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Editorial



It is a great pleasure to publish the last issue of the year 2021, it is also a sincere joy to reflect that all the other three issues of the year could be successfully published in time amid the COVID-19 pandemic situation. Our journal has always emphasizes upon concepts that are related to the interdisciplinary nature; likewise the present issue also deals with variety of subjects which traces on socio-political, literature, history, entrepreneurship and ethnic discourses. We are very fortunate to have proficient academicians, as well as research scholars contributing their research articles from different fields across the country. The issue contains fifteen research articles, out of which seven are written in English and eight are written in Mizo language.

In the meantime, I would like to take this opportunity to report that two-day International Mizo Poetry Festival was organized by the Department of Mizo, Mizoram University in collaboration with Mizo Poetry Society (MIPOTY) on the 17th and 18th of December 2021 through online mode. The theme of the festival was “Peace and Harmony”, its main purpose was to create unification and harmony among the different communities of Mizo across the globe. More than thirty Mizo poets present their poems and a number of enthusiasts from different countries participated during this festival. Poetry and songs has been an integral part of the Mizo folk since time immemorial and the great advancement from those times

to the contemporary period was witnessed during the poetry festival.

I would like to express my heartfelt thanks to the contributors for enriching our journal with their excellent articles. I hope that this journal and future issues to come will be a useful resource for researchers and academicians.



Dr Ruth Lalremruati
Editor

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The Mizo Woman's Journey to Wearing Pants amidst Marginalization : A Dress History from Colonial to Contemporary Times

Rosaline Varsangzuali*

Abstract : *The study of dress and fashion also referred to as 'hybrid subjects' which incorporates different conceptual frameworks and disciplinary approaches, as varied as those from anthropology, art history, cultural studies, design studies, economics, history, literature, semiotics, sociology, visual culture and business studies, analysing and interpreting human dress and appearance. Even though there have been a number of scholarly endeavours since the late 19th century, it was only in the last decades of the 20th century that various approaches were integrated across disciplines and institutions so that it became possible to talk about something like 'fashion studies' (Varsangzuali 24-25). With this tool of study, this paper delves into the meaning and impact of dress through the pant and explores the social and literal meaning of who wears the pant in Mizo society and how it makes the wearer feel. By the 1980's the generally consented foundation based on the studies conducted, concluded that dress is used as a tool to display class privilege and for creating a competition between social classes. Also, dress indicates gender distinctions and these basic principles could be*

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used to analyze the meaning of dress and fashion which is infused in a system. This became the broad basis of most dress and fashion studies from then onwards including the present research as far as possible. Colonialism has affected all areas of the life in Mizoram, restructuring traditions, social norms and religion. In recent years, pant as a single dress item has created such a stir in politics, fashion and economy. So when fashion design label Ann Taylor launched their “Pants Are Power” campaign in March 2018 to commemorate the evolution of pants not only in fashion, but as a symbol of equality for women, the company’s question of “who wears the pants?” in a relationship seem more than apt and metaphorical as a concept to be introduced and highlighted in the context of Mizoram.

Meaning & History of Pant

The relevance of the pant should be deliberated as part of material culture study. It is important to consider the objects we have in the light of the objects we do not have and ask how representative existing objects are of the much larger number of similar objects that have not reached us or that we do not have access to (Gerritsen & Riello 25).

One of the most controversial piece of dress, pant is an interesting piece of material culture in whichever context it may be used. Today the importance of material culture has increased manifold in the study and understanding of history because it helps in telling the story of a culture and people. Material culture therefore not merely consists of ‘things but also of the meanings they hold for people (Strallybrass 275-295). Hence this paper tries to analyze the status of women through the journey of pants in Mizo society in parallel with the world.

Pants or Trousers today have become significant fashion statement for women as well. While the words pants and trousers are often used interchangeably, trousers generally refer to tailored garments with a fitted waistline, pockets, and a zipper. The word pants was often used to refer to undergarments, but is also a broader

term and can refer to trousers, bloomers, knickerbockers, breeches, slacks, jeans, shorts, and capris. Leggings are often referred to as pants but are more akin to hose (Monet 1).

Pants have been a part of ancient people and were even mentioned in the Bible as well as in Ancient Greek mythology. There is a depiction of a woman or a person with long hair wearing pants painted in a vase dated 470 BCE, which seems to be the oldest archaeological evidence of a pant. And as proof Dalores Monet quoted, The King James version of the Bible mentions pants in Exodus 28:42: “and you shall make them linen trousers to cover their nakedness from the loins even to the thighs” and in the Book of Daniel, 3:21: “Then these men were bound in their coats, their trousers, and their turbans...” (Monet 1).

Europeans and Asians wore gowns, robes, tunics and togas. A three-piece combination of loincloth and individual leggings were observed on the 5,300-year-old body of Ötzi the Iceman (Ulrike, et al., 224). In an excavation led by archaeologists Ulrike Beck and Mayke Wagner of the German Archaeological Institute in Berlin at Yanghai cemetery near the Turfan oasis, western China, an ancient wool trouser resembling modern riding pants with straight-fitting legs and a wide crotch were discovered which have been radiocarbon dated to the time interval between the 13th and the 10th century BC (Bower 1) while the earliest pants in the Western world were worn by equestrians of Asia Minor and Eastern Europe, pants were worn in Western Europe in 3rd century BCE.

Even though pants were around, there seemed to be a lull in the popularity and progress of pants for women till the 19th century. In 1850, women's rights activist Amelia Bloomer popularized the baggy, knee- or ankle-length trousers created by Elizabeth Smith Miller called “bloomer” pant. According to Emma McClendon, associate costume curator at The Museum at the Fashion Institute of Technology in New York even by the 20th century, women's pants were appropriate for “occasional dressing only,” worn at designated times as hostess pyjamas or bicycling pants. In the 1920's and 30's

celebrities like Marlene Dietrich and Katharine Hepburn dared to wear full pantsuits which was often considered a fashion bravado yet normalising the idea of women wearing pants.

In Mizoram, wearing of pant was introduced by the British and it was hardly considered a woman's dress. Though wearing traditional attire was accepted, the practicality of the western trousers and shirts and the warmth it provided in the chilly weather of the Hills was a welcomed change (Varsangzuali 225-227).

The first record of Mizo women wearing pants was when they enrolled in the British army as clerks during the Second World War. In an interview, Zopari recalled that in the late 1940s, when Thanchhumi, daughter of Thangluaia, the first Mizo officer, a clerk in the Women Auxiliary of the British Army came home during a holiday she was wearing trousers with matching uniform blouse, leather shoes and socks. Zopari mentioned that she and her friends as little girls of about 7-9 years were totally fascinated (Zopari Interview).

The next two decades from the mid 1940 till the Mizo National War of 1966 did not see women wearing pants in general. According to Chhuanliana when the ladies of British Army came out together in uniform pant suit for certain occasion, men and women were intrigued but there was one who comes out often in her uniform pant and she was scorned as a show-off by many (Chhuanliana, Interview). It was not that women in general did not experienced wearing pants at all, but even when they do, it was mainly for photo ops and costumes borrowing pants from men (Pachau & Schendel 399 & 292). And this would be regarded as daring. On 28th February, 1966, when the Mizo National Front launched operation Jericho and went underground against the Indian government, a number of women also joined the movement and they wore pants as part of the uniform. There are a number of pictorial evidences for this (Pachau & Schendel 333). In this way the Mizo woman slowly proved themselves worthy of a pant away from home during the wars fought for their colonisers and for their own nation.

However, during the past 2 to 3 decades from the 1950s educated and elite groups who had more exposure were wearing skirts and dresses and heels without any opposition whatsoever. According to Lalchhingpuii, it was an aspiration for any fashionable Mizo girl in the 1950s to own a terry wool midi skirt as was the suit or at least a coat for the men (Lalchhingpuii, Interview). However, except for younger girls, puan remain the ultimate dress code for women in Church and formal occasions.

The Idiom

According to the Cambridge dictionary 'wearing the pants' means 'to be the person in a relationship who is in control and makes all the important decisions'. This idiom originated in the 19th century, at that time when women always wore skirts or dresses and only men wore trousers (Cambridge 2015). Perhaps because men then were the heavy lifters, and they were the ones who bore the bulk of the work in and around the house which needed more physical strength, hence a more practical dress, the pant. They were the ones who went to war and fended off wild animals, bringing home their captures in the wild to provide for the much needed protein on the table. This show of physical strength allowed for control and power over the weaker sex. Hence, the meaning of the idiom has become an accepted norm everywhere and that wearing of pants denotes dominance and authority.

In the light of this meaning, there were a number of social struggle for women to wear pants. In spite of the impracticality of skirts and dresses, women in search of wild berries and mushroom did not wear pants, nurses while nursing wounded soldiers in wars did not wear pants and women cutting logs for fires in their kitchen did it all with the long inconvenient skirts. Joan of Arc famously cross-dressed, wearing men's armor in the 15th century as a deterrent to rape and was eventually burned at the stake in part because of this (Mondalek 1).

Modern times

The first record crediting the first modern woman to wear

pants was in 1800 by a suffragette named Elizabeth Smith Miller. Her goal in the 1800s was to help women in the United States win the right to vote. There were short-lived revivals of pants-wearing in public by women, such as during World War I (1914–18), when civilian women who took over jobs traditionally held by men sometimes wore pants. During World War II (1939–45), pants were more widely worn by civilian and military women, both at work and socially. Although women continued to enjoy wearing pants after the war, particularly for sports or leisure, style trends for women remained fixated largely on skirts or dresses until the 1960s and '70s. Then, buoyed by the women's rights movement, pants became firmly established as popular and appropriate clothing options for women at home, in public, and in many workplaces (Britannica 2016). Hence pants became a symbol of resistance and protest. How a single piece of clothing can stir so much debate and opposition depending on who wears it is really astonishing.

From the 1960s, there was a rebellious new spirit of designers such as Mary Quant, Courrèges and Yves Saint Laurent who incorporated suit for women into their collection influencing the high fashion. The French law banning women to wear trousers was revoked only in 2013 (BBC 2013).

The freedom to wear pants is still a struggle even in the 21st century even in these so called modern cultures. In March 2019, a federal judge struck down a rule at a North Carolina charter school that prohibited girls at the school from wearing pants. It required them instead to wear skirts, skorts, or jumpers. The school had argued that the dress code promoted "traditional values" (Mondalek 1).

The same month, Hannah Kozak, a senior at a Pennsylvania high school, had to fight the school board for the right to wear pants (Mettler 1).

The reasons that Western societies (that is, the men in them) have devised for barring women from covering each leg individually have often fallen back on these sorts of appeals to tradition and

values. Gayle Fischer, an associate professor of history at Salem State University and author of *Pantaloon and Power: A Nineteenth-Century Dress Reform in the United States*, explained that authorities have frequently pointed to the values dictated by the Bible as their justification for reinforcing skirt-wearing. Deuteronomy 22:5 states that women should not wear men's clothes and men should not wear women's (Bain 1).

The same kind of western style was introduced which seemed to have been based on the same Biblical reference in Mizoram when schools were opened by missionaries where the uniform for girls were skirts or the traditional puan while the boys were to wear shorts which is evident in a number of photographs and literature. Today this type of uniforms are still in use all over Mizoram and the fact that these short skirts are sexualised and the wearers objectifies to the point that the girls in such uniforms are made responsible for rape and other horrific assaults needs to be discussed in a whole set of essay.

Marginalisation

Marginalisation in fashion dictum highlighted itself in the fact that even for the open minded western cultures, it was only in the 1970s that pants became a part of the working women's accepted fashion. Around the same time due to their exposure and access to music cultures around the world through travel, education, radio, television and cinemas young Mizo women slowly started taking up the trend of the trouser. It was also the time when women started to take up government jobs and other economic activities, earning income by themselves and some even providing for their whole family. The subtle economic independence and power over finances however meagre it may have been brought freedom and confidence to women in Mizo society. Education played a key role in this as it brought respect to them.

Historically, the patriarchal nature of Mizo society reveals the political, social, cultural, and religious marginalization of women and the dominant role of Mizo men in each of these aspects. Chris-

tianity, education, and economic development have often been cited to be the factors that have helped in offsetting women's marginal status. However, a lot has changed in regard to women's position in the past several decades.

To a certain extent, marginalization is a shifting phenomenon, linked to social status. So, for example, individuals or groups might enjoy high social status at one point in time, but as social change takes place, so they lose this status and become marginalized. Similarly, as life cycle and its stages change, so might people's marginalized position. Marginalization is a slippery and multi-layered concept. Whole societies can be marginalized at the global level while classes and communities can be marginalized from the dominant social order. Similarly, ethnic groups, families or individuals can be marginalized within localities.

Analyzing micro data covering more than 30 million U.S. households, it is proven that working wives still spend an average of 25.7 hours per week on housework and child care, compared with only 12.7 hours per week for their husbands (Da Ke 1). It is also established that traditional norms play a huge role in the setting of household financial decisions and gender identity norms can have real consequences for household financial well-being. These gender norms are not unique to the United States only. There are worse cases in disparity of distribution of tools, capitals, profits, land and properties, information and power in general between men and women all over the world including Mizoram.

Peter Leonard defines social marginality as 'being outside the mainstream of productive activity and/or social reproductive activity' (Leonard 180). The experience of marginality can arise in a number of ways such as impairment from birth or later disablement, by changes in the social and economic system, those born into particularly marginal groupings such as the tribals, especially in north-east in India, and the gender divide in patriarchy. Being born into marginality and being clubbed by law as such is typically life-long and greatly determines one's life experiences.

The 20th century outburst of huge cities housed centers of the world trade as well as the poorest. Although both sexes are affected by the poverty, the main victims of discrimination remain women. It is said that historically, gender has remained a key site of oppression locally, nationally, and globally. The material marginalization of women works hand in hand with the silencing of women from the dominant platforms of knowledge production globally, nationally, and locally. Women continue to be erased from mainstream discursive spaces, as their bodies become interventions that seek to modify their behaviors, shift their perceptions, and emancipate them in the process of carrying out the enlightenment agendas of modernist development (Dutta 147).

Women and Economy in Mizoram

Although academic and non-academic discourses have proliferated on the issue of the marginalization of women, the concept of women as the marginalized gender is still heavily loaded with the question of women and is highly contested with the debate of equality burdened with heavy patriarchal tendencies over the last few decades in Mizoram. It is under such circumstances that Mizo women, quietly asserted their stand, adjusting their behavior, working through and around rigid social perceptions, using their body as contestation, to slowly emancipating themselves at any space and level possible, wearing pants.

Economic empowerment is an area where Mizo women have not fared better even with a huge number of workforce representing them. Most shopkeepers and hawkers in open bazaars are women, who work to feed their family and some of them are sole earners. They indeed form a huge chunk of the working middle class, contributing equally and in some cases much more than their male counterparts to the economy. Nonetheless, their role in domesticity has not receded thus they serve the dual purpose of wage earner and up keepers of families and whatever they earn is often either used up for the family or submitted to the in-laws or husband. The freedom to spend on her own or for herself is still a struggle. More than half

of the work-force in government offices, in fact 68.94% are male and very few women hold high positions in government offices (Census of Govt. of Mizoram Table 1). According to indicators of SDG 5, ratio of female to male average earning is 0.91 in Mizoram and women in managerial positions including Board of Directors, in listed companies is null (SDG 2019 Tables 5.1).

Political representation has also eluded them most of the time even at the grassroots level. The percentage of elected women over total seats in State Legislative Assembly is zero (SDG 2019 Tables 5.1). Till date Mizoram has only two female members at the Legislative Assembly. There are a handful of female leaders at the Municipal level. The leadership of the popular social organization and youth groups in the state is male-dominated. And even though we claim that Christianity has liberated Mizo women through education, in religion, women are still excluded from positions of leadership and ignored appointment to the status of eldership and pastoral works in most of the Churches of Mizoram.

It may seem that the Mizo society provides equal educational opportunities freely to women and that woman in general have also benefitted greatly through education. In contrast to this, the number of women's enrollment in higher education is much less than the male (Mizoram University Report 2020). The basic problem seems to be the difficulties in changing our social mindset which is heavily burdened with patriarchy and its norms, which includes even women themselves. Chapman and Clark in 'The Mizo Miracle' define the pre-colonial Mizo woman as having no rights at all. That she belongs to her father and husband, body mind and spirit from birth to death (Chapman & Clark 60). Also in a Mizo society a man is scorned as coward if he do not beat his wife or have the courage to do so. Although such remarks sound very pre-modern in thoughts, it still somewhat rings true because the Mizo women today are still a marginalized lot. It should be noted that, Mizo women never really protested when it comes to dress code and trend. In fact, the Mizo women had taken up the role of being the custodian and the har-

bingers of Mizo traditional dresses while the men have long given up wearing them from the colonial period and fully cladding themselves in western style clothing today except on certain occasions.

Women wearing pants have always symbolizes struggle for equality. Up until now wearing pants was a form of defiance. But Mizo women never had something like the 'Pantsuit Rebellion' of 1993 in US, prior to which women were barred from wearing pants on the Senate floor. It was left in the hand of the daring few, who in their liberated state of being financially independent, along with exposure and knowledge slowly ushered the trend. Though the fashion of wearing pants is an influence of globalisation, pants today has become a dress of great significant because of its practicality and convenience for the largest work force in the society, that is women and the power that comes with it cannot be ignored. The economy and advancement of a society is often reflected by its dress and vice versa.

Even though there are restrictions still imposed upon Mizo women to wear puan on formal occasions, during traditional or cultural gatherings, in the church etc, it became a symbol of freedom that women hadn't had before. These days most Mizo women own at least a single pair of pants and are free to wear them outside of the restricted norms such as work place, in the fields, at leisure etc. If a woman have to wear a pair of slacks or tights to warm herself on formal occasions, she is expected to wear it underneath, covered by her puan or skirt. Nevertheless, Mizo women have widely normalized wearing the pants and no one can repudiate the pleasure from her because of her contribution towards society is irrefutable and largely acknowledged. Today, Mizo women are wearing the pant not because patriarchy is allowing them but because she deserves the comfort, the practicality and the power of wearing it through sheer grit. While these are tiny triumphs against the adamant patriarchy and marginalization, the journey of the pant is important as material culture is based on meaning as much as materiality (Gerritsen & Riello 25) it has thus proven that a Mizo woman has earned her pant in the sun.

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Megalithic Portrait: Study of Self-Portrait of Saizahawla

Lalhunkima*

Abstract : *Saizahawla, a legend of the past, who is considered to be one of the strongest men among the Mizos, left behind an artwork which is unique in its executional process. This paper expounds the validity of this artwork as a self-portrait. Archaeologists and historians have been on action in researching rock arts of Mizoram and progress have been made in excavating and interpreting. Visual art studies play an imperative role in filling the lacuna within the empiricist studies: aesthetic value, representational style, and the concept behind the execution of this rock art are the focus of this paper.*

Key word: Portrait, visual language, megalith and symbolic.

“Three million years ago someone recognized a face in this pebble and brought it to a rock shelter for safekeeping, but the stone is not an artwork because it was neither manufactured nor modified.” (Kleiner 12)

Art, its definition needs a radical examination to analyse it and conclusion drawn on its definition can be extremely diverse. What and when is art? Is a question often argued. The above state-

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ment by Kleiner S. Fred is a pointer for this paper to have a notion of what not is an art, and a hint of what art can be. As focus is stressed on an aspect, portrait, which is also a hot topic in visual art in terms of its appropriation. Simply put, portraits are art works, intentionally made of living or once living people by artists, in variety of media, and for an audience. (Brilliant 12) The art form, portraiture, is incredibly ancient, evident is found as far in time to ancient Egypt, which can be dated back to 5000 years. (Hall 20) Though portraiture is a common phenomenon in visual art of the ancient, bona fide self-portrait is in a state of rarity.

Self-portrait is the magical fifth element, first among equals with the four traditional genres (histories, portrait, landscape and still life). Depending on who you talk to, it is an inspiring symbol of artistic freedom or a symptom of what has been dubbed 'the culture of narcissism.' Few are indifferent to self-portraits, and the claims that are made for them (Hall 12).

The word 'self', as in 'self-portrait', in Mizo language, 'Mahni', cannot solely be considered as narcissistic expression, but excessive used in verbal expression, through its first-person pronoun, 'kei' or 'keimah', is often a language considered exhibiting narcissist's element. The above statement by James Hall reads, self-portrait as the culture of narcissism which is among the concept of executing self-portrait but not necessarily always among its inherence characteristics. Though self-awareness and being hero was highly revered in early Mizo society, selfishness cannot occupy vital space in the heart of the people. The term narcissist might not be a key dominant value for self portrait of Saizahawla, as among Mizo's value systems the dominant praxis was a social institution called tlawmngaihna: an ideal of life in which a man cannot be outdone in doing good to others. In general, it means 'self-sacrifice for other', (Lalbiakmawia 102) and the self-sacrifice sometime demands life itself. (R.L.Thanmawia 15) In this study, the inference is that self-portrait is an artwork which is executed by the artist to represents himself and the

consideration of “symbol of artistic freedom” is discussed in the main body of this paper. Thus, taking into consideration, the idea of *tlawmngaihna*, it directly counter argued the existence of narcissistic element present in the process of making self-portrait in the case of this study.

Intriguingly, at the top of Seling Lawibual hill, stood an undressed stone monument, decorated with visual language of the past Mizo tribes, known as, *Saizahawla lungphun* (Fig. 1). This can be one, identified as self-portrait among Mizoram rock art. Though petroglyphic icons and images found in Mizoram rock arts have similarities and apart from the depth of carvings and size of rocks, differentiating it with only the stylistic features is a hustle.



Fig.1: Photo courtesy of Art and Culture Department, Mizoram

Classifying this artwork in the nomenclature of archaeology, it can be termed, 'menhir', which in common language: a single standing stone. Prominent historians in Mizoram, B.Lalthangliana, could classify it based on the visual language and technique or depth of carving (Lalthangliana 488-489) and Malsawmliana, classified it according to its typology (Standing stones, table stone or stone seats supported by three smaller stone, stone platforms carrying a stone upright on top and cairns or a heap of stones) and functionality (memorial stone and commemorative stone). (Malsawmliana 14-22) It is uncommon to the point of rarity that self-portraiture even exists as a form of representation in Mizoram rock art. Among the early Mizos, erecting stone served as memorial to the dead and is associated with achieving highly considered social status called "Thangchhuah",¹ and feasts of merit of the chiefs. Certain traits of Saizahawla qualify this phenomenon of erecting stone in his name and the factualization and the reason is discussed in the main body of this paper. Yet, the problem to consider is whether the identification of the image with the name associated, historically valid character and contextually and culturally valued properties, is acceptable to grant this, Saizahawla lungphun, a status, self-portrait.

Art Historian Richard Brilliant has taken the position that in portraiture possibilities of identification range far beyond the boundaries of mimetic description (Brilliant 17) which concertize the individual portrait and there can be an assumption that it represents and preserves the idea of a particular human being. While recognizing the symbolic importance of pictographs (and petroglyphs), it is also imperative to realize that the symbolism of the rock art may involve much more than the iconography. (Whitley 28) Contrary to this, in contemporary language(s), when the word portrait is enchanted, naturalism pops up and its tendency of assumption is aggressive. Trying to place this artwork in the timeline far reach from modernity is not accurate as Saizahawla experienced the time after pre-history, and writing system was already introduced towards the end of his life.

Biography of Saizahawla.

Saizahawla was born in the year, which is approximated, 1858. (Lalthangliang 537) He belongs to Hmar tribe. His mother is Tuahpui and father, Chalpuia. Later in his life, he migrated from Khawruhlian village to Seling village. He is a father to two sons and two daughters: Thanzama, Thanseii, Laleni and Thansanga. His great grandson, Vanlalchaka, the grandson of Laleni, still living in Saitual, stated that his great grandfather, Saizahawla, might have more descendants from different mothers, as in those days he travelled a lot, and his fame would have attracted females wherever he travelled. (Vanlalchaka) At Seling village, he was poisoned by Hmar tribe, in the year, which is approximated, 1910.2 His body was laid in Seling Tlang, the vicinity from his Lungphun.

Regarding the Physical features of Saizahawla, B. Lalthangliang, in his book, Zoram encyclopaedia represents a short description: In his adulthood, he is on the taller side in height, he has prominent forehead, deep eye socket, well build muscle, broad shoulder, big triceps, flat stomach with broad waist. (Lalthangliana 537) “Bem” is what define his physical structure in Mizo dialect.

Mizoram is endowed with pre-historical megaliths and the tradition of erecting stone monument is still a trend till date, now, mostly for the memory of the dead as tombstone and occasionally for representing important events and valued assets. Back then, megalithic culture served different purposes, mentioned above, it was for the memory of the death and to represent the celebrated performance merit of villages heroes which is highly regarded and termed as ‘thangchhuah pa’ and feast of merit of the chief. (Malsawmliana 37) Art and culture Department, Mizoram and Archaeological survey of India have been on the process of excavating and new findings are recorded sporadically.

In Northern regions of Mizoram there are numbers of megaliths which have the same stylistic features in comparison with megaliths from other parts of Mizoram i.e., those that are found in Lianpui, Vangchhia and North Vanlaiphai etc. Among the megaliths

is Saizahawla lung, erected by Saizahawla himself, now protected by Art and Culture department, Mizoram. The locality claims that he carried the stone up to the mountain peak from Zotui riverbed all by himself. Till today, his strength and sense of humor are still a delicacy in the local chatting. He was Bawlpu, a priest, whose duty was to heal sick and black smith in profession, with a pinch of humor in his character. He was a lover of kids and sometime, only kids could convince him in doing certain tasks, an important task to heal the sick with sacrificial ritual. What defines him apart from his strength is his bravery and honesty.

The era before Christian missionaries set foot in Mizoram, knowledge was transferred in oral process and making pictures are among the means of expressing the language consisting of different values. Value system was among the many reasons that ignited the inception of inscribing form in the hearts of the early Mizo people. Among the Mizo value, as reflected in oral tradition written in the book, *Mizo Values* by R.L.Thanmawia, which can be associated with Saizahawla are, bravery, hunter, tlawmngaihna and strong man(10-17). He was also known for head hunting. When he was in Khawruhlian village, one of the villager was attacked by Hmar enemy and was killed. To avenge him, he solely ventured out to the enemy's village and then to make peace with the dead he killed one of the enemy's villagers and brought back his head to his village. For this act of bravery, the chief of the village, gave him an honourable position in the village. He was even awarded by the chief to have highest authority in the village and forest area. Saizahawla humorized his authority, by constructing his house leaning on the chief's pole called 'seluphan', which is a valuable sacrificial post and right at the center of the street, which clearly shows his high sense of humor. Pawibawih's village used to be at peace because of him. (Chhangte and Biaktluanga 216)

Strength wise, Saizahawla, had enough, to stand against wild mithun. Lal Pawibawia, a Chief of Khawruhlian, wanting to prove the magnitude of Saizahawla's strength, organized an event where he

requested him to have a fight with his wild mithun. At the beginning of the fight, it seemed the mithun pushed him back, but once he soaked up his strength, he could reverse the momentum and pushed the mithun back till it gave up; mithun which is also a metaphorical representation of strength was subdued. Another instance, in the year 1901, when Edward VII was crowned king of Great Britain, the Lushai hills superintendent invited 70 Mizo chiefs and he organized a sport for the celebration, where Punjabi workers and Mizo chiefs were made to play tug of war: Among the Punjabi workers was also a famous man known for his strength, his was even called “Vai3 Saizahawla”. Those that viewed the tug of war claimed that Saizahawla would be able to defeat the opponent team all by himself. This quality, strength, is the identity, he sculpted in the heart of the one who acknowledge his existence.

One character that highly represents him was, the ability to subdue his fear: courage. There was an instant when villagers had to kill a tiger who killed Darhuma, member of the council of elders. He was strongly determined to kill the tiger. Sharpening his knife, took his gun and went out to ambush the tiger. He said that even if he missed the only shot that he had, he would be able to stop it with his knife, somehow the tiger did not turn up. Saizahawla was a hunter but not much record was made related to hunting but inversely the petroglyphs on the megalith hint that he had killed valuable animals like mithuns and deers. He was even known to achieve the title “Thangchhuah pa” in the category “Ram Lama Thangchhuah”. In fact, traits which a hunter mostly possess was bravery and strength, which is an essential quality of hunters.

Saizahawla was also famously known for his honesty: once he ventured out to the north with his friends, Khawzathanga and Ekchhetea, they reached Perhzawl village. Alone, he went to the village's Zawlbuk and his friends were waiting for him outside the village. At night, he disguised himself as a member of the village youth and slept among them and when everyone fell asleep, he got up and stole three guns and poured water inside the barrel of the rest of the

remaining guns. As they returned, his friends made a plot, trying to cheat the chief, to make him think that they had killed enemies and since the journey was too long, they could not bring their enemies' heads home. For their achievement they plan to make the aspiring chief to organize muallam, which is one of the highly regarded dancing ceremony to glorify warriors, who returned home with enemies head. When it was time for the ceremony to be performed, Saizahawla declined the invitation and declared that such an action was not performed by them; he chose to remain in the truth.

Portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter. (Tate) Here sitter may not be the defining term for the one portrait, yet it can be used as a metaphor of the one that is portrayed. The degree of defining portraiture today and the era of Saizahawla can be miles apart, yet the idea of portraiture can still be the same as the concept of portrait remains more constant as we examine the reason behind the erection of the stone. Through his self-portrait, we could relate with him in a way that define him as a warrior, hunter, and an abled person in the society he performed. The self-portrait become the reminder of his existence and ability. In regard to verisimilitude representation, there is not much to articulate, yet in the stone is engraved his ability and achievement that he had accomplished.

Composition and representation:

Composition on the megalith can be divided into four parts, front, back and both the sides, yet, considering it as one whole composition including all the four sides, is the key to define this artwork as one masterpiece. The dimension of the stone is 39 inch in height, 39 inch in width and 7.5 inch in its thickness. The composition consists of a male figure standing at the centre which is the main subject of the artwork. He holds a spear with his right hand and an unidentified object with his left hand. Neither customs as such is worn by the human figure nor a head gear. On his waist a special knife called 'milulak chem', is carved, which is only used for removing head from

the body after subduing enemy. Another knife handle is also represented along with the 'milulak chem'. His facial characteristic is subtly defined.

Signature elements in the representational style of Mizoram rock art which can be considered as repeated artistic decision (Heyd 279) through times are found: a single human figure with front facing torso and head, feet, and arms in profile view. In archaeology, a singular artefact can be viewed as an object whole with its own particular attributes. These archaeological object wholes, however, are also contextually enfolded within the larger whole of the archaeological setting. (Wenger 35) Figures of mithuns, popularly represented animal in Mizoram rock art are placed randomly. At the frontal plane, the main subject, human figure is placed at the centre, and he is surrounded by animal figures. There is no natural orientation but the placement of the human figure, which is, at the centre of the composition, is popular in Mizoram rock art.

Observing the self portrait of Saizahawla, the idea of verisimilitude in art is not the main highlight, realistically represented but not up to the level of naturalistic, rather it contains the value and idea of the one portrayed. Interpretation of Mizo valued animals like deer and mithun is depicted. A box like image is below the left hand, which could be a representation of a shield and below the right hand there is an unidentified tear drop shape object. At the right side of the stone, (Fig.2) the composition holds three images of mithuns in a regular pattern, vertically arranged and on the left, (Fig.3) another three mithuns, placed vertically with variable sizes.



Fig.2 (Left) and Fig.3 (Right): Photo courtesy of Art and Culture De-

partment, Mizoram

Composition at the back side (Fig.4) consists of one big mithun surrounded by three others and one deer, which are smaller in size. Distinction can be made only by the horns of the animals; bodies of the animals' figures cannot be much differentiated. Henry Zerner propositioned that physical likeness is not a necessary condition of the portrait; that, rather than are retinal comparison between the image and the model, cognitive recognition constitutes a sufficient test. (Winter 267) Through careful analysis of this rock art, the images are more inclined to semiotic than



Fig.4: Photo courtesy of Art and Culture Department, Mizoram
mimetic, which is a widely analytical tool used in prehistoric rock art research: instead of representing the likeness of himself, his quality, ability, and achievement was expressed through this art, which is by any means, symbolic in its representation.

Material and technique

Technically Saizahawla was supposed to be exceptionally good in craft as he was a black smith. Black smithy played an important role in making weapons and implements for war and hunt-

ing, as well as for agricultural and domestic use. (Zochhunga 23-38) knives, chisel, spear head etc. were supposed to be smithed by black-smith. So, in term of craftsmanship, he can be considered skilful. Sedimentary rock is used for the Megalith which is extracted from riverbed. The quality of the material contributes to the continuity of the artwork in time. Looking at the composition and the petroglyph, it can clearly be identified that the stone is fully intact, which is suggested by the spearhead, the tip of which is curved outside the corner edge of the front plane and fall into the top right side of the rock. There is no specific directionality when placing images in the composition, the central figure, human, though, is the first one to be executed, suggested by the cramping of the other images which surround him.

Conclusion:

This object of art, self portrait of Saizahawla, exhibits a salient value of the existing societal being of Mizo of his era. The narrativity of the artwork and the inference that repeated artistic decision made during the execution provide a timelessness of the art and the appreciation of aesthetic value as well. On the other note, making of image though prejudice may not be as much available as modern day's artist in terms of concept and context or even theory making. The freedom of expression he had acquired, not only in visual expression but also in his humours and way of life and the continuity he had handed down to the coming generation to acknowledge and experience his self-portrait through this monument is a great asset in the history of the art of Mizoram.

Notes

1. Thangchhuah, is one the highest revered social status of the early Mizo, physically and spiritually, which transgress the physical dimension to the heavenly realm, as not only one was rewarded high status in the society in ones lifetime, it was believed that Thangchhuah pa would enter the better abode of dead called Pialral where he would enjoy eternal bliss and luxury. There are two types of thangchhuah: inlama Thangchhuah and ram lama Thangchhuah. For the former, one must kill certain prescribed animals and perform a series of feast called Ai for each animal killed and for the latter, one must perform a series of feasts for the whole villagers.

2. Narratives about Saizahawla are taken from, K. Zawla, Mizo Pi Pute leh an thlahte chanchin, Revised & enlarged, Tribal Research Institute, 1985 and specific dates of his birth and death and details about his physical features are taken from B. Lalthangliang, Mizoram Encyclopedia, Published by Remkungi, 2003.

3. 'Vai' is the term used to refer non-Mizo Indian.

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The Traditional Political Administration of the Kukis of Manipur: An Ethno-Historical Analysis

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Abstract: *The Kukis were a self-governing people with multiple clans, each led by a chieftain who followed Kuki law, custom, unique norms, and tradition. Eminent figures affiliated with the Kukis in the past, such as Grierson (1904), Shakespeare (1912), Lewin (1856), and Mackenzie, recognized the Kuki identity and the Chieftainship system (1884). Their narratives reveal the Kuki people's rich cultural past and identity. For the Kukis, Chieftainship is their culture and identity, which cannot be replaced. The 'Haosa' (Chieftainship) is a powerful secular institution based on a kinship system that administers the Village, the highest and political unit. Chieftainship is passed down through the generations from father to eldest son. Haosa (Chieftainship) is the oldest form of tribal administration currently in use in the Kuki Villages of Manipur as a system of local self-government. The rights and functions of the Village Chief are also founded on shared culture, customs, and traditions. Therefore, the Kukis of Manipur share a shared legacy of 'Haosa' (Chieftainship). The traditional law-enforcing body comprised of the*

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Chief and his Semang Pachong (Council of Ministers) is the Customary Court. Among the Kukis, the Village Chief Court is the highest. The Village Chief's old customary laws are unwritten and passed down verbally.

Keywords: Chief, Kukis, Traditional Political Administration

Introduction

Every history is distinct; nevertheless, some are more distinct than others. The writing process becomes more complicated because it involves acknowledged standards from established history rules and various ways to place things in order. Manipur's Kukis indeed fit under this category. Kukis' Chieftainship is one of his distinguishing characteristics. In the Chronicles of Meitei, Royal Chronicles of Tripura rulers, and colonial writers, the words "Kuki" and "Chieftainship" appear. (Ngulminthang, 2017) According to the Tripura Royal Chronicles, Shiva fell in love with a Kuki woman in 32 A.D. Tripura Prince married a Kuki princess in 1415 A.D. (Basumatry, 1920). Before the Debbarmas' ascent, the Kukis were the single largest tribe occupying the Tripura Hills. (Basumatry, 1920). On one of his pleasant visits, King Dhanya Manikya, who ruled Tripura from 1490 to 1520 AD, brought home a gong gifted by a Kuki Chief. (Roy, 1965) A Kuki named Taothingmang became the King of Manipur east of Imphal in the Cheitharol Kumbaba.

Kukistan was founded in 1195 A.D., and Ko-ki Country was founded in 1608 A.D. after the Kukis had a long and remarkable history. According to several colonial writers, Kuki was allegedly heard in the 1830s and 1840s (Aheibam Koireng Singh, 2016). Thus, the Kukis' allegations have been known since 32 A.D. The Kukis are indigenous to Zale'n-gam, which means "Land of Freedom." (P.S. Haokip, 1988) The ancestral lands of Zale'n-gam may be found in present-day Northeast India, Northwest Burma, and Bangladesh's Chittagong Hills regions. The population of the Kukis is estimated

to be around 9-10 million, based on the 2001 Indian census and accessible Census figures from Bangladesh and Myanmar. (Haoginlen Chongloi, 2018) The Kukis are a powerful and independent people, according to Captain Lewin 1870, the then Deputy Commissioner of Chittagong Hill Tracts. Because the Kukis were powerful and independent, GA Grierson, Superintendent of the Linguistic Survey of India, limited them to a “Kuki Country” in 1904. (G.S. Oinam, 2011) All of this historical and linguistic data indicates that the Kukis lived in Manipur at some point.

The Kukis were a self-governing people with multiple clans, each led by a Chieftain who followed Kuki laws, customs, and traditions. (P.S. Haokip, 2018) The Kukis have been discovered to have the characteristics of a common name, nomenclature, myth of common ancestry, shared historical memories, common culture, defined by language, religion, or custom, link to a geographical homeland, and a sense of common cause or solidarity among the various members of the ethnic group, based on decades of deep historical research and analysis. (Gangumei Kamei, 2015) Eminent figures affiliated with the Kukis in the past, such as Grierson (1904), Shakespeare (1912), Lewin (1856), and Mackenzie (1856), recognized the Kuki identity and the chieftainship system (1884). (Khaikhohauh, 2016) Their narratives reveal the Kuki people’s rich cultural past and identity. Chieftainship is a part of their culture and identity that can’t be replaced. In the Kuki Villages of Manipur, the ‘Haosa’ (Chieftainship) is a powerful secular institution based on a Kinship system for village governance, the highest political unit.

‘Haosa’ system (Chieftainship)

The ‘Haosa’ system has become an endless source of custom, culture, and tradition, and it can pass down a rich cultural and traditional heritage to future generations. The village chief’s rights and functions are also founded on shared culture, customs, and traditions. Every part of a ‘Haosa’ (Chieftainship) life is governed by conventions, culture, practices, and unique norms and regulations from the cradle to the grave. The Kukis of Manipur have a common

heritage of 'Haosa' (Chieftainship) culture. (Haoginlen Chongloi, 2018) The Chief and his 'Semang Pachong' make up the Customary Court's conventional law enforcement body (Council of Ministers). Among the Kukis, the Village Chief's Court is the highest. (George T. Haokip) The Village Chief's old customary rule is unwritten and passed down verbally. The Court is held at the Chief's residence or a separate location within the Chief's complex. The Kukis are described as hunters and warriors ruled by hereditary Chiefs or Rajas but divided into clans, each with its own Chief. They battled the British government, which was known as the Kuki Rebellion (according to British records) and referred to as the Kuki insurrection, 1917-1919. For approximately two years, the Kukis fought the powerful British government. (S.M.A.W. Chishti, 1919-1949) The well-known phrase "The Sun Never Sets on the British Empire" attests to the reality that the British Empire is unstoppable. The Kukis were up against such might and force, and the British were taken aback when they learned that the Kukis were very powerful in their own right. The British finally discovered that the Kukis' strength and power came from their social unit being administered by Chieftainship. (Khaikhohauh Gangte, 2012)

Village Council

The Village Council is the governing body of the Village. A Kuki village is usually led by a Chief known as 'Haosa,' aided by a council of ministers known as 'Semang- Pachong' or 'Haosa-Upa' (cabinet members). Although the council of ministers is elected or nominated regularly, the office of Chief is passed down the line, from the father-chief to the eldest son. The term of a member of the council is not fixed. The Chief has the authority to change a member of the village council at any time. There will be no replacement for the Chief until they die or become incapable of running the Village. Through the advice of the board of ministers, the Chief decides, assists, and commands the army. (Gangte Khaikhohauh Gangte, Mancha Touthang, Easwaran Kanagaraj, 2014) The Chief respects all villagers, regardless of clan, like his relatives, and the institution has no

room for autocracy. According to Ashok Kumar Ray, the Kuki polity has a seven-tiered organization, with the Chief (Haosa) at the top. The following offices frequently support the Chief:

Semangpa (Prime-minister)

Pachong (Secretary)

Thiempu (Physician cum priest)

Thihkheng (Village smith)

Chonloi (Treasurer)

Lompa-upa (Youth director in charge of youth co-operative works)

Kho-sam (Announcer of the decision of the village council)

Semangpa (Village administrator/Prime Minister): He is regarded as the Village's second-in-command, behind the Chief, who occupies an important position in the community. Most of the responsibilities were delegated by the Village Chief, and Semangpa (Prime Minister) assumed command while he was away. However, crucial decisions could not be made without consulting the Village head. (P.S. Haokip, 2006) If he makes a critical decision without consulting the Chief, he has the authority to revoke the Semangpa's status (position of the Prime Minister)

Pachong (Village Defense Minister): The position of Pachong (Village Defense Minister) is linked to India's president and the president of the United States of America. He is the Village's Supreme Commander. He is the Village's military commander, mediator, and protector, especially in cases of external conflict. On the counsel of the Village leader, he can declare war and make peace, but he cannot express himself without his consent. Pachong guides the residents in dealing with any conflicts or difficulties that arise within and beyond the Village. Safeguard of the Village is very much dependent upon the performance and duties of the Pachong. The Chief authorized full powers to Pachong in terms of war or outer/inter-village disputes for the safety of the Village. (Priyadarshni M. Gangte, 2010)

Lhangsampa or Kho-sam (Announcer): In any organization, a Kho-sam or Lhangsampa is the information secretary. In the Village, he

is the Council's spokesperson. In a meeting with the members of the committee, the Village Chief appoints him. Kho-sam calls a committee meeting, makes the Council's decisions public and enforces or implements the Council's judgments. If the Chief considers kho-sam's work and responsibilities unacceptable and irresponsible, he has the authority to replace him.

Thiempu (Village priest): The position of Thimpu or village priest is hereditary. However, it can be changed in extreme circumstances such as adultery or breaking the Chief's regulations. Because the secrets of the medicines are not divulged to each individual, it is considered genetic. Because he was both the village priest and the local medical man/chemist, the Priest held a high position of respect. In the truest sense of the term, he is the councilor-in-charge of public health. Except in unusual circumstances, no one else could be appointed the village priest because he could only recite the secret medicine words.

Thih-kheng Pa (Blacksmith): The Village's Blacksmith, Thih-kheng Pa, held a prominent position. He was also given an essential role in the Village by the Chief. Because his primary role is creating or repairing agricultural equipment, knives, swords, spades, and other implements, the Village's development mostly depends on him.

Sumching or Chonloi (Treasurer): To keep track of unit funds and financial transactions, the treasurer keeps permanent records. In addition, he is an officer in charge of receiving, caring for, and disbursing monies such as forest products, taxes, fees, fines, and so on.

Lom-upa (Youth Director in charge of youth co-operative works): The Kukis' primary vocation is cultivation or agriculture. As a result, the Chief nominated a Lom-upa in the Village who is active and dynamic. The Lom-upa guides the youth in agricultural work and agriculture. (Thongkholal Haokip, 2013) He determines the timing, such as when to begin, where to start, when to rest, and when to quit, among other things. He is sometimes referred to as

a work informant - hei-ha-hei...hei-ha-hei...hei-ha-hei.....This statement also aids them in working together in harmony.

Relation between the Chief and the Village Council

Formal institutions exist for the village head and members of the council. In terms of Kuki Chiefs' power and authority, there has been a significant gap between the evolutionary setting and current thinking. Though Chieftainship is hereditary, it does not represent the character of a monarchical system because all of a family's property passes to the oldest son when the father dies. The Chief and his Council of Ministers assumed overall responsibility for the Villagers' safety and security. All matters affecting the Village and its residents are administered, governed, and decided by them. In reality, the Chief merely acts on the advice of his ministerial Council, which is either nominated or elected by the villagers. These Council members are chosen primarily for their administrative and judicial abilities. Thus there is no room for abuse of power. If the Chief abuses his position and impacts the entire settlement, the councilmen are presumed to be the proper individuals to contact and advise the Chief. Because they were a group of people linked by kinship ties, the dominating position was not tyranny.

However, some colonial writers claimed that the Chief's power and authority were excessive. "A collection of small states, each under a President or Dictator," Hunter (1879) describes the Chieftainship system. "Each tribe is under the immediate rule of its particular Chief, whose word is law, in peace and war, and who has the power of life and death," Macrae said in Statistical Account (1874). The Chief and his councilmen enforced strict rules to keep the community apart from colonial influences that have been misunderstood and misrepresented in colonial history.

Kuki Chieftainship Tributes include tributes and inheritance

As a legal inheritor and protector of the Village, every household must pay tributes to the Chief. Every family in the Village has a responsibility to pay homage to the Chief. There are two primary

reasons for paying tributes. First, reverence is produced as a mark of respect and acknowledgment of his status, which ensures the safety of the entire Village. Second, as a mark of 'Mi Upa,' (eldest son), a kinship relation honoring him as the clan or Village's most senior down the lineage. When a family wishes to relocate to a new village under the leadership of a different Chief, they must go through a formal process that requires the Chief's approval. The intended settlers present the Chief of the Village and his councilmen with 'Ju,' a fermented rice wine. The family would live in the Village if the Chief granted his request. In exchange, the villager must show the Chief proper respect and pay him appropriate tributes. The Chief's tributary items and other services were never exploitative but rather seen as material ethics of obedience. It is a sort of community acknowledgment that is formally communicated through the paying of tributes. As a result, the Chiefs' legitimacy is bolstered by these offerings (Ray Ashok Kumar, 1990). As a result, neither the rule of inheritance nor the nature of Kuki Chiefs' payments can be compared to the Zamindari system, widely used in India during the colonial period. Kuki Chieftainship is thus linked to Thomas Hobbes' Social Contract Theory, in which the Chief and the villagers are obligated to each other to fulfill their rights. (T.S. Gangte, 2012).

Inheritance: The Kukis' Chieftainship is a kinship-based institution. When a Chief passes away, his position, duty, and power are passed down to his eldest son, 'Mi Upa.' The Chief may lack talents or expertise, yet he bears the obligation due to the law of primogeniture. If only the son is a minor, the Chief's role may be taken over by the Chief's next younger brother or wife until the child is mature enough to rule the Village. If the Chief does not have a son, the role of Chief may be assumed by the Chief's younger brother. In the Kuki society, the eldest son inherits the deceased Chief's assets and properties typically. (T.T. Haokip, 1995) Despite the restrictions, a few properties could be split with his brother(s) if the eldest son is willing.

Clan leaders are accorded proper recognition and respect within and beyond the clan in a clan-centric society like the Kukis. His position as Chief is advantageous in times of peace, war, hunger, or any other unforeseen tragedy. It is usual for any family member who wants to construct a Village to inform the Village leader or the elderly clan members of their plans. The existing Chief must approve the creation of a new Village from the Village where he currently resides. If the clan members support the request, a new Village is established, and the clansmen's leader is appointed Chief of the Village for a specific generation.

Setting up a new village

There are different kinds of tests conducted to establish a new village. First, the trial will determine whether or not a new village can be formed. The Kukis don't usually start a new Village if the location or area is unsuitable or favorable after the testing. The following are examples of several types of such tests:

Omen Test: Omens and dreams are discussed and considered while establishing a new village, but their interpretation is strictly observed and adhered to. Two types of omens are used. One has to do with an egg. Every test requires chanting or praying to Pathen (God) before beginning the task. Similarly, the Priest chanted before starting the Omen Test. The egg is then set on three sticks under which a little fire is lit when a small piece of the eggshell is dislodged at one end. If the egg explodes or overflows, it's a bad omen; but, if the liquid pours out and congeals on top like a cap, with none of it trickling down to the sticks or the ground, it's a favorable sign, and a Village is formed.

The other omen is with water. A shallow hole is dug, roughly the size of a dinner plate and 6 inches deep. This is lined with any leaf type, and then water is immediately poured into the hole to fill it. When spraying, if the water circles the hole clockwise, it is determined to be incorrect, but it is determined to be correct if it circles the hole counter-clockwise. The Thiempu (Village Priest) or the Village soothsayer consults these omens on the suggested site.

Rooster test: There are two types of Rooster tests. To understand whether the place is good or bad, they let the rooster stay freely inside the designated location or area where they chose to set up a new village. If the rooster crows usually, then it is a good sign and suitable for the purpose. Still, if the rooster refused to crow or failed to crow usually or differently, it is unfavorable for establishing a village. Two, the Priest and some members killed the rooster, cooked and ate the meat inside the designated place, and did not leave the residue meat at home. After that, the Priest placed five rice pieces at the spot to observe whether the rice was complete or not on the next day. On the next day, if they find all the five-piece pieces of rice are finished, then it is a sign of a good place. If the five-piece of rice is missing or incomplete, it is not a good sign for setting up a new village.

Settling Dispute

In the Kuki society, any problem, great or small, can be solved. Even the most extreme circumstances, such as murder charges, might be resolved using the land's customary law. There is no capital punishment in Kuki's Chieftainship system; the maximum sentence for offenses committed is expulsion from the Village with fines. The customary laws are observed and have general power for resolving a conflict. Since its founding, the Customary Court has established strict rules that all members of their jurisdiction must obey. These laws conflict with Kuki society's customary laws. There are several types of disputes in solving problems among the Kukis, such as Oath taking, Water test, Murder case, Tol-theh (ground cleaning), Salam-sat (killing of animals for penalty).

Kihahsel (Oath or promise taken between two parties)

When they couldn't discover the perpetrators, they took this form of oath. This will take place in the Village Chief's courtroom. The Village Chief and elders or Council members performed this type of oath-taking between the two suspicious parties. The following is the protocol for taking an oath, whether for the restoration of peace between villages or between private individuals:

A bear or tiger's skull, a nettle leaf, a hush (paddy), and a sword blade are on the ground. The persons (or persons) to be sworn in then take a step forward and repeat the treaty or agreement's terms while pointing to the skull and saying- "May a bear or tiger, similar to the one this skull belonged to, devour me; may I be stung by the nettle now before me; may the seed I sow be as fruitless as this husk; and may I be struck by a sword if I break faith (if I tell a lie). This pledge is now witnessed by Heaven and Earth." Everything is carried out in the presence of the Village leader. The majority of the oath-taking was done by the Chief and members of the Village Council. In this case, the liar faced problems if they had false promised, and there is no problem if the promise was right.

Water test: There are two types of water tests, i.e., a test in the River and a test in the Pot. When the two parties could not satisfy the final decision taken by the Village Chief and his Council of Ministers, a water test is the last option to find out the offenders.

River Test: In this test, all the villagers assembled and proceeded to a spot on a river where the water was deep. Before starting the test, the Village Chief and his members entrusted one person to perform the task. First, the authorized person (Priest or elders) pray to God and chant a spell for finding out the offender. After that, he let the two parties stand by his side, one on the right and the other on the left, holding the two persons' heads. After that, he submerged the two heads simultaneously and released his hands. Whoever comes out of the water first is the guilty or offender as he finds the water hot and can't hold his breath underwater.

The Chief's trial technique is recorded by William Shaw. First, each party brings a jar of 'Ju' (wine) to the Chief's house, settling the dispute. The jury is made up of Village elders in addition to the Chief and the Village Council. The Chief pretended to be a judge and delivered the verdict after considering the jury's approval. Because they are already under the effect of 'Ju,' an easy compromise is frequently struck in this situation (wine).

Pot test: This test is similar to the river test. The Chief and

his Council members entrusted a person; in most cases, the Thiempu (the Village Priest) assigned the task. A pot is filled to the brim with water, and the Priest holds the heads of the plaintiff and the defendant and submerges them into the water. Whosoever is at fault would first come out of the water.

Mithat (Murder case): Murderers are divided into two categories: unintentional and purposeful. Which type it falls under determines the penalty and method of dealing. Murder is the most severe crime in Kuki civilization. According to Kuki community customary law, there are certain norms. Even the Chief has little authority to restrict the number of cases. According to Kuki custom, the Village Chief must intervene to enforce Hem-Kham, a deterrent measure (stopping retaliation from the victims in murder to maintain peace and tranquillity and avert more killing). According to the customary law of the land, fines (Luongman-price of the dead body) are established to represent certain body sections. The Luongman (the price of the dead body) which the killers have to pay are:

Dahpi (gong) - This represents the victim's head. This is an essential gong in terms of the offender's punishment.

Khichang or Khichong (beads made of cornelian stone) - The eyes of the deceased are represented with Khichang or Khichong (cornelian stone beads).

Khivui (traditional necklace or garland) - The umbilical cord is represented by this.

Lukhap (traditional cloth) - This reflects the deceased's clothing. Not only that but the murderer and his family will be required to pay for particular things following customary law to bury the dead properly. The following are the materials:

Tuompom or Puondum (black cloth or pain dark blue with no border) -

The cloth should have a black design with two white lines running lengthwise on the border. This is a sign that the murderer's family is covering the body.

Kosa (to feed the guest) - Following the burial ceremony, it is usual for the departed family to provide Kosa (to feed the guests) to those who had come to console or participate in the funeral. This is referred to as 'Kosa.' The Kukis follow this ritual religiously because it purifies the house and blesses the grieving family. Furthermore, the Kukis thought that completing 'Ko-sa' would prevent additional misfortune of the departed household's identical sort.

Sa-lam-sat (Killing an animal for penalty) - This is done not just in situations of murder, but also in cases of rape, a person who sheds blood, property looting, and illicit sexual relationships, among other significant offenses. According to customary law, the accused or offender must sacrifice a Mithun to resolve the disagreement or crime to the village head. In Mithun, a fine is given to a guilty individual who is slain. It indicates that the Village leader has already taken measures to revenge the person's death and that no further action is required.

Tol-theh (ground cleaning) - If a person sheds any human blood without doing Tol-theh (ground purification), an evil spirit may be present. It's a sign that demonic spirits have been exorcised. To the Chief, the offender must bring a pig and a container of wine. If someone has died but not at his own home, this is also done. This is neither a fine nor a penalty; instead, it is carried out following customary law to avert future difficulties and disasters.

Gucha (thief) - If someone takes valuables or property, they must restore the items and one Mithun in restitution. In the past, Mithun as a penalty was the most common type of fine. This used to take the form of a monetary transaction, but it has recently been replaced mainly by a pig. The entire procedure is carried out at the Village Chief's Court. The legislation applies to everyone who comes to the Court.

External conflict

The Chief's Role in War Preparation:

The Chief plays a crucial role in terms of war. The Village

head is responsible for holding political meetings at regular intervals. Second, for the preparation of any form of conflict, the Kuki Chief will call an appointment. Similarly, the Kuki Chiefs led the Kuki Uprising of 1917-1919. (D.L. Haokip, 2017) Finally, the Village leader makes the declaration of war after consulting with the Village Council. The strict rules to be followed in the preparation of conflict are:

SajamLhah (eating of the liver and heart of animals) - On the eve of the Anglo-Kuki War, SajamLhah was performed for the latter. It's a Kuki tradition that represents a dedication to a common cause. When Kuki Chiefs, elders, and leaders are present, a Mithun is first murdered for the occasion. The meat is then divided among the Chiefs according to customary rules. Portion of the meat is called Sachan. The Chiefs and their entourage return to their separate villages with the Sachan, of which each home receives a token piece. This act represents the entire community's commitment to the national cause. SajamLhah also refers to the consumption of an animal's liver and heart. The liver and heart are the 'heart' and 'core' of the matter, and their consumption demands moral accountability. The Kuki Chiefs and leaders took part in this solemn and ritualistic occasion to demonstrate their willingness to defend Zale'n-gam's (sovereignty) against British imperialism. On the eve of the Kuki Uprising, 1917-1919, the first SajamLhah was done to cover the entire population of Zale'n-gam.

Thinkho le Malchapom (red-hot chilies tied to firewood) - Thinkho le Malchapom symbolizes war against the enemy. The Kuki Uprising broke out on March 7, 1917. To inform the entire people of Zalen'n-gam (land of freedom) regarding the day to go to war against the British, the Kuki Chiefs resorted to the original and traditional means of Thinkho le Malchapom.

Social Institution

Death Rite - According to Dalton, the Kukis buried their dead remains after holding them for several days, *Ethnology of Bengal Tribal History of India: 1842*; p.47. For example, a great man's body

is spread out and dressed for a month or two after being placed in front of a bonfire until the flesh is effectively smoke-dried. Then, the corpse is cleaned and covered in a cloth before the ceremony begins. Another way used in the past was to treat the dead body as if it were a statue. This was only done in the case of unnatural fatalities, such as those caused by fire, wild animal deaths, or being slain by someone. When someone died in the past, the family would customarily wash the body and place it in the courtyard. They then sat the body as an alive man atop a pile of wood (*sanga tun*) and poured a jar of wine into the deceased man's mouth as a sign of love and respect. However, this custom is no longer practiced and is a thing of the past. If a person dies early in the morning or late at night, the body is buried the next day in the evening. Burials are frequently held in front of the home or the courtyard.

According to Kuki society, death is divided into 'Thi-pha' (natural death), 'Sen hut Thi' (Infant death), and Thi-Sie' (unnatural death).

'Thi-pha' (Natural Death)

When someone dies, it is necessary to notify all of the deceased's relatives by sending messengers to their homes. When the family arrives at the dead's home, they perform 'Kitom' (growling and brandishing a weapon, a gun, an ax, etc.). It is thought that if 'Kitom' is not performed, he will suffer from illness and misfortune. The funeral procession is led by the Thiempu (Priest), followed by others who cry or perform 'Kitom' as they make their way to the graveyard. On their way to the burial cemetery, the Thiempu also performs 'Kitom' at intervals. If the deceased is a person of prominence and prestige, a proper gun salute is delivered as a respectful memorial. The deceased's father must prepare a feast called 'Kosa,' and if he is already dead, the job and responsibility of 'Kosa' fall on the family's eldest son, who must kill a Mithun, a pig, or a cow. 'Kosa' was once conducted on the day of the burial, but it is now performed the day after the burial rites. According to Kuki customary law, the dead animal's neck must be presented to the 'Apu' (deceased's mater-

nal uncle).

‘Sen hut Thi’ (Infant death) - If an infant dies, the body must be buried under the floor of the house as soon as possible, with no public announcement or formal procedures.

‘Thi-Sie’ (Unnatural death) - There are various forms of unnatural deaths, including those caused by wild animals, murder, drowning in a river or lake, death by fire, and so on. Anyone in Kuki society, regardless of class or social standing, including the Chief of the Village, underwent the least possible death rite. In addition, it is forbidden to transport the dead body beyond the village gate, known as ‘Khomol,’ which served as the Village’s entry. Instead, the body must be buried outside the Village limits.

Sal-nit - In the event of natural death, this Sal – nit is observed for one day. Sal-nit is a one-day grieving period following the burial of a deceased person. It is carefully adhered to, and some restrictions are enforced: all villagers, young and old, must remain within the Village and are not permitted to leave for a job or any other reason. It is thought that if someone does not observe Sal-nit, tragedy will befall them, and the deceased’s soul will not rest quietly.

Sah-nit - In the event of unnatural death, this is observed for three days. The day after the dead body is interred, Sah-nit is observed. If a person fails to follow this dying rite, his family may face unforeseen hardships, ranging from physical illness to a familial curse. The defaulter must present a jar of wine to the Village Chief’s Court to avoid such disasters.

Marriage system

Exogamy and endogamy: Kukis used both exogamy and endogamy as their marriage system. Only the same exogamous clan is prohibited, but even this hasn’t been strictly enforced in recent years. Marriage between the two exogamous lines is acceptable. The groom’s parents contact the bride’s parents before the wedding, asking for the hand of the host’s daughter in marriage while carrying a kettle or pot of tea, and the engagement is thus concluded by con-

sent. A fine of one Mithun is imposed on the defaulting side if an agreement is breached by either party. (Sominthang Dounghel, 2006)

Polygamy and Divorce: If the first woman fails to produce an heir or male offspring, the husband has the option of finding a new wife. However, polygamy in the literal sense is not tolerated in the Kuki community. Regardless of the reasons stated previously, if the husband or the wife has an unlawful relationship, several issues arise. First, the guy or woman must divorce his or her first spouse and start a new family with his or her second spouse. Second, if a man marries, his property and inheritance will be transferred to his first wife's first-born son. Third, divorce may not be shared but is easy to settle if the couple is not in a position to continue their married life together under certain circumstances.

Widow Remarriage: There are no restrictions on widows remarrying. Widow Remarriage is exclusively at the discretion of the widow. In ancient days, if the husband died, the deceased's unmarried younger brother was obligated to marry the widow and care for her, but this is no longer the case, and most of them despise the tradition.

Numei-man (Marriage payment or Bride price): Unlike Hindu civilization, Kuki society has a substantially lower marriage payment or bride price. During our forefathers' time, the maximum Bride price was roughly Rs. 50 in cash. However, at this time, the entire Bride price is around one lakh. There is no distinction in bride price between affluent and poor. However, there is a disparity in bride price between clans. It is difficult to perform a marriage without the bridegroom paying the bride's family in advance. This is a Kuki society-wide private institution. The adopted price is neither a commercial transaction nor a fine; instead, it is a payment in kind with which the parties have a good relationship. The most essential and necessary expense of the bride's price is Siel (Mithun). In the Kuki society, the bride price varies depending on the clan. The following are some of the varying bride prices of the lines:

a) Haokip and Kipgen - Sel-som (10 mithuns), dahpini (2 large cop-

per gongs), khichongni (2 bead necklaces), and Khichangni (2 ear beads) are the pricing for Haokip and Kipgen bride prices. Even within the same family, the price of a girl differs. In the Haokip and Kipgen families, the eldest daughter's price must be the same as her mother's price. If the mother's price were Sel-som (10 mithuns), two giant gongs, and two bead necklaces, the eldest daughter's price would be the same. Another clan used the same pattern, although not all of the lines were followed. The bride price of the younger daughters, on the other hand, is determined by the parents' approval. Chongloi and Hangsing - Sel-sagi (7 mithuns), dahpikhat (1 large copper gong), dahbukhat (1 set of three different small sizes of copper gongs), khichang khat (1 ear bead), and Khichongkhat (1 bead necklace) are the cost for Chongloi and Hangsing Bride.

Sitlhou, Doungel and Sitlhou - Bride prices are the same as in Haokip and Kipgen.

According to William Shaw's textbook, pp.58-59, marriage payment among the Kukis was not definite. The Chief and wealthy persons usually claimed and paid the equivalent of ten mithuns, Rs. 200/- in case, 2 or 3 dahpi (large gong), two dahpu (set of two gongs), two khichang (ear beads), two khichong (necklaces). According to William Shaw, an ordinary individual will frequently pay a few mithuns, khichang, or khichong. In rare instances, a pig can be counted as one mithun. Four mithuns, a jar of 'ju' for a khichang or khichong, are sometimes substituted for Rs. 40. As per the customary law of the Kukis, the bride's parent hardly ever received the marriage payment in full but in the form of more or less fictitious substitutions.

'Lutom (man's loincloth) Laisui' (woman's waistband) - This is a small portion of the bride price paid by the groom's family to the bride's family, or, to put it another way, Lutom and Laisui are integral parts of the Kuki bride price. This emphasizes the importance of the bride's father and mother. 'Lutom' is a traditional gift given to the bride's father as a show of appreciation. Similarly, the bride's mother is given the name 'Laisui' for giving birth to her daughter from her

naval or womb. The father is also praised for his paternal manhood, while the woman gives birth to the kid. This is a cloth for the bride's parent and could be accounted as money payment of Rs.1/- or 2/- respectively, that women can claim for property and that Kuki women can make in her account.

Numei Daman (Divorce price): According to C.A. Soppitt, *A Short Account of Kuki Lushei Tribes*, 1893, (p.15), the Kukis have used the customary divorce procedure from the eighteenth century. "Once married, no divorce is allowed except for infidelity, and even then, if there are children, it is reported to," he explains. The adulterous is penalized significantly, but they are not punished in any other way. For example, according to Kuki Customary Law, if a husband divorces his wife, he must pay Numei Daman, Sel-som (10 mithuns). However, this is no longer fully adhered to, and the quantity of mithuns is not defined. Because Mithun is no longer available, a monetary system is commonly used in its place. Unlike in the past, payments can now be made in cash. Suppose the woman is proven guilty in some situations. In that case, she is punished by returning the entire marriage –charges except the Sumtansa (a pig slain by the girl's parents for the fixation of the girl's marriage payment) to the aggrieved husband if she is at fault.

Cultivation system

In India, almost every tribe utilized shifting farming. Similarly, shifting cultivation is a frequent technique among the Kukis. (Ngamkhohao Haokip and Lunminthang Michael, 2011) The locals followed specific laws as directed by the Kuki Chief (Haosa), who is the owner of the Village land and responsible for the wellbeing of the residents. First, they earmarked the location for cultivation with the help of his Council of ministers. Then, the locals go to the forest to choose a suitable location. Each household would make 'Louchan' by cutting a section of a tree trunk or tying bunches of grasses along the edge of his fields. A muchitu (seed-sowing) ceremony should be held before beginning farming. Then, the local leader and villagers would visit the location to open it officially. The grain would be sown

first by the Chief's wife, then by the Ministers, and finally by the peasants. The locals can begin farming after muchitu (seed sowing) is completed. In exchange for renting the plot of land, the villagers must pay for one or more baskets of paddy. Other taxes, such as sales tax, bird tax, forest tax, and so on, are delivered to the Chief.

Festival

Chavan-Kut (a harvesting festival of Kuki tribes). Chavan-Kut is mainly linked to different stages of shifting cropping. It has been observed in India since before the country gained independence. Manipur's state government has recognized November 1 as a public holiday, which Kut is celebrated in Manipur. However, since 2016, the Assam government has declared this holiday to be a restricted holiday. Aside from that, the Kukis and Mizo have particular ceremonies or festivals such as MimKut, LholhunKut, ChapcharKut, etc. It's a family tradition that dates back to their forebears. In Manipur and Mizoram, it is now commemorated at the state level. During Kut, musical instruments such as the Pheihit, Goshen, Lhemlhei, Bamboo Dance etc., are performed.

Conclusion

In Mizoram and the Nagas territories of Manipur and Nagaland State, the old institution of Chieftainship has already been abolished. The democratically elected Chief has already replaced the hereditary Chief in certain areas regularly through the Panchayati Raj Institution. On the other hand, Chieftainship is a constant Kuki political institution that has existed since time immemorial and continues today. Since India's independence, Chieftainship powers and functions have been a hot topic. Some colonial writers noted that framing Chieftainship institutions as autocratic and denying the traditional democracy of the Kukis because was hotly debated between traditionalists and champions of western democracy. The law of primogeniture in Chieftainship inheritance from generation to generation should not be like a monarchical system, defined by the seizure of power, the persecution of opponents, and the implementation of

martial law. Chieftainship is more like endowing more significant obligations to the Chief as the clan leader or lineage instead of being a privileged ascribed or obtained. It's important to understand that Chieftainship, like the Panchayati Raj community governance system in India, is a traditional democratic institution. In colonial historiography, a widely held belief that the institution is based on kinship relationships and exhibits democracy has yet to be found.

The colonial intention to delegitimize the indigenous institution of Kuki Chieftainship is revealed by the lack of any colonial documents portraying Chieftainship institutions as people-friendly. Culture and traditions are essential components in preserving a person's identity. Kuki culture and customs are distinct from that of its neighbors due to their distinctive and diverse range. Globalization and modernization have had a significant impact on culture and tradition. Although these influences may substantially affect how people live, respecting and cherish one's own culture and tradition is essential. Britain is a highly civilized country in culture and traditions, but it is not necessarily westernized. The Government maintains its beautiful traditions and old ideals, and the Kukis culture is preserved in the British Museum.

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Success Factors of Women Entrepreneurs : An Exploratory Study on Fashion Designers in Aizawl, Mizoram

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Abstract : *This paper focuses on investigating factors contributing to the success of fashion designing entrepreneurs. In this regard, three constructs viz. motivational factors, personality factors and family support factors were generated and hypothesised from the extensive literature review. The main purpose of this paper is understanding to what extend the motivational factors, personality factors and family support factors are able to elaborate its role towards the success of women fashion designers in Aizawl. The analysis undertaken shows that all of these three constructs have significant contribution towards the success of a fashion designing entrepreneurs. Thus, the latter part of the paper emphasizes on an enriching conclusions and suggestions which were believed to enhance entrepreneurship among women across the globes.*

Keywords: *Women entrepreneurs, fashion designers, Success factors, Personality factors, motivational factors, family support*

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Introduction

With the emergent importance of entrepreneurship for the economic prosperity of a country, women are also encouraged to be involved by starting their own enterprise. To strengthen the status, standard of living and prosperity, women are capable of taking up the risk of starting an enterprise by tapping different sectors where they have an expertise, skills as well as interest. Among such sectors tapped by women, fashion industry is one of the most vibrant sectors where women across the world have enjoys success and stand up as renowned fashion designers having their own label and ruled the fashion world of a country, city and region where their business operates. North East India in general is known for its amazing fashion sense and among the sisters of North East India, Aizawl (Mizoram) has just about the best in fashion and accessories. Innovative ideas of show casing stuff to flea markets that have so much to offer, from shoes to accessories to clothes.

Aizawl specifically have a few fashion designers who are taking over the whole Aizawl market with their label and change the fashion tastes & preferences of the Mizo's with every piece of designs they introduce over a period of time. They have the capacity to take over the market and enjoy supreme success. The success of fashion designers as women entrepreneurs was believed to be influenced by several factors and besides, factors influencing an entrepreneurial success have been an important research domain.

Attending a church service for every Sunday, the Mizo women would wear only a formal top imported from Bangkok, china and other country until the 3 Mizo sisters have founded Vakiria Computerised Embroidery in 2005 marking a new trend for lady's formal wear. They are the pioneers in designing affordable Sunday fashion and bridal fashion along with the establishment of Vakiria Institute of Fashion Designing (VIFT). Since its inception, Vakiria has changed the fashion tastes of the Mizo people, persuading them to prefer the local branded formal wear replacing the western tops

which helps in creating a conducive environment for women to enter the fashion designing business.

Following the trends, many successful designers have been produced by VIFT and other institutions who have their own label produced from Aizawl and sold out not only in Mizoram but exported to different states of India and foreign countries. Therefore, the study intends to explore the success factors of women entrepreneurs in Aizawl by focusing on the influence of motivational factors, personal factors and family support on the success of selected fashion designers.

Literature Review and Hypothesis Building

Motivational factors:

The term motivation simply means the causes that inspire the people to do something. Entrepreneurial motivational characteristics are formed through a combination of various social, economic and psychological factors to which the person becomes subjected to right from childhood. Entrepreneur' personal characteristics, such as need for achievement and need for cognition, have positive impact on firm performance, (Zhang and Bruning, 2011). However, the most important psychological factors judged by entrepreneurs to be related to success were the energetic participation in the endeavour, self-confidence, desire for being one's own boss, achievement need, liking of work, common sense and tenacity (Hornaday and Bunker, 1970). On the basis of the above literature, it is hypothesized that

Hypothesis 1: There is a significant relationship between motivational factors and success of fashion designing entrepreneurs

Personality factors:

Personality is often been shaped by the education of a person. Regardless of the profession, similarly within the context of entrepreneurship the success of any business operation is very much associate with the training and education experiences that someone

had involved. In order for the entrepreneur to be successful, the related knowledge that had been accumulated is assumed to be always the key success that can affect their business performance, which will further support the business growth and certainly has positive impact on sustaining the survival of a business (Siti Haryati Shaikh Ali et al., 2004). Thus, the importance of education in shaping, promoting, and ensuring success of business will remain intact (Lavoie, 1985). On the basis of the above literature, it is hypothesized that

Hypothesis 2: There is a relationship between personality and success of fashion designing entrepreneurs.

Family support:

Another important dimension that act as the main motivational factors for promoting successful women entrepreneur could be the support of family members. The circle of family members that provide supports and assistances varies accordingly to the age groups of the entrepreneurs themselves (Rashid et. al, 2015). According to Brindley (2005), the main factors which support the successful women entrepreneurs comes from family and friends. So, family and close friends play a very important part in ensuring the emotional stability of women entrepreneurs. These groups of associate members normally have the capacity to provide lessons and guidance in the business sectors that they had experienced earlier. On the basis of the above literature, it is hypothesized that

Hypothesis 3: There is a relationship between family support and success of fashion designing entrepreneurs.

Success Factors:

The simplest definition of success is equivalent to continued business operations and the opposite, failure, means going out of business (Rashid et al., 2015). The reasons of successful women entrepreneurs are due to their personal qualities. The most important personal qualities required to become successful women entrepreneurs in Kelantan are self-reliance, exploit opportunities, innova-

tive, creativity, willingness to take chances, personal drive, communication skills, people skills, web thinking, good negotiation skills and possess can do attitude in overcoming obstacles. Due to these qualities, they are able reach the targets and achieve their goals and be successful (Norudin Mansor, 2005).

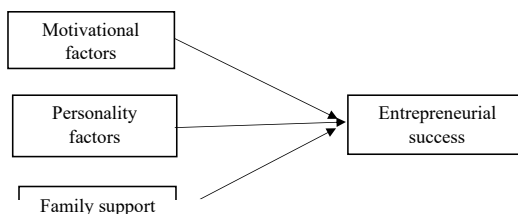


Figure: Conceptual model

Research Methodology

Sample selection

The study was conducted in city of Aizawl, Mizoram (India). The population of the study includes all the fashion designer women entrepreneurs in Aizawl. The total population arrived at 35 fashion designer women entrepreneurs who happens to have their own retail outlet, who runs their business successfully with a label/brand name and who manage an official social media account in the name of their brand/label have been selected for the study on the basis of convenience sampling. Table 1 represents an overview of fashion designing entrepreneurs.

Table 1: An overview of the fashion designing entrepreneurs

Sl. No	Name of the Label	Start-up Year	Ways of Distribution	Products/Services
1	Vakiria	2005	Retail outlet & Export	Womenswear, menswear, kids wear, sports wear
2	Ruatpuui- Arpee	2006	Retail outlet	Womenswear & Bridals
3	CC Couture	2007	Retail outlet	Womenswear & Bridals
4	Sangboihi Design Studio	2010	Retail Outlet	Womenswear & bridals
5	Teremi Ralte	2013	Retail outlet & export	Womenswear, bridal & menswear
6	Manuntei Sailo	2013	Retail Outlet	Womenswear, bridal & kids wear
7	Achhani Innovative Dresses	2013	Retail Outlet	Womenswear & menswear
8	Eden Bridals	2013	Retail Outlet	Bridals
9	Hannah Khiangte	2013	Retail outlet, export and website	Womenswear & Bridals
10	Bdie Ralte	2013	Retail outlet	Womenswear
11	Pearl Mahlui	2014	Retail outlet	Womenswear
12	Muanpuui Chinzah	2014	Retail outlet	Womenswear
13	Tluangpuui Hmar	2015	Retail outlet & Export	Womenswear, bridals & menswear
14	Rempuui Hmar	2015	Retail Outlet	Womenswear
15	Afaki Hauhnar	2015	Retail outlet	Womenswear & bridals
16	Poz	2015	Retail outlet	Womenswear, bridals & kids wear
17	Rini Hlondo	2016	Retail outlet & export	Womenswear & bridals
18	Jenzz Fashion Inn	2016	Retail outlet	Womenswear
19	Mizo streetstyle	2016	Retail outlet & export	Womenswear & kids wear
20	Emy T	2016	Retail outlet	Womenswear
21	Ruthy Ahmangaihi	2016	Retail outlet	Womenswear
22	Partei Chhakchhuak	2016	Retail outlet	Womenswear
23	Mahlimi Ralte	2016	Retail outlet	Womenswear
24	Winnie Chawngthu	2016	Retail outlet	Womenswear
25	Mix and Match	2017	Retail outlet	Womenswear & bridals
26	She by Tetei	2017	Retail outlet	Womenswear & kids wear
27	Christine V	2017	Retail outlet	Womenswear & bridals
28	Mesz Khiangte	2017	Retail outlet	Womenswear

29	Nene LR Hnamte	2018	Retail outlet	Womenswear & menswear
30	Hillside	2018	Retail outlet	Womenswear & kids wear
31	The rack by Tetei	2018	Retail outlet	Womenswear & bridals
32	Jenny Fashion	2018	Retail outlet	Womenswear
33	Duati Fashion Inn	2018	Retail outlet	Womenswear
34	Queenbee	2018	Retail outlet	Womenswear
35	Mapuii Hlondo	2018	Retail outlet	Womenswear

Source: Primary survey

Data collection and generation of scale items

The study used consumer survey as a tool of collecting primary data. A comprehensive questionnaire was developed and was finalized after reviewing of existing literature such as Makbul and Hasun (2011) Ummah and Gunapalan (2012), Kusumsiri and Jayawardane (2013), Rashi et. al (2015). To measure the attitudes of the respondents, Likert five-point scale have been used where 1 stands for strongly disagree, 2 for disagree, 3 for neutral, 4 for agree and 5 for strongly agree. The self- designed questionnaire comprising of demographic profile and Likert scaled questions having 19 statements under 4 sections namely motivational factors, personality factors, family support and success factors were administered to the fashion designers and they were mostly contacted at the outlet based on their conveniences. Data was collected during April-May 2018. In addition to primary data, the secondary data are gathered from books, journals, reports, governmental organizations, magazines, websites and business houses.

Demographic profile of the respondents

Table 1: Demographic profile of the respondents

Profile	Category	Valid Percentage
Average monthly income	2 lakhs & above	42.9%
No of employees	1-3	45.17%
Designers' education	Fashion Degree	51.4%
Work experience	Designing experience	85.7%

Source: Primary Survey

The demographic profile of the respondents comprising of four categories was revealed in table 1. The analysis of the data revealed that 42.9% of the respondents were having an average monthly income of 2 lakhs & above, 45.17% of the respondents employs 1-3 employees, 51.4 % of the respondents have fashion degree. Moreover, 85.7% of the respondents have previous work experience before starting their own enterprise.

Results

Before analysing the data, exploratory factor analysis has been applied for data reduction or data purification. Principal component analysis with varimax rotation was run for summarizing the data which began with anti-image correlation matrix, checking the communalities by deleting the value of less than 0.5, followed by inspecting rotated component matrix where double loaded variables with a value less than 0.5 were deleted. The statements from the four constructs with factor loading of 0.5 and with eigen value greater than 1 are considered for the analysis. Data purification have reduced the motivation factors into three statements explaining about 74.05% of the total variances. Personality factor was reduced into three having the acceptable factor loading which explained about 67.13% of the total variances. Family support factor was purified into three statements explaining about 69.05 % of the total variances. Finally, success factors were reduced into three where this construct explains about 75.80% of the variation.

Table 2: Summary of Factor Analysis

Factors	M	SD	FL	Com	Eigen Value	VE (%)	KMO Value	Cronbach Alpha
Motivation	4.29	.581			2.22	74.05	0.638	.820
Achievement	4.00	.685	.756	.571				
Independent	4.37	.645	.892	.796				
Command	4.51	.701	.924	.854				
Personality	4.22	.717			2.48	67.13	0.708	.893
Creativity	4.25	.700	.865	.821				
Innovation	4.11	.832	.821	.772				
Sincerity & commitment	4.31	.832	.734	.654				
Family Support	4.03	.625			2.07	69.05	0.631	.767
Operational support	3.88	.718	.703	.534				
Financial support	4.05	.683	.892	.695				
Moral support	4.17	.857	.855	.782				
Success	4.11	.571			2.27	75.80	0.725	.840
Successful course of business	4.05	.639	.871	.759				
Adequate income	4.05	.683	.883	.780				
Survival in the long run	4.22	.645	.857	.735				

Source: Primary Survey

Testing of hypotheses

Table 3: Summary of hypotheses

<i>Hypotheses</i>	<i>R-square</i>	<i>B</i>	<i>F-ratio</i>	<i>P-Value</i>
Hypothesis 1: There is a significant relationship between motivational factors and success of fashion designing entrepreneurs	.255	.496	11.305	.002*
Hypothesis 2: There is a relationship between personality and success of fashion designing entrepreneurs.	.375	.487	19.761	.000*
Hypothesis 3: There is a relationship between family support and success of fashion designing entrepreneurs.	.782	.808	118.34	.000*

Source: Primary survey

For testing of hypotheses, regression analysis was employed. The positively significant regression coefficient of .496 with a p-value of .002 revealed that there is a significant relationship between motivational factors and success of fashion designing entrepreneurs. Thus, the hypothesis 1 is accepted. The positively significant regression coefficient of .375 with a p-value of .000 revealed that there is a significant relationship between personality factors and success of fashion designing entrepreneurs. Thus, the hypothesis 2 is also accepted. Finally, the positively significant regression coefficient of .782 with a p-value of .000 revealed that there is a significant relationship between family support and success of fashion designing entrepreneurs. Thus, the hypothesis 3 is also accepted.

Conclusion and Suggestions

Existence of numerous researches on factors influencing the success of entrepreneurs shows the need and importance of identifying which factors leads to the entrepreneurial success in terms of profit, achievement and survival in the long run. However, research

on identifying success factors specifically for fashion designing entrepreneurs is at an early stage (Kusumsiri and Jayawardane, 2013). Therefore, this paper investigates the relationship between several factors viz. motivational factors, personality factors and family support influencing the success of fashion designing entrepreneurs. Hence the study finds the existence of significant relationship between motivational factors and the success of fashion designing entrepreneurs, therefore we can conclude that a woman who is internally motivated to start a business that she is interested in starting a business will primarily put in more effort and time to make it a success. She is pulled to be independent, to be her own boss and to achieve something in her life which are considered as the motivational factors in this study.

Personality factors such as creativity, innovativeness, sincerity, and commitment to continue the business despite many ups and downs are found to be the important factors influencing the success of fashion designer women entrepreneurs in Aizawl. Thus, an entrepreneur must develop and possess the quality of creativity, innovativeness, sincerity and commitment which are the important ingredients for the success of any enterprise.

Moreover, family support in terms of business operations, financial and moral support is an important factor which influence the success of fashion designer women entrepreneurs in Aizawl. Thus, the study suggests that family must do anything to support their daughter, sister, mother who have the potential and capability to undertake the risk. Financial insecurity, household responsibilities, social expectations, etc must be overcome in the best possible ways to ensure the emotional stability of women entrepreneurs.

For an entrepreneur to be successful, the study finds that educational background has some level of contribution, thus, the related knowledge that had been accumulated is assumed to be always the key success that can affect their business performance, which

will further support the business growth and certainly has positive impact on sustaining the survival of a business. Therefore, women must be encouraged to take up educations to reach and soar high, to be confident, to be economically independent and most importantly to become successful entrepreneurs.

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Profiling General Enterprising Tendencies Among Higher Secondary and Collegiate Students in Aizawl (Mizoram)

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Abstract : *The idea of entrepreneurship can be associated with different perceptions. Some understandings are related to what an entrepreneur does, and others to who the entrepreneur is. Entrepreneurship can be considered a factor of production. In contrast, others view the concept as a combination of factors of production, new products, and new methods, and some view risk-taking ability as the essence of entrepreneurial behaviour.*

I. Introduction

Entrepreneurship can be observed as a temperament rather than a situational state or cultural role. This does not impair the impact of situational determinants, but that under related circumstances, some people will perform entrepreneurially while others will not. This implies that personality potential is a necessity for entrepreneurial behaviour. If personality characteristics and tendencies that affect entrepreneurial function can be appraised, they may indicate a bent towards or a potential of entrepreneurship (Lachman, 1980).

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1.1 Enterprising Tendency

The enterprising tendency may be defined as the psychological characteristics associated with starting and running an enterprise. Entrepreneurship research has identified several personal factors believed to motivate entrepreneurial behaviour (Mueller & Thomas 2001).

Caird (1993) identified critical problems in the psychological testing of entrepreneurs that relate to varying definitions of the entrepreneur, numerous entrepreneurial characteristics, uncertainty about the significance of entrepreneurial tendencies, and lack of rigour in test development. She also highlighted that the results of well-validated tests showed many personality characteristics, which could be correlated with features of small firms and business owner-managers.

1.2 General Enterprising Tendency (GET) Test

The General measure of Enterprising Tendency (GET) test was developed in 1988 by Sally Caird and Cliff Johnson at Durham University Business School. The test assumes that enterprise is a broader concept that includes more than just business owners, managers and entrepreneurs, recognising that there are different types of entrepreneurs, distinguished by their growth orientation, motivation, type of business, involvement with new technology, association with business owner management, and so on. The enterprising person may be an entrepreneur, or an 'intrapreneur', working within organisations, or the person who sets up and leads voluntary projects in the community.

The academic literature has different views on the entrepreneurial characteristics that are most important. The key entrepreneurial characteristics identified under the GET test include the need for achievement, autonomy, creative tendency, calculated risk-taking, and drive and determination.

The GET test is a self-assessment test that requires respondents

to determine if they agree or disagree with statements designed to identify various aspects of their enterprising tendencies. The highest score (representing General Enterprising Tendency) is 54. A score between 44-54 means that the respondent is very enterprising (high enterprising tendency). GET score ranges between 27-43 means that the respondent has some enterprising qualities (medium enterprising tendency). A score suggests that the respondent is probably happiest working with guidance from superiors (low enterprising tendency).

II. Literature Review

Caird (1991) conducted a pilot study that aimed to measure key characteristics of enterprising people. The key characteristics include a high need for achievement, an increased need for autonomy, calculated risk-taking, an internal locus of control and a creative tendency.

Mueller & Thomas (2001) supported the proposition that some cultures are more conducive for entrepreneurship than others. In individualistic cultures, they found an increased likelihood of an internal locus of control orientation. They also reported that an entrepreneurial orientation, defined as internal locus of control combined with innovativeness, is more likely in individualistic, low uncertainty avoidance cultures than in collectivistic, high uncertainty avoidance cultures. They suggested that in addition to supporting from political, social, and business leaders, there needs to be a supportive culture to cultivate the mind and character of the potential entrepreneur.

In their study, Marcu, Iordanescu & Iordanescu (2012) focused on how perceptions of economic crisis and scarcity of money affect the entrepreneurial tendency of young people. It was found that the exposure of young people with an internal locus of control in crisis conditions significantly affects their entrepreneurial tendency. At the same time, the intensity of scarcity of money has an insignificant effect.

Holienka, Holienkova & Gal (2015) conducted a study to examine the entrepreneurial characteristics of university students in different disciplines. Their analysis provided evidence on different levels of overall enterprising tendency and particular entrepreneurial characteristics (namely need for achievement, calculated risk-taking and internal locus of control) between students with other majors. While business administration students exhibited the highest enterprising tendency, pedagogy students were found to be the least enterprising among the analysed fields of study.

Yao, Wu & Long (2016) explored the impact mechanism of Chinese university students' perceived entrepreneurial environment on their entrepreneurial tendency in the context of Chinese economic transition. The study found that university students' perceived social background and economic environment positively influence their entrepreneurial tendency, and entrepreneurial attitude partially plays a mediating role between students' perceived entrepreneurial environment and entrepreneurial tendency.

Snow & Prater (2017) examined the entrepreneurial attitudes of high school seniors in Eastern Kentucky and their preferences to remain in or leave Eastern Kentucky. Their findings indicate that few students scored in the high level of enterprising tendency and the entrepreneurial characteristics of need for achievement, calculated risk-taking, and creative tendency. Findings also indicate that those with a high enterprising tendency are more likely to leave Eastern Kentucky for education and a career with no intention of returning.

Yildiz & Kartum (2017) examined the relationship between university students' social status variables and entrepreneurship tendencies. As a result of the analysis, it is revealed that students are more control-oriented, but they lack tolerance to uncertainty. Participants' entrepreneurship tendencies have significant differences in gender, education level, work experience, participation in any project and entrepreneurship competition, the idea of starting a business, the location of the region they come from, their father's

occupation and education level.

III. Objectives of the Study

The objective of the study focuses on these following issues

- a) To determine the enterprising tendency scores of higher secondary school and college students in Aizawl, Mizoram, using the General Enterprising Tendency (GET) test.
- b) To find out whether there are contrasting displays of GET among students considering gender, educational level and streams of study.

IV. Research Methodology

The study revolves around measuring enterprising tendency using General Enterprising Tendency (GET) test. It is conducted among higher secondary school students and undergraduate students studying arts, science and commerce subjects in various institutions within Aizawl, Mizoram, India.

Primary data is collected using a self-structured questionnaire is analysed using descriptive statistics. Inferential statistics like Pearson's correlation, t-test and ANOVA are used wherever applicable. Secondary information is also collected from various sources like journals, books, websites, etc. The sample size is 752, drawn randomly from target population of study.

V. Analysis and Display of General Enterprising Tendency of Sample Respondents

The following observations were made from the responses made by sample respondents while following the prescribed processes involved in quantifying of GET scores.

Table 1: Over-all General Enterprising Tendency Score

Measure	Need for achievement	Need for autonomy	Creative tendency	Calculated risk taking	Drive and determination	Total score
Mean	7.1144	3.0319	6.8019	7.1582	7.6370	31.7434
Std. Deviation	1.72865	1.21532	1.85258	1.66029	1.95076	5.05093

(Source: Primary data)

As seen in Table 1, the mean general enterprising tendency score for students in Aizawl is 31.7437. The mean scores for achievement, need for autonomy, creative tendency, calculated risk-taking and drive and determination are below the standard average scores as prescribed by the GET process.

Gender based comparison was mapped to find out whether there is statistical difference between male and female with regards to GET scores. The following table demonstrates their comparative statistic.

Table 2: Gender wise GET scores

Tendencies	t	df	Sig.
Need for achievement	-.503	749	.615
Need for autonomy	-.233	749	.816
Creative tendency	.039	749	.969
Calculated risk taking	3.883	749	.000
Drive and determination	-.952	749	.341
Total score	.683	749	.495

(Source: Primary data)

The above table shows that mean scores for the need for achievement, need for autonomy and drive and determination are relatively higher for female students than male students in Aizawl district.

However, the crux of inquiry lies whether this comparative difference is statistically significant or not between the sample genders.

A parametric t-test was run to observe any significant difference between genders for the tendencies. The results are as follows:

Table 3: Test of significant difference between genders

Tendencies	t	df	Sig.
Need for achievement	-.503	749	.615
Need for autonomy	-.233	749	.816
Creative tendency	.039	749	.969
Calculated risk taking	3.883	749	.000
Drive and determination	-.952	749	.341
Total score	.683	749	.495

(Source: Primary data)

Table 3 revealed that there is a statistically significant difference between genders in risk-taking tendency. Since t is positive, the male respondents significantly score better than their female counterparts in risk-taking tendency.

The subsequent investigation was conducted between higher education students and collegiate students as independent samples to arrive whether these levels play significant role in differentiating GET scores.

A parametric t -test was run to observe any significant difference between levels of education for the tendencies. The results are as follows:

Table 4: Test of significant difference between levels of education

Tendencies	t	df	Sig.
Need for achievement	1.474	750	.141
Need for autonomy	1.609	750	.108
Creative tendency	.739	750	.460
Calculated risk taking	1.542	750	.123
Drive and determination	-.332	750	.740
Total score	1.542	750	.124

(Source: Primary data)

It was observed from Table 4 that there are no statistically significant differences between higher secondary school and college student respondents in their GET scores.

Another dimension of interest for survey would be whether different streams of study viz. arts, science and commerce play

significant role in contrasting scores of GET among respondents.

A one-way ANOVA was run to observe whether there are any significant differences between streams of studies and GET scores.

Table 5: Test of significant difference between streams of education

Tendencies	F	Sig.	Whether there are any differences 'between streams of studies'?
Need for achievement	6.759	.001	Between Arts and Science, No difference between Science and Commerce, No difference between Arts and Commerce
Need for autonomy	.080	.923	None
Creative tendency	8.592	.000	Between Arts and Science, Between Arts and Commerce, No difference between Science and Commerce
Calculated risk taking	22.972	.000	Between Arts and Science, Between Arts and Commerce, No difference between Science and Commerce
Drive and determination	3.406	.034	Between Arts and Science, No difference between Science and Commerce, No difference between Arts and Commerce
Total score	16.874	.000	Between Arts and Science, Between Arts and Commerce, No difference between Science and Commerce

(Source: Primary data)

Figures from Table 5 suggested that there is no statistically significant difference between Science and Commerce students in their enterprising tendency. However, Arts students are statistically different in their enterprising tendency when compared to Science and Commerce students in Aizawl. It should be noted that appropriate post-hoc tests were conducted between each stream of study in case ANOVA turns out statistically significant.

VI. Conclusion

The enterprising tendency of Mizo youth in Aizawl, Mizoram, assessed using the GET test, reported a medium enterprising

tendency. The mean enterprising tendency score of the student respondents is 31.7434, which is in the medium range of enterprising tendency. This mean score revealed that respondents are likely to have intensities in some of the enterprising characteristics and thus may be enterprising in some contexts. Male students have a higher mean enterprising tendency than female students and showed a statistically significant difference in their risk-taking ability. No significant difference is observed between higher secondary school students and college students in their enterprising characteristics. Science and commerce subject students displayed more vital enterprising tendencies compared to Arts subject students.

The present study assessed and measured the enterprising tendency of students and thus concluded that medium general enterprising tendency was observed. The basic premise of the GET test is that the enterprising person shares entrepreneurial characteristics and that these characteristics may be developed through education and training. Hence the study can be helpful for further research and as a tool for designing programmes, curriculums and drafting policies for promoting entrepreneurship development, especially in the state of Mizoram.

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Supernatural Tales: As Displayed in Mizo's Lore

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Abstract : *Supernatural generally are things that cannot be explained by nature, they are assumed to originate from other worldly forces. So supernatural story is a sort of story which in some way makes use of ghosts, good and evil spirits and things that go bump in the night, magic, witchcraft and beyond sensory perception; what makes the flesh creep and the hair stand on end which convey the sense of the preternatural powers.*

Supernatural elements are reflected in many Mizo folk narratives and this element attested Mizo's fantasy, created from their imagination and not based on reality. The protagonists in a tales were often unusual from the ordinary human, they are mostly like fairies; ogre and extraordinary character usually appeared. One thing that cannot be left behind in the tales is the motifs which lie at the centre of the plot and this quality placed them in the higher status in the society. Motifs are an image or character found in different

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literary works. Thompson pointed out about the motifs of folktales in his book *The Folktale*, "A motif is the smallest element in a tale having a power to persist. In order to have this power, it must have something unusual and striking about it"(415). In supernatural tale also, the motif played an important roles and the interest of the tale also depend upon the motifs. Motifs convey an understanding of a distinctive element of designs, ideas and messages which can be seen like in the valuable clothes, ornaments used by the people.

It seems that the Mizo folk were aware of some kinds of supernatural powers. From the myth, Vanhrika can be regarded as the pioneer in the use of magic among the Mizo which he got from Van-chungnula, the heavenly being. The use of supernatural power was seen from Lalruanga, a great magician and Zangkaki who lured Lalruanga with the secret purpose and defeated him. Hualtungamtawna was a great magician in his time. Chepahakhata's wife was a great magician that made her husband a great chief. Aithangveli shows how the heavenly being as she healed her dead husband and their child by using sugarcane. Sawngkhara was very ugly but used magic potion to lure the beautiful lady in the village in order to marry her. The use of supernatural elements can be seen in the story of an ugly man named Kawrdumbela, who rubbed himself with a smooth stone in the river and eventually turned into a handsome young man. The story of Maurawkela talks about a magic drum which can make the owner's wish comes true. Chhawnlaihawihhi healed her dead brothers with a magic leaf while fighting with Bakvawmtepu.

With these magical instruments, they can do anything they wish and theses wishes reveal the Mizo's dreams and fantasies. In the olden times, they have to work very hard for their living. Even though they work very hard for their living, they don't have sufficient basic needs and have to go to their jhum everyday throughout the year. Most of them dreams of having delicious foods which they cannot have during their lifetimes. They reflect their dreams and fantasy in folktales like sekibuhchhuak, a magical instrument that can produced boiled meat and rice without any human efforts

whenever they need. If they have this object, they would rest peacefully without any thought of these problems.

The Mizo too, like other communities of the region, have their share of origin tales of magic, witchcraft, another world and extraordinary characters. In supernatural tales, a strange thing always occurs but engages the readers or listeners' attention and sympathy. Philip Martin also observed about this in the book *A Guide To Fantasy Literature* as, "Since strange things can occur in a fantasy story, readers enter it with their minds alert and open. A good author takes advantage of that to pique our curiosity, while introducing the story's protagonists" (105). If strange things happened in the story, it is no doubt that the readers' minds are alert and could not wait what happens next. These tales are no doubt one of the interesting stories not only for the children but also for adults even today. So there are so many supernatural tales in the world and these tales always attract the readers. Mizos are fond of telling about Chhura's foolishness or stupid adventure but we transmitted even today about his interesting story. The tale displayed about the story of magic horn owned by Chhura from the ogress due to his bravery. The tales of Chhura are one of the most commonly told and popular of all Mizo folktales. They are inexhaustible for the telling of one story usually generates another of his adventures. In many of his tales, we find evidences of the kind of life that the folk lived in the early days and they are important in their roles as carriers of tradition. Margaret Ch. Zama observed the character of Chhura in *Tribal Literature of N.E India* as, "So Chhura as trickster and clever hero is seen as unbeatable in his display of wit, resourcefulness, deceit, impudence and sense of humour" (213). The folktales are a form of entertainment and its motifs are derived from the reservoirs of dream and fantasy. Therefore, the tales of Chhura carry a form of entertainment or amusement but carrying moral lessons to the listeners.

The tale of Chepahakhata reflected the supernatural elements in Mizo folktale. In this tale, we see the dreams and fantasy

of the folk. Therefore, the ugly hero usually involves use of magic and its effects because his appearance could not attract others especially the female. His wife was also not attractive but she was a magician and used magic wand and transformed the jungle where Chepahakhata lived into a large palace and they lived happily in that palace. But Chepahakhata did neglect his family in this situation and lived a luxurious life that lead to separation of the family. The tale of Chawngvungi and Sawngkhara, a tale of romance expressed the beautiful and wellborn heroine and the ugly humble hero. The story revolves around the love story of the two protagonists and the plot development involves a use of magic and its effects. This tale shows the importance of magic potion zawlaidi and its effects. The story has some resemblance with the popular fairytale Beauty and the Beast .

The predominant theme of most of the folktale is the victory of the underdog. The story of Kawrdumbela reflects the victory of underdog with his magic powers. In this tale, the ugly hero Kawrdumbela, who is very unattractive but was changed in the end by transforming to a handsome young man with the help of supernatural powers. Transformation is the common theme among folktales around the world even though the incidents and motifs within the tale differ in different cultures. Philip Martin remarks the transformation of protagonists in his book *A Guide to Fantasy Literature* as, "Transformation is a cornerstone of fantasy. More than in ordinary fiction, fantasy characters have a remarkable possibility to discover or reveal their true natures. Indeed, they can actually transform into other versions of themselves, a prince appearing from a frog or a Pegasus from an old frumpy lady"(108).A fantasy world is to see a struggle between good and evil that we care about. Fantasy world is often about small, ordinary people faced with extraordinary challenges in wondrous setting. The protagonist Kawrdumbela is a hero of the underdog that he had not a chance to overcome the problems of his own. But accidentally met Vazuntei that set about his twist of faith. He was an ugly man and an ordinary villager but he could

marry a princess through his intelligence. Vazuntei and Nghanigai words are important for the hero that could completely turn his life around.

The fear of spirits was strong in the heart of Mizos because it is believed that these spirits has more power than human being and can cause any harms. Due to these reasons Kawrdumbela also could not simply neglect the voice and its warning. J.Shakespear also writes in his book *The LusheiKuki Clans* about the Lushais that they are an extremely superstitious race as, "Any unusual occurrences is considered as portending some evil result" (100). It is clear from this tale that folktales serve as vehicles of instruction in most cultures. From the character of princess we see the elements of love and patriotism, even though she hated the idea of marrying Kawrdumbela, she brought herself to do so for the sake of her father and his village. This is a valuable moral lesson, imparted in the heart of younger generations.

Magic is the language of fantastic transformation. It is powerful and often dangerous even to its own practitioners. In some tales, it leads to comic results and in some tales it leads to tragic ends. If magic is all powerful, all problems are instantly solved. The tale of Lalruanga reflects the elements of magic in Mizo folk narratives and he has done many supernatural things in his life time with his magic which he gets from Vanhrika. Vanhrika was a famous magician in those days. From Lalruanga's tale, we can say that the dreams and desire of the folks were to have enormous fortunes that could change their life for the future. To have these fortunes, they used different objects like magic and witchcraft that they weaved in the folktales. It is the dreams or fantasies not based on reality but attested Mizo's folk fantasy. In order to fulfill their dreams and fantasies, they created these tales. But the extraordinary character of the protagonists, magic and witchcraft are closely inter-woven with a conflict of good and evil even the forms certainly similar from culture to culture.

The tale of Rairahtea displayed the element of magic and the

life of poor orphan as well. In this tale, we find a magical tobject called Bahhnukte with which the hero was able to do a variety of impossible tasks like to untie the ships, bringing back to life his dead father and build a palace of gold within a single night. Rairaktea's magical object was actually lended to him by rulpui (dragon) as a show of gratitude for sheltering him from the enemy. The powerful magical tools also seen in Maurawkela tale called Zawngkhuang with which Maurawkela was able to do difficult tasks like the magical object which is seen in Rairaktea's tale. He got it from the monkey while he went to a jungle with his dog. Maurawkela was able to transform all the trees and bamboos in the jungle to human beings and created a great village where he became the great chief. From this magical objects mentioned above, it expressed the early Mizo value system, their dreams and fantasies.

Kungawrhi tale also reflects a tale of supernatural element that expressed the magical tools in Mizo folktales. The tale of Kungawrhi is a popular tale among the Mizos having a number of motifs. So the birth of Kungawrhi was a unique and incredulous event. The birth of a tiny baby from peculiar sources is a common motif in folktales but a baby born out of a thumb cut is unique in every folktale of different cultures around the world. Similarly, in one Russian folktale, a woman cuts her finger when she prepared cabbages. From her cut finger a tiny boy was born and he can speak soon after he was born. From these tales, it is clear that the same motifs are weaved in different cultures around the world. Tales of rescued heroine and her marriage to the rescuer are common motifs of folktales of the world. The plot structure and the central theme in this tale may be similar across cultures but every culture suits its own needs and attested fantasies of the folk.

In Mizo folktales, there are many uses of wizards and it seemed the user normally shows their greatness to their opponent. The stories of supernatural elements and the stories of witchcraft weave in folktales were very interesting stories not only in Mizo tales but also around the world. These stories are Mizo folk's fantasy but

it will not fade even after many years to come because it conveys lessons about life, character and conduct. F.Lalremsiama observed about this in the book *Mizo Thawnthu Thlirzauna*, “It seemed the witchcraft’s powers and supernatural powers are the essence of Mizo folk narratives”(43). From Mizo folktales, it is clear that the used of wizards are for defeating their enemies but not for competition. And also they are used as the instruments of self-defense, not for enjoyment. The wizards have the power of killing others, that is why most of the folk are afraid of this power and wanted to kill a person who are having this powers.

From the different supernatural tales reflected from the Mizo folk narratives, Mizo folk dreams and fantasy can be observed and they act as important instruments for reflecting the society and culture of the folk life. The tale of magic is seen in Mizo folk narrative but these tales attracted the listeners due to its powers. And this is the fantasy of Mizo folks where they can rest with sufficient foods, without worrying and striving to earn them. Mizo believed in the existence of spirits, both helpful and harmful. But these spirits are the sources of useful magical power to fulfill the folk’s fantasies. Magic and witchcrafts plays important roles and we may say they form an integral part in Mizo folktales due to its unnatural activity and the expression of universal values and attitudes. They dreamt of riches and comforts which the common man cannot usually obtain during their lifetime but finds satisfaction in stories and fantasies.

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Nuchhungi Renthlei: Mizo Children and their Lore

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Abstract: *This paper specifically studies the various narratives of Nuchhungi's childlores. It reflect the folk culture of Mizo children and examine the exciting rhymes and games often played by them and disclose the way in which they are instrumental in validating Mizo culture and teaching moral principles as well. Cultures around the world all have troves of stories that have been passed down through generations. Such stories often reveal the lives and lifestyles of their ancestors. These stories are termed as 'Folklore' Every society around the world has stories and songs as well as physical heirlooms that have been passed down from one generation to the next. The study of such matters is called folklore. The purview of Folklore is quite vast: it includes everything that have been passed down through the generations, from stories and songs to even clothing and furniture. And it is from studying the stories and way of life of our ancestors that we can understand their culture, customs, and even whether they were savages or cultured.*

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On August 22, 1816, an Englishman by the name of William John Thoms suggested to his magazine publisher friend that he use the word Folklore to describe traditional literature.(source dah ni se) And since then, folklore has been used in common parlance. According to M.H. Abrams, "Folklore since the mid-nineteenth century, has been the collective name applied to sayings, verbal compositions, and social rituals that have been handed down solely, or at least primarily, by word of mouth and example rather than in written form" (138). K.C. Vannghaka writes, "Folklore is immensely useful in understanding the fascinating and interesting lifestyle, way of living, livelihood and religious traditions of our ancestors as well as the things they cherish (Folk Literature 7, 8). The purview of Folklore is quite vast: it includes all those that have been passed down from one generation to the next via both verbal and non-verbal means of communication. According to Richard A. Waterman in Journal

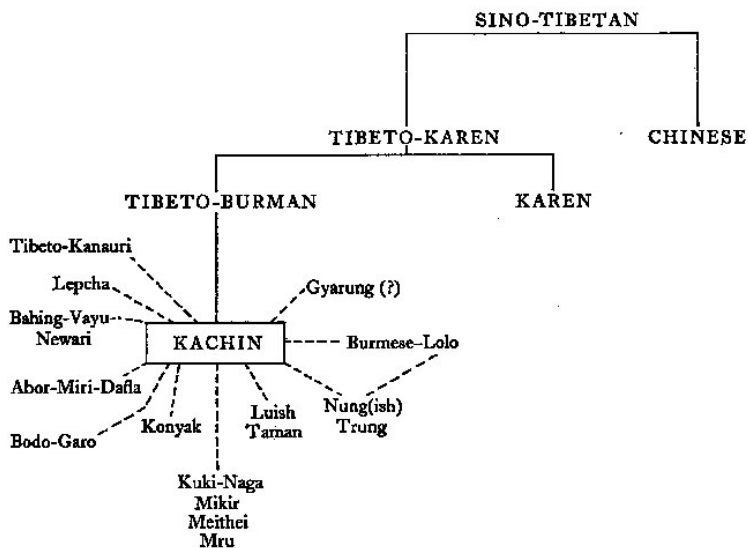


Fig.1: A Schematic chart of Sino-Tibetan groups prepared by Benedict.

Meithei, here, refers to Manipuri(Meiteilon) and Mizo(Lushei) also forms part of the Kuki-Naga group in Benedict(1972).

of Folklore Research, "Folklore is that art form, comprising various types of stories, proverbs, sayings, spells, songs, incantations, and other formulas, which employs spoken language as its medium" (264).

Folklore is the stories we hear, the beliefs and traditions of our ancestors as well as the history of our ancestors. It is from these sources that we can understand their culture. Also, there is another genre under folklore dealing with children's activities which are passed on by children to other children called Childlore. Childlore includes those folk stories and songs specifically meant for children. Sylvia Grider stated, "Children's folklore is those that are transmitted, and performed by children without the influence of adult supervision or formal instruction" (Folklore 123). According to Brian Sutton Smith childlore covered activities "Those that are a part of children's own group traditions. Thus: games, riddles, rhymes, jokes, pranks, superstitions, magical practices etc" (Psychology of Childlore: The Triviality Barrier 1). It includes children's games along with the songs associated with it, as well as the various stories meant for children. In addition, it also includes present-day children's behaviors within and outside schools, the games they play and the stories and rhymes they hear and sing.

Mizos have a number of games associated with children. In 1965, Nuchhungi published *Mizo Naupang te Infiamna leh A Hla te* (Mizo Children's Play and Songs), which is a collection of traditional plays and songs. This book compiles different traditional Mizo children's games, how they are played, and the songs associated with it. In addition, the book also contains children's songs composed by the Mizo ancestors, lullabies, nursery rhymes and swinging songs. These games can be categorised as 'Folk Games'. Martha Hartzog explained:

Folk games are those traditional games passed along informally from one group to another. They reflected the values and beliefs of their parents cultures. Games help small minds and imagina-

tions mature, providing children with a chance to act out roles, make choices, and experience the thrill of winning and the disappointment of losing (n.pag).

Folk games include those games meant for general participation and entertainment, games which inculcate friendly competition. They are the games which have been passed down from one generation to the next.

Mizo Children's Game Songs

Nuchhungi was the forerunner, and may even be considered as the first, in collecting and compiling traditional Mizo children's games. Some of the games that Nuchhungi has included in her book contain songs which are intended to be sung while the games are being played. There are also those that do not have any particular song associated with them. Even those games that have originated from the pre literate times play an important part in molding the mind and improving the body. As there were no schools, the children were left to playing during the day and spending the soft moonlit evenings lost in their innocent reveries. There were a number of games such as – a game of making a circle or another shape while holding hands, walking in a single file, walking shoulder-to-shoulder in single rank, walking in a single rank without touching each other, games which are played while sitting down, games which are played by teams of two and a number of others more.

Some of the games and songs presented by Nuchhungi have deeper meanings, but there are some that have no discernible significance or origin that can be identified. Because these songs are primarily intended for the young, there are quite a few repetitions of words in the lyrics. As such, they are structured in a way that allows them to sing and memorise them. Due to the difficulty in discerning the meaning of the lyrics, no translations have been provided for the songs.

“A *ṭhu tung tung*

A *ṭhu sawp sawp raiah*” (110)

“Ka kawmchhaka thing kawrawng
A rimin thangvan a tawng
Uak uak thui thui
Uak uak thui thui” (114)

The lyrics of difficult songs are often incomprehensible and difficult to pronounce for children, so memorising them can be a challenge. Therefore, the verses are usually short and concise. Nuchhungi’s songs include short lines that have easy-to-understand words and short verses. The children’s play songs are composed in simple language and followed a proper rhythmical pattern.

“Zawnga leilawn dim dim
Chhim zawng leilawn
Zawngchal leilawn
Zawnga leilawn dim dim” (138)

“Kinga lu thle lekah
Laikinga lu kinga lu thle lekah
Dar kawl chhun chhekah
Ama dark awl chhun chhekah” (123)

These songs are composed in such a way that different tonalities are used in order to make them both easy to sing and melodious at the same time. It is also applied to children’s songs to help embellish them.

It was common practice for Mizo children to play with their friends at night under the moonlight. This was called ‘pawnto’. Since there were no separate places for leisure in the olden times, pawnto was the social activity Mizo children did with their friends. This tradition was an integral social activity of Mizo children. The children play games during pawnto that are innocent and simple. Because they had no studies at night like today, the children spent their waking hours at pawnto. As they sang the various pawnto songs,

sometimes forming groups based on localities, they competed with each other. Children from different neighbourhoods gathered in their respective neighbourhood and played games at night under the moonlight.

The Mizo people have a strong passion for games and sports. These are used both for recreation as well as to engender fellowship and camaraderie. Games play an important part in the lives of children. It helps them to make friends, provides them a measure of enjoyment and happiness, and instils a certain level of motivation. It provides children with perceptible health benefits for both body and mind. It helps to alleviate their loneliness and keeps them entertained, and is an important source of joy. It also eases whatever mental discomforts or misery they may be afflicted with.

There are a number of Mizo children's play songs, some of which are meant to impart moral virtues.

“Tira mei kaiah ha ha
Chhimtira mei kaiah ha ha
A hnuhnung kha seh rawh,
Lailen te kha seh rawh” (122)

In the above song, the children lined up in descending order of their ages. They wrapped their cloth around their waists and held each other's cloth. Firstly, they used chhepchher and sang the song together, the leader leading the way as the rest followed without letting go of the person in front of them. They disbanded as and when they liked. It showed them to be obedient to their elders, not to overtake them in life, and to be content with being at the rear. It was a good children's game with deep meanings.

Inkawibah was one of the most popular games among girls. The game was played by girls of all ages, from young girls to adolescents. A pair of people could play this game, or a group of friends, or even an entire neighbourhood could play against each other. There were a number of ways the game could be played. They are: bahpui,

thimi bah, bahte, chhuih bah, insal man bah. Games could be especially tense when they played in teams or against another neighbourhood. They always looked for excuses to quit if they were the losing team.

The Mizos had a number of games that were played with small stones. They are: inkawl vawr, inbuh vawr leh invai lungthlak. In order to play these games, at least two players were required. There was no upper limit on the number of players and they would take turns one after another.

Children especially benefited from these games, as they served as a workout and aerobics regime, as well as to strengthen arm and leg muscles. Children need an adequate amount of exercise as they grow. They played these games with friends and were their main leisure activity. Through these games, they learn friendship, solidarity, and fraternity. In addition, they were useful for forming new friendships. In fact, it teaches them the importance of unity. Further, it facilitates a child's learning of new Mizo words.

The Mizos have a variety of songs meant to entertain their infants and toddlers. They are used to make them laugh. The most well-known and common song used to entertain young children is 'tum bai lek'. It is usually intended to entertain or stop them from crying. The singer alternates opening and closing their hands as they sing the song. The purpose of this is for the toddler's entertainment. The short verses and repetition of the words in these songs make them easy to learn even for children. Despite the fact that the songs do not make much sense, it is believed that they are structured so that children can easily memorise them.

"Tum bai lek, tum bai lek

Tumthang bai lek bai lek e" (182)

These Mizo play songs often portray the family life of Mizo people. Due to the Mizos' dependence on their paddy fields, they could not abandon their fields. They worked there every day and had little time at home to care for their children, so they left house-

hold chores to their children. The parents left the younger children in the care of their eldest children. The girls would take care of their younger siblings, often carrying them on their backs. They even played games like inkawibah outdoors while carrying their siblings on their backs. (Pi Pu Chhualtlang 18). The responsibilities entrusted to them by their parents enabled them to mature quickly. Mizo lullabies “were created not necessarily to compose new songs but to lull babies to sleep by chanting the words out loud” (10).

“Ka nauvi hi mu hle hle se, bei hle hle,

A mut loh chuan keiman ka beng mu nang e” (186)

The children at home would use these verses to try to put their younger siblings to sleep. They eagerly awaited their parents’ return, waiting for them outside.

From time immemorial, the Mizo people used to have chiefs. But prior to the appearance of ruling clans, the most valiant individuals simply became the chiefs. Since the chiefs had all the authority from the beginning of a village, they ruled their villages to the last detail. In addition, he virtually had all the power to make war and peace, to distribute lands—both agricultural and residential—and mediate any disputes within the village. No one would dare challenge the chief’s judgement. The following song clearly demonstrates the authority of the Sailo chiefs.

“Ngur kan lal lai,

Sailo ngurpui kan lal lai

Kan thlek lel lel kan thlunglu;

Kan vai riai riai kan chawnban

Kan per chhek chhek kan pheikhawng

Khawng lehzual” (109)

In this song the children hold hands singing “Ngur kan lal lai, Sailo ngurpui kan lal lai” while moving together in a circle, and immediately coming to a standstill after the words “Kanthlek lel lel kan thlunglu,” tilting their heads in unison. Then they raise their hands

after singing “Kan vai riai riai kan chawnban,” and stomp their feet by singing “Kan perchhek chhek kan pheikhawng,” increasing the tempo after singing “Khawng lehzual.” They then repeat the whole song again.

This children’s play song is well-written containing many beautiful Mizo poetic words while expressing the position of the Sailo chiefs. It is a noteworthy song that children can use to learn about the Sailo chiefs.

“Ka pu’n sial a chhun,

Ni khatah se li se nga a chhun” (107)

We can see the importance of the mithun in the lives of the Mizo people. People who had sufficient livestock for sechhun in order to perform Khuangchawi were well respected in their society. The mithun was the primary livestock for the Mizos. Early Mizos traded it for the most important of their transactions, being used even as the bride price. The highest penalty for an offence was the fine of a mithun. Thus, the mithun was an integral part of early Mizo culture.

The games and game songs Nuchhungi collected mirrors the priority she had given to children. For them to learn it easily, she arranged the games and games song she collected in a simple manner. She knew that playing games was not only healthy for children, it made their life less stressful; it helped them in making new friends and have many other benefits for them. Being a teacher, she understood their feelings and knew how to think about what they will need.

Conclusion

There are a diverse amount of Mizo children’s play songs. Although some of these lack any real meaning, others offer important detail or interpretation. There are some games introduced in the early days that have remained popular until this day. The songs they sing or chant while playing such games usually have deeper meanings, many of which express Mizo customs and ideals. Today’s songs

are rarely composed for children. Hence, these songs that we already have must be treasured and efforts should be made to learn them and ensure that they are not forgotten. Consequently, Nuchhungi has collected a number of Mizo games and play songs. She reasoned, "Our ancestor's traditions are going to be forgotten. Many of these are educational for youth today so I created this book to preserve them for future generations." (99). From the study of her Children's game and songs, it can be said that Nuchhungi always wanted to safeguard Mizo culture. For this reason she did her best in collecting Mizo children games and songs. In the changing life of the Mizo, traditional Mizo game known as 'pawnto' is no longer in practice. As the new generations have different new games, majority of Mizo children are not familiar with pawnto and pawnto hla (game song). For this reason Nuchhungi felt that Mizo traditional games will soon vanish and to prevent that she collected Mizo children's game and game songs. She hoped that future Mizo generations do not forget traditional games and songs and to continue to cherish the traditional customs and ideals.

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Re-reading Nunna Kawngthum Puiah : From Postcolonial Perspective

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Abstract: The term 'colonialism' has a long history and has played a huge part throughout the history of the world. Needless to say, every nation has felt the effects of colonialism, either directly or indirectly. Accordingly, English dominance was established in India until the country's independence in 1947. As a part of India, Mizoram, formerly known as 'The Lushai Hills', was involved by the English in 1890, bringing many changes to society. In this way, like other colonized countries, the Mizos steadily deserted and despised their old traditions and culture. Subsequently, they adopted western culture and ways of life. Due to the effects of colonialism, the youngsters perceive Mizos as being simple and unsophisticated. On the other hand, they regard modernity and refined manners as belonging to the whites. Although colonialism has not caused significant problems in the current social situation, the effects of colonialism remain in the minds of the colonisers. As an author, Zikpuii-Pa has been impacted by the sociopolitical milieu of Mizoram. It is a well-known fact that whenever colonialism happens, there are works of writing from the colonized countries

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that are ordinarily a reaction against the colonizers. Taking this into account, the primary concern of this paper is to look into the recorded truth concerning how Mizo society was altered because of colonialism by analyzing Zikpuii-Pa's fiction 'Nunna Kawngthuam Puiah' from the perspective of postcolonial literary theory. However, Zikpuii-Pa did not highlight all the main concerns in postcolonial theory. Keeping the Mizo context in mind, he employs some key concepts of postcolonial theory in 'Nunna Kawngthuam Puiah'.

Key words: Colonial, Postcolonial Theory, hybridity, culture

1. Thuhmahruai

Kum zabi khat chhung (1900-2000) a Zofate zinga thuziak thiam ber 'Writer of the Century' atan hiala an lo thlan K.C.Lalvunga (Zikpuii-Pa) hi Zofate zinga kawng hrang hranga mi chhuanawm berte zinga mi a ni ngei ang. Zikpuii-Pa hian thawnthu hi panga a lai a phuah a. 'Nunna Kawngthuam Puiah' hi kum 1989 khan chhut hmasa ber chu chhuah a ni.

2. PostColonial Theory/Criticism chu eng nge a nih?

Tunlai khawvel hmasawn zelah hian Postcolonial Literature leh Criticism hian tuipui a hlawh hle. Postcolonial literature hi third world literature an ti bawk. Postcolonial hi Post leh Colonial lakpawlh a ni a. 'Post' chu 'hnu' tihna a ni a. Longman Advanced American Dictionary chuan colonial chu "ram hla zawka mi thilithei zawkten an va thunun" (246) tiin a hrilhfiah. Postcolonialism chu khawvela ram lian leh thilithei zawk ten ram tenau zawk te an awpbeh laia an hnam nunphung leh ziarang te, awpbeh an nih lai leh tun hnu thleng pawha an hnam a nghawng dan zirchianna a ni ber awm e.

Postcolonial Criticism lo chhuahna hi Franz Fanon-a leh-khabu, 'The Wretched of the Earth' (1961), Africa a France chetdan duh lova an dodal thu kha ni bera ngaih a ni a. Barry chuan Fanon a thuken pawimawh tak chu 'ram dang awpna hnuaia awmtan an bo

lohna tura an tih tur hmasa ber chu an hun kal tawha an hnam ze hlui lak let leh hi a ni' (The first step for colonized people in finding a voice and an identity is to reclaim their own past) tiin a ziaik (195). A dawta chuan, awpbettute zia leh rilru an lo kai tawhte nawhral a ni. He choletna rawn ti chaktu chu Egypt mi, Edward Said-a (1978) kha a ni a (Theory of Literature 152-153). Postcolonial Criticism chu "Ram inawpbegna (colonialism) avanga mipui ten an khawtlang nunphung-ah te, an inrelbawl danah te leh an thu leh hlaah te eng angin nge nghawng a neih tih lo enchikna a ni ber a" (Literature Lamtluang 332).

Postcolonial Theory rawn tilartute chu - Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak te an ni a. Chinua Achebe ziah 'Things Fall Apart' (1989) kha Africa ramin zalenna a hmuh hnua thil thleng hrang hrang leh British ho thurochun kal zelin an hnam inpumkhatna a tihhniam thu auchhuahpuina a ni ber a. Tin, India hmeichhe ziaaktu lar Arundhati Roy ziah 'The God of Small Things' pawh kha awpbegh tuartu ten anmahni awpbettu sapho hnam nunphung (culture) an ngaihsanzia leh an entawn nasatzia tarlanna anih avangin Postcolonial Novel lar tak a ni bawh.

Saphovin Mizote an awpbegh hnua awpbettu sapho nunphung leh thil ngaihsanna leh entawn bera neihna avang chuan zawi zawiin mahni hnam zia leh thil ngaihnepn a lo awm a. Mizo nih chu changkanglo leh thing nihna a ngai a, thil duhawm leh changkang reng reng chu sap ta riauva ngaihna thangtharte zingah a awm ta a ni. Kawng lehlamah chuan sapho rorelna hnuaia kan awm lai (1890-1947) kum 60 dawn lai chung khan Mizo ten tun hmaa kan la neih ngailoh hnam rilru thar kan chharchhuak a. Kan Mizo lehkhathiam hmasate khan kan hnam atna leh mawl na kha an vei em em a, chu chuan hnam thinlung leh mahni ram hmangaihna a hring chhuak a, thu leh hla tha tak tak an phuah ta a ni. Chung zinga huhang nei langsar tak pakhat chu Zikpuuii-Pa kha a ni.

3. 'Nunna Kawng Ṭhuampuiah': Postcolonial tukverh aṭanga thlirna

'Nunna Kawngṭhuam Puiah' (1989) thawnthu hi Mizoram buai laia mipuite tawrhna nasatzia pholanna thawnthu anih ruralin Mizo nula hmelfṭha Ngurthansangi leh Mizo tlangval tum-ruh Chhuanvawra te inngaihzawna leh inhmangaihna thawnthu ngaihnawm tak a ni. He thawnthu hian kil hrang hranga thlir a chakawm viau laiin tun ṭumah erawh hi chuan he thawnthu Postcolonial tukverh aṭanga thlira thil lo lang hrang hrangte kan tarlang dawn a ni.

A hmasa berah chuan Postcolonial chungchang zia kmite hian a tlangpuiin hnam thinlung (Nationalism) leh ram hmangai-hna (Patriotism) an tui pui thin a. 'Nunna Kawngṭhuam Puiah' thawnthu hi ngun taka kan chhiar chuan Zikpuii-Pa hian hnam thinlung puin he thawnthu hi a zia k tih kan hmu a ni. Chu hnam thinlung aṭang chuan Zofate chu kan ram mawi tak, siamtu min pek leh a chhunga thilsiam mawi tak takte hi hlut thar leh turin min duh a ni. Khawvel hmundang aṭang pawha Mizoram hlut ṭhintu Zikpuii Pa chuan,

"Chu khawtlang ni eng tak hnuaiah chuan Vairengte tlang chu kan chhim lam ram hawi chuan a inkhawh phei a... Zoram leh a chhungte thil awm zawn zawn chu chu tlang chuan tling lo takin a rawn dinchhuahpui a. Mahse a lawmawmna em em chu, a tlang chu a chapo lova, inngaitlawm takin a inphah zam riai a, chu chuan kan Mizo zia hi a phurchhuak a ni. Keini pawh chutah chuan kan rilru na chu thawi dam kan beisei a. Vai ram, kan zahna ram chu hnuchhawnin, Zoram, kan beisei ramah chuan kan thla chau chu chawlh hahdampui kan tum a" (Nunna 201, 202) a ti nia mawle!

Heti ang taka Zoram ngaihluṭu Zikpuii-Pa hi hnam thinlung pu (Nationalist) leh ram hmangaihtu (Patriotic) dik tak tihloh rural a ni lo. Mi naran kan zina kan en liam mai mai ṭhin chu Zikpuii Pa chuan hnam thinlung pua a thlir avangin atan chuan tlang hmuh nawm leh inngaitlawm, kan Mizo nun ze mawi tarlangtu a lo ni reng mai anih chu mawle! Hmun dang chu eng ang pawhin

changkangin nuam zawk mahse Ngurthansangi zak taka a awmna hmun anih miao avangin Chhuanvawra leh Ngurthansangi tan chuan zahna ram, hnuchhawn chakawm a ni zawk tlat. Hei hian a tarlan chian em em chu min awptuten changkanna leh mahni hnam thil ngaihnepnna kan thinlungah tuhngghet viau tawh mahse, Zofate tan chuan Mizoram chu kan Inpui, kan Jerusalem a la nih miao avangin chawlh hahdamna hmun, hla tak atang pawhin kan la pan vang vang thin a ni tih Zikpuii-Pa hian a hmuchiangu hle.

Pahnihnaah chuan Zopui khuaa Ngurthansangi chhanchhuak tura Chhuanvawra a han kal leh khan Rambuai a la reh loh avangin fimkhur la ngai hle turah an ngaihpui a. Mahse chu Mizo tlangval chhuanawm tak, IPS val lo ni ta, a police uniform-a a han inthuan meuh chuan sipai leh police te chu atan thiantha vek an lo ni tawh a, an ngaisangin an zah em em tawh zawk a ni. Chu ngei chu a ni Zikpuii-Pa in Mizo hnam hmangaiha, ramdang leh hnamdangte chungaleng tura Mizo tlangvalte a duh dan chu ni. Tharum leh hriamhreih hmanga inpawngnek leh insawisa lova, thiamna leh dikna hmanga Zoram, hnam dangte rahbeha awm mek chu kaihtawh a tum a ni.

Pathumnaah chuan, he thawnthuah hian Mizote chu hnam dangte awpbeha awm reng lova mahni ke a din a hun tawh zia kan hmu a. Chhuanvawra thianpa Rohluta leh nula Thantluangi titi hian a tichiang:

“Mizoram hi vai hnuaiah kan kun tur a ni lova, keimahniin kan ding tur a ni... tlangval Chhuanvawra pawh hnam tin awmna Shillong khawpuiah a kal dawn a, mahni hnam dan leh khawsak phung chu zahpui lo tur leh humhim tlat turin theihtawp a chhuah tur a ni”(ibid 16).

He thawnthu bikah hian vai hnuaia kun an duhloh zia chauh an tarlang naa, Postcolonial thlirna atang chuan hnamdang hrim hrim thuhnuaia awm lova mahni kea din a tulzia leh, kan hnam dan leh khawsak phung chu zahpui lova humhim tlat a tulzia tarlanna a ni

zawk mah awm e. Sapho thuhnuaiah kha leh chen kan lo kun tawh avang khan Mizoten kan hnam dan leh khawsak phung kan hloh nual tawh avangin kan harchhuah leh a ngai tih hi he thawnthu at anga Zikpuii-Pa thuchah pawimawh tak a ni.

Palinaah chuan mingo hovin an awp ram reng reng hian sap tawng an dah chungnung a, chu chuan an literature thlengin a nghawng thin. Hei hi Appropriation of Colonial Languages an tih, Postcolonial theory ze pawimawh tak pakhat, awpbettu ten an tawng chu awpbehte tawng nen an herrem/miltir hi a ni. Awpbettute tawng, sap tawng thumal thenkhat phei chu anmahni tawng ang maiin an hmang hial thin. Hei hi 'Nunna Kawng Thuampuih' thawnthuah pawh hian a lang chiangin a thawnthuah hian sap tawng kan hmu tam hle. Zikpuii-Pa hi Mizo nihnaa chiang leh lungawi ni mah se, min awpbettu ten fing taka an tawng hmanga kan thinlunga zung an kaih chu a thawnthuah hian a rawn lang ta nual a ni. Entirnan, Yes, please, body guard, brothel, experience, drinks, food, debate, bill leh adt.

A dawt lehah chuan incheina chungchangah pawh min awp-tute tihdan kan entawn nasatzia he thawnthuah hian kan hmu. Kan hriat angin kan pi leh pute khan anmahni siamchawp thawmhna an inbel thin a. Saphovin min awpbeh hnu khan Uniform, Suit, Necktie, Sari leh a dangte kan lo hmelhriatin kan entawn a, chu chu he thawnthuah hian a lang ta nawk a ni. Tin, pawnpuil leh siksil te ai chuan bedsheet te, mattress-te an hmang ta zawk tih kan hmu bawh a. Hei hi Postcolonial a thil thleng langsar pawl tak a ni a. Rahbeha awmte chuan awpbettu, European ho chungnunna an pawm rualin an hnuaihnnunna pawh an pawm tel nghal a. Hei hi Nagarajan chuan 'Cultural Cringe' (mi hnamzia leh nunphunga inphahhnuai taka bawiha va kunna) hringchhuaktu niin a sawi. Khawthlangho nundan entawnna hi 'Mimicry' an ti a. Awpbegna tuar tawhtu te chuan awpbettu te tihdan entawnna leh anmahni tih dan phung hmanga khawvel thlirkawpna (double consciousness) an nei thuai thin (English Literary Criticism 187). Dik tak chuan silh leh fen hi culture

vawnhimna pawimawh tak anih avangin mahni hnam incheina ngaihsan thar leh hi a pawimawh tak zet a ni.

‘Nunna Kawngthuam Puiah’ thawnthu Postcolonial tukverha thlira thil lo lang Chiang tak chu kan mizo culture nena inzawm tlat kan eizawna- tlangram loneih hnualsuatin sawrkar hna kan um tih hi a ni. A nihna takah chuan Zosap Missionary te khan mi tam zawk eizawna min thlaksak a ni ber e. Thingtlang lo neiha eizawnga inlawm dial dial thin kha hmun hrang hrangah tla darhin hna chi hrang hrang- Pastor, Zirtirtu, Doctor, Pisa Babu kan thawk ta tih he thawnthuah hian kan hmu.

Thil chhinchhiahtlak tak pakhat chu kumkhaw tlai tua-na Mizopa duhthusam buhchangrum leh sa chu Chhuanvawra te khua Zopuiah chuan duh thala tlan tur a awm a. Chutih lai chuan he thawnthuah hian Chhuankima chuan a nau Chhuanvawra chu, “Zopui khuaah hian in awm bo dawn, mi ningkhawng leh sawrkar chezia te pawh in hmu phak tur a ni” (Nunna Kawngthuam Puiah 14) tiin Shillong lama kal tura a thlem thu kan hmu a. Zopui khua, Mizorama khaw hmasawn tak leh hnam nunphung tarlanna hmun chu eng vanga mawl leh mi ningkhawng hre lova Chhuankima hian ngai nge a nih le? Hei hi a chhan bul ber chu sapho awpbehnain a hrin a ni. Mahni khua leh hnam ngaihnepnah hi thil pawl tak a ni tih Zikpuii-Pa hian a tarlang duh niin a lang.

Tin, he thawnthuah a changtupa Chhuanvawra te khua Zopui khaw chungchangah hian Postcolonial hnuhma kan hmu nawn leh bawk. Chhuanvawra pa Selthuama chu Mizo fate zinga Doctor sang ber pakhat niin indo zawh hnuah NEFA (tuna Arunachal) ah Assistant Surgeon hna a thawk a. British-ho hawng tur khan Honorary Civil Surgeon nihna pein a pension tir a, tichuan Zoramah lo let lehin Zopui khuaah awmhmun a khuar ta a ni. Zopui khuaa a pem tur chu mi nuih a tizain Chhuanvawra u te ho pheih chu khawpui nun tem tawh an nih avangin Mizoram khawchhak thingtlang khua Zopuia awm chu an duhlo hle a ni. Amaherawhchu, Chhuanvawra pa chu Mizopa dik tak a ni a. Lehkha thiamin Doctor hial ni tawh

mahse, Mizo nihnaa a lungawina chuan Mizo culture a vawnnun tir a, hnam dang culture in a tibuai ve lo. Ama kutin thawk thei tawhlo mahse mi ruaiin leilet a la nei țang țang a, a fakawm hle. Chutih rual chuan Chhuanvawra u Chhuankima ve thung chuan ram dang leh hnam dang culture te ngaisangin Zopui khua chu a hmusit a, College a kal lai ațang tawhin a chawlh pawhin Zopuih a haw duh ngailo. Chhuankima nungchang (character) hi awpbettute min hnehna kalzel lo lang a ni tih loh rual a ni lo. Chutih rualin Mizo tlangval Chhuanvawra erawh chuan khawpui lian zawka lekhkazar thei reng ni mahse an khua Zopuih ngei seilen a thlang a, Mizo culture a changkansa ve duh lo. Chhuanvawra pa, Zofate zinga Doctor sang ber pakhatin khawpui nun duh lova thingtlanga a let leh ngat hian a entir chu min awptute hian kawng tam takah kan nun her danglamin kan khawvel thlak mahse, Zofate nun chhungril luahtu chu kan hnam nunhlua kir leh hi a ni tih a chiang hle. Hei hi Postcolonial Criticism laimu chu a ni. Tin, Chhuanvawra leh Chhuankimate nungchang ațang hian min awpbettute culture leh kan culture hi a insual a ni ringawt lova, keimahni Mizote zingah ngei pawh hian hnam dang culture chhawm duh zawk leh Mizo nunhlua kir leh duh pawl hi chhungkua leh a hnam pumpui ang pawhin kan lo awm thei reng dawn tih a tarlang chiang hle. Hei hi 'hybridity' Mizovin thlahpawlh kan tih, postcolonial theory lar tak zinga mi a ni.

Zikpuii-Pa kutchhuaka thil pawimawh leh langsar tak chu min awptuten Mizote min dahhniam a duhlohna kha a ni. Saphote khan Mizote chungah rorelin anmahni alaiah, Mizote asirah, an hnam nunphung (culture) chu țha leh changkang, Mizo hnam nunphung chu mawl zawk leh hnuaihning zawk, hnam dangte pawl phalo leh tluklovah min ngai țhin. Zikpuii-Pa hian hnam thinlung puin he Mizo hnam hi hnam dang aia kan neplohzia a nunin a lantir a. Chu chu a thawnthua a changtute hmangin a rawn tarlang a. 'Nunna Kawng Thuampaiah' thawnthua Chhuanvawra chanchin leh 'C.C. Coy No. 27' a Ralkapzauva chanchin ațangte hian Zofate hi mi hnung zuitu nilovin hmahruaitu kan ni thei a, kan thlen chin

leh kan rah chin zelah hian, rilru leh tihtakzeta kan ñan chuan hnamdang zingah pawh pakhatna dinhmun hial kan hauh thei a ni tih Zikpuii-Pa hian tarlan a duh a ni.

‘Nunna Kawng Thuampaiah’ thawnthua thil langchiang tak pakhat chu Mizoten sapho ngaisanga vaiho kan ngaihnepnna thinlung hi vawiin thlengina a la reh tak tak lo tih hi a ni. Kan lehkhathiamten sap ñawng an thiam hle laiin Hindi erawh chu an thiamlo hle tih a lang. He thawnthua a changtupa Chhuanvawra pawh hian thildang a thiam theih tehlul nen, “Hindi erawh chu ka ti ña thei mang lova, Hindi classah tawh chuan ñiante hian min nuih dur dur mai a, a manganthlak thei hle mai!” (Nunna 154) a ti thlawt nia. Hei hian Europeanho a lailuma daha, hnamdangho sira hnawlna rilru Eurocentrism a pholang tih loh rual a ni lova, min awptuten an thiltum (goal) a min luhpui zia tilangtu a ni bawh.

4. Tlangkawmna

‘Nunna Kawngthuam Puiah’ thawnthu ngaihnawm takah hian a ziaktu hian hringnun hi ril takin a khel chhova, a ngaihnawmna piah lamah zir tur a tam hle. Zikpuii-Pa hi lehkhathiam leh mi changkang niin khawvel ram hrang hrangah awm kual mahse, hnam thinlung añangin Mizote tan rual a awt a. Sapho awpna kal zel avanga kan zonun zemawi tlansan a, an tihdan kan entawn nasa ta lutuk chu pawh a ti a, kan hnam zia leh nunphung a kir leh turin Mizote min duhin min sawm tawh tawh a ni ber.

Zikpuii-Pa hian kan hriatlohna leh kan hnam naupanna denchhena hnam ñing zawk leh upa zawkten an nawm an maka kan hnam nun leh literature an kuaiher ngawt hi dikin a hre lova. Awpbeha kan awm chung leh awm hnua kan lo hloh tak kan hnam zia leh nunphungte hi kaithova harh thar leh turin Mizo mipuite hi min duh a ni. Postcolonial tukverh añanga ‘Nunna Kawng Thuampaiah’ kan han thlir tak añangte khan Zikpuii pa hi Postcolonial Writer ña tak a ni tih kan hre thei awm e. Chutih rual chuan Mizoten kan pi leh pute tihdan ña lote bansan a, a ña zawk zawng zelin, an nihna

nilo leh an chanchin a diklo zawnga an sawinate hi zawngchhuaka an thlavang hauh tur hian thangtharte hian mawh kan phur a ni.

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Darhlira Khawkil Bung Huai As A Gothic Novel

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Abstract: *Khawvel hnam tin mai hian 'thlahrang' leh 'ramhuai' chanchin sawi tur an nei theuh a. 'Thlahrang'leh 'ramhuai' chanchin an sawi thin te hian, mihring nunah a tha lam zawnga thlen nei tam lo hle mah se, mihring rilru leh ngaihtuahna hian 'thil mak' a ngaihven riau vang pawh a ni mah na, a tak ngeia tawng nia insawi te, an sawi leh chhawn leh thawnthu phuah chawp thlengin gothic literature hian khawvel a deng chhuak lawi si.*

Mizo pi pute khan ramhuai tha chi leh ramhuai sual chi an lo nei hrang thlap a, anmahni tinaa tibuai thintu a nih avanga an dam loh chang pawha damna duhin a hnenah an inthawi thin. Mizo literature-ah pawh gothic literature hi a mikhual lo hle. Kum 1975-a tihchhuah tawh, Mizo gothic novel chuai thei lo Khawkil Bung Huai hian engti ang takin nge gothic literature tualah Mizo society-a 'huai' leh 'thlahrang' a lo tualchaipui i han han thlir teh ang.

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1. Gothic Novel/ Literature chu eng nge?

Invaluable.com (website) chuan “Elements of Gothic Literature” tih essay-ah chuan,

Gothic literature hi kum 1700 tawp lama Dark Romanticism kalphung tam tak la chhawng deuh riai ruai sia duan, Romanticism movement huam zau zawk anga thu leh hla kalphung thara lo irh chhuak ta hi a ni. Dark Romanticism-ah chuan inrikrapna te, thu leh hla thinthawng te, thiltihtheihna dan-glam bik nei thil te, hmun thim leh rapawm bakah hmunhma, mit leh ngaihtuahna la tak siin hmun pawimawh tak a chang. Phuah chawp hmanga he thuziak kalphung hian thil chi hrang hrang a su tlang tawh a, an chin tan tirh ata harh tharna/dan-glamna kawng hrang hrang a pal tlang tawh a, kalphung tharte pawh a tem chho ta zel a ni (n.pag).

tiin gothic literature chungchang a tar lang a. H. Laldinmawia chuan, ...thil mak (mystery) leh hlauhawm leh raphlâk (terror) lam chanchin ziaakna thawnthu hi ‘Gothic Novel’ tiin a sawi theih ang. ‘Gothic’ tih hi German hnam pakhat Goths-ho sawina at anga lo kal a ni a, medieval hun laia an in sak dan (architecture) leh an puithuna (superstition) kai kawpa thawnthu mak tak tak sawina atanga lo chhuak a ni...Gothic Novel chuan a setting atan lal in (castle) leh a chhehvel chanchin a hmanng tlangpui a, chung hmunah chuan thil hlauhawm leh thin t hawng tak tak hmuh tur leh hriat tur a awm thin. Hmanlai puithuna thil lo thleng tur nen a inthlun zawm a; hun lo thleng tur (omen, portents)-te nen sawi zawmin, thil mak danglam (supernatural) tak tak a thleng thin. Hmeichhiate chu tith-labar an ni a, hmun thim tak te, rapawm tak te, kawngka inkhawng ri te, thinrimna te, thli thaw ri leh thawm mak tak tak te a awm thin bawk (172),

tiin gothic novel awmzia a hrilh fiah a. Somnath Sarkar chuan.

Gothic Novel chu fiction chi khat, thil mak danglam leh hlauhawm bikte chetna, kulh thim emaw, hmanlai hmun hlui emaw behchhana ziah hi a ni. Hetiang novel hi hmanlai hun ang tak ni lo, entawn deuh sia duan (pseudo-medieval fiction) niin, thil mak leh danglam, inrikrapna lam boruakin a tuam tlat a ni. Gothic novel hi a chang chuan Gothic horror tia sawi a ni ve fo a. Hlauhawm, hrang lam (horror) leh thiltihtheihna danglam tak neiho lanna (romance) chi khat a ni (n.pag),

a ti ve thung. Ramhuai emaw, thlahrang emaw, mihring thisen leh pangti lum nei ve lo, mihringte khawvela an hmel leh pianhmang inlarna, mihring theihna piah lam nei (supernatural beings)-ten mihring chenna leilung an tlawh a, mihring nuna thil thleng ngai lo thlentir a, mak danglam taka an chetna thawnthu hi gothic novel chu a ni, ti ila a fiah mai awm e.

2. Khawkil Bung Huai leh Thlahrang Khawvel

Apuia Tochhawng chuan,

Khawvel hnam ropui civilization ropui tak tak lo nei tawhte pawh hian thlahrang hi an lo sawi nasain thangtharte hnena sawi chhawn zel tur ngaihnawm tak tak hi an pi pute'n an lo hnutchhiah deuh zel mai nia. Khawvel hnam pakhat chauhin thlahrang hi buaipui lova khawvel hnam tinin sawi tur kan ngah em em vek maite hi thil mak tak chu a ni phawt mai (5),

tiin a lehkhabu Ramhuai Lamtual thuhmaah a tar lang a. Ram tin leh hnam tin hian hmun hma sawi hràn deuh leh, thlarau leh ramhuai mihringte hmaa an inlarna hi sawi tur an nei deuh vek mai niin a lang. Mizo society-ah pawh chu chu thil thar a ni lo a. Rochun thawnthu (folktale) lamah pawh mihring theihna piah lama thiltihtheihna nei (supernatural beings)-te inlarna hmuh tur tam tak a awm. Mizo pi leh pute khan tlang lian deuh leh luipui te, sih te hian enkawltu, 'huai' an nei nia ngaihna an nei bawh a. Chung huaiho-te chu mihringte ang thoa khua indinin, lal te pawh nei hrang vea khawsaah an ngai a. Reiek kham huai leh Chhawrpial kham huai

indona thawnthu te pawh a lo awm hial a ni (Lalthangliana 340).

H.P. Lalropuia'n, "... Dawihzep ber pawh hian thlahrang hi chu hlau viau mah se, a hmuha hmuh tur a awm em loh hi chuan an chanchin na na na hi chu kan ngaithla duh khawp mai" (qtd. in Vanchiau 62) a lo tih ang deuhin, mihring ngaihtuahna kil khat hian chu lam chu a ngaihven tlat vang a ni mah na, khawvelah hian 'huai' leh 'thla'-ten hmun pawimawh an channa thawnthu tam tak a chhuak tawh a. Thawnthua ziah leh movie/drama-a entir mai duh khawp lovin, khawvel hmasawnna thang zel karah thangthar zawkte pheichuan a ngial a ngan zawka mipui hmaa chhawp chhuah tumin, Facebook leh Youtube lamah ghost hunting (thlahrang zawnna) live video thlir tur a awm ta fo mai a, Mizo thalaite zingah ngei pawh ghost hunter an awm ta nual mai.

Khawvel ram hrang hrang ram leilung inrem dan leh, in leh lo din dan te, mipui mimir nunphung a inan miau loh avangin, khawvel ram hrang hranga thlahrang leh ramhuaite sulhnu leh an chettlat dan a inang lo a. Thawm mak tak tak leh rapthlak tak taka an chettlatna avanga mihring an tihthlabar dan kawngah erawh, hnam inan lohnain a tibuai pha lo a. Chu lai tak chu gothic novel-in khawvel a tuam chhuahna leh, nunna nei mihring tawh phawtte nun hlimthla rualkhai taka a tar lanna pawh a ni awm e.

3. Khawkil Bung Huai-in Gothic Novel Ziarang A Tar Lan Dan

3.1 Thil Mak Danglam leh Hlauhna (Mystery and Fear):

Gothic Novel-a thil langsar leh, thawnthu dangte aia a danglamna zinga chhinchhiah tlak tak chu thin a tihawng leh hlauhna rilru a chawkh tho thin hi a ni. Science hmanga fin fiah theih piah lam thil chu thil mak a ni mai a, chu chu gothic boruak inngahna chu a ni. Gothic novel-ah chuan mitthi phum te, sathau khawnvar phe zawk zawk te, dawilam thil sawngbawl leh thil rapawm lam hmuh tur a tam thin (invaluable.com, n.pag). Khawkil Bung Huai thawnthu hi hetiang hlauhna leh thlabarna, thin tiphu zawk zawk thei khawpa thil thleng rapthlak hian a tuam chhuak a ni deuh ber

mai.

Hmuh theih loh leh khawih theih loh huaiin hai rual loha an ran vulh a rawn tihbuai fo te (13), tlangvalhovin a khaw nawta thla âi an um hlana, naupang leh nutling thlan tla hluama pawnpuai hnuaia an lo inzial chang te (15), Mualthangthei kawna thisenin a vawm sen ngei nguai te (16), an khaw kawtchhuah b<ngin thawm maksak leh rapthlak tak tak a chhuah te (18), mi pahnih lu kir bip bep, lo in-bengberek nawk nawk an hmuh te (19), Mualthangthei ram leilung awm dan mak sak takin a tihbuai thin te (20), an lal fapa Saitluama thih zan (57) leh an lal fanu Saitluangi bo ramhnuaia atanga an hruai haw zan (119) atanga dai bula tap thawm an hriat fo te chu Khawkil mipuite tan thil thar a ni lo a, an hriat leh an tawn fo, ngaia neih harsa an tih si, thlabar reng renga nun hmantir thintu a ni.

An lal fanu bo chhan chhuaktu Thansanga hmaa ramhuaiho dumde leh saibâk anga an rawn inlan te (93), sa rawl emaw, mihring rawl emaw pawh ni si lo rapthlak taka au tial ruan ruan mai te (93), thim zinga mitmeng pahnih de thiang rial anga ramhuaiin an rawn bih leh phun ru ser ser te (106), Saitluangi harh mumal thei loin ramhuai zawhna ni awm tak a chhâng leh nawk nawk thin te (105, 109), Saitluangi hlah nei ni awm taka a khûr hlawk hlawk kara ramhuai rim ni awm tak rimchhe tak rawn nam te (108), ramhuai pakhatin ama bawp bal a rawn pu vu vu mai te (109), thenkhatin anmahni khabe bala an rawn vawm te, thenkhatin anmahni ril valha rawn phih awh an tum te, an awmna piah lawka hnathel tla ro leh a ro lo thlenga a rawn alh pheidi dul dul mai te (110, 111) hian he thawnthu chhiartute hahdam taka awm thei lo turin a siam a, thlabar leh hlauthawng a phut zawk zawkna tur thil thlengin he thawnthu hi a luah khat a ni deuh ber.

3.2 Inlârna leh Anchhia (Omens and Curses):

Gothic novel-ah hian hmuh lawkna, inlârna leh anchhe lawhna (visions, omens, curses) a taka thleng dik a tam thin hle a. A changtu langsarte nunna lakna atan chhiatna leh vanduaia a thleng

fo. Entir nan, thim zinga eng emaw inlar dawnin thil eng emaw a tla a, a keh chhuai a, hlimthla a lo inlar thin. Edgar Allen Poe-a khan kum 1843-a a tihchhuah thawnthu tawi “The Black Cat”-ah khan hetiang hi a hmang a. A thawnthu hming ang hian zawhte hmangin zawhte rual zinga Pluto tia a koh chu Roman tuanthua thihna pathian angin a tar lang a ni (invaluable.com, n.pag).

Khawkil Bung Huai thawnthuah pawh hian a taka fiah ni chiah lo mah se, phuba lakna leh ànchhia nia ngaih theih thil thleng hi a thawnthu laimu (main-plot) khall kaltu leh a changtu ber (main-character)-te tibuaite ber a ni. An lalpain kih a duh tlat avanga an kih tak an khaw kawtchhuah bûng, huai nei (19) an kih hnua an lal fapa Saituama khawlai leng a bo a, thia an chhar (54) hnua an lal fanu Saitluangi a han bo leha, an va hmuh chhuah lai leh, a hnua thil thleng zawng zawngte aţanga, bûng huaiin an man a ni ang, tih rin theih tak tura thil thleng te (74, 124) hian a thawnthu hi a tir aţanga a tawp thlengin hlauhna leh thlabarnain a tuam khat a. Khawkil lalpa ngei pawhin bûng huai chu an chhungkaw chungah a thinrim bik nia a hriatna (75) chu a thawnthu hian a dikzia a rawn lantir chho ta zel a ni.

3.3 A Boruak leh A Hmunhma (Atmosphere and Setting):

Gothic thawnthu ziaktute hian a changtute channa hmun tur an thlang uluk thei hle a, a thawnthuin hlauhna leh awm nawm lohna a thlen nghal theihna turin a boruak inţam dan leh a chhehvel thilte an duh uluk hle. Ziaktu tam ber chuan ramngaw thim khup, tlang ram dai dar loh, sik leh sa danglam leh thlipui hlauhawm thaw vuk vuk an hmang uar hle. Medieval hun laia a changtute chet tlatna kulh ropui tak te an hmang fo va, hei hi gothic thuziak hmasa lamah pawh a langsar hle. Entir nan, gothic writer, Mary Shelley chuan hmun nelawm loh tak tak thlan mual, kulh thim rup te chu hmangin kum 1818-a a novel, Frankenstein thawnthu ruangam a din a ni. Tun hmaa ziaktu thenkhat chuan hmun khawharthlak leh la dai dar loh, tu ma la fan loh ram an hmang nasa hle (invaluable.com, n.pag).

Khawkîl Bûng Huai thawnthu pumpui inngahna (settings) hi Khawkîl khua leh a chhehvel ramhnua a ni deuh ber a. An khaw kawtchhuah bûng awmna hmun leh, Mualthangthei ram hi a thawnthua hmunhmaa lang tam ber a ni. A thawnthua Mualthangthei ram leilung awm dan lo lang chu:

Mualthangthei ram hi a lu lamah kawnin a zai a; zawi zawiin a ram chu a invâwr sâng zel a, a laiah chuan a lo phir ta a. A laiah chuan kawn a lo awm leh a, chûng laiah chuan a tlâng hlâwm pum pui chu a lian hle tawh a. A mual mawng lamah phei chuan mual tê tê leh râwlkhâng angreng tein a dâwm a, ram zau tak a ni tawh rêng a (39).

...ram chhe pui pui a tam avang leh a ram chu a zau ve thawkhat baw avang chuan chuti maia han fan chip tak tak chi chu a ni lo. Pûk thenkhat chu a kotlâng ațanga han bih sathliah maia a tawp lang thei lo khawpa thûk leh thim te a ni a, a thenah chuan a kawkel leh kumkâr thûk fe fete a awm baw a (40),

tih leh, an khaw paho titia,

A, khu mual lah khu Mualthangthei tih takah a mak khawp a, ram zau lutuk pawh ni khuan a lang si lo va, han fang han fang ila, kan la tlawh ngai loh hmun tam tak hi kal apiang khuan hmuh tur a awm ziah a. Khâm bakbarek leh pûk thim hlauhawm pui pui lah khu a tam a. A chang phei chuan thui fe kan kal tawh emaw tih te hian a ngaia chhuah leh hlawl te hi a awm tlat a (20),

tih te hi a ni a. Huai nei bûng awmna hmun hi thawm rapthlak tak tak an hriatna hmun, mi pahnih lu kir bip bep an hmuhna hmun (19), Saițhuama bo zana naupang mangang leh hlau em ema țap leh âi chul ri ni awm tak an hriatna hmun, Saitluangi bona vel bawr (76) ni baw a ni a. A ram leilung leh pianhmang lo lan dan hian a chhiartute suangtuahna mitthlaa ramngaw țihbaiawm tak dinsak thei khawpin a ziaktu hian a tar lang thiam a. He hmuna thil thleng te lah hah tidam lo chi, thin tiphua, hlauhna leh thlabarna thlen

thei chi hliar a lo ni bawk nen, he thawnthu ziaktu hian a thawnthu hmunhma (settings) hmang hian a thawnthu boruak hlauhawm takin a rawn siam thiam hle a ni.

3.4 Danglam Bik leh Thlahrâng Chetna (Supernatural and Paranormal Activity):

Gothic thu leh hla reng reng chu uchuak taka thiltihtheihna nei emaw, thil thleng danglam takah emaw a innghat chawh a. Ruang/thil thi tawh lo nung leh te, thlarau, thlahrang leh thisen dawh chi vampire-te pho lan a ni thin. Bram Stoker-a'n kum 1897-a a ziah gothic fantasy, Dracula pawh kha hemi lam hawi hi a ni (invaluable.com, n.pag).

Khawkil Bung Huai thawnthuah pawh hian a thawnthu in an tirh phat atangin ramhuai chetna rapthlak tak a lo lang nghal a. Chalthanga'n khuua mi dang a va pun chhunga Saitluangi awmpuitu Thansanga thim zinga mit pahnih de thiang rialin an rawn bih kuau te (106), hla deuh hlek atanga rawn 'hei hah'-a, a then rawn nui khêk leh lei hrut dut dut khawpa rum ri te (108), ramhuai thenkhatin anmahni bawp bala an rawn pu vu vu te (109), anmahni khabe kuai bala an rawn vawm te (110), anmahni ril valha Thansanga rawn pih awh an tum te (110), ril bunga rawn veh an tum te (111), an awmna piah deuh atanga hnathel tla a ro leh ro lo pawh awm chu-uang loa a rawn alh phei dul dul mai te (110) hi an chetna langsar zual deuh lai a ni. Heng, science-in a fiah theih piah lam thil rapthlak tak tak rawn langte hian gothic novel a nihna lai chawi nungin, he thawnthu ngaihnaawmna vawrtawp thlentirtu a ni lawi si.

3.5 Inngaihzawmna (Romance):

Gothic literature hi Romantic literature atanga lo zi chhuak anga sawi a nih angin, a kalphung pawh a inzem deuh chiat a ni. Gothic novel tam ber chu induh taka inngaihzawmna, lungngaihna leh tawpna lungchhiat thlak in a zui duh khawp mai. Charles Dickens-a thawnthute pawh romantic taka hmangaihte inngaihzawmna a ni a; mahse, mi sual hruanghrau leh gothic hmunhmain a pawlh

nasa hle thung. Victorian hun laia gothic novel-te chu mipat hme-ichhiatna thil pho chhuahna atan an hmang nasa hle bawk (invaluable.com, n.pag).

He thawnthuah pawh hian thil thleng râpthlâk leh tihbaiawm tak tak karah nula leh tlangval inhmangaihna, rilru khawih tak a lo lang a. Khawkil khaw lal fanu Saitluangi leh hnamchawm tlangval Thansanga inhmangaihna chuan an dinhmun inthlauhna avangin harsatna tam tak siamsak mah se (72), a thawnthua thilthleng rapthlak dang lo thleng te avang zawkin an inkara harsatna chu chin fel a ni ta zawk a. Thansanga'n bung huai laka a hmangaih Saitluangi a chhan chhuah hnuah, an inhmangaihna tipuitlinga, hlim taka an inneih tak thu kan hmu a ni (124).

3.6 Mi sual (Villain):

Thu leh hla thuang dangte ang bawkin gothic thu leh hlaah hian mi sualte hian hmun pawimawh an luah. Gothic novel chhuak hmasaah chuan mi sualte hi thuneihna ngah, pa tak, puithiam emaw, lal emaw anga thuneihna changtu an ni deuh fo. Mi pangngai tak an nih avangin a chhiartute pawh an mizia hian a bum fo va. Dracula te, Mr Hyde te pawh kha entirna tha tak a ni (invaluable.com, n.pag).

Khawkil Bûng Huai thawnthuah pawh hian thawnthu danga mi sual (villain) lan dang angina a changtu (character) dangte lakah rawn sual em em lo mah se, a khaw mipuite pawhin an duh vak lo chung bung huai nei kih duh tlattu a ni a (19, 42). A khaw pumin buaina leh harsatna tam tak an tawh phah a. a fapa Saiṭhuama nunnain a tawrh phah a (34), a fanu Saitluangi'n bûng huai man a tawh phah bawk a ni (104).

3.7 Rilru lama Harsatna (Emotional Distress):

Gothic lam ziaktute hian ngaihtuahna pho lanna atan rilru sosang lai hi an hmang fo. A changtu tam takte chuan an thlabarna emaw, an ralkhelhna emaw hi ṭawngka ni lovin an lan chhuahtir ṭ hin. Kum za bi sawm hnihnaa gothic novel tam takah âtna leh rilru lama buaina nei an lang tam hle a, chu chuan psychosis dinhmu-

nah hian a dah thin. Entir nan, Charlotte Perkins Gilman-a thawntu tawi “The Yellow Wallpaper” chu nu pakhat, nau a hrin hnua depression nei ta dinhmun behchhana a ziah a ni (invaluable.com, n.pag).

Khawkil Búng Huai thawnthuah pawh hian an lal fanu Saitluangi chu a bo vang vang hnua lung tohlawt hnua, pûk angreng chhûngah an va hmu a (90). Mahse, an han biak mawlh mawlh pawhin, chhâng lovin a ngawi tlat reng a (92). Thawm mak tak tak a awm changin rawn tawng chhuah hlawn hlawn chhâng nei mah se, pangngai taka an han biak chuan a ngawi leh tlat thin baw si (105). A bo hnua thil thleng zawng zawng hre lo ang main, a bo hmaa thil thleng chin chiah hriaa, fim taka rawn har chhuah lai a nei a (107). Mahse, chu paw’n rei a daih chuang lo. In an thlen hnu pawhin rei tak a tawng duh lo a, chaw a ei duh lo a, an khaw mite pawhin a mi ang lo hlen palh mai ang tih an hlauhthawnpui khawpin a awm a (118) an khaw dai bul ngawa tap chuah chuah thawm mak tak an hriat erawh chuan, ngaihven awm takin a beng a chhi a, a hawi a hawi leh lawi a (120). Hetianga Saitluangi mak taka a khawsak laia a chhungte tuarna hian ramhuai thawm leh thiltih mak leh raphthlak tak tak a lan tawh loh hnu thlengin a thawntu chu lungngaihthlak takin a la hruai kawi zel a. Tharuma hneh leh siam that theih loh rilru lam buaina hmangin gothic novel a nihna chawi nung turin lungngaihna a la thlen ta zel a ni.

3.8 Mang Chhia (Nightmares):

Gothic thu leh hlaa chhiatna thlentü chhinchhiaha paw-imawh tak chu mang chhia a ni. Mang chhia chu tun hmaa hrilh lawkna thil nen inzawmin thawntu ruangama mi tibuai zar buaitu ber a ni thin. Ziaktute chuan mang chhia chu a changtute tibuai, hlau hlawn siamtü atan an hmang tlangpui a. Stephen King-a Bag of Bones-ah Mike Noonan chu mang lama thil chi hrang hrang hmuin a nupui thih tur hmu lawka mang chhiain a tibuai nasa a ni (invaluable.com, n.pag).

He thawnthuah hian bûng huai thiltih rapthlak tak nena inzawmna thuk tak nei mang chhia (nightmares), a thawnthua an harsatna lian ber chin felna atana kawng pawimawh tak ni si a lo lang a. A fanu Saitluangi chu rawp ral mai tawh tur a ngai a, lalpain khaw danga an chhungte pawh a chah khawm lai mekin, zan khat chu Thansanga chuan mumang a nei a, a mangah chuan mi pakhat hi a lo hmu a. Chu mi chuan, "Saitluangi in chhuhsak avang hian a latute hi an thinur em em mai a. Nangni a chhuhsaktute hian ar hlungo kenga a hmun ngeia inthawina in va hman loh chuan in chang chuang lo vang," tiin a lo hrilh a (125). He mang chhia, an rilrua nung tlat si avang hian Thansanga leh a thianpa Chalthanga chuan Saitluangi an hmuhna hmunah inthawina an va nei a (123). Saitluangi chu ramhuaiho lak ata chhan chhuakin, a lo dam that leh theih phah ta a ni (124).

3.9 Changtu Ber Awm lo (Anti-hero):

Gothic novel-ah chuan, a thawnthu kalhmangah hian a changtu ber pawh awm mumal lo, a changtu ber nia lang pawh maksak tak taka a chet thin avanga a changtu nihna chiang hlei thei lo an ni fo mai. A changtu ber (protagonist) chu mipa an ni tlangpui a, feminist movement a lo chhuah a tanging English novelist Clara Reeved chuan a thawnthuah a changtu berah hmeichhia a t antir ta fo a ni. A changtute hian khawtlangah dinhmun sang tak luahin thiltihtheihna pawh an nei viau zel a. An chhiatna tur chu hli-iahin a awm a, lungngaihna leh chhiatna rapthlak takin a delh rit ta thin a ni. Emily Bronte-i thawnthu Wuthering Heights-a Cathy leh Heathcliff te dinhmun te, leh Oscar Wilde-a The Picture of Dorian Gray thawnthua Dorian Gray dinhmunah te kan hmu (invaluable. com, n.pag).

Khawkil Bung Huai thawnthua a changtu langsar ber chu Thansanga leh Saitluangi te hi an ni a. Gothic novel-a character din dan phung pangngaiin, Saitluangi chu tu ma chuhpui phak loha khawtlanga dinhmun sang chelh saa lo piang chhuak, lal fanu a ni.

Mahse, Mizo novel a hmeichhe character dang, nula hmel tha leh nu hnâp, mipate tana ngaihawmawm hliah hliaha lanna hun pawh nei lek lo khawpin bûng huaiin a chhaih buai a. Hnamchawm a nih-na avanga en hniamna hrang hrang karah Thansanga erawh chuan mipa a nihna a hlen chhuak zo hle thung. Chutih rual chuan he thawnthuah hian a changtu (protagonist) te character mal han khel chiam tham pawha langsar hman lo khawpin, mak leh rapthlak tak taka bûng huai chetna hian hmun a luah khat hneh zawk a. Chu lai tak chu gothic novel ziarang ngaihnawm taka a rawn lanna a ni thung.

3.10 Hmeichhe Lungngai (Damsel in Distress):

Gothic thawnthuah hian mi sual avanga hmeichhiate tuarna leh lungngaihna a lang fo. Lungngaihna, awp behna leh khawhar-nain a tibuai chamchi a, Gothic thawnthu hmasa lamah phei chuan hmeichhe thianghlim an ni duh. Hmeichhia chu kulhah emaw tantir a ni a, mi zahawm takin vau thaihin eng mah ti thei lovin a siam thin. Hetianga hmeichhia lainatawm taka lo lang te hian chhiartute rilru a khawih thei hle a. Horace Walpole-a thawnthua Matilda pawh, a pa tana a rinawm tlat avanga a chauh dera, eng mah ti thei lova a awm tak dan kan hmu (invaluable.com, n.pag).

Khawkil Bung Huai thawnthuah pawh hian a tir phat atangin bûng huai chet dan avanga hmeichhiaten thlabâr leh lungngai taka nun an hman thu kan hmu a (15). A thawnthuin a vawrtawp (climax) a thlen chhoh laia tuartu pawh a thawnthua hmeichhe langsar ber Saitluangi a ni (104). Saitluangi tuarna nasa tak leh ram-huaiho chet dan chimawm tak chuan pasaltha Thansanga rilru lian a cho chhuak a, a kianga a awm lai renga Saitluangi tibuitu ramhuai chu, “Lo kal teh, ka’n sawp tak tak teh ang che, eng nge ni na vei, eng huai pawh ni rawh, ka hlau lo che; pasaltha Chawngkhuma fapa Thansanga ka nih hi. Tin ther tiat pawhin ka hlau lo che” (106) tia a tawng chhuah phah hial ang hian, Saitluangi tawrhna rapthlak tak hian a thawnthu chhiartute ramhuaiho laka, a phuba laksak châkna leh thinrim tawt up upna min pe thei hial a ni.

A Hmawrbawkna:

Gothic novel ziarangin ngaihnaawm taka a tuam chiat, Mizo society leh khawvel pum huap pawha mihring nun leh 'thla' leh 'huai' te inkungkaihna khawvel tar lang tha em em. Thlamuanna mamawha tuihal ngawih ngawiha a chhiartute siam thei khawpa mihring rilru chhungnila hlauhna, thlabarna leh manganna kai chhuak thei Darhlira thawnthu Khawkil Bung Huai hi, gothic literature thang chho mek karah pawh tlar hmasa lam luahtu a la ni zelin a rinawm a ni.

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Thutluang Ziaktu C. Rokhuma 'Zoram Parmawi' Thlirna

Lalrotluanga

Abstract : *Sapin prose tia an sawi hi Mizo Literature zirna huan-gah chuan Thutluang tia sawi hian hman dan tlanglawn ber a ni a. Mihring leh mihring inkara inbiakna leh tawngkam a tana hman thin tawng hi a ni. "Novel te, Short Story te, Article te leh thu chi hrang hrang ziaik nan kan hmang thin bawh kawng danga sawi chuan rhyme emaw metrical form emaw hmang lova thu ziaik hi a ni kan ti thei awm e" (History of Mizo Literature, 77). Thutluang ziaik kawngah C. Rokhuma hian a thawh hlawk viau a, a thu ziaikah reng reng hian Mizo mipui te leh Mizoram hi a dah pawimawh hmasa ber thin. Mizo mipuite hmasawna leh Mizoram dinhmun sik leh sa bakah ram lei-lung leh tlangte lui leh Mizo-te chenna hmun hma, an khawsak dan hrang hranga, hmasawn zel tura a duhthusam leh a hmuh dan huai taka tarlang tu a ni.*

1. C. Rokhuma Thutluang Prose ziaiku:

C. Rokhuma hian kut chhuak tha tak tak a nei nuala, chung zingah chuan Zoram Parmawi hi kan thlur bik tur chu a ni. "Leh-khabu pakhat vang pawhin ziaiku tha a nih theih a, lehkhabu sawm zet pawh a tul mai thei. Lehkhabu pakhat ang ziaik thin te hi chuan

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an beih fe pawhin an beih rei a ngai khawp ang. Hei tak hi literature khawvel chu a ni” (Tapchhak Theory, 78). C. Rokhuma lehkhahu Zoram Parmawi tih hi pheh 70 niin kum 1980 khan The Social Education Wing Education Department Mizoram chuan an Published a. He lehkhahu avang chauh pawh hian ziaktu tha zingah kan chhiar tel thei awm e. Thuziak mawina leh hlutna hi thumal words hman thiam leh tawng kauchheh hman dik hian a hril thui viau a, chung thumal chu thiam taka remkhawm a nih phei chuan thuziak chu a lo hlu zual thin a ni. C. Rokhuma chuan Mizoram tana tha hnem a ngaihna leh hmasawnna kawng dik Zofa ten an zawh theih nana a ngaihtuahna chu sawi chhuakin,

Keimah vek pawh chuan, Mizoram heiti taka tlabal si hi eng vanga chu ti em em a hlu chu ni ang maw? Tiin ka in zawt let a. Zawi muangin a chhan chu hmu ta zelin ka inhria. A ni taka, ngun taka han chhut chet chet chuan, a ni tak, a lo nih chu, a ni si, tih tur hlir mai a lo ni tak a. Chutiang tak chu a ni tih hmutu Pu Rokunga chuan, kan Zotlang ram nuam hi chhawrpial run i iang e, Hal lo ten lunguala dar ang kan lenna; ti lo zia a ni lo ve. Thiante u, lo ngawi tawh ula, ka'n sawi teh ang aw (Zoram Parmawi, 3)

Tiin tawngkauchheh mawi leh hriat nuam tak siin Mizoram tana a thahnem ngaihna sawr chhuah a tum dan hian a ti lang chiang mai awm e. Thuziak fiah tum lutuk avanga sei lutuk leh a chhiartu tan pawha ngaihnawm loh khawpa tawng tuitam verbose or polix kan tih ang chi hi C. Rokhuma chuan a hmang ngai meuh lo, a sawi tum chu tawi fel tak, fiah ang reng tak hian a sawi mai thin a. Pehhel taka thuziak Circumlocution kan tih ang hi a hmang ngai meuh lo a ni. H. Laldinmawia an thuziak hmang Clarity chu, “Thu ziak thiam ni tura pawimawh ber chu, fiah taka ziak thiamna hi a ni. A ziaktuin fiah taka a ziah phawt loh chuan a chhiartu tan a ngaihnawm thei lo” (Literature Lamtluang, 358) tia a sawi ang hian Zoram Parmawi tih lehkhahu-ah hian fiah leh fel fai tak maiin C. Rokhuma hian a ziak a, kan ram dinhmun hrang hrang tarlang chung in Mizo nula-te pawh, “Kan nulate pawh hi an chawn a mawi teh chiam lo na

a, chhungkaw chawm nan vawk chaw dawl leh a chhumna thing leh tui an han phurh meuh chuan an va duhawn ther ther em” (Zoram Parmawi, 5) tiin a dawngsawngtu tana ngaihthlak hrehawm hauh lo, thlip mawi tuma pehhel kual si lovin ngaihnobei leh fiah tak si a thu a chhep thiam te hian prose zia kawnga a dinhmun a tarlang chiang hle a ni.

“Thuziak thiam ni tura pawimawh chu, a chhiartute hriat-thiam awlsam theihna tura mawlmang taka sawifiah thiamna simplicity hi a ni a” (Literature Lamtluang, 359). Ramdang aia Mizoram nawm zawk zia leh that bik zia te, thlipui rapthlak kan tawrh ve ngai loh a vanga kan vanneih dan te tarlangin, thli thaw kan dawn ve pawh boruak bawlhhlawh paih thla thei tawk chauha thaw nuam a nih dan C. Roknuma hian a sawi a. Mizoram tlang dung in khawh dan te chu tha a tiin

Tlangdung han thlur dan vel pawh hi in ngaihtuah ngai em? Chhim leh hmar hawi zawng vekin a thlur a, hei hi lo nei mi leh huan nei mite tan a remchang bik a, a ni hmel hmuh dan hi in ang chiah lo mah se a inan theih dan ber a ni a, chhuah lam bapui leh tlaklam bapui a in tiat theih nan, tumah vuivai lova min chawk rualtu a lo ni ve leh a ni. Khawvel hmun dangte chu han thlir teh, chhak leh thlang hawi zawngin tlangdung sei pui puite a thlur a, chhim chhawng leh hmar chhawng a siama a dam vek a, a chhim chhawng lam a kang leh em a, Vawkreka fate an thau bing zung e an tih ang maiin (Zoram Parmawi, 7).

Tia hriatthiam awlsam tak fiah tak bawk si a thu a ziaak thiam hi a danglamna tak pawh a ni a, “Euphnony ngaihnobei leh tawngmang mawi taka thuziak hi chhiar a hahdam a, mi tawngmang thi-amte thu vuakthlak dan a ni fo” (Literature Lamtluang, 360) tih thu nen pawh hian C. Rokhuma dinhmun tar lan nan a inhmeh viau.

Thawnthu dang leh thil tlanglawn hriat sa, inmil taka thuziaka zehtel allution hman chung chang-ah C. Rokhuma hian thiamna a nei tha hle a. Mizo te dinhmun leh tun hma pi leh pu hun atanga renga mahni ro in rel a, tu dang mah ngai lova leng thin Mizo te, “

He tlangram mawi takah hian kan Sailo lalte chuan khawvelah lal dang an awm hre lo lek khawpin an lo enkawl a, Ni leh thla kara leng an lo in ti hial a” (Zoram Parmawi, 5) tiin, tu thu hnuaia kun mah kan nih loh dan chiang taka tarlang chungin Zoram tana a thahnem ngaihna chuan a au chhuah tira. Ramngaw, Zoram rohlu kum tin mai a chereu tual tual a hmuh chuan uihawm a ti hle a, tun hma atanga tawngkauchheh an lo hman thin chu, “Pa khaw hawi zim deuh phei chuan, maupui hmun an han vat a, nipui sensa hnuaiah an hal a, maupui puak ri chuan, Duh duh lei rawh belpui lei rawh, a ti e, an la ti ta nghal a; a tih loh nasatzia chu! Suihlung mawl pa, i dawn tawi lua e, a ti zawk reng si a” (14) tia thil tlang lawn hriatsa tam takin a ngaihna an hriat hauh loh tur a hmun leh a hun a zira thu ziaka zehtel allution a hmang thiam hian prose zia kawnga C. Rokhuma themthiamna a tarlang tha hle a ni.

2. Khuarel Mawina leh Pathian Thilsiam Hlutna Faktu C. Rokhuma:

C. Rokhuma hian Zoram Parmawi atanga hian Khuarel mawina leh Pathian thilsiam leilung mawina, thilsiam mawina a chiang takin a tarlang a. Mizoram chu tlangram mawi tak a hming lam rik ringawt pawh a ram mawi leh nuam em em mite hmuh chak leh hmu lo tam tak te pawhin an hmuh chak a rin thu tarlangin, “Mizoram han tih ngawt pawh hi la hmu lo tam tak tan chuan ram ngaihnawm tihna tluk hialin a ngai ve bawka ni” (1) tiin ram dang leh hmun dang aia Mizoram leilung mawina a dah hniam bik loh zia kan hmu a. Khuarel mawina hi a hmu chiang hle a, chu chuan a nun pawh a luah hneh viau ang tih a thuziak atang ngawt pawh hian a hriat theih a ni. Thinlung atanga luangliam Preface to the lyrical Ballads a William wordsworth an Poetry chu, “Spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility” (19) tia a lo sawi, hla phuahtuin a rilru chhungrila a vei mawi tak maia a phuah chhuak ang mai hian C. Rokhuma chuan khuarel in a rilru chhungrila awm chu thu prose hmangin a phuah chhuak ta a. “Chutih lai tak chua ka rilruah, hla phuah thiamin a rilrua hla a lo lang zung zung thin a sawi ang hian he thu hi a lo lang ta zung zung mai a” (Zoram Parmawi, 2)

Ka pianna Mizoram,
Ka tan i tha taw k e,
Mi ram kan ngai chuang lo,
I mawina par tinreng,

Mizoram sik leh sa, tlang lui leh ram ngaw te pawh ram dangte aia a nawm lohna leh a that bik lohna hmuh tur awmin a hre lova, a rilru chhungril takah chuan a tha ber vek kan nei a ni tih hi a rilruah a awm tlat niin a lang. Khuarel mawina Pathian thilsiam chu fakin, “A kham rang inchhawrdawh nghiat nghuat, vamur leh sathar tual lennate hi in en ning thei em ni? Kei zawng ka en ning thei lo” (6) tiin a fak a ni.

Mizote hi min hre chiang lote’n mi-lu la hnam tiin min sawi thin a; kan ram hi ‘mi lu la’ Ram tia min sawi zel lo hi a law-mawm hle. Mizoram, sik leh sa nuam tak, ngawpui hring dup a cheng nungcha chi tinrengte’n hlim leh lawm taka awrawl an chhuahna ram hi Vankhama chuan “Rimawi Ram” tiin a vuah a. He hming aia kohna hming duhawm hi a vang hlein ka ring (Lung Min Lentu, 25)

Tia R.L. Thanmawia’n a sawi ang hian C. Rokhuma hian Mizoram mawina hi a hmuchiang hle a, “A chang chuan maupui hmunah zawng rualte an lo tla a, an han tlanchhia a, sai emaw tiin keini pawh chu kan han tlan chhe ve ang dawrh dawrh thin a” (Zoram Parmawi, 35). An ram chhuah dan hlimawm ziate Pathian thilsiam nungchate hlutna leh mawina chuan a rilru a luah a. Luipui dung mawina a sawi thiam dan mawlh mai hian C. Rokhuma’n khuarel mawina Pathian thilsiam a fak thiam zia a tarlang tha hle,

Mizoram luipui dung hi kan zawh tawh hlawm ang a. Eng khan nge kan mit la ber le? A in ang lo nual awm e. Luipui dung hian ngaihawmna leh mawina a nei hranpa ve reng reng a, luipui dam duai tlai ni nema han fan velte hi a nuam a, thlir lam apiang hian mit a la thei hle zel mai. Luipui chuan tiaupho a nei a, tiaupho bakah tuipuisuthlah leh phairuang buk a lo lang cham ta hmuai mai a (23).

C. Rokhuma hian Buhchang Phaia Zaman Hmawng chanchin te, Darlung Thing Lian chanchin te, Lianphunga Bung leh ramngaw leh nungchate pawimawh dan leh mihringte nena inrem taka awm tur kan nih zia a Zoram Parmawi lehkhabu-a a lo tarlang hian Pathian thilsiam Khuarel mawina hian a nunah hmun thuk tak an chang a ni tih kan hre thei a ni.

3. Zoram Hmangaihtu C. Rokhuma:

“Thuhlaril Khawvelah hi chuan mihring ziarang chhungril ber atanga pawnlang ber thleng hian thu tling a ni vek mai a. Ze chhia thup bova, ze tha chauh lantir a ni ngai lova, thu dik chauh sawi a, dawt thu phum bo tumna a awm hek lo” (Mizo Thuziak Thlan Chhuahthe, 130) tia Dr. Laltluangliana Khiantge in a sawi ang hian thu dik chauh sawia dawt thu phum bo tumna C. Rokhuma hian a thuziakah a hian a hmang lova, Zofate tana tha tur leh kawngdik zawk zawhna tur a nih chuan chin dan tha lo leh fello lai pawh tlang takin a sawi mai a, chu chuan Zoram a hmangaihna pawh a lan tir kan ti thei ang. Chutih rual erawh chuan kawng hrang hranga ram dang leh hmun dang aia Zoram duhawm zawkna chu a fak hreh hauh lo thung.

Mizoram chu thifim thianghlim tak chhemdam-thli thawt heuh heuh na hmun niin a hmu a, a tlang dung inkhawh chhim leh hmar hawi zawng a thlur te pawh malsawmna leh tumah vuivai lova Ni hmel hmuh dan, chhuah lam Bapui leh tlak lam Bapui a in tiat theih-na tura malsawmna a nih dan a tarlang a. Mizoram leilung pawh hmun dang leh ram dang zawng aia duhawm zawk a nih dan te, “Lirnghein vak vak thinna ram te zawng i awt suh ang u” (Zoram Parmawi, 8) tiin Zoram a hmangaihna chiang takin kan hmu a ni. Mizoram chu ram nuam leh duhawm zawka siam chu a duh dan a ni a, kan thing leh mau te humhalhna chang kan hriat loh avanga kan vat rem duai duai chu pawh a ti hle a, Zoram a hmangaihna chuan au chhuah tirin, “Khang kan ram ngawpui, a man chhiar sen rual loh, kan mawl leh tlakchham vanga ram faten senmei khu zama kan han chantir tak mai kha, inchhir theih ni ta sela, kan inchhir-in ban a chen ngei ang” (11) tiin ze chhia thup bo lova thudik sawi chhuakin

ram tana a tha hnem ngaihna aw kan hmu a ni.

Structuralist criticism huanga mihring nun zirna, ngaihtuahna hrang hrang leh philosophy, antropology, leh literary criticism (mode of construction) ngaihtuahna zau zawk leh belhfakawm zawk, “Structuralism is a human science that tries to understand the basic structures that underlie all human experience and behaviour” (English literary Criticism and Theory, 151) tih tawngkam hi buklung atan lo hmang dawn ila, C. Rokhuma’n Zoram Parmawi tih lehkhahu a zia kah hian tha lam kawng zawh (mode of construction) leh mihring nun thlirna Structuralist criticism in a tum pakhat zinga mi, “To analyse its workings so as to reveal its inner laws” (151) tih ang hian ram hmangaihna nen Zofate nihna leh chhungril nun chu hailan (reveal) a thiam hle. Hnam ro hlu mi ramin an awh ngawih ngawih thing leh maute chu thlawhhma lak dan dik loh avanga rawh ral mai mai a ni chu a ui hle a. Siam thatna duhawm zawk (Mode of construction) rilru pu chungin inner laws chungril a thatna dan awm hmangin lo vahna hmuna an hal mau puak ri chuan “Duh duh lei rawh belpui lei rawh” a ti e ti a ngaihdan an lo neih thin chu Zoram a hmangaihna chuan “Suihlung mawl pa, i dawn a tawi lua e,” a ti zawk a ni tia ngaihtuahna a lo seng hian C.Rokhuma hlutna a tarlang tha viau a ni.

C. Rokhuma’n Zoram a hmangih dan chu amah ngeiin Mizoram tualto thing-te a lo zir Chiang hi a ni. Zoram ngeiah hian damdawi chi hrang hrang a awm ve a chung damdawite chu mite hman tangkai theih tur leh sawtpui theih tura a lo zir Chiang hi a ni.

Thing thenkhat chu damdawi tha tak a ni hlawm a, hmasang kan pi leh pute chuan thing chi khat chu khawsik damdawi atan an hmang a, a pil an chhum a, chu mi tui chuan damlo an bual thin a ni. Heng thing dangte pawh hi damdawi atan an hmang bawk- Tei rah chhum santen leh kawthalo tan; khaupui pil chhum tui-pan damdawi atan; ngaihhih zung rawt dip tuamhnanin pangang hling natna a tidam hlah thei; fartuah tang tan bun thi anga thil awrhtirin bawng pan lung a ti dam hmiah thei; anpang thuam hnah hel eiin hrawkna a dam thei; sarzuk

zung densawm chhum tui- chhul tang tihtlak nan; thakpui zung leh chakai denpawlh chhum tui inin thinlian atan a dam theih; pasaltakaza zung chhum tui pumpuina atan an hmang (Zoram Parmawi, 16)

4. Mizo te Nunphung leh Chin Dan Tuipui Mi C. Rokhuma:

Mizote nunah hian ram chhuah leh lui kal te hian hmun a luah zau hle, chung hmuna an khawsak dan leh an chet tlat dan chuan C. Rokhuma nunah hian hmun thuk tak a chang a ni tih a kutchhuak Zoram Parmawi atang mai pawh hian a hriat theih a. Lui dung vela an khawsak dan a sawi hi a Mizo a, an chet dan hlimthla pawh a tarlang tha hle, “Zan a lo ni a, luipui kamah buk kan han sual a, chaw ei kham titi khawchang sawi zawha han mut meuh chuan zan a lo rei ta hle a, luipui dung a sava lian biruho an lo che tan ve a” (24) tia ramchhuak luidunga riah chungchang an sawi te hian Mizo nunphung leh chin dan a tuipui dan leh a lunglen dan a hmuh theih. Chu tih rual erawh chuan, “Luipuia cheng sanghate hi Zoram timawitu an ni” (25) tiin tih duhdah leh suat zawnga khawsak erawh a duh hauh lo tih a chiang hle.

Pasalthaten an fur hlothlawh an han zo fel a, sai ram chhuah an han ur ta a. Sai ram chhuah hun tha ber chu, phai ram tu ihul November atangin thlasik chhung a ni. Ni tin mai hian ram chhuak tur pachang hlim tham tak mai hi silaimu chherin pumah an han bial talh talh reng a, mahni in a chem bung leh tuthlawh tar an la khawm a, silaimu atan an chher mum thin a ni (30).

Pre-Raphaelite Movement hunlaia poet thenkhat ten an ngaih pawimawh, “Word-painting, vivid pictures, pre-Raphaelite poetry is strongly pictorial, it bounds in words pictures, sensuous and vivid” (A Short History of English Literature, 91) tih ang mai khan C. Rokhuma hian a thutluang prose ziaakah hian zuk chhiar mai pawh a, a chhiartu leh ngaithlatu tana mitthla mai theih pictorial prose, Mizo te nunphung leh chin dan tarlang chung si a thu a keuh thlu thiam hi a thatna chu a ni. Teirei phai Sai ramchhuah thu a sawi laia, “Zanriah kan han ei meuh chuan khua a lo thim ta chhulh

chhulh a, meipui kan buatsaih a, meipui ai pahin a tuk lama ram-chhuahna tur hmun lam kan sawi tlang a” (Zoram Parmawi, 37) tia Mizo mipa te nunphung an ram chhuah dan chanchin a lehkhahu chhiara kan tel ve emaw tih mai tura thuziak a thiam hi a danglamhle.

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Vankhama Nature Thlirdan

Darchuailova Renthlei*

Abstract : *Mizo hla phuah thiamte zingah hian Pathian thil siam tui-pui a, an hlaa tar lang thin mi eng emaw zat an awm a, chung zingah chuan Vankhama hi a langsarte zingah a telh theih awm e. Zikpuii-pa te, Rokunga te pawhin Pathian thil siam hi an hlaah mawi leh ropui tak takin an tar lang a, an chhunawm hle. Vankhama hian eng angin nge Pathian thil siamte chu a tar lan ve tih sawi kan tum dawn a ni.*

Key words: *Pathian thil siam, nature, Rokunga, Zikpuii-pa, Tlaizawng par*

Tleitir sakhamel ianga Tlaizawng par (5)
tih zaipuitu tho hi,

Chhakah vulmawi senhri par a iang reng kha (15)
tiin zai a vawr baw a; a eng zawk nge a lak thutak zawka a tui-pui zawk tih hriat a harsa khawp mai. Heng hla pahnihah hian mize inpersan tak, lianpui Naturalism leh Humanism a lang rual mai. A khawi lam lama țang pawhin țanchhan tur an hmai lo ve ve ang. Vankhama leh Zikpuii-pa te hian naturalism leh humanism an hmer kawp ve vea, Zikpuii-pain “Sik Ni Eng” tih hlaah,

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Tleitir sakhmelin a cho lo che

a tih laiin, Nunna Kawng Ṭhuampuih tih thawnthuah chuan heti hian a aupui baw a:

A hmelah chuan..., ni eng leh zan thim te hian ngaihawmna rawng thar an inthua a..., amah chu mawina a ni... thil awm zawng zawng timawitu leh tihlimtu..., kei ka tan chuan Ngur-thansangi a lo ni (173).

Heng thil pahnih thlur hrang lianpui hi thu leh hla tupuitu tan chaw tui tak a ni reng awm e.

Khawvel hmun hrang hranga hla phuahtute tan Nature hi chăk lakna hnar ṭha tak a ni reng. Rousseau-a thupui auchhuahpui-na (doctrine), “Return to Nature” tih bu hian khawvel hausakna sum leh pai ngawt uma phe pheho rilruah chu lam uma tlan vak ai chuan Nature lama kir leh duhna rilru a puttir nasa khawp mai. Nature awm dan aṭang hian hlim leh lawmna chuai thei lo, hlimna sang tak hmu zawk turah an inngai a ni.

Romantic Revival an tih kalpuitu langsar zingah Wordsworth chu nature ngainaa pathian biak ang hiala betu (worshiper of Nature) a ni. Nature-ah khuanu a hmuh ṭhin avangin, a inpuanna hrang hrang aṭangin a pawlna (Divine Spirit) a changa, a hlimpui ṭ hin. Coleridge-a pawh hi supernatural tuipui tlut mi a ni chungin, Nature ngainaa dah pawimawh em em mi a ni baw. Shelley-a pawh hi Nature nen thuk taka inkungkaih a ni a, Nature-ah hian chatuan Pathian inpuanna a hmua, a pawlna a chang ṭhin. Keats-a hian Nature mawina a tuipui bera, khuanu (mystical) inpuanna lam aiin mita hmuh theiha a mawina a tuipui zawk an ti ṭhin. Poet leh nature chungchang sawiin Arthur Compton Rickett chuan heti hian a ti a:

Wordsworth-an Nature leh thlarau thil a suihzawm laiin Shelley-a chuan Nature leh chhia leh ṭha hriatna, finna leh thiamna a suihzawm thung. Keats-a hian finna leh thiamna hmanga Nature puanzar hi a lungawipui a: a rawng mawi te, a rimtui tak te, han nawk vela nêl tháp te, mi tiphur leh chawktho tak rimawi a siam ṭhin te chu amah khawihtu leh sang taka

hlangtu a ni. Khawvel leh a chhunga thilsiam chi hrang hrang, humpui inthlakte hian an tiphura a rilru khawih lo a awm lo (344).

Vankhama nature a thlir dan tawitein a hnuaia mi ang hian han thlir ila:

1. Nature Mawina a Tuipui (sensual delight)

Vankhama hian Nature hlimawmna sang ber (paradise radiance) a hlimpuia, a hriatna thazam luahin Nature-in hlimna a thlenah chuan a lawm tawm em ema, hmuh mai theiha hlim leh lawmna a thlen thin chu a lungawipui em em a ni. Chhimbaw rawng mawi tak te, pangpar rimtui leng vel te, sava hram mawi tak tak te, thing hnah han khawih zawnga nêl thap te chuan a tilawmin hlimna ropui tak a thlen thin.

Thil mawi leh duhawm chi hrang hrang- Ainawn, chuailo, fartuah, vau, senhri, thangrei, nihawi, nipui zam, tlangsam, herhse, khiang, ngiau par romei, hnah hring ram ngaw, thla eng tihten si-amtu kutchhuak pangngai an nunpuia an pu ang chiahin a hlaah hian an vul chuk mai a; heng hian Nature a hlimpuizia leh pawn lam lang theia an mawina a tuipuzia a lantir awm e.

Nature chu mawina lallukhum khumtirin mawina lalnu (Queen of Beauty) a ti hial mai. Khawvelah hian thil mawi a tam khawp mai: Pathianin a siam danah mipa tan hmeichhia hi an mawi a, hmeichhe tan mipa an mawi a ni. Vankhama hian hmeichhe mawina phur turin pangpar chi hrang hrang a hmang a, a nula duhawmna, mawina, hmelthatna tilangtu atan pangpar a lek fo mai; a hlaah hian chutiang thil chu lak tur a awm teuh a ni.

“Awm Khawhar Lenkaw Ka Han Thlira” tih hlaah hian a duhaisam nula chu tuangtuah par nen a tehkhin a; chu chuan mita hmuh mai theiha Nature mawina a ngainatzia a lantir a; heti hian a zaipui a ni:

Kum sul mah hlei te'n a dang leh thin,

Tuangtuah par zamual a liam tawh hnu-

Hian mi dawn vein ka ring lo che (9-11)

A bialnu hmel̥ṭha em em mai, ngaihno bei, duhawm tak, a tel lova chhun ni rei leh zankhua hrui ang sei a tih ngawih ngawih zunzam tilang turin far̥tuah par sen mawi tak a lek chhuak a; hei hian Nature a hlimpui dan a puang nghal bawk. Nature-in hlimna a pek chu a hril a ni.

He thinlung bawk hi “Zawlkhawhermawii” tih hlahah pawh hian a nemkai a; heti hian a kurpui a ni:

Kei zawng ka tan Aitenawn suihlung hnem i,

Chhaksenhri par ianga leng Zawlkhawhermawii (7-8)

A bialnu duhawmna, zun a ngahzia tilang turin Ainawn leh senhri a thlang a ni. Tehkhin nana a thil lek chhuah (vehicle) leh a tekhin dan hian thil mawi a pawm dan an hril thui viau a ni.

“Hmangaihna” tih hla pawh hian heti hian a aupui a:

Chhakah vulmawi senhri par a iang reng kha;

Kan hel kan hel ang che vangkhua mawi leng hi (15-16)

A thinlung hlimthla, a rilru vah vel dan nemkai nan nature bawk a hmang a ni.

2. Nature Ngaisangtu (adorer) a ni

Vankhama hla danglamna tak leh a tikhirkhanttu tak pakhat chu hmangaihna zai leh Nature zai a herhkawpa a tahkawp tlat ṭhin hi a ni. “Zawlkhawhermawii” tih hlaah hian Nature leh nula hmel̥ṭha a ngaihdan chiang takin a hmuh theih a; heti hian a zaipui a ni:

Kei zawng ka tan Aitenawn suihlungnemi,

Chhak senhri par ianga leng Zawlkhawhermawii (7-8)

Hmanmgaihna zai leh Nature zai chu dak thlarhin a tahkawpa, a zai pakhat zawk lak chhuah tum chuan a pahnih hniha tichhhiat a ngai a; a hla pumpui pian hmang, a thu luang (rhythm and meter) a tidanglam vek thei ang.

Vankhaman hmangaihna leh Nature a thlir dan inphiar zawm khirkhkan zet hian ngaihtuahna chung ril, thiamna, finna

(intellect) a khawih che awm e. Pangparin a zia chhuaha rei lo te chhung chauh a vul thin chu khawngaihin, a siamtu hnenah hei aia rei zawk vultir turin a ngensaka, mi tam zawk hnena lawmna sang zawk thlen a dilpui a ni. “Tlaizawng Par,” tih hlaah chu a ngenpuina chu heti hian a aupui a:

Aw, engah mawi tin thang dang zawng pawh,

Chul mai tura Khanun a siam le? (23-24)

Nature a chan chauhna lai nia a hriat chu a tuarpuiin, engkim titheitu hnenah ngenpuin, inhmangaihte khum chu tihringa timawi zual turin a ngen a ni. Nature mawina ngaisangtu a ni a; Nature a duhna leh nginatna hian finna thu ril (philosophical and intellectual) a pai a ni.

Wordsworth-an Nature a pathian dan chungchang sawiin Cazamian chuan heti hian a ti a:

Wordsworth-a tan chuan Nature hi thil dang zawng zawng aia chungnung zawka thil siamthatu a ni a, finna leh thiamna zirtirtu, thinlunga chi thehtu, thil vei leh rinna duangtu a ni... Nature chu finna leh thatna kawnga hruaia zirtirtu a ni: chhia leh tha hriatna chawkhovin Pathian awmpuina a chantir thin (1010)

Wordsworth-an nature ngaisangtu a nih thu hi “Tintern Abbey”-ah aupui nasa ngiang mai.

Wordsworth-a ang bawkin Vankhama pawh hian Nature a ngaisanga, a engkima engkim a nih avangin a tan thawk zel turin a intiam a ni. A mizia zawng zawng hi nature duansak niin a ngai a, hlimna sang ber thlenin a hria a ni. A tan chuan nature hi thian tha, a nuṭapa enkawltu, a kawmngaih ber a ni.

3. Lungaihna leh Lawmna An Inṭawm

Vankhama hian rei lo tēa chul leh mai thin pangpar zawng zawng tan Siamtu a ngensak a; “Tlaizawng Par” tih hlaah heti hian zai a vawr a ni:

I pām em chul leh uāi mai turān,

Tharin kumsulah lo vul leh la.

Aw, engah mawi tin thang dang zawng pawh,

Chul mai tura Khaunun a siam le? (21-24).

An mawina a ngaisanga, an tuarna a ṭawmpui bawṭ avangin, a rilru putzia tilangtu tak ngenna a aupui a nih hi. “Rimawi Ram” tih hlaah pawh Nature chu ṭhian ṭha ber, a tleipuizia heti hian a aupui a:

Kan Zoram, Rimawi ram leh thianga karah,

Herhse, Khiang leh Ngiau par rimin min thawi; (9-10)

Vankhama tan chuan Nature hi inthawina zunia! Herhse, Khiang leh Ngiau par, mawina leh an rimtuina chuan a thawi veng veng a, a phurrit, a lungngaihna chhumpui a chhemkiansaka, a rilru tawt an tihthawlsak a ni.

“Mahten Kawlkunga Tlaitla Ka Thlir a,” tih hlaah pawh heti hian a aupui a:

Mahten kâwlkûnga tlaitla,

Ka thlir a ngui ruai e (1-2)

Nature chuan a lunglenna an ṭawmpui avangin ni tla eng mawi tak pawh ngui ruaiin a hriaa, phur lo zeta kawla liam hnu hnuin angin min thlirtir a nih hi.

Lungngaihna leh manganna chauh intuarpuoi lovin hlim leh lawmna pawh an inṭawn tlang ṭhin. Chu thil tak chu “Tlai Tlain Zuk Liam Lul Rawh” tih hlaah hian zaipuoiin heti hian a ti a:

Chhawrthla eng a pawl riai karah,

Chung si-ar lo thingdim se;

Hrai duhleng zawng vangkhaw zawlah,

Lenthul zai sumtual mawiin (21-24)

Naupang pawntova hlim em em mai hlimna chu thla leh arsi te pawhin ṭawmpui ve nia a ngaih avangin, lo chhuaka lam thaiho turin a sawm a nih hi.

4. Personification

Vankhama Nature a sawngbawl dang dang leh chu thil nung ang maia chantirna (personification) hi a ni. A hla ṭhenkhatah Na-

ture chu thil nunga chantirin nunna nei ang maiin a sawngbawl (personifies) a, naupangin thil an lawma an hlimna ang mai hian nature a thlir thin. Dilchhut tak, fiah zel duhna rilru a pua, chu chuan thil ropui tak a hring thin. “Mahriak Tuanna Khua Hei Ang Zauva’n” tih hlaah heti hian a aupui a:

Aw, suihlung vai sumtualah va ngiri,

Mah ten ka chung eng chhawrthlapui;

Kei mi iangin a ngir thangvan zawla’n, (5-7)

He hlaah hian Thla (Moon) chu nunna nei anga sawngbawlin, lungleng ve thei angin a lantir a; lunglenna pawh mi dang tawmpui ve thei angin a zaipui a ni.

“Chung Lumlai a Hrang Turni” tih hlaah pawh Ni chu nunna nei angin a sawngbawl (personify) a; heti hian zai a vawrpui a ni:

Chung lumlai a hrang turni khan,

Ka biah zai lo ngai ve la;

Tlaitla liam tawh la kawlkungah (1-3)

Ni chu thian kawma kawmin a be mawlh mawlh, thiantha thu hrilh ang maiin thlang lenkawla her liam thuai turin nel takin a ngen a nih hi. “Tlaizawng Par” tih hlaah pawh hian nature chu thiante biaka biain heti hian a zaipui a:

‘Vulmawi’ ka ti ang che hming lem an;

Theih chang se kumtluangin vul reng la,

An sawi Chuailopar ni mai teh la (6-8)

Tlaizawng chu thian hnai tak kawm ang maiin a be mawlh mawlh a, koh duat nan ‘Vulmawi’ ka ti thin ang che a ti a nih hi.

5. Nature chu Pathian inpuanna (Mystic view)

Mysticism literature chuan Siamtu leh Nature inkungkai-hna, thilsiamma Siamtu inphum, a tel ve na, a inpuanna a tuipui thin. Nature leh Siamtu inzawmna a thlir a, nature chu Pathian inpuanna angin an ngai thin.

S.N. Arora chuan heti hian a ziaak a, “Wordsworth-a chuan

... Nature-ah Siamtu a hmu a, kawng hrang hranga Pathian inpuanna chu nature-ah lo lang chhuakin a hria a ni (43),” Wordsworth-a ṭ hianpa, Aubrey De Vere pawhin heti hian a ti bawk:

Wordsworth-a chuan Nature chu Pathian nihna puangtu, Thlarau Thianghlim duhzawng inphumna,...thlarau lam thil thuk tak inziahna niin a ngai... (26-27).

Wordsworth-a ang bawkin Vankhama pawh hian Nature hi Pathian inpuanna angin a ngai ve tho mai. A ngaihndan chuan Nature hian nunna a neih bakah thil hre ve thei niin a ngai a; mihringin a neih chi hrang hrang- nunna, hriatna leh suangtuahna nei angin a tarlang ṭhin.

He a ngaihndan hi, “Ka thlir zel” tih hlaah khan tarlangin, Nature chu mi pakhat angin a bia a; heti hian a ngen a ni:

Thlangtlai zamual a liam dawn maw?

Mualpui, nuar lang, kai lai kham rawh (6-7)

Nature-ah Pathian a hmuh avangin, a thiltihtheihna chu chawhthawha a harsatna sutkiansak turin a ngen a ni. A hmangaih ngawih ngawih chuan hawsan tumin phurhlan a siam a, a thiam tawpa a thlem chung pawhin a tum a ṭhulhtir thei lo. Chutah tak chuan mihring aia thil tithei zawk Nature chu a pun ta chawt mai a ni. Nature-a Pathian bet tlat chu chawh thovin a bialnu mual liam tur lo danga a chungnunna, mihring theih baka a thiltihtheihna lantir turin a ngen a ni. Chu a manganna laka chhanchhuak turin thiltihtheihna ropui tak neia a ruat Nature chu a bialnu hmuna haw a tum ṭal chu ṭhulhtir turin a ngen a nih hi. He a ngenna hian nature chunga a rilru put hmang a nemkaia, harsat manganna ata chhan chhuak turin a ngen a nih hi.

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Tunlaia Hlarua Hman Uar a Nih Tak Loh Chhan

Remruatkima*

Lalvensangi**

Abstract : *Hun kal zel rual hian ṭawng a danglam zel a ni tih chu hai rual a ni lo. Chutiang bawkin Mizo hlaruate pawh a inlumlet chho ve zel a, tunlai hla thlir hian hmanlai Mizo hlaruate kha a bo pil tial tial ta em ni tih hi ngaihtuah tham tak a ni a. Hmanlai aṭanga kan inhlan chhawn zel Mizo hlaruate'n hman a hlawh loh telh telh chhan hi hnam dang thu leh hla kan hmehhriat avang te, hla phuah chhan thar a lo pian zel tak vang te, ṭawng ṭhan zelna vang te leh khawvel hmasawn-nain a ken tel nunphung thar vangte niin a lang a ni.*

Hlarua Awmzia

Hlarua tih hian a huam zau thei hle a. R. L Thanmawia chuan, 'Hla thu leh hla ṭawng bik a awm chuang lo ti sa teh mah ila a awm miao si a, hla thu hlangin hla a siam hleih theih lawi bawk si lo va. Hla thu hi thu pangngai aṭangin la hrang dawn ila thu aṭanga hla thu changte an nih vek bâkah, hla thua kan hman tam tak hi hun hmaa ṭawng tuallengte kha an ni a. Hla thu hi thu-chingal a ni ber âwm e. Tuisik pangngai kha chingal-thlawrbûra vut a kal tlang hnu chuan a al tawh a; tui chu la ni reng mah se tui kan ti tawh lo va,

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thlawr loh tui nen chuan a inang thei tawh hek lo. Chuvangin tawng tualleng ni thin kha thlawr a nih hnu chuan hla thu a chang thin. A hmangtuin a thiam phei chuan a hun laia tawng tualleng ngei pawh hla thu mawi takah a chang thei a ni' tiin a lo hrilhfhiah a ni (Hla thu dictionary 13).

Hla phuahtute'n an thil vei leh sawi chhuah duhte tlang taka an puan chhuah laiin thenkhat erawhin thup takin thil dang nena suih rem tein an zem kual a, chung atang chuan poetic technique kan tih, simile, metaphor, symbol, allusion leh a dang tam tak a lo chhuak ta a. Chung zinga Mizote hlarua langsar leh hman tam ber nia lang chu tehkhinna simile leh metaphor te hi an ni a tih theih. Tehkhinna hman hian hmuh ngai loh leh hriat ngai lohte hmua hriain hmeh bel nan an hman chho ta zel a, hlarua a pun nasat phah hle.

Mizote hla thu tam tak hi thu pangngai hma lama thu dang belhin emaw a hnung lama belhin emaw-in hla thu-ah a chang thin a. A hma lama thu dang belha hla thu chang ta hi thil hming (noun) deuh vek an ni a Ar – bawhar, Ban – chawnban, Fur – khuafur tih te leh, lam dan thlak thleng te, thu pangngai lam kim loh te, lan dan leh nih dan anga sawi leh kawng hrang hrang hmangin hlarua tam tak te hi arawn piang a ni.

Hla phuah nana hlarua hman uar tak loh chhan ni-a lang hrang hrang te lo chhui zau ila -

Hnam Dang Literature Kan Hmelhriat Vangin:

Mizote'n inawih tlei nana an lunglen zawng leh vei zawngte eng dang mah ngai lova Mizo hla thu hmanga an inpuan chhuah thinna chu kum 1894-a Kristian missionary an lo luh chuan nek sawrin a awm ta a. Mizote chu zu hmun sa hmuna zai thin kan nih vang nge ni, hla sakna hmanrua khuang chenin an hnawl a. Kristian sakhua chuan Mizote a chiah hneh hle bawh avangin Mizo zai leh hlarua chuan ngaihsak a hlawh lo tial tial a ni a tih theih awm e.

Sap missionary-te chuan Mizote chu kristian thu leh hla min hmelhriattir a. Pi leh pute nuna dawh hla te, sakhaw biakna hla te chu a taka hman leh tura kaih thawh zawh rual lohin sakhaw thar

chuan a chhilh bo nghal a ni. Zosap missionary-te chuan kristian hla Mizo tawngin an phuah a, an letling bawh a. Chu'ng Mizo kristian hla neih hmasakahte chuan Mizote'n hlathu bik kan neihte chu hmuh tur a awm lo va. Prof Darchhawna chuan, "Mizo Zai pangngai kha khawvel Zai an ni ta vek a, Kristiante tan hmelma lian tak an ni ta. Do hla an chang a, an tana hla thar, ki thara sak tur, an tui emaw tui lo emaw, an thiam emaw thiam lo emaw an zir a ngai; chu chu tihmakmawh a ni," (Lenchawm, 29) tiin a ziaak a. Sakhaw thar hlate chu Mizo hlarua tel lova tawng tuang pangngai hmanga an siam leh phuah a nih hlawm avangin Mizo hla phuah thiamte ngei pawhin an zui ta a. Tunlai thlengin Kristian hlaah chuan Mizo hlarua hmuh tur a awm meuh lo a ni ti ila a sual awm lo ve. Heng Mizo tawnga kristian hla kan neih hmasak, hnam dangin min siamsak hlate hi pi leh pute'n hlaruaa an lo phuah thin hla fir, pawlh dal loh atanga pen sawnna leh khaw dang an hawina hmasa ber a ni.

Amaherawhchu, Mizo hlaruate chu pawlh dal lo ni ta mah se a ral hlen mai bik lo va, kristian sakhua in min chim hnuah pawh Puma Zai te chu a lar thar leh a. Kum 1919-ah harhna a lo thlenin Mizo Zai thar tia an sawi Lengkhawm Zai a chhuak leh bawh a. Kum 1950 velah pi pute zai thluka siam Ramthar Zai, kristian hla ni si chu a lar hle a. Hengah hian Zosapte leh kristian hla an hriat thin tel ve lo Mizo hlaruate chu an par vul leh ta a ni. Chhan hrang hrang vanga Mizo hlarua hman ngai tawh loh a awm teuh lai hian vawiin thlengin kan ban phakah a la awm reng ti ila a sual tam lo vang.

Mizo lehkha thiam hmasate kha Mizo thu leh hla lama thawh hlawk tak tak an ni deuh zel a. Pi pute zai leh kristian sakhaw hla chauha inhnangfakna hmu thin khan Lengzem, Lenglawng leh Poetry te kan hmelhriat chho ta a. Lengzem leh lenglawng huan-ga khung theih chu a hlathu kenah lo nei tawh mah ila, nihphung thar, form thar leh hla tlar rem dan thar te nen Mizote thu leh hla khawvelah seng luh a ni a. Kohhranho sakhaw lam hla ni lova an thikthu a chhiat em em laiin Serkawn concert 1932-1946 chhungin buatsaih a ni a, heta tang hian lenglawng hla chuan par a chhuang a, poetry tha tak tak a lo piang ta bawh.

Mizo literature huanga poetry kan hmelhriatna hi a la rei lo viau a. Hla pangngai leh thawnthute chu Mizo irawm chhuak ngei-in hmasang aṭanga kan lo neih ve rêng a nih laiin poetry erawh hi chu tunhnua Mizote'n ziaik leh chhiar an thiam hnua lehkhathiam hmasate'n an rawn put luh a ni a tih theih. Hrawva hian poem sawm bawr vel a phuah a, kum 1920-24 vela a phuah a ni. "A hmaah pahnih khat lo phuah ve zauh lo awm pawh ni sela, mi dangin a hnung an zui khawpa hriat hlawh emaw, chumi kawng zawhtir khawpa hlahril phuah an awm âwm hriat a ni lo" (Khuanu Leng Chawi Hrawva, 33). Amah hi Mizo zinga BA pass hmasa ber a ni a, a thiamna chuan khawvel literature zau zawk pawhtirin poetry hi Mizo literature huangah a lo làwi lut ve ta niin a lang.

A poem 'Mi Ropui' tih chu hlaraw un hmang lova a phuah a ni a,

Pianna thu lam ka chhui lo,

Hming pawh hriat a ngai chuang lo;

Thinlung lam a dik phawt chuan,

Mi ropuah ka ngai thin

tiin, thu un hmang si lovin thu ril tak pai siin a phuah a, he hla chang khatah pawh hian thu ṭa puak chhuah tur a inphum lian hle.

Thanga (1883-1957) pawhin,

Mizo fate u finna zawng ula

Theihpatawpin bei rawh u,

At leh soal dova'n inbuatsaih ula

In hriamhrei pawh keng rawh u

tiin, Mizo fate fuihna poem hlarua hmang lovin a phuah baw a. Poetry phuah hmasatuho hian hlarua an bân lo va, an hla tam tak chu hlarua hmangin an la phuah zel a. Amaherawhchu, hlarua hmang kher lovin hla a phuah theih a ni tih Mizo thu leh hlaa min hmelhri-attirtu an ni.

Lengzem hla hi hnam dang literature hrin tih atan em chuan thu vuakthlak ngam ni lo mah se hnam dang literature aṭanga kan hmelhriat a tih theih awm e. Lengzem hla phuah hmasatute chu Durra

Chawngthu, PS Chawngthu, Vankhama, Lalzova leh mi dangte an ni a. Lengzem hla kan neih hmasak sap hla thlûk hmanga an phuah a ni hlawm a. Heng vang hian hnam dang literature an pawh a zâra lengzem nei kan ni tih loh rual em ni dawn? A thluk, chang bithliah mumal zawka lengzem leh lenglawng hla kan lo neih ve theih takna hian hlarua an hman dan pawh a nghawng lo thei lo niin a lang. Hmanlai pi pu zaia tlar thum leka an sawi duh hnawh khawm thin khan, chang li nga lai neitein an lo phuah ve ta a. Hla phuah dan kalhmang danglam chuan hlarua pawh a khawih che ve a ni tih hai rual a ni lo.

Mizo hlaruaah chuan tehkhin hlathu (simile) hi a tam em em a, hman pawh an hmang uar nangiang mai. Hla phuah dan kalphung tharah hian tehkhin hlathu nena inhnuhhnawk a rem lohna chen a awm ta fo.

Mafaan Japanese haiku form-a a poem phuah chang khat hi lo tar lang ila-

bikbona hmun duhawm

êng awm chhun a thim pawha

ruihna hlo duhawm (Chawlhna Tuikam, 121)

han tih te hian Mizo hlarua kalphung pangngaia tehkhinna hla thu hmang kher lovin țawngkauchheh ren takin hmehbelna hla thu a hmang zawk a ni.

Tin, lengzem leh lenglawng hla hian hmanlai pi pute zai a kal pelh tak avangin thil thar, nunphung tharina a hrin rilru puthmang tharte chenin hlaah nghawng a nei thei a. Hlathu hlui liam chin a awm a, hlathu chher thar tam tak a piang ve zel bawk a. Hmanlai hlaraw un pui pui hmang vek tawh lo pawhin hlathu thar mawi tak taka chher thar a awm zel a ni.

Poet of the Century-a an thlan hial Rokunga hlaah ngei pawh hian Mizo hlaraw un pui pui a hman lohna a tam em em a, țawng tualleng hmangin hla tha tak tak a phuah a. H. Laldinmawia chuan, “Rokunga hian țawng tualleng hmangin hla a phuah satliah niin a lang lova, hla thu hi țawng tualleng hmangin a chhawp chhuak thin a ni zawk,”

(Rokunga hla, 2) a ti a ni.

A Thu Ken Danglam Vang

Hnam dang literature tukverhah kan dâk a, English poetry phuah dan zuia form leh rhyme mumal zawk nei thlapa phuah mai bakah a thu kenah te hmasawnna a awm zel a. Kan khaw hawi a zau ang zelin kan thil vei leh sawi a zau a, kan puan chhuahna thumal thlengin hmanlai pi leh pute hlaraw un chauha inkhung khawm lovin thil thar a piang ve zel a ni.

Nunphung tharin ngaihtuahna thar a hring a, thil thar sawi a lo ngai a. Hla thu ken danglam tak avang hian hlarua hman a rem lohna leh theih lohna a awm thei. Naupang pawnto hla ngial pawh hi hmanlai leh tunlai huna a thu ken danglam vang hian a inthlau khawp mai a. Hmanlaia an pawnto hla pakhat lo tar lang ila -

Mim zu thlum thlum,

Pa bak thliar nan a tha e;

Dam rei aiin a lawm bing bing.

Saiawi thar te Bawmzo râl a len,

Kan than chhum a zing e bum bum bum, dei dei dei!

Inbia ula Ropuii nu, doral tui ang a nem ang.

A nem zo lo sihpui Darkhaia te u,

Mangthawm, pawngpawrawl âwt âwt ti mai rawh

(C. Sangzuala, "Pawnto hla" 5)

tih a ni a, a hla thu ken chu mim zu thlum that thu leh indo in-run thute pawh a lang a. Tunhnua Nuchhungi Renthleiin naupang pawnto hla a phuah 'Zing kan tho' tih chu naupangte'n an ni tin hun hman dan a phuah chhuahna a ni a -

Tui takin chaw te kan ei,

Ziakna leh chhiar tur kengin

Sikul panin kan kal thin"

Hmanlai pawnto hla nen chuan a thuken a danglam ta hle a. An nunphung a danglam nasat tak dan te chu kan tarlan atang pawh

hian a hriat awm e. Naupangte chuan mahni invawn thianghlim lam ngai pawimawh turin hla phuahtu hian a duh a, he hla changah hian ni tina sikul kal chu naupangte nunphung a ni tih a tar lang. Hmanlaia an nunphung mila hlathu an lo neihte chuan tunlai nun a mil ta vek lo va, tunlai mila hla phuah a t̃ul ta a ni a tih theih awm e.

Pahnihnaah chuan pi pute hla phuah dan ziarang langsar tak mai chu an thil tawn te, an hmuh leh hriat, thil thleng hlathu hmanga puan chhuah hi a ni a, hlathu ken ril leh th̃uk a tam lem lo hle.

Hmuaki Zaia,

“Thingtluruma, Zawlsiala chhuah leh,

Sobal ka chhum, th̃altui ang nghâk rawh,” (Mizo Hla Hlui, 228) tih te hi Thingtluruma leh Zawlsiala a bal chhum hmin hun nghak tura a tihna mai a ni a, t̃awngkam tluanga sawi th̃an tak kha hlaah a chantir ta a ni. Hetianga hla phuah hi Mizo zai hrang hrangah hmuh tur a tam em em. Tin, lunglenna leh khawharna thu tehkhinna nena zam chhuaha phuah hi tunlai thleng pawhin kan lengzem leh lenglawng hla ziarang pakhat a la ni reng a. Hetianga hla phuah hian Mizo hlarua hman a remchang bik hlein a lang a, hlathu hmanga an sawi tum dah chhuah a nih avangin hlaa chang turin hlarua an mamawh bik a ni.

Tunlai th̃angthar hlaah erawh chuan thu thukphum ril (philosophy) ngaihhlutna a lang tam hle tawh. Chei mawi tura t̃anpuitu a thluk nei ve lo ‘poetry’-ah phei chuan a mawina kengtu lian tak a nih avangin ngaih pawimawh a hlawh zual a ni. Thil thleng ringawt phuah chhuahna chu an kal pelh thawthang tawh avangin hun tawn thar leh thil thleng tharah te, ngaihtuahna tharah chuan hlaraw hlui nena inhmeh lo emaw te a lo awm a. Hmanlaia an sawi ngai loh leh an ngaihtuahna luah phak loh thil an ngaihtuah chhuahna te chuan a puan chhuahna tur t̃awngkauchheh thar an lo mamawh ta niin a lang bawk.

Lalzuahliana’n poetry hmanga mihring nun a puan chhuahna te chu a ril em em a, t̃awng tualleng hmang mah sela a thu ken a ril em avang hian hlarua hmanga phuah hla tam takin an pai ve loh thu a

pai thung si a. A thu hman chu ṭawng tualleng pawh ni se a thu ken a ril a, a chheh chhuah dan a mawi chuan hla ṭha tak a lo chhuak thei tho a ni tih a lang thei a ni. Lalzuahliana hian lunglen lam thu leh inngaihawanna lam hawi a phuahah hlarua a hman ṭhat hle lain, nun a chikna hlaah erawh ṭawng tualleng a hmang ber thung a. Hei hi lunglenna lam hlaa hlarua hman a remchan zawk vang a ni thei.

He a hla phuah chang khat lek,

I lemchanna thil ṭha ni-a ngai ṭhintu

I sualnate lâwm taka pawma, lo thukrutu

I ṭhatna aia ‘Sim derna-a lungawi ṭhina i ngaih si chuan

Tuin nge ‘Pathian mi’ ni anga lan der ṭalh tum lo ang a,

Tuin nge Pa, Fapa leh Thlarau au der chiam lo thei ang”

tihah hian hlarua a hmang lo va, a thu ken chu pi leh pute nuna tel ngai lo sakhaw thar leh Mizo nunphung thara thil dik lo awmte a nih tak avang hian Mizo hlarua hmanna tur a awm lo hle niin a lang a, a thu pai erawh a ril hle tho a ni.

Nang mihring, i mihring mihrinna kha thlir la,

Ngaihtha tak a famsan tlak dam chhan i nei em?

Thihna hmaah angkhat a kun za theuh tur hi,

Tu nge inthlei thei?

tiin K. Hminga chuan ṭawngkam tuallengin mihring nun ril takin a lo puang chhuak a, pi pute hunah chuan hetiang hla thu ken hi hmuh tur a vang hle.

Ṭhuamtea Khawlhiring chuan, “Hla chu Chiang tak leh dik tak, thuchah ken ṭha tak nei a ni tur a ni kher em? Hla chu hla a nihna ang ngei hian no hlep hlep se, Chiang lo riai se, a dikna hi awm kher lo se a ṭha zawk niin a lang,” (F. Rokima hlate 5) tiin a ziaak a. Ama-herawhchu, a no hlep hlep ringawt hi ziah leh phuah vek theih a ni lo. Hlathu ken danglam, hriam hrâka sawi chi te pawh a awm.

Harh r’u, harh r’u, aw hnam huaisente u,

Bei r’u, Bei r’u, hma lam pan zel ula;

Zam s'u, zam s'u, thinlung tihuai rawh u,
 Ngai r'u, ngai r'u, chu! Tawtawrawt a ri,
 Bei leh ngam ngei turin min au"

ti-a Rokung'a'n Zofate a fuihna hlate hi a no hnep hnep lo. Hlathu ken a zirin hlarua nena thleh no hnep theih hla a awm laiin, hlarua rawlh em em pawh rem lohna a awm ve a ni.

Pehhel Lova Lang Tlang Taka Thil Sawi An Duhna Avangin

Hun a kal a, thangthar poet an rawn chhuak zel a, hlarua kan tih te chu zawi zawiin hman tlem a ni tial tial a. tawng tuallenga hla phuah an uar chho ta hle a, naupang chhe tawng atanga hnam dang tawng thlengin an seng lut tel zel a, hla phuah nana tunhma poet-te hla thu hman nen chuan a danglam chho ta viau reng a ni.

Kum 2000 hnu lam atanga tun hun kal mek chhiarin poetry bu a chhuak hnem ve ta hle a, heng hla phuah tharah te hian hla phuah nana an hman ber chu tawng tualleng kan tih hi a ni fur.

Poet-te chu mi dang be pawptu an nih avangin mi dang an biak pawh nan chuan an tawngkam hmante chu a pawimawh hle a. Khawvel a hmanhmawh a, mi tin mai hi kan buai a, chuvang tak chuan hla thu-ah pawh hriat fiah leh man nghal zung zung hi mi nawlpuiin kan duh tawh avang leh hla phuahtute chu mi dang be pawptu an nih avangin hlarua aiin tawng tualleng chu an hmang tam lo thei lo va. PS. Chawngthu chuan Min hrilh rawh zaninah ngei tih hlaah chuan,

Engtikah nge maw kei ka lâwm nan reng,

Ka lam hawia ânka nêmin,

Biahthu di dam te'n hlan ve zai rel a,

I lunglen thu min hrilh dâwn le (Nghilh Lohna Par, 30)

tiin inthlahrung leh thukhuh ang reng taka a puan chhuah laiin, Feli Fanai sak Anggu-a phuah 'Ti ve mai la' tihah chuan,

Beiseina thlawn min pe tur chuan,

Ka phal thei mawlh lo che,

Ka hmangaih leh duhzia che hrilh nawn i ngai tawh lo,
Min duh chuan ka duh che ti ve mai la

tiin a ruh lang rawtin an puangchhuak ta a. Chu chu mi dangte tan hriat fiah a lo awlsamin mi tam zawk ngaihtuahnaa inhrilh fiah nghal leh ni tina tawng tualleng a nih avangin bengah a lut hmain hriat fiah a awlsam em em mai a ni.

Tin, thangtharte khawvela kan chen tawh miau avangin lang tlang taka sawi a, chapo ni hauh si lova mahni indahsanna leh tha intih ve tawkna khawvel chu thu leh hlaah pawh a rawn lang ta zel a, 'I tan ka tling tawk' han tih te 'Ka nghei dawn chuang lo' tih te leh 'Liam mai rawh, liam mai rawh' ti te hialin lang tlang tak, mahni indah sang takin hla an phuah chhuak a, chu chu tunlai khawvela thangthar tam tak rilru a nih avangin an ril a lo rem zawk a, chutiang a nih avang chuan hlaruate chu hman a lo rem ta tawh lo a ni.

Inngaihzaawna leh inthlakhlelhna chungchangah pawh thukhuh takin tunhma chuan an sawi thin a. Hun a kal a, thangtharte rilru chu lo huaisen telh telhin Poet-te pawhin an thinlunga thu awm te pawh an puang chhuak ngam ta tial tial a, insumkarna nei lovin lang tlang takin an puang chhuak ngam ta a ni. Anita V.L Nunmawii chuan,

Ka taksa te hi i tan

Ka dawn vel thin,

Ka sakruang ruam leh pang

I kuta i fan kual vel ruai a,

Duh taka kan inpawm chial hun tur (Aikaih, 22)

tiin a phuah a. Hla phuahtu hian a duhthusam piah lamah inzêp leh inthup peih lo thangtharte nun a rawn pho lang tel bawh a ni.

Tawng tuallenga hla phuah chungchangah hian ngaih dan inang lo, a hnualsuat pawl leh pawm duh pawl an awm mek bawh a, Lalrammawia Ngente chuan, "Tawng tuallenga phuah kha a nêp bik lova, a thu phûm a puan chhuah kha a pawimawh ber a ni," a lo ti ve bawh.

Khawvel Hmasawwna Avangin

H. Laldinmawia chuan, “Ram reng reng transition period-a a awmin an literature-ah nghawng a nei a, mipuite’n thu zangkhai leh humour lam an ngaina bawk thin,” tiin a sawi a. Mizote chu transition period-a ding mek kan ni a, kan tunlai poetry emaw prose lam thlenga kan en pawhin humour lam rawngkai a tam em em a. Tin, hla zangkhai leh hlimawm tak siin mi hringnun chu an puangchhuak bawk thin. Febry K. Zonunmawii chuan,

Mi nei nung khan a khalh chhuak a Car,
A neihnunna hmaah nulaa an Kâr,
An bêl ngun viau tourige lodge and bâr’

In a sim theih mawlh lo zu,
Zanlaiah tuisik a zawng du du,

A hmel lah chu a chhe vei fu (Chawlhna Thingthiang, 135)
ti tein nuihzathlak tak, dik fu si, khawi emaw laia tu emaw te nun dan chu fiah takin tawng tualleng mai bâkah hnam dang tawng kan tihte nena kaikawpin fiah takin a rawn sawi a, han chhiar mai pawhin mitthlaah a hmuh theih hial a, pictorial expressiveness an neih that-zia bakah, tawng tualleng leh thu zangkhai leh hlimawm tak hmanga hringnun an puan chhuah thiamzia a tar lang bawk.

Tin, hla zangkhai tak te chu he changkanna leh intlansiakna sang takin hmun a chan thuk em emna khawvelah hian mihringte chawlhna pe tur leh thawi dam turin an pawimawh hle a. Chutiang hla zangkhai tak tak phuah a, mi rilru chawh thova tiharh tur chuan hlarua, mi nawlpui hriatthiam nghal mai loh, a then phei chu un tak tak te chu hman a lo rem lova, hla thu awlsam tak leh zangkhai tak an mamawh ta a. Peka Fanai chuan,

Dam Dam Dam Dam
Vanah kai daih rawh se,
Chung lam thlir la nipui nuam a inher mek,
Hahdam hahdam thingkung sang mawite,

I zar mawi pharh la

I hnah no a chawr dawn e'

tiin, thilsiamte chu mihring anga biain, thilsiam dangte hmangin mihring nun ipik leh chau thin chu a fuih harh a. 'Dam dam dam' tiin a tha zawnga thil thlir a beiseina nei tlat tur leh a theihna te chu hmanga, indawm kun reng lova khawvel tana eng a inzar chhuak turin tawng tluangtlam pangngai takin mihring nun tar langa fuih pahin thiam takin a tar lang a, a thu chah hi mihring nunin a mamawh ban loh a ni bawk.

Tin, tunlai poetry-ah hian *nature* lam te chu la tel zel bawk mah se *nature* nen kan inhne rem ta lo hle a, khuarel mawina thlir hman lo lekin mihring kan buai a. Khawvel a changkang zel a, changkannain min luhchilh rualin Mizo *culture* pawh a danglam tial tial a, *social media* te chuan min thlun zawm telh telh bawk avangin hnam dang tawng leh kan tawngte pawh inpawlh sawpin, hnam dang tawng tam tak chu kan tawngah kan lo la lut chho ve zel bawk a ni.

Tawng Than Danglam Zelna Avangin

Mizo hla hlui Bawhhla leh Hlado te, Thiam hlaah te chuan Paihte leh Pawih tawng a tam hle a, thangtharte tan chuan hriatthiam har tak a ni. Nunphung a inher danglam rualin tawng pawh a inher danglam zel a, thumal thi tam tak a awm laiin piang thar pawh a awm ve zel a. Ralluiai Chhangte chuan, "Hun kal zelin tawng a tih-danglam dan ngaihtuahin...han ngaihzawn chuan tuna Mizo tawng hla thu kan tihte pawh hi hun eng emaw laia kan pi leh pute tan chuan tawng dan pangngaia an thu hman a nih nual a rinawm," (Mizo Tawng Zirzauna Bu Thar, 46) tiin a ziaak a ni.

Mizo tawng chu a danglam chho zel a, chung tawng danglamna te chu hla lamah pawh a kai vat a, ni tina kan tawng tuallenga kan hman sap tawng thumalte chu hlaah kan hmang ta zel a, chu chuan a phuahtu sawi tum chu hlarua kan tih te aiin a tifiyah ta zawk maha hriat a ni chho a, thangtharte khawvel mahni induhtawknar rilru chu hla lamah an lo puangchhuak chho ta bawk nen, sap tawngte nena inpawlh chiata hla phuah te chu kan hmu chho ta a ni. Triaui track

hlaah chuan,

Ka lenrual lungduh ni lem lo ten,

I over e min ti,

In over e min ti,

Blah blah blah blah,

In over fe...

En teh,

A hmelthatzia saw,

A awihawm loh zawk,

Oh My God'

han tih te hian an sawi tum a sawi fiahin, thalaite zingah phei chuan a tla na hle a, 'over' han tih te phei chu kan ni tin tawnga Mizo tawng ang maia kan chelek a ni a, heng hlarua ni lo tawng dangte leh slang word te an han hman hian an thu puan chhuah duh chu chiang takin a puan chhuahpui a, a lo dawngsawngtuten an lo hre fiahin mawi an lo ti em em bawk a. Tin, chhamhla lamah pawh,

Nih i duh tiraw ka Hero,

I ang mah mah hmanlai Nero,

Pawi ka ti ka tan i Zero (Chawlhna Thingthiang, 137)

ti tein Febry-i chuan an phuah bawk a. Hero leh zero te pawh ni tin nuna kan hman tawng tualleng a ni a, hetiang hla zangkhai leh hli-mawm (humour) hi tunlai taka puan chhuah nan an han hmang a, rilru a tihhlamin a tizangkhai thei hle a ni.

Tin, Mizo hlaraw hlui tak tak te hmanga hla phuahte a la awm zel tho va, tunlai poetry rawn chhuak hi tawng tualleng hlanga phuah emaw kan ti fova, mahse ngun taka en chuan modern poet te hian hla raw tha tak tak an rawn chher chhuak a ni tih kan hmu. Malsawmi Jacob chuan, "A hlui chu hluhlawn a pawl lo, chu chu kan ngaihhlut loh vang a ni lo va, hmalam panna zawk a ni. Hlaraw thar chher chhuah belh te pawh a ngai a ni," tiin a lo sawi a.

Tunlai ðhangthar poet-te chuan hlaraw ðha tak tak anrawn chher chhuak chho ta a, R Zairemthanga chuan pawisa sawi nan tangk-achêng a hmang a, Lonely Pachua in mittui a sawi na 'lungtui far' te, Matlana Vuite-in thihna a sawi nan, 'Piallei thuah sawmpasarih' a han ti te leh mi hrang tam takin hlaraw thar hi an chher chhuak zel a, ðawng ðuangtlam satliah ngawtin an phuah bik lo.

Mizo hlaruaa tam ber pawl chu tehkhinna thu 'simile' hi a ni awm e. Hmanlai leh tunlai nunphung inpersan tawh hle avang hian ðhangtharte tan Mizote tehkhinna (simile) tam zawkte hi an nung sârh tawh lo va. Mi chawh phûrna leh suangtuahna muthlu beng harh turin chakna an nei tawh tawh lo niin a lang. Hei hi a chhan ber pakhat chu an lâ lutuk vâng a ni zawk a. Chhiartu leh ngaithlatu tam takte thinlungah a tehkhinna thil (object) kha lang thei tawh lo khawpin a lâ a, tunlai hun nen a inmil tawh lo a ni a tih theih bawh ang. Entir nan 'dar ang ðawng' tih hi intawng, inhmuh tihna a lo ni a.

Darbu an lei dawn hian ri chi thum inmil tur, d, r, m tichhuak thei tur an zawng a, an tum lawr a, chutianga ri intawng te chu an lei ðhin a. Ri chi hrang pathum zinga a eng bera pawh kha lo kim lo se awmzia a nei lo va. Hei vang hian inmil tehkhin nan an hmang a ni" (Hla Thu Dictionary, 105).

Tunlaiah chuan dar chu kan hmuh phakah pawh a awm meuh tawh lo va, kan nunphungah hmanlai angin hmuh a luah thuk tawh lo. Hmanlaia a hlutna leh a nihphung hre thiam taka an va feel theih ang khan tunlai hunah chuan kan feel thei tawh kher lo vanga, kan mitthlâah a lang kawp thei meuh tawh lo a ni.

Ðawng chu che reng leh kal reng a ni a, hlaraw hlui tam tak hman nasat em em te chu a lo hmân dâk ve theih a, chu chuan ngai leh ngai min kual tirin hmasawna a dang bet ve thei. Chuvangin hnawl ngai chu hnawl mai a, hlaraw thar emaw hlarua chher thar kher lo pawhin a phuahtuin a puan chhuah duh chu eng tiang ðawngkam pawh lo hmang se a sawi chhuah duha a sawi chhuahna a nih phawt chuan chu chu a pawimawh ta ber zawkin a lang a ni.

Changkanna leh khawvel nunphung avangin nature nen kan inhme rem tawh lo hle a, chung avangte chuan nature pawn kan lung

a len hman meuh lo. Mahni inchnhâng lum a angin khawvel kan thlir a, kan suangtuahna kan bun ruak a, hmanlai chuan an hmel duhte leh an mi ngaihte hmelthatna leh duhawmzia sawi a chawiin pang-par leh thilsiam chi hrang hrangin an tehkhinin an chawi vul chek chuk thin a, tun hnu deuh thleng pawhin a la ni. Ngurchhawna chuan,

Chuailopari ka di hmeltha,
 Uai thei hianin i mawi nê maw!
 A riang lunglawm biahzai nemten,
 I vul lai par aw min thliah la,
 Leng dang ka ngai bik tawh l'ng
 O kei ka tan zawng chuailopari

Par mawi kung I lo ni e, (Mizo Hla Leh A Phuahtute 535)

ti tein an phuah kur ngiai nguai thin a, mahse nature nen kan inhnêk rem tak loh êm avangtein kan mi duha te kan duhna leh an that leh mawina te pawh chu tehkhin leh sep tui duah lovin tlang takin poet te chuan an phuah chho ta a,

I hmel thatna hi ka tan atna,
 I zûna uai hi e ka rual pawh lohna

titein awlsam tak si thu pai tam tho si ten an han phuah chhuak a, nature lam tel hauh lovin tlang takin an puang chhuak ta thin a, hengte hi khawvel changkanna vang leh danglam tak em vang a ni ber a, hlaraw tha tak tak kan tih ang kha an hman loh mai avang hian an hla hi a nêp ta tihna a ni lova, an puanchhuah duh chiang taka an puan chhuah a, midang nena an va inbiak pawh kha a pawimawh ber ta zawk niin a lang a ni.

Hun inher ruala mihring khawsak dan a danglam reng ang hian tawng pawh a danglam reng a. Hmanlai pi leh pu hunan an thu leh hla tam tak chu thangthar tan hriatthiam mai awlai lo tak tak a ni tawh a. Hlathu hlui te chu a awmzia hrilhfiannah nena zir thar ngai a lo ni tawh a, hmanlaia an inzirtirna leh tawngkauchheh, tawng upa kan tihte pawh hunin kan kê a tihzauh a, kan nunphung a danglam

tak em avangin hman zui a hlawh mang tawh lo va, zir thar ngai deuh vek a ni tawh a ni.

Hmanlai hlarua tha tak takte hmang chauh khan hla phuah reng theih a ni tawh lo va, nunphung tharin ngaihtuahna thar min pe a, tawngkauchheh thar a lo piang thin. Hun hluih beh tlat tumin insâwr zim tlat ila, hmasawwna a awm thei lo vang. Mizo thu leh hla maiah thangtharte kan inhnangfak zo tawh lo va, hnam dang literature temin chu'ng hmang chuan Mizo literature kan khaihin lo thei lo va, teh nan leh zir chik nan a upa zawk leh lo changlung zawk ta chu kan hmang zêl bawk a ni. Hlathu ken leh pai a danglam a, hmasawwna kawng tam takah kan nei zel bawk a, thangtharte rilru leh hmanlai pi leh pute rilru a rualkhai reng thei hek lo, heng zawng zawng hian hlathu hman thuhlaah danglamna a siam ta niin a lang a ni.

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Thihna Thahrui - Ramlawt Dinpuia Hla Thlirna

Lalrammuana Sailo*

Abstract : *Ramlawt Dinpuia hian kum 2018 khan kum 21 mi chauh a la nih laiin a hlahril bu hmasa ber Rawlthar Awrawl a lo tichhuak tawh a, hemi kuma Mizo Academy of Letters-in lehkhahu tha a thlan chhuah 10 zingah a tel phak a. Kum 2021 Ramtuk thlaa tlangzarh hla 87 awmna Thihna Thahrui bu hi pheik 162 a chhah niin a chhuah theihna atan hian Mizoram Publication Board lamin sum leh paiin a pui a, Rs. 120 man niin T.M Offset Printing Press, Canteen Kual, Aizawl te chhut a ni a. A kawm hi a dum pawl lam deuh niin kut pahnihrawn dawh chhuak deuh kan hmu a. A bu hming Thihna Thahrui tih a ni angin a kawma a hawrawp (font) hman hi thlahrang leh thisen lampang nena inhmeh tak a hmang a, a horror hawrawp ngawih ngawih a tih theih.*

He lehkhahu han keu phat hian tute tan emaw hlan a nih thu kan hmu a: “Mami,/ hmel hmuh loh natna na tak pawhin a hneh theih loh/ leh / thihna thahrui tal chah tuma bei mekte tan” tiin, hei vang hian he lehkhahu hi mihring nuna a zangkhai lam ni loin a pik lampang hrutna a ni ang tih a rin thiam theih a ni. Shelley-an ‘kan hla duh ber berte chu lungngaihna chanchin pai a ni’ (Shelley 90) a tih kan hre larin kan chelek lar viau a. Chu lungngaihna thlentu pa-

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khat dam thlak hlelh lohna te, hma hun thim riauva hriatna te, beisei tur awm tawh lo nia hriatna te, siam that theih tak tak a ni dawn chuang lo tih hriatna te, thihna leh natna te, tun dinhmuna lungawi lohna leh natna dang tam takin he Thihna Thahrui hi a bawm a ni.

Thihna Thahrui-a hlate hi hlawm riatah thenin “Suangtuahna”-a bul tanin “Mei Alh”-in a dawt a, “Rambuai” kan hmu zui a, tichuan, “Hmun” te, “Hliam” te, “Thim” te kan hmu chho a, a then sarihna chu hnam dang hla Mizo tawnga a lehlin a ni a, hemi hlawmah hian hla pariat a awm a. Thu leh hla letling tur hian kan thu lakna t awng leh kan va leh chhuahna tawng kha thiam nal ve ve a ngai a. Ramlawta hian lehlin lamah kut chhuak a lo nei nual mai a. William Shakespeare-a lemchan Cymbeline atanga lak “Fear no more” hla hi a thupui pakhat zawk “A Requiem” tia dahin a let a.

Fear no more the heat o’ the sun,

Nor the furious winter’s rages;

Thou thy worldly task hast done,

Turnipui sâ hlau tawh lo la,

Sikpui lung lian hrang thinte pawh;

I pian chhan hlen a ni tawh a, (136)

A hlawm tawp ber hi a hlawm thupuih “Haiku” tiin a dah a, Haiku chu internet lama a awmzia kan en chuan Japan ram atanga chin chhuah hla tawi te, tlar thum lek lek a ni hlawm a. Haiku hi H. Laldinmawia chuan ‘Japanese tlar thum zai’ a lo ti ve baw a (Laldinmawia 72). Hei hi sap tawngin a zia ve thung a. Hetah hian hla tawi 46 a awm a, hla pakhat ang pawhin a sawi theih baw ang.

Thim leh Ramlawta hla

Mizo Kristianten tun thlenga kan sak lar leh kan duh ber ber la ni zui ta reng lengkhawm hlate hian a lo chhuahna turin hun thim tak Kristian te tih duhdahna te, hripui leng vanga manganna leh chumi avanga thihnain thla a zar mup mup lai boruak te leh Mizo hla kalhmang leh Mizo hla ziarang hrim hrim dodal hun laite a pal-

tlang a. Thu leh hlaa kungpui mi ril chan chan, ðhangtharte ngaihsan em em Mafaa kha a hringnun kha tluang purh ta se, Kohhran leh khawtlanga inhambuai tak niin kawppui thu-ah pawh tluang takin kal se chu vawiina a thu leh hla kan hmuh tam tak hi kan hmu kher awm lo e. Mahse a nuna harsatna te, kawppuia a vanduaia te, a zu ruih fo vanga te, a nun khawhar rukna avangte khan a rilru a seng nasa a, amah aţangin thu leh hla tam tak a lo chhuak a nih kha. Ram-lawt-a hla tam takte hi natna chi khat, mihring nun thimin a man laia ziah a ni hlawm ngei ang tih a rin theih. A hla pakhat “Engkim a ðha leh vek mai ang” tihah chuan engkim a ðhat vek loh thu kan hmu a:

Retheih tlakbalna vanga kan mangan lai khan

Fairel bel a ruak a,

Mamawh phuhrukna tur kan vai a,

Mei alhah êng kan hmu lo.

Engkim a ðha leh vek mai ang an ti a,

Engkim ðhat leh vek hun chu kan nghak chhuak lo

(Ramlawta, Thihna 125).

Ramlawta hi chu Zikpuii pa-in khawvel buaina leh taksa tlansana thlawh bosan daih a chak ang kha ni ve loin ani hi chu a khawvel lai taka dinga, a chhehvela thil dik lo leh tlu chhe mek hrehawm ti taka thlir vawng vawngtu a ni. He lehkhahu hi a thuchah ang nei, a tlukpui thil dang zawn tur ni ta se, Norway mi lemziak thiam Edvard Munch-a lemziak The Scream—a milem, kawtthlera kut pahniha mahni lu dawma au vak kha a inhmeah hle awm e.

He lehkhahu thuhmaah hian thihna thahruiin mihringte min thlun beh tlat thu te, hneh tuma beiin sum leh pai zawng zawng nen tal chhuah tumin bei mah ila thihna chuan min pih thlak hun a neih tho thu te, chu thihna thahrui chu kheng thla zo lo mah ila sakhuana hmang te, hausakna leh thiamna hmang tein hmachhawn huai dan tur kan la dap tak zel thute a sawi a (11). Tichuan thihna thahrui hmanga he lehkhahu lo indin dan a sawi bawh.

A hla ziahna ṭawngkam

A hlate ziah chhuahna atan hian ṭawng tuang pangngai a hman a, hei hi Romantic poet lar William Wordsworth-a pawhin ṭ ha a tih ber ang kha a ni. Ramlawta hian a hla ziahna atan hian thu tuang pangngai takrawn hman arawn rem khawm a, thumal mala kan en phei chuan thumal hriat thiam loh kan nei meuh lo ang. A tuangtlatin hriat thiam a awl a, hre thiam ruaiin inhre mah ila khek chhuah tur, ngaihtuah zui tur a awm a, thinlung a khawih a, a chhiar lam a nuamin a hla luang a dik a, ngaihtlatu nih mai pawh a lungawithlak a ni. A hla pakhat “Suangtuahna Atthlak” hi han en ila, heti hian tuang tlam leh mawi tak siin hla a lo phuah chhuak a:

Kumhlun turah ka lo ngai a.

Hun ṭiauvutin a chhilh bo rual loh,

Chhim thliin a chhem nghin zawh loha ngaiin

Ngaihngam takin ka lo awm a,

Tlu sawp rup thei a nih ka lo hre lo.

Hrui fei tak hmanga thlun zawm niin ka lo inngai a,

A ni, chat mai lo tur hrui chu. (101)

Tin, a hlate hi thil a nihna ang khawl khawla sawi chhuahna ni loin a tlukupi hmanga khaikhinna leh hmehbelna (simile & metaphor) emaw, aiding (symbol) eng emaw hmanga sawi chhuahna a ni fo. Entirnan a hla pakhat “Laiking leh Bak” (He hla hi December ni 10, 2019-ah facebook lamah a dah chhuah) hi han chhiar ila:

Laiking i hmu tawh em?

Bâk i hre ngai em?

Dak chhuak la, hawi kual la,

Lalna puan ropui nen infam a,

Mipui rawka laitual lengte zingah khan

Laiking leh bâk chu i tawng mahna! (42)

He hla a dah chhuah hunlai hi Mizoram ai awhtu Lok Sabha MP-in, “We will be supporting this bill” tia Mizo mipui rin loh dan taka

CAB a vote hlim kha a ni a. Tin, Congress MLA ni lai pahnihin MNF an zawm hnu a ni bawk.

Ramlawta pûr chawkna

Ramlawta hian hla phuahtu thain a mamawh ang - thil eng emaw a thlen a lo tuar riauna te, lo lak nat fal bik riauna te a nei t̃ ha a, ama chung a thil thleng bik ni lo, a huhua kan tawrh ang chiah en liam ve mai thei loin a au chhuak a, chu chu a hla tam tak lo pianna pawh a ni. Hmasang Greek miten ‘hla hi chung lam thil pek a ni’ an lo tih th̃in thu kan hre lar hle a. Thlarau mi kan tihte pawh hian zir thiamna vang ni loin chung lamin a hmuh fiahtirna at̃angin Bible chang awmzia leh a hmanna turte hi hmu fiaha hre thiam t̃ hin niin an insawi ve bawk. Hla chu chung lama miin hla phuahtu hnena a a pek a nih chuan chu hla hriat fiah thiamna pawh chu a petu t̃awngt̃aia dil ve mai theih awm tak niin a lang. C.Luri buatsaih Ka pa Pastor C. Saikhuma tih lehkhahua hla tam tak chu a phuahtu Saikhuma khan a phuah dan a ziaak a, mahse hla th̃enkhat, a phuah chhan a ziah hman tak loh, mahse a phuah dan hriat pawimawh a tih si te chu C. Luri chuan a ziah belh tih “Thuhmahruai”-ah a sawi a. “Pathian hnena ka t̃awngt̃aina, ka pa chung a thlarau thianghlim awm keimaha dah tura ka ngen hnu a, hun leh tha, t̃awngt̃aina leh mittui tam tak nena ka buatsaih a ni,” (8) tiin a pa hla phuah chhante a hriat fiah theihnan a pain hla a phuah laia a thlarau chan ang chu chantir ve turin Pathian a au a ni. Tichuan he Thihna Thahrui bu chhunga hlate pawh hi hre thiam tur chuan hla phuahtuin a hla mal tin a ziah lai boruak t̃heuh, a ziah laia a chung a thlarau awm chu kan zu var pawh ve phak a ngai dawn a ni.

Ramlawta hlaa kan hmuh hla tam tak hi chu ama mimal thil ni loin pawn lam thil a thlirna a ni a, a hla khawvel hian a huam zau hle a, chutih rualin a mimal thlirna anga ngai tan chuan a hlate hi subjective poetry huangah an khung tho awm e. Ziaak mi leh hla phuahtu tam tak, a bikin kum lama naupang zawkte hian hmangaihna leh luanliamna lampang hi an ziaak nasa a, Ramlawta hlaah thung hi chuan nula tlangval inhmangaihna lam hi awm ve bawk mahse chu chu a pui ber a ni phak lo. A hlaah hian Mizoram politics te,

India ram politics te, sakhuana te, chi inthliarna te, zalenna inrah-behsak chungchang te, rorelna dik lo chungchangte kan hmu tam em em a. Tin, a hla hi awmze pakhat aia tam nei thei, a chhiartuin a hrilh fiah dan, a hriat thiam dan azira awmze dang nei thei, kawh dang nei thei te pawh a awm tam hle awm e. Entirna atan “Khualzin” hlaah chuan mi pakhat, a hna kalsana ram buai laia mipui tanpui tura lo chhuak, a hnuah mi pamham rualina an lem zawh tak a awm a, chutiang ni thei awm Zoram politics-ah mi pahnih ka mitthlaah an awm a, IPS kalsana ram buai laia politics a lut Lalduhawma leh Shillong lama inbenbel tum Brig. Thenphunga Sailo te.

A hla phuah dangte

Mizo zingah thawnthu leh lehkhabu an chhiar atanga hla ziaak hi an tam kher lo ang. Kum 1983 daih tawhah khan Kulikawn tlangval Fam Lalzuithanga thawnthu tawi ziah zinga thawnthu palite chu Aukhawk Lasi tiin a bu a tih chhuah a ni a. Aukhawk Lasi lo chhiartu Saitluanga chuan thawnthu boruak atangin “Tawnmang Lasi” tih chu a phuah a. Ramlawta pawh hian C. Lalnunchanga ziah Kawlkil piaah lamtluang lehkhabu a chhiar atangin Natalia tih hla mawi tak a phuah thei a, hei hian thawnthu ziaktu Taitea themthiamna a lantir rualin hetiang taka chhiar leh chham hla mawi tak phuah chhuak theitu Ramlawta a fakawm hle.

A hlaah hian intihsiakna emaw hun bik eng emaw puala phuah ni awm tak “Gandhi hre reng rawh u” tih te pawh a awm ve a, mahse a tuihnang em em thei zel a. Nu anga Mizoram a biaka, a tahna hla “Chunnu” tih te, hla phuahtu pakhatin “Siam loh dana awm chu tuai anga awmna” a tih a rawn khen thlakna “Chhimbal” tihah chuan “Siam anga i awm tak avangin/Siam loh dana awmah an puh che a” a tihna te hi sawi zel a chakawm ngawt mai. Rambuai lai chungchangah te pawh “Ka pi a tap thin” tiin a piin rambuai lai sawi harsa a tihzia a sawina te, Zawlkhawpui sen mei chan ni “March 5” a phuahna te, “Laldenga” a phuahna te sawi tur a tam khawp mai.

Tin, troll hming chhala Mizo mipa tam takin Mizo nulate an diriamna kara Mizo hmeichhiate thlavang a hauhna te hi a thuk a, hetah hian Mizo hnam tan darthlalang fiah tak a hung a ni.

Zo thlifim leh sumtual nuam a kalsan a,
 Hriat ngai loh lamtluang chu chhui turin....
 Mittui leh thlantui nen a sual a,
 Chunnu ʔawngʔaina chauh lo chu
 A tan chawlhna reng a awm ve lo.
 Chhaih leh chhâi, dem leh deu a ni a,...
 Tu khuain nge pasalʔtha ramchhuak nuihzat a,
 Khawi ramin nge eizawngtu hmusit ngai? (58)

Khaikhawmna

Kum 2020 March thla tir lam khan lemchan pho chhuahna hmuna lemziak pakhat chu MNF ʔhalai lamin an senghawi daih mai a. A hnuah lem ziaktu demna lam hawite thlengin an party mi leh saten thu an chhuah a. Tin, lem ziaktu lam pawl lah chuan chu lemziak an pho chhuah tel vang chuan thupha an la chawi ta deuh deuh a. Chuta artist te zalenna bo ta chu Ramlawta hian pai dam thei loin heti hian a lo chham chhuak a,

Zalenna sualtu khan zalenna an rap hrual a,
 Zalenna atana ding kha zalenna hmelma an chang ta.
 I aw khuh turin bur chhia an khawng ri a,
 Tamna hmanga vau zam che tumin
 I thla khirhsak che an tum. (40)

Kan ram enkawltu, thuneihna fawng chelhtuten kan ram an enkawl danah ziak mite lung a awi zo lo a. Sawrkar hrang hrang kan hrawn tawh a, ring lo mite aia changkang zawk awm tak hi ring lo mite chawmin kan la awm reng si. “Pathian leh kan ram tan” kan ti, ei rukna leh dik lo taka thil tih duhna lak ata kan fihlim chuang si lo, Pathian leh kan ram tan kan ti a, hla phuahtute hla en chuan Pathian kan hre lo a, ram kan hmangaih lo a, Pathian leh kan ram tan kan tih a Pathian hi eng Pathian nge, mi lem Pathian em ni, kan va hlau si lo ve tih mai a awl a ni.

Ziaktu ʔhenkhat chuan anmahni tan chauh an ziak a, ni-

mahsela Ramlawta hi chu kan ta a ni a; kan tan min ziahsak a, kan khawtlang tan, kan sakhaw tan, hma khua eng kan neih theih nana ziaktu a ni.

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