a, lehkhabu ziaktu thenkhat phei chuan hetih hunlai hi ziakin ‘Zoram a tap’ tih thupui hial an hmang a, chutiang khawp chuan Mizoram chu a lo awm ta a ni. Mahse, ram hmangaihtu V. Thangzama chuan chu Zoram tap chu tap hlen turin a duh lo va, beiseina meichher a rawn chhi ta a;

Tho la, ding ta che, i hliam a dam e,
I thaþhumte a kiang e;
Hnutiang hawi lovin, ram kal siam ta che,
Khuavêl i la chhîng ngei ang. (Tho la ding ta che, V. Thangzama)

Mittui leh hnaptui nena Mizoram tap mêk chu beiseina puana tuamin, mihring nun tlu chhe mek, kal pawh kal thei tawh lo khawpa nâ chu them a dawhsak a, amaha tho thei tawh lo ni mai awma a ram awm mêk chu thlir liam thei lovin Mizoram chu a ira chuk tuahin a fâwp a ni.

Hetih hunlai hian MNF te chu East Pakistan lamah an chhuk thla tawh a, ram a buai hnua Mizoram tlema a thawven lehna hmasa ber ang pawhin a sawi theih ang. Mahse, East Pakistan-ah pawh chuan MNF lam chu an buai hle tho a, Mizoram chhunga an awm lai khan a hlahawm em avangin Cabinet meeting-ah pawh an inhmuh khawm tha thei lo kha a ni a, East Pakistan-ah erawh cabinet meeting vawi tam tak nei thei siin MNF Movement kal zel dan tur chungchang emaw, State ringawt aia dinhmun tha zawk emaw pawh demand dawn se President hova sawi hona an nei lo va, “Kan President hovin chutiang lam hawi kan sawi ngai lo va, lo tul ta pawh ni se ruahmanna kan siam thei lo lai taka chu a buaithlak lai a ni,” (278, 279) tiin Lalkhawliana chuan he lai boruak hi a sawi a ni. Hetih hunlai Mizoramah hian chen a chakawm lo thei viau awm e. Mahse, ram hmangaihtu thinlungah chuan tih tur a rawn inziak zut zut a ni:

Si-âr lêng mah khian lamtluang an chhui a,
Si-zângkhua a bungbú e;
Kan tân khua a vâ, khawfing lo chat e,
Tho r’u le, i kal ang u. (Tho la ding ta che, V. Thangzama)

A hunlai Zoram khawvel mitthla chungin he lai chang hi han chhiar nawn leh thin mah teh, he-tianga chham chhuak thei hla phuahute Mizoramin a lo nei hi Mizote hi an vannei tih loh a har. He hla changa ‘visual imagery’ lo lang hi a aia mawi zawk Mizo hla dangah hian zawng ta ila, a vang ve viau maithei. Mitthla theih khawpa chiangin he hla phuahute beiseina hi hmuh theihin a lo lang a, “Tho r’u le i kal ang u,” titu Mizoramin a lo nei hi hnutiang hawi lova ram kal siamna

tham a tling a ni lo'm ni? Chutah chuan a beiseina chu a la tawp lo, "Khuavel i la chhing ngei ang" tiin a han hnem zui a, heng thute aia Mizoramin a mamawh zawk thil dang hetih hunlai hian a vang khawpin a rinawm.

He hla bika thil ropui tak lo lang chu, V. Thangzama hian ram a hmangaihna piah lama mihring chhungril thatna a dah chungnunna hi a ni awm e. India chhulchhuak zinga mi ropui Rabindranath Tagore-a chuan, "Ram leh hnam hmangaihna hi thlarau lama kan inhumhimna tawp a ni tur a ni lo; ka inhumhimna chu mihringah a ni. Lungleh man huin darthlalang ka lei lovang a, ka dam chhung chuan ram leh hnam hmangaihna hi mihring mihrinna chungah ka len tir lo vang," tiin a lo sawi nghe nghe. Tagore-a ngaihtuahna thuk tak mai kha Mizo pa pawh hian a lo ngaihtuah thleng pha ve tho lai hi a ropui a ni. Pathianin a anpuia a siam mihringa a hlimthla a dah, '*divine nature*' kha chiang lutukin a lo lang a, hliam hluite ngaidam turin min ngen a, tawrhna rapthlakthe chu hawisana theihngihl turin min ti a, a chang tawp berah phei chuan "Tunah hian i kal ang u" tiin a turin a tur a ni. Zikpuipa-in, "Hnam fing leh ropui zawkte thu leh hlaah finna leh thiamna kan zawng a. Mahse Mizo hlaah chuan nun kan hmu a ni," a tih kha heng a hlaahthe hian a lo lang a ni. Marxist theory-in, "*religion is the opium of the people*," an lo tih thin kha ngaihtuah ila, V. Thangzama'n hetiang rilru a pu hi Mizoram dinhmun te thlir ta ila, sakhuana hi a lo awm lovang tih a hlauhawm lehling zawk a ni lo'm ni tih zawhna hi inzawh theih tak tur a ni.

Tlai hlahna

H. Laldinmawia chuan, "Mizo hla zingah chuan PS Chawngthu hla 'Aw min hrilh rawh zanin ngeiah' tih kha a hmanhmawh hle a, hei aia hmanhmawh lo chuang lo chu V. Thangzama "Tho la ding ta che' tih hla hi a ni... Tukthuan eikhama bawp khawkerha thingpui hang dawm pawh nghak thei lo khawpin, "Tunah hian i kal ang u" tiin hnu a khar zui a, a hmanhmawh satliah a ni lo, a phiin a phi tawh zawk a ni ber e," (Tlaizawng 274, 275) tiin a sawi a ni. He hlaah chauh lo pawh hian V. Thangzama hian tlai a hlau tih theih turin thu a chhep a, 'Ram hi kan siam' tih hlaah chuan:

Kan lenna ram, ruahtui dawng tha,
Intodelh ram kha leh chen kha;
Thovin zawng la a chhan leh vang - an taima;
Lam hlaa pur kan chwak bangin,
I thawk ang khua kan tlai ang e,

Tu leh faten min dem ang e, i tang ang u. (V. Thangzama, Ram hi kan siam)

He hlaah hian "Khua kan tlai ang e" tih hi a hmang nawn a, Mizote hi an tlai ang tih a hlau tih a hmuh theih a ni. A beisei ram hi chiang takin a tar lang a, he hlaah tho hian Mizoram chu Switzerland ram nen a tehkhin nghe nghe a, amah hi sawrkar hna thawk, lehkha thiam, hawi zau leh khawvel tukverha dak pha a ni tih a lan rualin, a ram tana a rualawhna chu chiang takin a hmuh theih a, a ram hmangaihna hian thlen tum a nei a, chu chu ram tha zawk, intodelh, kristian ram a mitthla a ni tih a hlate atangin a hmuh theih a ni.

Insuihkhawm

V. Thangzama hian Capt. L.Z. Sailo ang thoin "Insuihkhawm leh zai i rel ang u" a lo ti a, hei hi a ram hmangaihna sawi a tum pakhat a ni a tih theih ang. Insuihkhawm a, tanrual loh chuan eng thil ropui mah hi a tih tak tak theih thin loh a, chu chu a hmu chiang hlein a lang. Hitler-a khan Germany a suiikhawm phawt loh chuan a duh angin engmah a ti thei bik lo tih an history kan chhiar chuan kan hre thei awm e. Mizoram chu a chhunga chengte hi mi tlemte an ni a, insuihkhawm loh phei chuan thil ropui tak tih harsa tak tur a ni tih a lo hmu lawk a ni. Mi-

zoram buai avangin Mizo nun tha leh khawtlang inenkawlina leh inkungkaihna tam tak a chhia a, buai hmaa Mizo khawtlang nun kha a hnua Mizo khawtlang nun hian kawng thenkhatah chuan a pha leh tawh kher lo maithei a ni. Chutiang chu Mizoram dinhmun a ni a, inlungualna tha Mizoramin a mamawhzia hla phuahtute'n an lo hmu thiam em em mai hi a chhinchhiah tlak hle. Dik taka sawi chuan khawvel ram ropuia an sawi USA President 36-na John F. Kennedy khan, "America hi ngaiawh tur pawhin theihpalingkawha a tan a ngai a ni," (qtd.in Zofate u 103) tiin hmanah khan a lo sawi daih tawh a ni. Chutianga khawvel ram ropui hruiatu meuh pawhin a sawi chuan Mizoram tan hian insuihkhawm hi tihmakmawh a ni tih a hai theih awm loh e, chu chu V. Thangzama pawh hian a lo hmu a:

Kha leh chen kha vahvaih nan a tâwk ta e,
Hei leh chen hi Siamtuin min zuah ve si:
Hun tiam a thleng, Hnam Sawrkar a ding mêk e,
Chi-a chhiar loh ,Hnam Thar' min lo vuah tak hi.
(V. Thangzama, Hnam thar min lo vuah tak hi)

Mizoram dinhmunah hian lungawi ringawt tur pawh a ni lo thei tho mai. Chantawka lungawi hi chu kan duh tak dinhmuna kan din theih loh vang a ni châwk a ni. Mizo hla phuahtute hian chu chu mut mawh hnar mawhah an lo nei a ni tih hriat nawn leh a ngai a ni.

Lo fuan khâwm r'u kha chen hmêla inhaite,
Khuavêl zawngan kan thang dân, a lehzualan;
|huam ang do r'u - mahni hmasial, hlemhlêt nen,
Jerusalem din ila kan buzâwla'n. (V. Thangzama, Hnam thar min lo vuah tak hi)

Raltiang ram

V. Thangzama ram hmangaihna a tawn san lai ber chu ,raltiang kai i rel ang u' tih hian a khai khawm thei ang. Indona emaw ram buaiin a tlak buak rama hla phuahtute chuan ram buai laia thil thleng an tar lanin hun kal tawha thil theng an theihnghilh theih loh thu te, an rilru natna chungchang te, phuba lak hial an duhna thu thlengin an tar lang thin. V. Thangzama erawh chu chutiang ngaihtuahna chungah chuan a awm a, beiseinain a suangtuah ram hi a thlir a, phurna nen chu raltiang ram chu min thlir pui a, kan luah ngei dawn a ni tiin beiseina nen min fuih kal zel a ni.

Ka lenrual lungduhte u, phâng lo te'n i pên ang u,
Ram riang te hi kan kùrpui, hmatiang sawna kan tùlpui;
Ram kalsiam tluang a zau ve, pheikhai then rêng a zâng e,
Kan luah ngei dawn e, pen r'u, raltiang kai i rên ang u.
(V. Thangzama, Rual tin khumtu YMA)

"Tho la ding ta che" tihah kha chuan kan kalna tur ram hi tar lan a ni chiah lo va, he hlaah hian arawn tar lang ta a ni.

Ngun taka V. Thangzama hlaa ram hmangaihna lam hawi lo langte hi han zir chuan heng a hla phuaha a hla thu hman leh, a sawi chhuah dan hrang hrangte hi han en ila, *patriotism* lam rawng a kai zawk mahin a lang bawk a ni. Chuvangin, V. Thangzama hi *nationalist poet* tih aiin *Patriotic Bard* tiin sawi ila a inhmeh zawkin a rinawm.

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Mizo Thawnthu Hluia Intukna Ziarang

K. Lalnunzama*
 Ruth Lalremruati**

Abstract:

This research paper investigates the structural characteristics and stylistic elements of satire and satirical songs (Intuk hla) embedded within traditional Mizo folktales (Mizo Thawnthu Hlui). Originating from an oral tradition prior to the advent of formal literacy, Mizo folklore extensively incorporates poetic expressions of mockery, rivalry, social criticism, and emotional retaliation. By analyzing foundational narratives - such as the feast of Thlanrawkpa Khuangchawi, the sibling dispute in Fanghma-Ṭo Zawng, the socio-economic tragedy of Thailungi, and the mythological sorcery duels between Lalruanga and Hrangsaipuia - the study demonstrates how oral poetry served as a crucial cultural mechanism for handling interpersonal conflict and reinforcing societal boundaries. The paper draws on established Mizo literary scholarship to trace the historical evolution of satire, concluding that satirical expressions are not modern innovations but deeply ingrained, structural components of ancestral Mizo cultural identity.

Keywords: Mizo Folklore, Satirical Songs (Intuk hla), Oral Tradition, Mizo Satire, Cultural Anthropology

Mizote hian zia leh chhiar an thiam hmain thu leh hla ṭhahnem fe an lo nei tawh a. Mi ṭhahnemngai leh mi thiamte zarah ziaka dah a lo ni ta a; Mizo thu leh hla tihausatu leh tihlutu an nih bakah research scholar tam takin zir chianna neiin, a hlutna pawh hmuh chhuah belh zel a ni. R.L. Thanmawia chuan a lehkhahu *Mizo Hla Hlui* tiha thuhmahruaiah, "Mizo hla hluite kha bu za chuang nia sawi ṭhin a ni a, chungte chu hriat leh chhinchhiah zui lova pil bo ta tlem azawng awm baw mah se, kan mi hmasate khan zia kin an lo dah ṭha a, ṭhangthar lo awm zelte pawhin kan hmuin, kan zir thei a, a lawmawm hle a ni," (1) tiin a sawi a.

B. Lalthangliana chuan:

Pi leh pute khan thawnthu tam tak an nei ngei ang tih kan ring. Mahse ziaka engmah chhinchhiah ve ngai lo an nih avangin tam tak chu hriat zui zel ni tawh lovin a tham ral ngeiin kan ringa. Tuna kan la hriat theih chhunte erawh hi chu mihring nun phawkchhuak bik, an nitin khawsak dan leh nun ram te nena inrem zual, thang ngthar lo awm zelte tana zirtirna leh suangtuahna keng tha bik, kum tam tak a pal-tlang tawh hnu pawha thamral ve lo, fir leh fip bikte ni ngeiin a rinawm. (*Pi Pu Zunleng* 285)

tiin a sawi a. Thawnthu ai mahnin hla hi an ngah zawk niin a lang a, thawnthu tam takah hla zeh tel a ni baw. Tuna hmuh theih leh chhiar theih hrang hrang aṭangin, Mizote kha thu leh

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hlaa hnam dang el pha ve, duai bik lo tak an ni tih a pawmawm hle a ni.

Mizo *satire* zirna huangah hian ziaik leh chhiar thiam hmaa chhuak thu leh hla hrang hrang kha en hmaih theih a ni lo a. A hlu ber ber pawh a ni hial zawk awm e. Ruth Lalremruati chuan “Hmanlai Mizo hunah khan, an hlateah intukna ziarang nei tam tak hmuh tur a awm a, heng ang chi hla te hi *Intuk hla* tia vuah an ni,” (422) tiin a ziaik.

Pi pute hla (*folk song*) hi *folklore* huang ami a ni a, hmanlai hun, ziaik leh chhiar thiam hmaa mite an nih hlawm avangin ṭawngkaa inhlan chhawn zel a ni a, sawi dan leh hriat dan hmun hrang hrangah a dang hret hret hlawm a ni. Thanmawia chuan *folk song* chu “Mizo hla hlui tihte, pi pute zai tih te, Mizo hnam zai tih te, Mizo nunhlui hla tih te, hun hlui hla ti tein an sawi bawk (*Mizo Hla Hlui* 1) tiin a sawi a ni.

Mizo intukna hla hmasa ber nia ngaih theih pawh Mizo thawnthu hluia lo inzep ve a ni a. Thanmawia chuan *Thlanrawkpa Khuangchawi* thawnthua Buipui pangpar beh inhmeih lo tak an phuah elna, an tukna chu Mizo *satire* hmasa ber a ni mai awm e a ti a (*Mizo Hla Hlui* 685). J. Malsawma chuan dawithiam pahni Lalruanga leh Hrangsaipuia te indawina/inbeihna chu intukna hla hmasa ber tiin a sawi thung (*Zozia* 163). A eng pawh chu lo ni se, Mizo thawnthu hlui ṭangin intukna hla chu a lo inṭan tih a rin theih.

Tar lan tawh angin thawnthu huangah *satire* hmuh tur a lo awm a. Mizo thawnthute hi eng ang chiaha upa leh eng tik ṭanga an neih nge tih chiang taka sawi ngam a ni lo a. B. Lalthangliana chuan, “Eng hun lai atangin nge Thawnthute hi an lo neih ṭan ang tih kan hre pha tawh lova. Amaherawhchu, Thawnthua tel hlaah te hian ‘Run’ a tel avangin, Run kam vela an khawsak lai, kum 1350 A.D. velah te kha chuan Thawnthute hi a piang tawh ngei tih a rin theih a ni,” (*Pi Pu Zunleng* 285) tiin a sawi. Chuṅg thawnthute pawh chu eng nge hmasa a, chhuak hnunung tih rin thu mai lo chuan hriat theih a ni tawh lo.

B. Lalthangliana thliar danah chuan *Thlanrawkpa Khuangchawi* thawnthu chu Ṭiau kan hmaa chhuak a ni a. (*Zunleng* 286) Chu thawnthuah chuan Zuhreiin pangpar a beh a, mawi an ti em em a, “Zuhreiin pangpar beh e / Mawina nei e, ṭhatna nei e,” (379) an ti a, chu chu thikin Buipui chuan a beh ve ta a, a mawipui ve hauh lo mai a; chu chu hlain an tihel ta a:

Thlanrawkpa khuangchawi niin e,

Buipuiin pangpar beh e;

Mawina nei lo, ṭhatna nei lo, su bui bui. (379)

tiin an phuah el ta a. Hei hi Thanmawia’n Mizo intukna hla hmasa ber tia a sawi chu a ni ta a ni. Mihring leh ramsa awm pawlhna, thil bul thawnthu huangah pawh dah theih a nih avangin dawithiam Lalruanga thawnthu ai chuan a upa zawk ngei pawn a rinawm a, Mizo intukna hla hmasa ber tia chhal pawh hi a awm viau a ni.

“Unau Fanghma-Ṭo Zawng” thawnthuah chuan unau pahnihin fanghma-ṭo an zawng a. A u zawk chuan a hmu ve thei lo a, a nau erawh chuan a chhar a chhar thung a. A u chuan a dil ve lahin a nau chuan a pe phal si lo; a u thinrim chu sawntlung pawngah dingin hlain a nau chu a tuk ta a:

Sawntlung aw mi zial mi zial

Ka nauvin fanghma pum khat phel a phal lo ve,

Sawntlung aw mi zial mi zial. (304)

tiin, sawntlung chuan a zial pil ta daih a ni.

Ṭiau kan hnua thawnthu chhuak nia lang pakhat “Thailungi” thawnthuah chuan Thai-

lungi nu puan tah laiin khawchhak sumdawng pakhatin thirhlum a zuar a. Thailungi nu chuan a fanu tui um hnih khirh rual vel tur lek Thailungi chuan a thleng ta mai a. Chuta a nu leh Thailungi te inbiakna hla chu:

Thailungi nu : Thailungi, Thailungi,
I tiangthirte lo nghak la,
I hlantaite lo nghak la,
Thailungi : Chhaktiang khi chen ka thlen chuan,
Tiangthir a ðha bo ngai lo
Hlantai a ðha bo ngai lo, (363)

tiin a nu chu thirhlum nena hralhtu a nih avangin tiel takin a chhang let ve leh a ni.

“Rahtea” thawnthuah chuan, Rahtea chuan nuhrrawn sual tak a nei a, a nuhrrawn chuan a tiduhdah em em a, thi se a duh avangin a na der ta a. An ran zawng zawnga an thawi hnu pawh chuan a dam thei si lo, a tawpah Rahtea chu a ngen ta a. Rahtea’n a hriat ruk avangin ramhnuaiah a tlan bo ta daih a. Rahtea chu a u-in a va ko ta a, “Rahte, Rahte lo hawng rawh, I nun khuang a chawi dawn e, / I pan khuang a chawi dawn e, Rahte, Rahte lo haw rawh,” (384) tiin. Rahtea chuan a lo chhang a; “Ka u, ka u kir leh tawh, Ka thin ka lung in ei ai chuan, / Thingsiri par ka tlan e, Ka puar e, ka fan e,” (384) tiin Rahtea chuan a u, amah kotu chu hla hmang vekina lo do let a ni. A pi leh a pan an koh pawn a chhan dan ngai bakin a chhang duh lo a, a nu’n a koh pawn, “Ka nu mi ngai ma nang che, / Keiin ka ngai ma nang che – Reng,” (384) tiin therengah a chang a, a thlawh bosan ta daih a ni an ti.

Zalhranga leh Zawltleipuii, ramhuaite’n mal an sawm avanga hmel ðha em emte chuan fa an nei a, Lalruanga an sa a, vanduaithlak takin an sun a. A hnuaah fa an nei leh a, Lalruanga tih bawka an sa leh a. Lalruanga chu dawitiam tak a ni a, a ðhian Keichala nena an inhmelma a, Lalruanga chuan a that a. An lo intiam tawh angin Hrangsaipuia Seki Phira aih ngei tur a ni a, chuta Hrangsaipuia nena an indawina hla chu a awmzia hriat har teh mah se, intukna hla zinga tel ngei niin a lang.

J. Malsawma chuan:

“Hla-a inphuah-el (intu) kan hriat hmasak ber pakhat chu Dawithiam ve ve, Lalruanga leh Hrangsaipuia te an ni. Hrangsaipuia a han che hmasa a-

“Simah kaw! hrei hrút tà’ng e,
Hmârah kaw! hrei hrút tà’ng e;...
Ka malaw
Kei chu nemnâng ka ni nawh.”

Chutah Lalruanga a han che ve a-

“Kawl a kûngah kan thawkin e
Virthli ang tẻ khân, Hung hrâng rék ka tih ...

a han ti lét ve ngat mai a; tichuan Lalruanga chuan Hrangsaipuia chu a tudawl ta a ni an ti.

Heng hlate hi Dawi hla, Pi leh Pu te hla rapthlâk leh thihpui ngeina chi ni-a an lo ngaih chu a ni a. A awmzia hre chiah lo mah ila, inhnuachhiaha, inrikrapna leh ânchhia ni tûrah a ngaihruat theih a. Pi leh Pute hla serh, a narâna an chham zen zen loh, mi dang pawh an hrilh phal loh ðhin chu a ni. (Zo-Zia 163-64)

tiin a sawi.

“Chawngvungi leh Sawngkhara” thawnthuah chuan, Chawngvungi chu nula hmel tha tak a ni a, Sawngkhara erawh Chawngvung’in hmel chhia a ti hle thung. Sawngkhara hian Zawlaidi a neih avangin Chawngvungi leh a nu chu a hneh thei a, an duh ve ta a. An inneih dawn chuan Chawngvungi nu chuan Sawngkhara te dar huai kher chu a ngen tlat a. A tawpah chuan a manah chuan an pe ta a. Hun eng emaw chen hnuah Chawngvungi chu a thi a, a ruang chu an inchuh a, an intahel ta a. Chawngvungi nu chuan tap chungin:

Chawngi, Chawngi, Sawnga sunin,
Lo kir leh ang che ka tih kha maw,
Chawngi, Chawngi. (401)

tiin a tap a. Sawngkhara nu chuan,
Chawngi, Chawngvung man tam sumhluani,
Thi ka peka duh lo a, dar ka peka duh lo a,
I nun kan dar huai kher a ngen e,
Chawngvung man tam sumhluani, (401)

tiin a tahel ve a. Sawngkhara farnute pawn,
Ka pi, Sawnga suna kan lak a ni lo,
Fanau chawia fapa chawia kan lak a ni,
Chawngvung man tam suamhluani, (402)
tiin an lo tah el ve bawk.

Mizo thawnthu hrang hrangte hi tawngkaa inhlan chhawn, *folktales* an tih huanga awm thei a ni a. He’ng bakah hian thawnthu mai ni lo, chanchin hlui (*history*) nena inhne rem tlat, inkawp, a tak taka sulhnu leh hmun hma la hmuh theih te a awm. Chutiang huangah chuan Mizo *satire* hian hmun pawimawh tak a chang a, a nghawng leh rah chhuah pawh theihnghilh theih tawh loh tur a awm hial. He’ng hla hrang hrang hi Mizo zai hriat hlawh tak tak leh tun thlenga la sakte pawh an ni hlawm a ni. Thenkhat chu anmahnia hlabu nei hrang an nih avangin huang dangah zir theih a nih avangin telh kim vek an ni lo thung.

“Fiara” thawnthuah chuan, Fiara chu hmeithai fa a ni a. Tiau lui hlat lo tak, Lamsial khuaa cheng a ni. (393) K. Zawla chuan Tantlang hnuai Dulzawl khuaa cheng niin, AD 1720 vel hun niin a sawi thung (*Chanchin* 271). Tui thuh ruk a nei a, a thianghlimin a tui hle niin an sawi. Lalsangzuala chuan:

A hmingthanna tura khawvel ve reng a ni ang a, an khuain tui tlan an neih that loh em em laiin Fiara chuan tui tha leh tui zet mai a hmu chhuak hlahh mai a! An nufa chauh chuan tui chu an tlan thin a. A nakinah chuan a ngaihzawng Darbuangi a hrilh ve ta a, an chawi dunin an inbual thin a...? An lo tlangthan hnuin Fiara chuan a bia a, mahse an rem thei lo! Chutia an inneih theih tak lohvah chuan Darbuangi chuan thiam chan nan ‘tuma’n min zawl love; zawl lohva leng ka ni,’ a ti a. Fiara chuan ti hian a let a:

“Zawl lohvin Sialin ‘ka leng’ a ti,
A rukin Dari ka hluitir e,”

tiin a phuah khum ve ta ngat mai a ni. A lungawi lohna leh a thinrim hrikthlakna atana hmanraw awmchhun chu hla a ni ta chauh mai a ni. (*Hawilopar* 112)

tiin a ziaak a ni.

Tar lan tawh angin Lianchhiari te thawnthu te, Laltheri chanchin lungchhiatthlak tak leh a dang thenkhat chu an mahnia zai nei hrang an nih avangin he huangah hian zir kim vek a ni ta lo a ni.

Mizo khawtlang nunah khan intukna ziarang hian hmun hulum tak a luah a ni ang tih an thawnthu te, an zai leh hla te, an fiamthu leh thufing chenin hmuh tur a awm thin. Chuvangin Mizote leh han intihel hi hman ata tun thlenga an ze nghet tak a ni a tih theih hial awm e.

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ENGLISH SECTION

Social Communication of Autism Spectrum Disorders: Efficacy Study of Occupational Therapy using Sensory Integration (OT-SI) among the Mizos

Zoremawia*

H.K. Laldinpui Fente**

Abstract:

This study aims to examine the effectiveness of Occupational Therapy using Sensory Integration (OT-SI) on social communication in children with autism spectrum disorder (ASD) in the Mizo community. The Social Communication Questionnaire (SCQ) was used to assess the effects of the intervention on the participants via a pre-test/post-test design consisting of 35 participants (N=35) 29 males and 6 female aged 3-7. The outcomes showed a significant reduction of social communication deficits through intervention. The communication domain demonstrated the most improvement. This was followed by reduced restricted and repetitive behaviours and reciprocal social interaction. Results of the statistical analyses showed these changes to be significant and large. The finding supports Sensory Integration Theory and additionally, targeting primary sensory processing difficulties to ameliorate physiological stress can facilitate engagement, required for communication. According to the research, OT-SI is the most evidence-informed intervention for improving functional and social participation outcomes in ASD.

Introduction

Autism spectrum disorder is a highly impactful neurodevelopmental disorder in terms of its prevalence, morbidity, prognosis, and the impact it has on families and the economic burden on society (Lord et al., 2020; Lai et al., 2014). ASD is defined in the *Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition*, as a neurodevelopmental disorder characterized by a persistent deficit in social communication and social interaction, along with other features such as restricted, repetitive patterns of behavior, interests, or activities that often persist throughout life (American Psychiatric Association, 2022).

Although initial signs and symptoms of ASD typically emerge during the early developmental period. Parents often suspect having a problem before their child reaches 1 year of age and often complain to the pediatricians by 18 months (Zwaigenbaum et al., 2005; Ozonoff et al., 2010). These atypical social and behavioral patterns may often not be identified as ASD symptoms until the child fails to meet key social, educational, occupational, or other developmental demands (Ozonoff et al., 2010; Zwaigenbaum et al., 2005).

Autism Spectrum Disorder (ASD) is a complex neuro-developmental disorder. It is characterized by the presence of persistent deficits in social communication and interaction and

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restricted, repetitive patterns of behaviour (American Psychiatric Association, 2022; Lord et al., 2020). Core deficits may manifest as deficits in social-emotional reciprocity, nonverbal communication, or in the development, maintenance, and understanding of relationships, often contributing to a diminished quality of life (American Psychiatric Association, 2022; Lord et al., 2020).

Children with ASD frequently suffer from social communication impairments with atypical sensory processing that affects their ability to respond and interpret social responses (Rabiei et al., 2024a, 2024b; Cascio et al., 2016; Zhai et al., 2023). Children with ASD commonly exhibit sensory processing problems that involve atypical responses to sensory input. The responses typically involve hypersensitivity to some stimuli and a hyposensitivity to other stimuli. This often results in a delay in adaptive social behaviours and communication skills (Baharian et al., 2023). Challenges encountered in the processing of auditory, visual or tactile stimuli can hamper the understanding of and response to social cues necessary for communication (Baum et al., 2015; Cascio et al., 2016).

As a result, sensory processing intervention is becoming crucial for supporting social communication deficits of children with autism spectrum disorder (Schaaf et al., 2018; Schoen et al., 2019). In fact, sensory processing problems are the norm, especially in proprioception, olfaction, audition, and vision for children with ASD. More than 90% of those diagnosed with the disorder face these issues which severely hamper their abilities to interpret and engage with social environments. (Ben-Sasson et al., 2009; Leekam et al., 2007; Tomchek & Dunn, 2007). As a result, children have some trouble switching their attention away from objects and toward social stimuli. This can delay the development of social orientation and interaction skills (Jones & Klin, 2013; Dawson et al., 2012). Thus, it is necessary to understand the complexity of these interactions to generate effective therapies (Fotoglou et al., 2023). In addition, research indicates a direct proportionality of sensory processing issues (especially multisensory ones) with the severity of social-communicative issues. Hence, stronger sensory foundations would improve higher social functions (Khaledi et al., 2022). Recent research further highlights that more than 96% of children with ASD are reported as having such difficulties because they show hyper- and hypo-sensitive responses to sensory information, which makes it necessary to start intervention programs that work on these core issues (Ben-Sasson et al., 2009; Tomchek & Dunn, 2007).

The presentation of ASD is variable and multidimensional. This variability can significantly hinder daily participation, which require specific therapies to address the core and associated features of ASD (Lord et al., 2020; Lai et al., 2014). One emerging intervention is Occupational Therapy using Sensory Integration (OT-SI) focusing on sensory processing difficulties that often lead to impaired adaptive responses and social engagement for children with Autism Spectrum Disorder (Randell et al., 2019). OT-SI may effectively reduce social communication challenges at the core of ASD by addressing sensory processing issues (Bašić et al., 2021). Since social communication deficits characterize a core symptom of ASD, the incorporation of sensory processing strategies into OT will assist children in processing and responding to sensory stimuli in the environment (Rabiei et al. 2024a, 2024b). This method proposes that the better the sensory processing, the better the regulation of arousal, which results in an improvement in attention, engagement, and ultimately social communication (Randell et al., 2019). This study aimed to determine the effectiveness of Occupational Therapy using Sensory Integration to reduce these social communication in children with ASD in the Mizo population where there

is little research in the field. The research will provide culturally appropriate intervention by documenting the efficacy and implementation of OT-SI on ASD based on the cultural dynamics of Mizo community.

Review of Literature

The recent literature on autism has been focusing on the links between sensory processing and social communication, which are two core domains of autism spectrum disorder (ASD) (Zhai et al., 2023). This review outlines the theories, patterns, and interventions in sensory-based intervention for social communication impairment.

Autism spectrum disorder is essentially the ongoing deficits in social communication and the existence of restricted, repetitive patterns of behavior (Frye, 2018). Social communication limitations are seen as a major diagnostic criterion and a strong predictor of long-term functional outcomes (Anagnostou et al., 2014). Often they appear as difficulties in social-emotional reciprocity, nonverbal communication and in developing and maintaining relationships (Amoretti et al., 2021). According to recent epidemiological data in India, the prevalence of ASD is estimated to be approximately 1 in 89 children, although higher rates in certain age groups (1 in 125 in 2-6 years and 1 in 80 in 6-9 years) have been reported (Tiwari et al., 2021).

Neurodevelopmental and psychological theories support the link between sensory processing and social communication.

1. **Ayres Sensory Integration Theory** – According to this theory, the brain's ability to process and organize information coming from the senses, the body, and the environment forms the foundation for more complex functions in the behaviours and the social sphere. The engagement of vestibular, proprioceptive, and tactile systems should lead the central nervous system to the optimal state of arousal for social engagement (Ayres, 1972; Schaaf & Mailloux, 2015; Bundy et al., 2002).

2. **According to the Enactive Mind Hypothesis**, sensory sensitivity alters how an individual experiences the physical world. Any absence, incompleteness, or unpredictability in action in the social world may occur among children with ASD. This leads to difficulties in social communication and social cognition. The inability to pay attention to stimuli due to altered auditory processing may lead to reduced early social interaction by not jointly attending with the caregiver (De Jaegher & Di Paolo, 2007; Di Paolo et al., 2018; Colombetti, 2014).

3. **Neurodevelopmental Perspective** The theory implies a bottom-top approach whereby sensory processing and perception underlie social functioning. According to research, the brain's sensory and perceptual systems evaluate social and situational information to produce contextually appropriate social behaviours in response to social-emotional cues which include touch (Torres & Whyatt, 2018; Cascio et al., 2016; Mostofsky & Mahone, 2013; Tavassoli et al., 2014).

Research has found that certain sensory processing patterns are strongly correlated with social impairments (Zhai et al., 2023). Those who have autism spectrum disorder (ASD) display atypical sensory modulation, as reflected in their seeking, avoiding, and sensitivity behaviours, (Osório et al., 2021).

1. High sensitive individuals may avoid social situations, which could lead to withdrawal since social environments are often unpredictable multi-sensory environments (Boldsen, 2022).
2. Sensory stimuli have negative impacts on attention and language abilities that predict social withdrawal in ASD (Zhai et al., 2023).
3. The ability to process multiple sensory modalities at the same time i.e., hearing voice and seeing facial expressions. The deficits in multisensory temporal processing are often linked

to speech and language deficits in autism spectrum disorder (ASD), as suggested by Baum et al. (2015).

As occupational therapy using sensory integration (OT-SI) has been found to be effective in achieving sensory as well as social-behavioral goals of children 4–12 years (Schoen et al, 2019).

1. Evidence from systematic reviews of randomized control trials indicates that ASI interventions are effective for improving individually generated functional and participation goals, commonly assessed with Goal Attainment Scaling (Schaaf et al., 2018).
2. Recent findings suggest that children who undergo OT-SI experience limited improvements in their ability to take care of themselves and exhibit behaviour associated with ASD (Schoen et al., 2019).

The findings are promising, however, further study and long-term assessment is needed for a better explanation and sustainability of the social communication benefits of occupational therapy (Rhaman & Rahman, 2024).

Children with autism spectrum disorder experience social communication difficulties affected by sensory processing difficulties. The latter could be hyporesponsive or hypersensitive to sensory stimuli affecting the expression and interpretation of social cues (Alsaedi et al., 2023). The DSM-5 diagnosis for ASD includes sensory processing difficulties because they can cause adverse functional consequences such as in social communication (Raj et al., 2023). The brain's ability to appropriately process social information and contextual facts so as to produce a suitable behavior to respond to social emotional information is severely impacted in people with ASD due to the intense processing of informational matter, which hinders their adaptation to changing sensory environments (Zhai et al., 2023). Often seen in children with ASD, sensorial difficulties particularly regarding the somatosensory system, will be referred in this essay. As mentioned in a study, aberrant skin sensitivity and proprioception may underwrite the pathophysiological processes responsible for impaired social development (Cascio et al., 2016; Zhai et al., 2023). Occupational therapy with sensory integration interventions may help with these problems by addressing neurological processing of sensory information and assisting clients to adapt and manage their sensory processing (Matei et al., 2022). The authors argue that improvement in sensory functioning can lead to improvements in higher-level deficits associated with ASD, such as social interaction and engagement (Cascio et al., 2016). So this study aims to examine the efficacy of occupational therapy using sensory integration (OTSI) on social communication among children with ASD in Mizo population.

Methodology

This study aims to investigate the effects of OT-SI on three domains of the SCQ, the reciprocal social interaction domain, communication domain and the restricted and repetitive behaviour domain. The choice of methodology and material was made in light of the anticipated changes expected to be seen. Utilizing a pre-test/post-test single-group quantitative design enables us to assess changes in children. This is useful for early efficacy studies that could not access any 'larger' samples and controls. To achieve the clinical profiles necessary for meeting the research aims, participants were recruited from specialized pediatric and occupational therapy clinics. Children aged three to seven years, along with their primary caregiver, were given consent to engage in this study, exhibited a clinical diagnosis of autism spectrum disorder per DSM-5 criteria. The SCQ (Social Communication Questionnaire) is a screening measure that consists 40 items which are caregiver-report. It has two variants of Lifetime and Current Form. Lifetime form assists in identifying autism spectrum. It is sensitive to difficulties with social interaction, communication, and a restricted or repetitive behaviours. Meanwhile, Current Form helps collect information about more recent changes and those which respond to intervention. SCQ items are given a score of 0 to 1 depending on the behaviour. Greater cumulative scores suggest greater difficulty related to ASD. A total score of 15 or higher indicates elevated risk

which needs further assessment. The SCQ seems appropriate mechanism to measure treatment effects as indicated by the pretest-to-post-test reductions in total and domain-specific scores interpreted as improved social communication functioning in this intervention research setting. The researchers used sensory integration principles to develop a unique intervention for each child. These children attended the therapy for 1 hour, three times a week, for 8 weeks along with the occupational therapist. There were a total of 24 sessions in 8 weeks. Occupational therapist who was trained in use of sensory integration techniques, and each session was conducted with fidelity using supervision and adherence checklists. Participants underwent pre-assessment before intervention by using the Childhood Autism Rating Scale-Second Edition (CARS-2) to confirm the diagnosis of Autism Spectrum Disorder (ASD) and Sensory Profile-2 to determine sensory processing patterns. The strict adherence to ethical protocols governing research makes the research study genuine. It was thus designed in a way that estimates the internally valid impact of the intervention and meets the needs and constraints of the target population.

Results

Table 1

Descriptive statistics table showing Mean, SD, and Cronbach's alpha of the variables under study

SCQ	Pre-Test	Pre-Test	Post-Test	Post-Test	%	α Pre	α Post
Variable	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	Change		
RSI	6.31	1.13	5.66	1.33	-10.41%	—	—
Com	7.31	1.49	5.94	1.49	-18.75%	—	—
RRB	3.71	1.02	3.11	1.02	-16.15%	—	—
Total SCQ	18.29	2.76	15.34	2.75	-16.09%	0.437	0.367

Note. $N=35$, M = Mean, SD = Standard Deviation, α = Cronbach's alpha, SCQ = Social Communication Questionnaire

Results presented in Table 1 revealed that the Social Communication Questionnaire scores had decreased immediately post-intervention in all domains. Of all symptoms, communication showed the greatest improvement (-18.75%), followed by restricted and repetitive behaviours (-16.15%) and reciprocal social interaction (-10.41%). There was an overall decrease of 16.09% in SCQ indicating a moderate clinical effect. The statistical properties of the data were appropriate to allow for further parametric analyses. Nonetheless, the internal consistency, measured with Cronbach's alpha, was found to be low ($\alpha < 0.5$) indicating a rather low reliability of the SCQ scale and hence the items rather not interrelated. It is not surprising that the SCQ, as a screening tool, was not developed to assess one latent construct but rather capture a wide range of autism-related behaviours. Accordingly, we believe these reliability constraints should be taken into account when interpreting changes in either aggregate or domain scores, and that findings should be considered preliminary until replicated with more psychometrically sound outcome measures.

Table 2

Mean comparison of participants' pre-test and post-test scores on the Social Communication Questionnaire (SCQ)

Variable	Pre-test	Pre-test	Post-test	Post-test	$t(34)$	P	Cohen's d
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		<i>Value</i>	
SCQ	18.29	2.76	15.34	2.94	9.31	< .001	1.57

Note. $N = 35$. M = Mean, SD = Standard Deviation, $p < .001$

Table 2 shows the mean of participants' pre-test and post-test on Social Communication Questionnaire. According to a paired samples t-test comparison of Total SCQ scores from pre-

test scores ($M = 18.29$, $SD = 2.76$) to post-test scores ($M = 15.34$, $SD = 2.94$), $t(34) = 9.31$, $p < .001$. A decrease of 2.94 points represents significant improvement in social communication difficulties. With Cohen's $d = 1.57$, the size effect was large, showing the intervention has a practical significance.

Table 3

Mean comparison of participants' pre-test and post-test scores on Social Communication Questionnaire (SCQ) Domains

SCQ Domain	M (Pre)	M (Post)	M Diff.	SD Diff.	$t(df)$	p -value	Cohen's d	Effect Size
RSI	6.31	5.66	0.66	1.18	3.29 (34)	.002	0.56	Moderate
Com	7.31	5.94	1.37	1.27	6.34 (34)	< .001	1.07	Large
RRB	3.71	3.11	0.60	0.93	3.79 (34)	< .001	0.64	Moderate

Note. $N = 35$. M = Mean, SD = Standard Deviation, RSI = Reciprocal Social Interaction, Com = Communication, RRB = Restrictive and Repetitive Behaviors $p < .001$

Table 3 presents paired t-tests for SCQ across domains. All domains experienced some significant improvements in SCQ. Participants improved significantly in communication after the programme, $t(34) = 6.34$, $p < .001$, $d = 1.07$. This shows great progress in expressive and receptive communication. Significant improvement observed in reciprocal social interaction ($t(34) = 3.29$, $p = .002$, $d = 0.56$) and restricted repetitive behaviours ($t(34) = 3.79$, $p < .001$, $d = 0.64$). This indicates a greater effectiveness on communication within a broad but moderate impact on.

Table 4

Effects of treatment (pre-test vs post-test) on Social Communication Questionnaire (SCQ) Domains

Domain	M (Pre)	M (Post)	$F(1,34)$	p -value	Partial η^2	Effect Size
RSI	6.31	5.66	10.83	.002	0.242	Large
Com	7.31	5.94	40.18	< .001	0.542	Large
RRB	3.71	3.11	14.38	< .001	0.297	Large
Total SCQ	18.29	15.34	86.68	< .001	0.718	Very Large

Note. $N = 35$. M = Mean, RSI = Reciprocal Social Interaction, Com = Communication, RRB = Restrictive and Repetitive Behaviors, $p < .001$

In a case of repeated measures ANOVA, time does significantly affect each SCQ domain. The communication domain demonstrated the largest effect, $F(1,34) = 40.18$, $p < .001$, $\eta^2 = .542$, followed by restricted repetitive behaviours, $F(1,34) = 14.38$, $p < .001$, $\eta^2 = .297$, and reciprocal social interaction, $F(1,34) = 10.83$, $p = .002$, $\eta^2 = .242$. Very large effect was seen for overall SCQ score, $F(1, 34) = 86.68$, $p < .001$, $\eta^2 = .718$. This indicates that the treatment produced a large effect on the social communication outcomes of the children.

Discussion

According to the findings of the Occupational Therapy-Sensory Integration (OT-SI) intervention on autistic (ASD) children's social communication and behavioural outcomes as measured by the Social Communication Questionnaire (SCQ). The SCI scores on all domains:

Reciprocal Social Interaction (RSI), Communication and Restricted and Repetitive Behaviours (RRB) showed consistent decline indicating moderate clinically meaningful improvement following the intervention.

The improvements referenced above are similar to those cited recently in the literature on sensory OT for ASD. According to modern-day systematic reviews and randomised-controlled trials, Ayres Sensory Integration® (ASI) is an evidence-based intervention and there is high quality literature that demonstrates it as effective in improving the functional and social outcomes of children with autism (Acuña et al., 2025; Schaaf et al., 2018). As you can see, the largest drop is in the Communication domain (-18.75%). This corresponds with research in Hong Kong that finds a sensory integration approach results in significant improvement in social skills, communication and adaptive functioning. It supports the theory that better ability to modulate sensory inputs leads to, “more participation in the social environment” (Lyu et al., 2025).

The findings discussed here contribute to an increasing body of literature which indicates that sensory processing underpins social participation in ASD. Recent research suggests an important link between sensory processing and social functioning (Zhai et al., 2023). Thus, this helps to explain the mechanisms of change in the present study. In particular, stronger sensory processing helps to improve attention and arousal and that improves participation and social communication. In other words, the reductions in the RSI and Communication scores of this study are likely a state of improved neurological regulation and environmental engagement rather than a change in behaviour.

The reduction in RRB in our analysis is moderately aligned with emerging evidence RRB can be reduced with sensory integration interventions leading to improvements in behavioral adaptation and emotional regulation (Alamdarloo & Mradi, 2020). Repetitive actions usually occur with patterns of seeking/avoiding sensory input and irregular arousal, as can be seen from the neurodevelopmental studies (Dawson and others, 1998). A number of studies have argued that sensory based interventions promote optimal arousal levels which in turn reduces RRB (Schaaf et al, 2014; Schoen et al, 2019). The positive changes observed in this study can be best understood based on the new sensory integration theory underpinned by emerging evidence of neuroplasticity. Various new studies are now supporting the sensory integration theory about adaptive neural re-organization mediated by targeted sensory experiences in children with ASD that results in better functional outcomes (Suprunowicz et al., 2025). Specifically, the latest evidence corroborates the “Just-right challenge” sensory input principle is responsible for neural adaptation to functional improvement.

As a result of the observed pre- and post-test changes in SCQ scores, the proposed energy-neurophysiological adaptation is probably not of any near-surface behavioural gains. OT-SI produced improvements in clinical measures and daily living as evidenced by recent intervention studies.

The current findings are in line with the above. Improvements in any one domain on the SCQ are likely to be associated with participation in classroom, the better peer interaction and scoring on adaptive functioning scale would go up. Effect sizes were moderate for all domains (see Table 3). Research data demonstrates that most current sensory integration interventions are producing moderate but meaningful gain on functioning and not high level dramatic short-term changes (Schaaf et al., 2018). The values of Cronbach’s alpha as reported in the present study are consistent with the SCQ having the nature of a screening tool. The binary scoring used in the majority of the screening instruments limits their internal consistency. Previous researchers have also pointed out that screening tools are deliberately designed to combine indicators that are not necessarily related to each other and that are heterogeneous in nature. Their goal is to achieve breadth rather than depth. Subsequently, this will cause a lowering of reliability coefficients. When a test is multifocal, such tests would nevertheless continue to be

clinically useful (Ellis, 2021). The effect size d (1.57) is greater than that of many intervention effects reported in many ASD intervention studies (Chow et al., 2022). The high effect size likely stems from the targeted, individualized approach adopted, which helps address specific sensory deficits, thus facilitating functional gains in everyday life. Another approach is sensory-based which addresses the core underlying deficit but in a more controlled setting and lastly the homogenizing of the sample characteristics.

Clinical Implications

OT-SI could prove to be a crucial part of multidisciplinary planning from the findings. The SI might serve as a component in multidisciplinary treatment planning instead of being an “add-on” component. In light of the findings, clinicians might consider OT-SI as an initial step to alter sensory processing followed by structured interventions for specific social and behavioural goals. For instance, clinicians may first work to individualize sensory experiences to enhance arousal and attention, subsequently building in group communication and social skill training within the classroom or peer groups. Also, monitoring progress may occasionally assist the clinician with varying intervention intensity for social interaction and behavioural flexibility, which may take longer or require repeated OT-SI sessions. By utilizing these strategies, we can foster school readiness programs, classroom involvement and peer engagement. Moreover, since each child possesses a different sensory profile, this calls for the tailoring of treatment along with the family and/or caregiver and not just a diagnosis based on the child’s sensory likes and dislikes only.

Limitations

This study has limitations, which the reader must take into consideration when interpreting the present findings’ impact. In the first place, a relatively small sample ($N = 35$) was used without a control. A control group was not utilized so that changes cannot be said to be due to the intervention and may be due to maturation or other extraneous factors. The Social Communication Questionnaire is a screening tool that has limited sensitivity to post-intervention change. The yes/no response format restricts the possibility of identifying subtle changes in behavior after occupational therapy through sensory integration. Looking at the immediate post-intervention effects, the present study only. The long-term sustainability of gains following OTSI is hard to conclude. Furthermore, the present study limited to testing SCQ domains and did not report on sensory processing or functional participation, or neurocognitive measures.

Future Directions

The results of the critical appraisal indicated that experimental studies with appropriate sample sizes and strict statistical power need to be developed to carry out powerful inferential analyses. This will help prevent the methodological bias found in several studies and will further boost confidence in future results. Moreover, this will also address the constraints of lack of causal inference in quasi and true experimental design. Further studies should do clinical trials and longitudinal studies with these intervention programs.

Future studies might explore whether the gains from intervention can be maintained with longer follow-up assessments. It is also important to evaluate the transfer of benefits of these intervention programs from home to school and community. The additional future research possibilities can include the evaluation of sensory processing through a psychophysiological/behavioural assessment. Other ecological results and quality of life can also be included with research on others.

Conclusion

The present study provides some initial support for the clinical meaningfulness of OT-SI for improving social-communication and behaviour outcomes in children with autism spectrum disorder (ASD). Results showed significant improvement in all domains of SCQ with the

most marked effect in the communication domain. The importance of sensory processing in affecting social and behavioral functioning will be considered notable but arguably more important will be the development of a mechanism-based intervention having a whole person approach. To verify these findings and understand their applicability to the general population, future studies should, on the one hand, be experimentally rigorous like randomized controlled trials, have a large and heterogeneous sample size and similarly have long follow up durations. This will raise the level and quality of evidence as well as the generalizability of findings. Overall, OT-SI is a clinically relevant and evidence-consistent intervention that helps in improving the functional outcome and quality of life in children with ASD in Mizo.

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A Proppian Structural Analysis of the Folktale 'Kungawrhi'

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Abstract:

This article examines the indigenous Mizo folktale 'Kungawrhi' through the lens of Vladimir Propp's structuralist framework as outlined in his book Morphology of the Folktale. It explores how the deep structural patterns connect to universal traditions of storytelling. By mapping the tale's sequential functions, the analysis reveals a complex three-move structure where the narrative systematically escalates through distinct threats, such as, a supernatural beast (Keimi), subterranean spirits (Khuavang), and ultimately, human betrayal. The paper also highlights fluid actantial shifts, notably the hero's evolution from an active Seeker-Hero to a Victim-Hero. Even though the narrative omits several of Propp's thirty-one functions, it maintains strict sequential integrity throughout its progression. The study concludes that the tale of Kungawrhi adheres strictly to Proppian syntax while embedding unique Mizo cosmovisions, proving that structural universality and cultural specificity coexist seamlessly within indigenous oral literature.

Keywords: Mizo Folklore; Vladimir Propp; Structuralism; Kungawrhi; Narrative Functions; Typological Unity; Oral Literature; Animism; Mizo Cosmology.

The study of folklore was revolutionised by a Russian and Soviet folklorist and scholar, Vladimir Propp, with his structural approach. This shifted the analytical focus away from the thematic contents of a tale to its underlying morphological structure. Indigenous folktales, particularly those from the Mizo culture of Northeast India, are rich with localised animistic beliefs, unique social hierarchies, and distinct ecological landscapes. The epic narrative of 'Kungawrhi' stands out as a complex narrative bordering on fantasy. Interestingly, while Kungawrhi is often treated as the human protagonist of the tale, Lalthansangi Ralte claimed she "was also a supernatural creation born from a man's festering wound on his thumb, a story similar to the tale of Thumbelina" (80). Her story takes place in a mythological landscape where humans regularly interact, converse, and clash with a variety of sentient non-human entities, featuring supernatural beasts, subterranean spirit realms, and heroic rescues.

Propp analysed large numbers of Russian fairy tales to understand how traditional stories are built. In his research, he looked beyond the outer layers of the stories, such as who the hero was or where the journey took place. Instead, he stripped the stories down to their simplest parts, most basic actions, and smallest structural elements. Through his analysis, he came to the conclusion that all the fairy tales he studied rely on a predictable series of plot events, which he termed "functions" and identified thirty-one of them. Function, according to Propp, "is understood as an act of a character, defined from the point of view of its significance for the course of

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the action” (21). He notes that this definition of function must proceed from two distinct points of view: (1) the definition of a function should never depend on the one who carries out the action. It will mostly be given “in the form of a noun expressing an action (interdiction, interrogation, flight, etc.),” and (2) “an action cannot be defined apart from its place in the course of narration,” in other words, an action cannot be defined in isolation from its specific place in the narrative flow (21). The meaning or consequence the action has for the plot must be looked at since identical physical acts can have entirely different morphological meanings depending on when and why they happen.

It must be noted that not every story has all these thirty-one functions, but the functions that do appear often follow the exact chronological order Propp proposed.

Additionally, Propp’s concept of move (*xod*) is utilised in this study. A move is defined as any sequence of actions that originates from an act of Villainy (Function VIII) or a Lack (Function VIIIa) and culminates in a resolution, such as Wedding (Function XXXI) or Liquidation of Lack (Function XIX). Since “each new act of villainy, each new lack creates a new move” (92), a single tale may have several moves. Therefore, complex tales often intertwine multiple moves to build a larger narrative. This study maps the sequential functions of ‘Kungawrhi’ to isolate these moves and analyse their structural progression.

Proppian Structural Mapping of ‘Kungawrhi’

‘Kungawrhi’ is a narrative featuring three distinct moves. The hero of the tale, Phawthira, must overcome three separate acts of villainy, which are the *Keimi* (Move 1), the *Khuavang* (Move 2), and finally his own treacherous younger brother (Move 3).

Rather than detailing the Proppian functions of this story in long descriptive paragraphs, this article presents the findings in a table as shown below. This format provides a clearer, more structural detail of the narrative. For the purpose of clarity in mapping the narrative structure, Propp’s thirty-one functions are referred using their sequential Roman numerals as outlined in the third chapter of his text.

Table 1

Proppian Structural Mapping of the Folktale ‘Kungawrhi’

Function #	Function Name	Action in the Tale	Move/Phase
I	Absentation	Kungawrhi is out in the streets playing <i>inkawibah</i> with her friends, making her vulnerable to observation.	Move 1: Preparation
VI	Trickery	The <i>Keimi</i> steals her footprint and manipulates it over a fire to cast a spell and trick her family into needing his help.	Move 1: Preparation

VIII	Villainy	The <i>Keimi</i> deceptively wins Kungawrhi in marriage by making her sick with a spell and then curing her. He takes her away to his village, revealing his true form, a tiger, while crossing the river, prompting her father to call for a rescue.	Move 1: Complication
IX	Mediation	An old lady witnesses the entire incident and informs Kungawrhi's father. Horrified that his daughter is married to a weretiger, the father proclaims a reward for her rescue.	Move 1: Complication
X	Beginning Counter-action	Phawthira and his younger brother Hrangchala accept the quest to rescue her.	Move 1: Complication
XI	Departure	The two brothers set out on their journey.	Move 1: Complication
XV	Spatial Transference	The brothers navigate to Vangchhe Tlang to locate the <i>Keimi</i> 's hut.	Move 1: Spatial Transference
XXI	Pursuit	After they flee with Kungawrhi, the <i>Keimi</i> discovers their escape, transforms into a tiger, and aggressively chases them.	Move 1: Escape
XXII	Rescue	Guided by a heavenly god and goddess who watch from above and warn them of the <i>Keimi</i> 's approach, Kungawrhi and her rescuers throw their magical seeds to create insurmountable geographical barriers.	Move 1: Escape
XVI	Struggle	Phawthira directly ambushes and fights the <i>Keimi</i> in physical combat.	Move 1: Culmination
XVIII	Victory	Phawthira delivers a fatal blow and kills the <i>Keimi</i> .	Move 1: Culmination
VIII	Villainy	While Hrangchala cowardly keeps guard, the <i>Khuavang</i> abduct Kungawrhi while Phawthira sleeps.	Move 2: Complication
XV	Spatial Transference	The brothers descend through a hole in the ground into the subterranean village of the <i>Khuavang</i> .	Move 2: Spatial Transference

XVI	Struggle	Phawthira battles the <i>Khuavang</i> by throwing down his comb and hairpin, causing destructive landslides.	Move 2: Culmination
XVIII	Victory	The <i>Khuavang</i> surrender and return Kungawrhi to prevent their village from being destroyed.	Move 2: Culmination
VIII	Villainy	Hrangchala cuts the <i>kawi</i> vine, betraying his brother and leaving Phawthira trapped underground.	Move 3: Complication
XXIV	Unfounded Claims	Hrangchala returns home with Kungawrhi, falsely claiming the glory of the rescue to marry her and become chief.	Move 3: False-Hero Complication
XXV	Difficult Task	Phawthira must escape the underground realm. He plants a <i>kawi</i> vine and must trick his <i>Khuavang</i> children (by boiling a stone mortar) to climb out undetected.	Move 3: False-Hero Complication
XX/XXIII	Return/Unrecognised Arrival	Phawthira finally escapes and returns to his village in the midst of a <i>Khuangchawi</i> feast.	Move 3: Escape/False-Hero Complication
XXX	Punishment	Phawthira attacks and kills his treacherous brother, cutting him into three pieces.	Move 3: Resolution
XXVIII	Exposure	Phawthira narrates the true story of the <i>Keimi</i> , the <i>Khuavang</i> , and the cut vine to the aghast villagers, exposing Hrangchala's deceit.	Move 3: Resolution
XXXI	Wedding	Phawthira is recognised as the true hero, marries Kungawrhi, and ascends to the chieftainship.	Move 3: Resolution

Source: Narrative functions adapted from Vladimir Propp's *Morphology of the Folktale*. Primary text actions derived from Cherrie Lalnunziri Chhange's translation of the tale of Kungawrhi.

From the table above, it can be seen that this indigenous Mizo tale aligns with the chronological progression of Propp's structural theory. The underlying sequence of Lack/Villainy to Struggle to Victory to False Hero to Exposure to Wedding remains constant. However, a close reading of the narrative reveals that 'Kungawrhi' does not contain all thirty-one functions, a common occurrence noted by Propp, who argued that the absence of certain functions does not violate the sequence of those present. Apart from the table drawn above, the narrative structure of the tale of Kungawrhi can also be mapped as below:

1. Move 1 (The *Keimi*): Absentation (I) → Trickery (VI) → Villainy (VIII) → Mediation

- (IX) → Beginning Counteraction (X) → Departure (XI) → Spatial Transference (XV) → Pursuit (XXI) → Rescue (XXII) → Struggle (XVI) → Victory (XVIII).
2. Move 2 (The *Khuavang*): Villainy (VIII) → Spatial Transference (XV) → Struggle (XVI) → Victory (XVIII).
 3. Move 3 (The Human Betrayal): Villainy (VIII) → Unfounded Claims (XXIV) → Difficult Task (XXV) → Return/Unrecognised Arrival (XX/XXIII) → Punishment (XXX) → Exposure (XXVIII) → Wedding (XXXI).

Morphological Analysis and Narrative Dynamics

Mapping out the structure of 'Kungawrhi' reveals a story that follows strict traditional rules, while maintaining dynamic cultural significance. Instead of moving in a straight line from start to finish, the tale achieves its grand scale by weaving universal story patterns together with unique Mizo cultural elements. To truly understand this complex narrative, it is necessary to examine it on three connected levels: (1) how the plot builds step-by-step, (2) how the hero's role changes over time, and (3) how Propp's traditional character categories blend with local Mizo spiritual beliefs. The following sections will explore these three areas in detail.

The Escalation of Villainy and the Three-Move Structure

The structural complexity of 'Kungawrhi' lies in its highly ambitious three-move sequence. Rather than presenting a cyclical conflict, the narrative utilises Function VIII (Villainy) to systematically escalate the threat level across different existential planes.

In Move 1, the Villainy is enacted by a *Keimi*, a weretiger representing a supernatural, monstrous threat from the physical wilderness. The hero, Phawthira, resolves this through physical combat (Function XVI). As soon as this conflict is resolved, Move 2 is initiated by a new Villainy (VIII)—the abduction of Kungawrhi by the *Khuavang*. This shifts the threat from a physical beast to ethereal, subterranean spirits, requiring a descent into another realm (Function XV). Finally, Move 3 shifts the paradigm entirely. The final Villainy is enacted not by a monster or a spirit, but by Phawthira's own younger brother, Hrangchala, who severs the *kawi* vine. This final move represents a psychological and social threat, human betrayal, which Propp structures seamlessly through the False Hero sequence (Functions XXIV to XXVI).

The Evolution of the Heroic Paradigm

Propp generally divides protagonists into Seeker-Heroes, those who actively depart on a quest, and Victim-Heroes, those who suffer villainy directly and reactively. The structural mapping of 'Kungawrhi' reveals a sophisticated evolution of the hero archetype within a single narrative.

During the first two moves, Phawthira is a textbook Seeker-Hero. He hears the call for help (Function IX), consents to counteract (Function X), and actively departs (Function XI) to hunt down the *Keimi* and later the *Khuavang*. However, the structural pivot at the beginning of Move 3 transforms Phawthira into a Victim-Hero. Trapped in the underworld by his brother, he is no longer the active seeker but the victim of Villainy (Function VIII). He must overcome a Difficult Task (Function XXV), tricking his *Khuavang* children to climb the *kawi* vine, merely to escape and reclaim his rightful possession.

This fluidity of character function is best understood through A.J. Greimas' actantial model, which refines Propp's spheres of action into relational binaries. Greimas posits that narrative syntax relies on a Subject aiming at an Object of desire, situated as an object of com-

munication between a Sender and a Receiver. This central quest is further “modulated in projections from the helper and opponent” (207). In the tale of Kungawrhi, these actantial roles are quite unstable, highlighting the narrative’s psychological depth. Hrangchala begins the tale structurally positioned as a Helper, functioning as a magical agent or source of power to the Subject. However, by severing the *kawi* vine in Move 3, Hrangchala abruptly shifts across the actantial axis to become the primary Opponent. This structural betrayal transforms a traditional man-versus-monster epic into a complex commentary on human greed and social treachery, demonstrating the dynamic nature of Mizo storytelling within rigid structuralist formulas.

Cultural Specificity within a Universal Framework

While the syntactic structure of the tale is universally Proppian, the semantic elements, the flesh covering the structural skeleton, are deeply rooted in Mizo culture and cosmology. As Claude Lévi-Strauss observes, “Myth is language, functioning on an especially high level where meaning succeeds practically at ‘taking off’ from the linguistic ground on which it keeps on rolling” (210). In the tale of Kungawrhi, this “high level” of meaning is achieved by embedding indigenous cosmovisions into standard narrative functions. The initial Trickery (Function VI) and Villainy (Function VIII) rely on the indigenous belief that stealing a footprint and drying it over a fire can cast a fatal spell. This aligns with what Kimthianvak Vaiphei describes as indigenous occult practices, where a victim is harmed after a piece of their physical belonging is manipulated to summon a spiritual attack (7). The Spatial Transference (Function XV) to the underworld relies on the *kawi* vine, a culturally significant plant featured in the opening of the tale during the traditional game of *inkawibah*.

Furthermore, the adaptation of the magical Obstacle Flight mentioned by Propp during the Pursuit and Rescue (Functions XXI and XXII) is uniquely localised. Instead of receiving magical agents from a traditional European donor figure, like a wizard or fairy godmother, at the moment of crisis, Kungawrhi and her rescuers already possess the magical seeds (seeds of fire, water, thorns, and rocks). However, the Proppian Helper sphere is fulfilled by a heavenly god and goddess who observe the pursuit from above. By warning the heroes of the *Keimi*’s proximity and instructing them exactly when to cast the seeds, these deities provide supernatural guidance rather than physical artifacts. This division of the Rescue function, where human characters provide the physical elements but cosmic deities provide the omniscience to activate them, reflects a deeply animistic and interconnected Mizo worldview. Finally, the resolution of the narrative (Function XXXI) is achieved through the restoration of traditional Mizo social order, that is, Phawthira exposes the imposter during a *khuangchawi* feast, marries the lady, and ascends to the chieftainship.

Conclusion

Through the application of Vladimir Propp’s morphological framework, this paper establishes that the Mizo folktale ‘Kungawrhi’ is not merely a collection of ethnographic motifs, but a highly structured epic narrative. The tale validates Propp’s assertion of typological unity; despite lacking several functions, it maintains strict sequential integrity across its three complex moves. By analysing how the narrative utilises Mizo cosmological elements, such as the *Keimi*, *Khuavang*, and *kawi* vine, to fulfill universal structural spheres, it becomes evident that structuralism does not erase cultural identity. Rather, it highlights how the Mizo oral tradition effectively adapts universal human anxieties and heroic archetypes to reflect its own unique indigenous worldview.

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Nature, Myth, and Indigenous Consciousness: Eco-critical Perspectives on Selected Mizo Folk Tales

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Abstract:

This paper explores the relationship between nature, environment, and human life in selected Mizo folk tales through an eco-critical perspective. Ecocriticism, as a literary approach, examines how literature reflects ecological consciousness and the interaction between humans and the natural world. The study highlights the close connection between the Mizo people and their environment, particularly in the pre-Christian period when religious beliefs, livelihood, and social values were deeply rooted in nature. Forests, rivers, mountains, animals, and spirits formed an inseparable part of Mizo cultural and spiritual life, including their conception of the afterlife through places such as Rih Dil and Mitthi Khua. Through selected folk tales such as Liandova leh Tuaisiala, Mauruangi, and Lalruanga leh Keichala, the paper examines themes of compassion toward living beings, environmental ethics, dependence on nature for survival, and the moral responsibility of humans toward the natural world. The study further argues that Mizo folk narratives preserve indigenous ecological wisdom and reflect a harmonious relationship between humans and nature, making them significant sources for understanding traditional environmental consciousness in Mizo society.

1. Introduction

Eco-criticism is an academic discipline and a critical tool used to study the relationship between literature and the physical environment. It serves as an instrument through which students of literature examine literary works that relate to ecology and environmental concerns. Ecocriticism mainly focuses on promoting awareness of the importance of the environment to human life through literature, while also encouraging appreciation and protection of nature by reflecting on the actions and attitudes represented in earlier literary works. The term ecocriticism is a combination of the words ecology and criticism. The word ecology originated from the Greek term oikos, meaning "house" or "dwelling place." The credit for coining the term ecology in 1869 goes to Ernst Haeckel, a German zoologist who is also regarded as one of the founders of biogenetics. Ecology is a branch of biology that deals with the relationship of organisms with one another and with their physical surroundings. It is also concerned with the interaction between human beings and their environment, and is sometimes referred to as bionomics. An understanding of ecological systems helps society predict the consequences of human activities on the environment.

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Etymologically, the word criticism is derived from a Greek word meaning “judgment,” and literary criticism refers to the exercise of judgment on works of literature. Criticism is the intellectual engagement with a literary text, examining its merits and limitations in order to evaluate its artistic value. Ecocriticism is also known by several other terms such as “Green Cultural Studies,” “Eco-poetics,” “Environmental Literary Criticism,” “Literary Ecology,” and “Eco-theory.” The term ecocriticism was first coined in 1978 by William H. Rueckert in his essay “Literature and Ecology: An Experiment in Ecocriticism.” Ecocriticism adopts an interdisciplinary approach by analysing the works of writers, researchers, and poets in relation to environmental issues and nature. However, ecocriticism was formally established as a major field of literary study with the publication of two seminal works in the mid-1990s: “The Ecocriticism Reader: Landmarks in Literary Ecology” edited by Cheryll Glotfelty and Harold Fromm, and “The Environmental Imagination” by Lawrence Buell (Origin of the Word Ecocriticism).

In the Mizo context, the Mizos were historically a migratory and agrarian community, and jhum cultivation was the most common means of livelihood. Even today, many Mizo people continue to manage their lives within the rugged hills of North-East India. For a community such as the Mizo, the forest and the environment were not merely resources for survival; rather, they formed an inseparable part of life and existence. The forests were believed to be inhabited by *Lasi*, the guardian spirit who protected and cared for animals, as well as by ancestral spirits and other supernatural beings with whom the people believed they co-existed and settled. Furthermore, in the spiritual realm, the Mizos had various deities and spirits closely associated with nature and the environment. Such ecological consciousness and environmental connections can also be observed in the Mizo conception of the afterlife.

This paper seeks to examine the relationship between the environment and selected Mizo folk tales through an eco-critical perspective. It further highlights the historical background of the Mizo people, their traditional beliefs closely connected with nature and spirits, and their indigenous awareness of ecology, environmental preservation, and the significance of the natural world.

2. Pre-Christian Mizo Beliefs and Nature

The pre-Christian era of the Mizos was deeply rooted in their indigenous religion, commonly known as *Mizo Sakhua*. This traditional belief system centred on ‘Sa’ and ‘Khua’ who were regarded as divine beings. The term ‘*Sakhua*’ itself was later used in the Mizo language to translate the word “religion,” and it is derived from the two terms ‘Sa’ and ‘Khua.’ Alongside these, the Mizos also believed in *Pathian* and other deities who were considered protectors and benefactors, granting blessings in agriculture, hunting, and daily life.

As James Dokhuma explains in his book *Hmanlai Mizo Kalphung*,

“Our ancestors had a religion (*Sakhua*) derived from the two terms ‘Sa’ and ‘Khua.’ ‘Sa’ was considered the main creator of everything, while ‘Khua’ was believed to be the protector. ‘Khua’ protects humans and blesses them” (46).

This belief system reveals the close relationship between the Mizos and nature in the pre-Christian period. Their dependence on agriculture, hunting, forests, and natural surroundings shaped their religious worldview, where divine powers were closely associated with protection, survival, and harmony with the environment.

The Mizo pre-Christian belief system was closely connected with nature and the environment, especially in relation to the spiritual journey after death toward the abode of

spirits known as *Mitthi Khua* and *Pialral*. Along this journey, the spirits of the dead were believed to pass through the famous Mizo lake, *Rih Dil*, which still exists today. According to traditional belief, *Rih Dil* was a significant place that every spirit had to visit after death. The renowned Mizo historian B. Lalthangliana states in his book *Mizo Culture* - "After their death, the family hosted a farewell ceremony known as *Thiṭin*, which marked the spirit's departure along the path of *Rih*, from where it would never return." (115). Even the surroundings of *Rih* Lake were associated with the spiritual world and death, as the Mizos believed that *Rih* Lake was the place through which every human spirit passed on its journey toward *Mitthi Khua* and *Pialral*. The trees around the lake were called *Mitthi Pal*, meaning "the fencing of the dead," while the birds inhabiting the lake and its surrounding areas were known as *Mitthi Ar*, meaning "the chickens of the dead," before they later came to be called *Rih Ar*.

As B. Lalthangliana further highlights, not only *Rih* Lake and the trees surrounding it, but also the subsequent stages of the spiritual journey were closely connected with nature and the environment. After crossing *Rih* Lake, the spirits reached *Hringlangtlang*, a place from where they could still look upon the human world, especially their own villages. At this stage, they deeply longed for their families, homes, and the life they had left behind. The very meaning of *Hringlangtlang*, "the hill from where the human world could still be seen," reflects the emotional attachment of the Mizo people to their homeland and family (116). It is significant that even the spirits of the dead were believed to experience longing and homesickness. This portrayal reveals the deeply sentimental and emotional nature of the Mizo people, particularly in relation to family, home, and the landscape with which they were closely connected. The beautiful hilly setting of *Hringlangtlang* further intensified the feeling of loneliness and longing.

When the spirits were overwhelmed by loneliness and memories of their past life, nature again served as a source of healing. *Hawilopar*, literally meaning "the flower of no return," prevented them from turning back to look at their villages and former life. Although it could not completely erase their longing, it restrained them from looking back. Another important element was *Lunglohtui*, the water that removed sorrow and eased their emotional attachment to the past. Through these elements, nature functioned not merely as part of the spiritual journey but also as a means of emotional and spiritual comfort. The entire journey toward *Mitthi Khua* clearly reflects the central place of nature and the environment in pre-Christian Mizo belief. During life, nature was inseparable from human existence; it was their source of livelihood, identity, and emotional belonging. Even after death, this relationship did not come to an end. Rather, nature continued to play a vital role in the spiritual realm, guiding the souls of the dead toward rest, peace, and contentment in the afterlife.

The Mizo ancestors were deeply superstitious in their everyday lives. Whenever they intended to do something, they first considered whether it was safe or whether it was permitted by the divine powers and spirits believed to watch over them. Such beliefs were an inseparable part of their daily existence. According to traditional Mizo belief, every element of nature possessed its own soul and guardian spirit, especially large trees, huge rocks, mountains, lakes, rivers, and pools of water located deep within forests, commonly known as *Sih*. These places were widely regarded as dwelling sites of numerous supernatural spirits and guardians.

Before cultivating their jhum fields and cutting down trees, the Mizos performed certain verbal expressions that reflected their respect for nature. Rev. Zairema records the following statement in his book *Pi Pute Biak Hi*: "It is not because we despise you, nor because we take pleasure in mocking you, that you are cut down by the Mithun; rather, it is through this act that

we seek food and sustenance for our survival” (89). This expression reveals the traditional belief that trees also possessed souls. The Mizos were therefore reluctant to cut them down without acknowledgement or apology. As reflected in this statement, they maintained a sense of reverence toward nature and expressed remorse before felling trees for cultivation. They believed that killing any form of living creature was a grave wrongdoing before the Creator. For this reason, whenever they burned their jhum cultivation fields, they were conscious that many animals and even insects would perish in the fire. Rev. Zairema states that after setting fire to their jhum fields, they would rest on the following day to mourn the death of those creatures, as they believed that the animals had died because they burned the forest for their own survival (145). Although jhum cultivation was necessary for their livelihood, they carried out the practice with deep sorrow and a strong sense of moral responsibility toward nature and its living beings.

They clearly understood that the forest and its environment were the source of everything they needed for their livelihood. This was the reason they protected the forest with great care and used only the areas necessary to meet their yearly needs. They neither attempted to exploit the resources excessively nor sought to accumulate them for many years ahead; rather, they lived and worked according to their immediate necessities. One practice that clearly demonstrates their deep awareness of the importance of nature was the strict regulation observed before burning cultivation areas. Every cultivator was required to make a proper fire-break, known as *Mei lam*, to prevent the fire from spreading into the reserved forest. If anyone failed to do so and the fire reached the protected forest, they were subjected to a severe fine called *Salam*, which was regarded as a strong form of punishment. Thus, such customary practices reflect not only their dependence upon nature but also their strong sense of environmental responsibility and communal discipline.

Another example of the Mizo ancestors’ ethical code and social prohibitions can be seen in a story about a man who captured many monkeys using a trap known as *zawngtlak*. Rev. Zairema further emphasizes the incident, stating that, “The man captured monkeys, cut off their hands, and tortured them with a blade. It was believed that, after he later had sons and grandsons, the descendants born into his lineage carried dark patches on their hands as a consequence of his cruelty” (145). The Mizos also considered it sinful to kill animals that were carrying their young, pregnant, or feeding their offspring; even birds in such conditions were protected. Although they lived in a society where a man who killed many animals was often regarded as brave and admirable, there were still clear moral boundaries regarding the treatment of living creatures. Such practices reveal a remarkably advanced ethical consciousness, comparable in some ways to modern hunting regulations and conservation principles observed in many Western societies today. In this sense, the Mizo ancestors may truly be regarded as environmentally conscious people who lived in close harmony with nature and practiced an eco-friendly way of life.

3. Human–Nature Relationships in Selected Mizo Folk Tales

As a subtopic, this section explores selected folk tales that highlight the importance of nature and the environment in human livelihood. Although many folk tales contain references to nature and ecological values, only a few selected stories will be examined in order to provide a deeper understanding of the topic.

Firstly, the relationship between humans and the environment can be observed in the folk tale *Liandova leh Tuaisiala*. In the story, *Liandova leh Tuaisiala* encountered a small white snake in the forest during heavy rainfall. The continuous rain had left the snake weak, cold, and

nearly dying. Fearing that it might be killed by someone passing through the area, Liandova expressed sympathy for the creature, saying that, “He is as poor as we are, having not even a place to stay during the rainy season” (Khiangte 217), and they carefully wrapped the snake with leaves and placed it in a safe and warm location to protect it from the cold.

Their act of kindness later brought them prosperity, as they were blessed with abundant rice harvests that year because the snake was, in fact, the child of a powerful *khuavang*. However, Liandova and Tuaisiala had no knowledge of its supernatural identity at the time. To them, it was merely a small white snake in need of help. Nevertheless, they chose to protect and care for it. This episode clearly highlights the kindness and compassion of Liandova and Tuaisiala toward all living beings, while also reflecting the deep connection between humans, nature, and moral responsibility found within Mizo folk traditions.

The second folk tale that deeply highlights the importance of the environment in both human life and the afterlife is the story of *Mauruangi*. In this folk tale, one can observe a unique connection between nature and religious concepts such as “Karma” and “Reincarnation”. According to the definition of karma provided by the *Hindu American Foundation*, “One of Hinduism’s most fundamental teachings is that every living being is a physical incarnation of an immortal soul. Though these physical bodies die, each immortal soul continues to exist” (Allard). This suggests that every living being possesses an eternal soul temporarily housed within a physical body.

Similarly, in the story of *Mauruangi*, Mauruangi’s mother was intentionally pushed into the river by Mauruangi’s father, which led to her death. Later, she was reincarnated as a catfish. However, after Mauruangi’s stepmother discovered that the fish was secretly feeding and taking care of Mauruangi, she pressured the villagers into killing it. After the catfish was killed, Mauruangi received its lungs and bones. The lungs transformed into a beautiful necklace, while the bones were reincarnated as a *Bombax ceiba* tree. This tree later provided Mauruangi with food and nourishment, protecting her from hunger and suffering and helping her remain healthy. (Vanlallawma 102, 105).

In Hinduism and Buddhism, reincarnation into elements of nature such as trees, animals, or rivers often symbolizes the unity of all life, the law of karma, and the continuation of consciousness. In the story of *Mauruangi*, the reincarnations of Mauruangi’s mother appear meaningful and closely connected to the natural environment. When she died in the river, she became a fish, and when parts of her body entered the soil, she transformed into a tree. From a Mizo cultural perspective, this form of transformation appears both logical and symbolic, as it reflects the intimate relationship between human life and nature.

More importantly, the transformation of Mauruangi’s mother into natural forms can be interpreted as an act of maternal protection and sacrifice. By becoming a catfish and later a fruit-bearing tree, she was able to continue caring for her daughter without attracting the suspicion of Mauruangi’s father and stepmother. In Hindu belief, reincarnation as a tree is sometimes associated with a state of reflection, peace, and selfless service, as trees provide shade, food, and oxygen to all living beings without discrimination. Likewise, Mauruangi’s mother chose forms within nature that could nourish and protect her daughter. Through these transformations, the folk tale clearly emphasizes the essential role of nature and the environment in sustaining human life by providing food, shelter, and daily necessities in every part of the world.

Lastly, in the story of *Lalruanga leh Keichala*, it can clearly be seen that the killing of

animals was not merely done for pleasure or out of habit; rather, it was often carried out for necessary and meaningful reasons, which reflected the close relationship between human beings and the environment in their daily lives. Lalruanga's father, Zauhranga, killed a huge wild pig in the cultivation field belonging to Zawltleipuii's family. However, the wild pig belonged to the queen of *Lasi*, Chawngtinleri, who was regarded as a supernatural guardian responsible for protecting animals. Chawngtinleri took away and saved the wild pig she loved and replaced it with a smaller one. Nevertheless, when Zauhranga later explained that the wild pig had repeatedly destroyed vegetables in their jhum cultivation, Chawngtinleri accepted his reason as justifiable and eventually returned the original wild pig to the place where it had been killed (Dahrawka 31).

This episode clearly depicts that the killing of animals was often considered acceptable only when there were reasonable causes behind it. Even the *Lasi*, who served as protectors of animals, permitted animals to be hunted or killed when they caused harm to human life and livelihood. Such ideas can also be observed in the story of *Sichangneii*. After Sichangneii fled back to the sky, she left her children behind on earth. Following the death of their father, her sons later found her and joined her in the sky where she resided. However, Sichangneii's brother could not accept them and continually attempted to kill them. As a result, Sichangneii advised her sons to return to the earth and instructed them to use trapping devices for catching animals in the place known as *Mual Sarih*. After returning to the earth, the brothers became highly successful in capturing animals by using the traps taught to them by their mother (79).

This narrative further suggests that human beings depended greatly on animals for survival during earlier times, as was the case with many societies across the world before the spread of modern education and development. The Mizo people also relied on hunting and consuming animals for generations, primarily for survival, sustenance, and the fulfilment of their daily needs. However, the unnecessary killing or torture of animals was never socially accepted. As discussed earlier, although animals were utilized for human survival, there also existed a strong sense of responsibility toward their protection. In the story, the brothers survived through the animals they captured using traps, even after becoming blind, as these animals became their principal source of food and livelihood. This clearly highlights the significance of the environment in human life, the dependence of human beings upon animals for survival, and the recognition of the need to preserve and respect nature within traditional Mizo society.

4. Conclusion

As with many other tribal communities across the world, the Mizos and their ancestors maintained a close and inseparable relationship with nature and the environment. Their religion, daily life, food habits, and value system were deeply intertwined with the natural world. Particularly before the advent of Christianity, traditional Mizo religious beliefs were strongly associated with nature, animals, spirits, and other supernatural beings. These beliefs, myths, and spiritual concepts significantly influenced Mizo folk narratives, which frequently reflect the ecological consciousness embedded within their culture and religion.

Nature and the environment are consistently represented in Mizo folk tales and oral traditions, revealing their importance in both the physical and spiritual life of the people. From an eco-critical perspective, these narratives demonstrate how the Mizos understood human existence as closely connected with the natural world. Even the spiritual journey after death, especially the path towards *Rih Dil* and *Mitthi Khua*, is portrayed through landscapes, forests, lakes, and other environmental elements, further emphasizing the cultural and spiritual signif-

icance of nature.

Moreover, these folk tales and oral narrations continue to be retold and preserved across generations, serving not only as cultural memories but also as reminders of the essential role of nature and the environment in Mizo life, identity, future, and historical consciousness.

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The Moderating Role of Hopefulness in the Relationship Between Resilience and Well-Being Among Mizo Cancer Patients

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Abstract:

This study first attempts to determine the level of hopefulness, resilience, and psychological well-being among male and female cancer patients in Mizoram, and further examine the moderating role of hopefulness in the relationship between resilience and psychological well-being among three groups of cancer patients groups according to the stages of cancer illness. While cancer is conventionally classified into stages 0–IV, this study grouped stages into three broader categories for the analysis of psychological impact: Group 1 are in Stage 0–I, Group 2 are in Stage II–III, and Group 3 are Stage IV of cancer illness. The sample comprised 104 Mizo cancer patients. Psychological factors—hopefulness, resilience and psychological well-being—were studied. The findings indicated that there were not significant gender or cancer groups differences in the psychological variables of hopefulness, resilience, and psychological well-being. Hopefulness was found to moderate the relationship between resilience and psychological well-being among cancer patients in Mizoram.

Key words: cancer stages, resilience, well-being, hopefulness, Moderation effect.

Introduction

Cancer is a non-communicable disease that affects populations globally. It is characterised by the rapid proliferation of abnormal cells, which invade adjacent tissues and metastasise to distant organs (World Health Organisation, 2017). Cancer diagnosis profoundly affects both physical and mental health, creating a need for comprehensive attention to both throughout the treatment continuum. This dual focus is especially important, as receiving a potentially life-threatening diagnosis, enduring intensive therapies, managing adverse effects, and adapting to new functional limitations can all lead to significant mental health challenges, such as anxiety, depression, self grief, and stress-related coping difficulties (Akechi, et al. 2004; Sirois, 2012). Historically, healthcare providers usually prioritize physical symptoms, often placing less emphasis on mental health (Nadler & Page, 2008). However, addressing mental health is as crucial as managing physical symptoms. Multiple studies demonstrate the strong link between physical and mental health (Wise et al. 2010).

As reported in recent years, Mizoram has had the highest cancer incidence for men and women in India (Bhonde, 2016; Population-Based Cancer Registry, Mizoram, 2016). In males, the most prevalent cancer sites are the stomach, oesophagus, and lungs. In females, the lungs, cervix, stomach, and breast are most frequently affected. Recent studies (Monitoring Survey

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of Cancer Risk Factors and Health System Response in North East Indian Region, 2022) link the increasing cancer burden to delayed diagnosis and low treatment-seeking. These problems mainly arise from limited healthcare access, infrequent check-ups, and significant financial burdens. As a result, late diagnoses and missed treatments are common (Mahal et al., 2013).

Empirical studies indicate that resilience can reduce treatment-related fatigue and mitigate harm to bodily functions, thereby accelerating recovery (Strauss et al., 2007). Additional research demonstrates that patients with greater resilience are more likely to maintain stable psychological states, which contributes to improved quality of life (Wenzel et al., 2002). Factors such as hope, social support, and spirituality have been shown to strengthen resilience. Psychological well-being is also influenced by resilience. Furthermore, optimism can promote psychological well-being regardless of an individual's resilience level (Souri & Hasanirad, 2011).

While numerous studies report a positive association between resilience and well-being, some research suggests that this relationship is not universally positive (Mguni et al., 2011). Therefore, the present study will investigate the impact of hopefulness on resilience and examine how this factor contributes to well-being among cancer patients in the Mizo population. This relationship has not been previously explored. The primary objective then is to determine whether increased hopefulness enhances resilience and, in turn, improves patient well-being.

Hopefulness refers to a multidimensional dynamic life force characterized by positive expectations toward the future and confidence in achieving personally meaningful goals despite illness (Dufault and Martocchio, 1985). As an underlying human strength, hope has served as a driving force for progress throughout the history of Western civilization. This quality is deeply embedded in cultural norms and often goes unnoticed, similar to yeast in bread. The belief in a better future is also reflected in common concepts and language; for example, the use of terms such as “plan” and “trust” implies an underlying assumption that the future is significant and that present actions can influence outcomes (Snyder & Lopez, 2007).

While many cancer patients encounter traumatic experiences, many demonstrate considerable strength. These differences highlight the importance of resilience. Resilience has been defined as “a personality characteristic that moderates the negative effects of stress and promotes adaptation” (Wagnild & Young, 1993), and as “the ability to restore or maintain internal or external equilibrium under significant threat by means of human activities, including thought and action” (Smith & Carlson, 1997). Many people develop mental health issues when they encounter adversity, which has led researchers to believe that only a few people are resilient. But, they have come to realize that many people manage to endure the temporary upheaval of loss or potentially traumatic events with no significant disruption in their ability to function at work or in their close relationships, and they seem to move on to new challenges with ease (Bonanno, 2004; Masten, 2001; Ryff & Singer, 2003). Psychological resources that support resilience include a flexible self-concept, autonomy, self-direction, and environmental mastery. Social resources, including high-quality relationships that provide intimacy and support, also play a significant role (Baumgardner & Crothers, 2014).

Psychological well-being is the presence of positive emotional states and effective psychological functioning, including feelings of happiness, life satisfaction, emotional ties and positive affect along with the absence of significant psychological distress” (Veit & Ware, 1983). It is a state of mind where an individual is able to develop their potential, work productively, and cope with normal stresses of life (WHO, 2021). Ryff (Ryff, Keyes & Schmotkin, 2002) conceptualized psychological well-being (PWB) as a set of psychological characteristics essential for pos-

itive human functioning. These characteristics encompass resilience-related aspects, including maturity (Allport, 1961), purpose in life (Crumbaugh & Maholick, 1969), and self-efficacy (Schwarzer & Warner, 2013). Psychological well-being has also been examined in relation to resilience and hardiness and was found that individuals showing higher psychological hardiness demonstrated a reduced association between stress and subsequent illness (Kobasa, Maddi & Kahn, 1982; Masten et al., 1999).

Objectives

1. To examine the moderating role of hopefulness in the relationship between resilience and psychological well-being among cancer patients of three stages of illness (Stage 0-I; stage II- III; and stage IV)

Hypotheses

1. It is expected that hopefulness will play a moderating role in the relationship between resilience and well-being among cancer patients of three stages of illness.

Methodology

Sample : The sample comprised 104 Mizo cancer patients: 13 males and 9 females in Stages 0 and I, 30 males and 30 females in Stage II, and 8 males and 14 females in Stage IV. Participants were randomly selected from two cancer hospitals in Aizawl (Nazareth Hospital and Mizoram State Cancer Institute) and from two guest houses for cancer patients operated by the Cancer Care Foundations and the Cancer Society of Mizoram. Consenting individuals completed forms collecting socio-demographic information and the following standardized instruments: i) the Herth Hope Scale (HHS; Herth, 1991), a 30-item 4-point scale Likert type instrument designed to capture the multidimensional aspects of hope. Higher scores indicate greater hope. The HHS has 3 subscales: Temporality and Future, Positive Readiness, and Interconnectedness; ii) the Resilience Scale (RS; Wagnild, G.M. and Young, H.M., 1993), consisting of 25 statements, rated on a Likert type scale of 1 – 7 ranging from 1 (strongly agree), 4 (neutral) to 7 (strongly disagree); and iii) Psychological Well-being Scale (PWS; Veit and Ware, 1983), a 20-item 6-point Likert scale measuring overall mental health by assessing, anxiety, depression, behavioural control, positive affect and emotional ties reflecting Psychological distress (10 items) and Psychological

Table 1: Descriptive and Reliability Statistics for Psychological Variables

Variables	Gender	Stage of Cancer	N	Mean	SD	Skewness		Kurtosis		Cronbach's Alpha	Number of Items
						Stats.	SE	Stats.	SE		
Hopefulness	Males	0&I	13	2.05	0.11	-0.16	0.62	-0.89	1.19	0.74	30
	Males	II&III	30	2.12	0.24	0.64	0.43	-0.54	0.83	0.86	30
	Males	IV	8	1.99	0.16	0.58	0.75	-0.78	1.48	0.76	30
	Females	0&I	9	2.11	0.19	0.57	0.72	-0.41	1.40	0.77	30
	Females	II&III	30	2.02	0.19	0.13	0.43	-0.63	0.83	0.91	30
	Females	IV	14	1.96	0.14	-0.61	0.60	0.21	1.15	0.93	30
Resilience	Males	0&I	13	5.36	0.39	-0.01	0.62	-1.17	1.19	0.74	25
	Males	II&III	30	5.28	0.47	-0.02	0.43	-0.36	0.83	0.78	25
	Males	IV	8	5.11	0.42	0.59	0.75	-1.25	1.48	0.74	25
	Females	0&I	9	5.52	0.55	-0.01	0.72	-0.97	1.40	0.83	25
	Females	II&III	30	5.49	0.47	-1.00	0.43	-0.14	0.83	0.79	25
	Females	IV	14	5.27	0.50	-0.19	0.60	-1.47	1.15	0.78	25

Psychological Well-Being	Males	0&I	13	4.05	0.59	-0.51	0.62	0.49	1.19	0.73	20
	Males	II&III	30	4.40	0.62	-0.22	0.43	0.16	0.83	0.72	20
	Males	IV	8	4.28	0.35	-0.48	0.75	-1.33	1.48	0.79	20
	Females	0&I	9	4.20	0.74	0.28	0.72	-1.11	1.40	0.60	20
	Females	II&III	30	4.10	1.06	-0.24	0.43	-0.30	0.83	0.85	20
	Females	IV	14	4.10	0.70	0.38	0.60	-0.15	1.15	0.86	20

well-being (10 items).

Results and Discussions

Descriptive and reliability statistics for psychological variables of hopefulness, resilience, and psychological well-being were first analysed as given in Table 1. The item Mean scores on each scale and subscales were interpreted using equal interval classification of the Likert scale rather than relying solely on the descriptive statistics of the overall dataset. The use of item Mean scores standardises the results by reducing each scale to the average response per item, thereby allowing for a more accurate interpretation of the relative levels of hopefulness, resilience, and psychological well-being across the three groups of cancer stages as we determine whether the scores reflect low, average, or high tendencies on a psychological construct. Across all stages (grouped into 3) and genders (male and female), cancer patients exhibited moderately high levels of hopefulness, resilience, and favourable psychological functioning. Although slight reductions in hopefulness and resilience were observed among stage 4 patients, the levels generally remained moderate to moderately high.

Following the preliminary analyses for psychometric adequacy and levels of the groups on the psychological measures, Multivariate and Univariate analyses for gender, cancer stage, and their interaction effects on the psychological variables of hopefulness, resilience and psychological well-being were executed. Levene's test found partial violations of homogeneity, so Pillai's Trace was used instead which is robust to unequal group sizes and violations of homogeneity (Field, 2018; Tabachnick & Fidell, 2019). However, none of the independent and interaction effects of gender and cancer stages on the psychological variables were found to be significant (detailed data and analyses with authors). This may indicate that the impact of the diagnosis of cancer remains the same across the groups regardless of gender and stages of severity of cancer.

The Role of Hopefulness in the Relationship Between Resilience and Psychological Well-Being Among Cancer Patients Across Three Stages of Illness

Preliminary correlation analyses assessed the direction and strength of associations among resilience, psychological well-being, hopefulness,. These analyses also served as an initial step to examine linear relationships among the variables before conducting moderation analyses. The non-significant findings of the effect of gender and stages of cancer justified the pooling of data to a bigger sample size for further moderation analyses.

Correlation Among the Psychological Variables (N=104)

Pearson's product-moment correlation analysis was conducted to assess the relationships among hopefulness, spiritual coping, perceived social support, resilience, and psychological well-being. This method was selected to determine both the direction and magnitude of associations among the psychological variables under investigation. The results of the correlation analysis are summarised in Table 2. Hopefulness showed a significant positive correlation with psychological well-being ($r = .322, p < .01$), but not with resilience (r

= .094, $p = .343$). Resilience was also significantly positively correlated with psychological well-being ($r = .204$, $p < .05$). Overall, the findings indicated significant positive linear relationships among several psychological variables, supporting the assumption of linear association required for subsequent moderation analyses.

Variables	1	2	3
1. Herth Hope Scale	—		
2. Resilience	.094	—	
3. Psychological Well-Being	.322**	.204*	—

Note: * $p < .05$, ** $p < .01$ ($N = 104$)

Moderating Effect of Hopefulness on the Relationship Between Resilience and Psychological Well-Being

The Moderation analysis used PROCESS Macro Version 4.1 (Hayes, 2022). Model 1 of the PROCESS Macro tested if hopefulness, spiritual coping, and perceived social support significantly moderated the relationship between resilience and psychological well-being. In these analyses, resilience was the predictor variable and psychological well-being was the outcome variable, with opefulness as the moderator variable. Predictor and moderator variables were mean-centred prior to analysis to reduce potential multicollinearity from interaction terms. Interaction effect was interpreted based on the significance of the interaction term and changes in explained variance (ΔR^2). Conditional effects analyses and Johnson–Neyman significance regions were examined.

Results of the moderation analysis are presented in Table 3. The overall regression model was statistically significant, $F(3, 100) = 6.7869$, $p = .0003$. The multiple correlation coefficient reached $R = .4113$, and the coefficient of determination was $R^2 = .1692$. These results show that the model explained 16.92% of the variance in psychological well-being among the cancer patients in the study.

The main effect of resilience on psychological well-being was statistically significant, $B = 0.3329$, $SE = 0.1515$, $t = 2.1967$, $p = .0304$, 95% CI $[0.0322, 0.6335]$. These findings indicate that greater resilience is associated with higher psychological well-being. Hopefulness also exerted a statistically significant main effect on psychological well-being, $B = 1.1660$, $SE = 0.3652$, $t = 3.1928$, $p = .0019$, 95% CI $[0.4414, 1.8905]$. These results show that higher levels of hopefulness are associated with higher psychological well-being among cancer patients.

The interaction effect between resilience and hopefulness was statistically significant, $B = 1.7370$, $SE = 0.8462$, $t = 2.0527$, $p = .0427$, 95% CI $[0.0582, 3.4159]$. The interaction term accounted for an additional 3.5% of the variance in psychological well-being, $\Delta R^2 = .0350$, $F(1, 100) = 4.2136$, $p = .0427$. These results indicate that hopefulness significantly moderated the relationship between resilience and psychological well-being. Analysis further demonstrated the nature of the moderation effect. At low levels of hopefulness (-1 SD), the relationship between resilience and psychological well-being was not significant, $B = -0.0047$, $SE = 0.2064$, $t = -0.0230$, $p = .9817$, 95% CI $[-0.4143, 0.4048]$. The findings suggested that resilience was virtually unassociated with psychological well-being at lower levels of hopefulness.

At mean levels of hopefulness, resilience significantly predicted psychological well-being, $B = 0.3329$, $SE = 0.1515$, $t = 2.1967$, $p = .0304$, 95% CI $[0.0322, 0.6335]$. At high levels of hopefulness ($+1$ SD), resilience also significantly predicted psychological well-being, $B = 0.6705$,

SE = 0.2396, $t = 2.7983$, $p = .0062$, 95% CI [0.1951, 1.1459].

These findings show that the positive association between resilience and psychological well-being increased as hopefulness increased. Resilience demonstrated a stronger positive relationship with psychological well-being among individuals with higher hopefulness. Overall, hopefulness served as a significant moderator in the relationship between resilience and psychological well-being. Specifically, higher levels of hopefulness strengthened the positive relationship between resilience and psychological well-being among cancer patients in the study.

Model Summary

R	R ²	MSE	F	df1	df2	p
.4113	.1692	.5121	6.7869	3	100	.0003

Regression Coefficients

Predictor	B	SE	t	p	LLCI	ULCI
Constant	4.1876	0.0705	59.3644	0	4.0476	4.3275
Resilience (RSTT)	0.3329	0.1515	2.1967	0.0304	0.0322	0.6335
Hopefulness (HHSTT)	1.166	0.3652	3.1928	0.0019	0.4414	1.8905
Resilience × Hopefulness	1.737	0.8462	2.0527	0.0427	0.0582	3.4159
Interaction Term	AR ²		F		df2	p
RSTT × HHSTT	0.035		4.2136		100	0.0427

Conditional Effects of Resilience on Psychological Well-Being at Different Levels of Hopefulness

Level of Hopefulness	Effect	SE	t	p	LLCI	ULCI
Low (-1 SD)	-0.0047	0.2064	-0.023	0.9817	-0.4143	0.4048
Mean	0.3329	0.1515	2.1967	0.0304	0.0322	0.6335
High (+1 SD)	0.6705	0.2396	2.7983	0.0062	0.1951	1.1459

Note: Predictor and moderator variables were mean-centered prior to analysis. PROCESS Macro Model 1 (Hayes, 2022) was used for the moderation analysis.

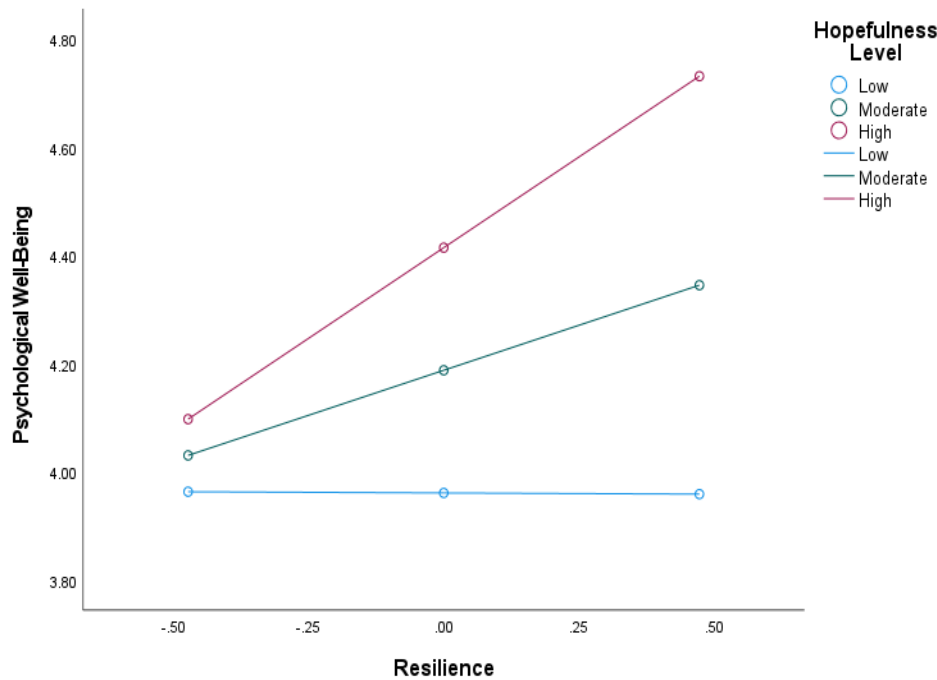


Figure 1: Graph showing significant moderating effect of hopefulness on the relationship between resilience and psychological well-being

Interpretation and Discussion

This study aimed to examine the moderating role of hopefulness in the relationship between resilience and psychological well-being among cancer patients in the three groups of stages of illness. Preliminary analyses did not show any significant difference in gender or stages of cancer illness on the psychological variables of hopefulness, resilience, and psychological well-being. Correlation analyses identified significant positive linear relationships among several psychological variables, thereby supporting the assumption of linear association necessary for subsequent moderation analyses. Moderation analyses were performed using PROCESS Macro Version 4.1, developed by Hayes (2022).

The results indicated that hopefulness moderated the association between resilience and psychological well-being among cancer patients. Simple slope analyses indicated that the positive relationship between resilience and psychological well-being intensified as hopefulness increased. These results align with findings reported by Satici (2016) and Kim (2005), who identified positive associations between hope and resilience, as well as the mediating role of hope in the relationship between psychological well-being and resilience. At low hopefulness, resilience was not significantly associated with psychological well-being. In contrast, at moderate and high levels of hopefulness, resilience strongly predicted psychological well-being, with the association increasing as hopefulness increased.

The findings show that hopefulness enhances the positive impact of resilience on psychological well-being in cancer patients. This effect likely occurs because hopefulness drives motivation and looks ahead. Hopefulness includes positive expectations, goal focus, emotional optimism, and the perception of opportunities to adapt or recover despite adversity (Snyder, 20220; Snyder & Lopez, 2007). Cancer patients who are more hopeful can better leverage their resilience to maintain emotional balance and well-being during illness-related stress and

uncertainty (Dufault and Martocchio, 1985; Herth, 1991).

Herth's and Snyder's Hope Theory both show that hopefulness leads to better coping, emotional control, perseverance, and psychological adjustment during challenges. For cancer patients, resilience alone may not keep psychological well-being without a positive outlook and emotional optimism. Hopefulness provides the emotional and motivational support that enables resilience to improve psychological well-being.

Cancer brings uncertainty about prognosis, fear of recurrence, long treatments, physical discomfort, and worries about mortality. In these situations, hopefulness is a key psychological resource that helps people keep meaning, emotional stability, and a sense of self despite distress. Resilience helps individuals get through adversity, but hopefulness provides the emotional strength and future focus needed for resilience to improve psychological well-being.

Hopefulness is shaped by the participants' sociocultural and religious backgrounds. In Mizoram, Christianity dominates. Spiritual faith, prayer, church fellowship, and community religious support often bring emotional reassurance, optimism, and positive expectations during illness. These cultural and religious factors likely increase hopefulness in cancer patients and boost the positive effect of resilience on psychological well-being.

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A comparative analysis of Vocational Interests and Achievement Motivation in Govt. Central High School Aizawl

Lianhlupuii Hnamte*

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Abstract:

The study looks at how vocational interest and achievement motivation relate to each other in high school students. A sample of 200 students (100 male and 100 female) in Class 9 and 10 from Govt. Central High School, Aizawl was chosen. Data were collected using a Vocational Interest Inventory and an Achievement Motivation Scale. The results show that there is a weak positive link between vocational interest and achievement motivation, with a correlation of 0.044. This study suggests that schools should provide career guidance so that student's motivations match their vocational interests and help them find the right career path based on their vocational interest. The study also highlights the importance of considering students vocational interest when developing their career goals and providing support to help them achieve those goals.

Introduction

Vocational interest refers to activities that a person enjoys and excels at, particularly in a job context. This interest motivates individuals to prepare for their studies and future careers. However, enjoyment of work alone is not the key to success; achievement motivation is also essential, as it instils the determination not to give up.

Achievement motivation is the internal force that leads a person toward success. It is the determination that motivates him or her to persevere, even during challenging moments. This drive strengthens an individual and enables them to reach their goals.

Thus, education helps students get ready for life and their future careers. Two psychological constructs – vocational interests (what kind of work they enjoy doing) and achievement motivation (how much they want to achieve) plays a crucial role at the high school level.

- **Vocational Interest** refers to a student's inclination towards particular professional tasks. According to Holland's RIASEC theory, these interests can be categorized into Realistic, Investigative, Artistic, Social, Enterprising, and Conventional domains.
- **Achievement Motivation** is the internal drive that pushes an individual to stay committed even at the time of difficulty, and achieve high standards of performance.

While this study focused on a single school, the findings are still relevant for all high school students. The level of competition in the job market makes it challenging to secure a decent employment opportunity. Numerous students select their subjects without taking into account their abilities and preferences. This has led to various issues in their professional lives.

Thus, it is crucial to assist children in recognizing their career interests and motivation

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for achievement. To enable children to achieve their optimal potential, schools must focus on these two aspects. The outcomes will aid teachers and parents in learning how to mentor and support children.

While many students acquire high achievement motivation, they often need a clear vocational direction. This study explores how these two variables interact within the context of Government Central High School situated in College veng, Aizawl.

Keywords: *Vocational Interests, Achievement Motivation, Deo-Mohan n-Ach Scale, Gender differences, Government Central High School, Holland's theory.*

Rationale of the study

This study addresses the crucial need to move from a strictly academic focus to a comprehensive understanding of achievement motivation and vocational interest among high school students in accordance with the National Education Policy (NEP) 2020. A contextualized application of Holland's RIASEC Model to a local demographic frequently disregarded in Western-centric research is necessary since, Mizo students usually have a strong internal drive to succeed, there is still a significant gap between their general ambition and specific career direction. By examining students in the formative stages of Classes 9 and 10, this research provides a vital rationale for institutionalizing personalized career guidance, ensuring that students' aspirations are systematically channelled into professional paths that match their inherent interest profiles.

Review of related study

Chan and Rounds (1999) study, "The Relation between Vocational Interests and the Motivation to Lead," uses multidimensional scaling to explore the relationship of vocational interests based on Holland's hexagonal model and a new individual differences construct called the motivation to lead (MTL). This study has theoretical implications for job versus role interests in work settings. In this way, the research suggests that a complex job/role interest framework exists when it comes to vocational interests and the motivation to lead, as identified through multidimensional scaling.

Leuty, Hansen, and Speaks (2015) presented an innovative study titled "Vocational and Leisure Interests: A Profile-Level Approach to Examining Interests," the research work helps on the psychology of interests to look at interests in a holistic manner instead of a segmented approach. Vocational and leisure interests also do not operate in the cognitive domain alone, as the authors identify and interpret them through analysis and discussion.

The paper titled "Investigating Measures of Achievement Motivation(s)" by Ziegler et al. (2010), looks into the difference between implicit and explicit achievement motivation. It tests the predictive validity of both these constructs in different contexts and checks if some explicit measures form a common construct, as empirical evidence supports this idea. There are three implicit and three explicit achievement motivation measures included in this study along with an intelligence test and a Big 5 questionnaire from a sample size of 150 respondents. The classification of explicit measures is based on either Murray's or McClelland's theory. The findings provide evidence for a common construct among explicit measures but not among implicit measures; however, the presumed predictions did not hold true across all tests and vanished when intelligence was controlled.

Moore, Grabsch, and Rotter's (2010) study, "Using Achievement Motivation Theory to Explain Student Participation in a Residential Leadership Learning Community," delves into the intricacies of student motivation within a voluntary, residential leadership learning community using McClelland's Achievement Motivation Theory (McClelland, 1958, 1961). The research, pub-

lished in the Journal of Leadership Education, investigates the primary motives of 89 incoming freshmen who participated in the program during the Fall 2009 semester. This study contributes valuable insights into understanding the diverse motivational factors that drive students to participate in leadership development programs. By applying McClelland's Achievement Motivation Theory, the research sheds light on the multifaceted nature of student motives, emphasizing the significance of both personal achievement and social affiliation.

Statement of the problem

The statement of the problem is "A comparative analysis of Vocational Interests and Achievement Motivation in Govt. Central High School Aizawl".

Objectives

1. To identify the prevailing vocational interests of students using the RIASEC model.
2. To study the level of achievement motivation of the students.
3. To compare the vocational interests of Class 9 and Class 10 students.
4. To compare the achievement motivation of Class 9 and Class 10 students.
5. To study the correlation between achievement motivation and vocational interests of the students.

Hypothesis

1. There is no significant difference in vocational interests between class 9 and class 10 students.
2. There is no significant difference in achievement motivation between class 9 and class 10 students.
3. There is no significant difference between vocational interests and achievement motivation of the students.

Methodology

• Description of the test:

- o *Realistic* – They enjoy working with tools and they like to work outdoors. They prefer to deal with objects rather than ideas or people.
- o *Investigative* – They give more attention to science and scientific activities. They generally are task oriented and not very much enjoy working around other people. Their preference is to think through problems rather than acting upon them. They are likely to be creative when it comes to scientific activities.
- o *Artistic* – They are interested in problems that can be dealt with self-expression in artistic way. They tend to avoid tasks that are highly structured or require physical strength and usually are more sensitive and emotional.
- o *Social* – Social people are getting well with other and care for the welfare of others. They like attention and enjoy being at the centre of the group. They are generally joyful, famous and good leaders.
- o *Enterprising* – They are good in persuading others. They see themselves as enthusiastic, pro-active, explorative and self-confident. They are leadership enthusiast and are good orator.
- o *Conventional* - They prefer highly structured verbal and numerical tasks of office work. They are at ease working in a well-established chain of command, respond to power, and blend in well with large organizations without pursuing leadership. They characterize themselves as conventional and trustworthy, and they would rather know exactly what is expected of them. They are best at clearly defined tasks and show little interest in problems involving physical skills or close

interpersonal relationships.

- **Sample:** The sample was collected based on purposive sampling technique, focusing on 200 students from Class 9 and Class 10. Out of which, 100 students were male and 100 students were female.
- **Tools:** To study the vocational interests of the students, Self-developed Vocational Interest Inventory (RIASEC-based) was used and to study the achievement motivation of the students, Deo Mohan Achievement Motivation Scale developed by Deo Mohan was employed.
- **Collection of data:** Permission was sought in advance from the School Principal. Following the approved application, the investigator went to the school. After instruction was given, the vocational interest inventory and achievement motivation test was administered. The completed sheet was collected. The scores were tabulated, analysed and interpreted.
- **Data Analysis:** To analyze the data, Descriptive statistics (Mean and Percentage) and Pearson's Product Moment Correlation (r) were used.

Analysis and interpretation

Objective 1: Vocational interests of the students:

Table No. 1

Type	Mean scores (N=200)	Percentage
Conventional	31.1	20.4%
Investigative	26.1	17.1%
Artistic	25.2	16.5%
Enterprising	24.6	16.1%
Social	24.5	16.0%
Realistic	21	13.7%

Source: Field Work

From the Table No. 1, it can be observed that students scored highest in Conventional with the mean score of 31.1. This score is higher than all other type of interest. The result indicates that this group of student preferred structured and organized task which includes data management, clerical work or adhering instructions. This type of interest is followed by Investigative (26.1) and Artistic (25.2) showing moderate preference toward analytical or intellectual thinking, creative and expressive activities. The scores of these two types of interests are fairly close to each other. The Enterprising (24.6) and the social (24.5) are also exist in close proximity revealing equal interest in leadership or persuasion and people-oriented as well as helping roles among the student group. The least preferred interest type is Realistic (21) suggesting limited inclination towards working with tools and machinery.

Objective 2: Level of achievement motivation of the students:

Table No. 2

Level	Students	%	Mean
Very High (≥ 137)	27	13.5%	117.5
High (118–136)	63	31.5%	
Average (99–117)	71	35.5%	
Low (80–98)	35	17.5%	
Very Low (< 80)	4	2.0%	

Source: Field Work

Table No. 2 shows that the mean value is 117.5 which is lower than the published national norm of approximately 134. This indicates that the student group has moderate achievement

drive which is not high level of motivation. About 45% of students fall in the high or very high level, which means that almost half of the students have a strong inner drive to succeed. 19.5% of the students are in the low or very low level of achievement motivation.

Objective 3: Vocational interests of Class 9 and Class 10 students.

Table No. 3

Area	Group	N	Mean	SD	MD	t	p
Realistic	Class 9	100	21.06	5.978	.210	.238	.812
	Class 10	100	20.85	6.514			
Investigative	Class 9	100	26.42	6.836	.640	.681	.496
	Class 10	100	25.78	6.443			
Artistic	Class 9	100	25.61	6.535	.740	.792	.429
	Class 10	100	24.87	6.683			
Social	Class 9	100	25.26	6.517	1.550	1.610	.109
	Class 10	100	23.71	7.083			
Enterprising	Class 9	100	25.48	6.962	1.740	1.714	.088
	Class 10	100	23.74	7.389			
Conventional	Class 9	100	31.27	7.145	.280	.295	.768
	Class 10	100	30.99	6.227			

Source: Field Work

Table No. 3 reveals that the comparison between Class 9 and Class 10 students across the six dimensions exhibits no statistically significant differences. Although Class 9 students showed slightly higher mean scores in most areas, the differences were minimal and not significant ($p > 0.05$), the gap between them could have happened by chance. This indicates that class-wise does not have a significant impact on vocational interests in this study. Thus, the hypothesis No.1 which states that 'There is no significant difference in vocational interests between class 9 and class 10 students' is accepted.

Objective 4: Achievement motivation of Class 9 and Class 10 students.

Table No. 4

Groups	Number	Mean	SD	MD	T Value	Sig. Level
Class 9	100	117.82	18.300	0.680	0.260	NS
Class 10	100	117.14	18.714			

Source: Field Work

From table No. 4, it is observed that Class 9 students obtained a mean score of 117.82, while Class 10 students obtained a mean score of 117.14. The mean difference is only 0.68. This t-value for the two compared groups is found to be 0.260 which is not significant at any level, It may be inferred that the difference between the two groups is not statistically significant. Therefore, the hypothesis No.2 which states that 'There is no significant difference in achievement motivation between class 9 and class 10 students' is accepted.

Objective 5: Correlation between Achievement Motivation and Vocational Interests of the students.

Table No. 4

Variable	Pearson r	Sig. (2-tailed)	N	Sig. Level
Total_VIR × Total_AM	.044	.536	200	NS

Source: Field Work

The above table revealed the correlation between Vocational Interest (VIR) and Total Achievement Motivation (AM). To find out the relationship of these two variables, Pearson correlation was used and the result was 0.044 which is very small number. In line with official research rules, any number below .10 is considered negligible signifying that it is so small that it basically does not count. Consequently, the result is not statistically significant (NS). Thus, the hypothesis No.3 which states that 'There is no significant difference between vocational interests and achievement motivation of the students' is accepted.

Discussion:

- This study revealed that students have the highest preference for Conventional interests (mean = 31.1), indicating a strong inclination toward structured, rule-based, and organized tasks. Investigative (26.1) and Artistic (25.2) scores suggest that students also possess analytical and creative abilities, though these may not be fully developed due to limited opportunities. The lowest score in Realistic (21) indicates less interest in hands-on or technical work, possibly due to lack of exposure. Students lean towards structured academic paths, highlighting the need for broader career exposure and skill-based.
- The group shows a moderate level of achievement motivation, with an average score of 117.5, which is lower than the national norm of about 134. Although 45% of students have high or very high motivation, nearly 20% fall into the low motivation category and may need focused support to improve their motivation levels.
- Although Class 9 students have slightly higher mean scores in most areas of vocational interests, these differences are very small and not meaningful, students need more exposure to different careers, practical activities, and counselling support at an earlier stage to help them make informed choices.
- The achievement motivation remains stable across classes 9 and 10, and the transition from these classes does not significantly influence students' levels in this area.
- The findings highlight that even highly motivated students require professional career counselling to discover their true vocational path. Without alignment, high motivation may be misdirected.

Conclusion:

The study comes to the conclusion that although the students' motivation for achievement varies, their career interests are still in the early stages of development. From the findings, the necessity has been observed for treating vocational interest and achievement motivation as distinct dimension in student profiling, career guidance and counselling, and in planning educational strategy. Career counsellors and educators should deal both constructs independently – helping students identify passion - driven career pathways, and at the same time executing achievement-enhancement strategies to uplift their achievement drive especially those students in the lower motivation level. Future study should study additional variables such as locale, socio-economic background, management of the school; parental influence etc. so that, the factors that shape both vocational interest and achievement motivation in student should be understood better. Moreover, the weak correlation between the two implies that the desire to succeed is not the only factor influencing professional interest. In order to assist students in bridging the gap between their aspirations and their future careers, it is advised that schools establish comprehensive career orientation programs, such as "Exposure to Vocational Education" and "Career Counseling."

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