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**July - September 2023**

# MIZO STUDIES

(A QUARTERLY REFEREED JOURNAL)

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## Editorial



Hripui Covid 19-in min chim buai laia kan nunphung buai dan leh rilru thlenga min nghawng dan kha sawifiah thiam a har hle. Nitin mai khan hri kai thar tawn san lai ber kan thleng chho deuh reng thin anih kha. Sawrkar tan pawh a luhai thlakin, hripui darh chak lutuk tur ven nan mipui che vel ven ngaia a hriat avangin inkharkhip a puang thin a. Sum leh pai zawng pawhin chhut ila, kha hri a vanga kan chan hi a tam ngawt ang. Sawrkar hna thawk ten office an kai thei lova, zirlaite pawhin sikul kal thei bik hek suh; dawrkaite pawhin dawr an hawn thei loh avangin an sum hloh hi chhut thiam theih a ni lovang. Nitin a inhlawh chawp te hlei hlei khan an tuar nasa bik mai awm a sin. In luah man, tui, tv leh electrick bill te thlatin pek ve zel a ngaih tho avangin an tuar zual bik hian a hriat. Covid 19 avanga nun-na chan kan awm zel si avang khan he hri hi pal zam mai chi a ni lo.

Harsatna hian nasa takin mihringte hi ngaihtuahna leh thiamna min hman nasat tir a ni kan ti thei awm e. Covid 19 hi tun kum zabi chhunga mithiamten ngaihtuahna an sen nasat berna pakhat a ni a. Covid laka invenna hmuchhuak tura ngaihtuahna leh an thiamna an sen nasat dan kha chhuanawm tak a ni. Vanneihthlak deuhin India mithiamte pawhin covid vaccine chu hmuchhuakin, sawrkar laipui lamin covid 19 danna damdawi a thlawn a hman theihin a rawn chhawp chhuak hlah mai a, a vanneihthlak tak zet a ni.

Kha hripui leng kara nun chep taka kan inkharkhip lai pawh khan hripuiin ngam loh leh kharkhip zawh loh pakhat a neih chu 'ziakmite rilru' hi a ni. America President ropui tak Abraham Lincoln-a pawh kha a ngaihtuahna leh a rilru kha khung beh zawh rual a ni lo. Khawiah pawh awm se hun awl a neih phawt chuan lehkhabu a chhiar a, a chhiar loh karin a ziaak mawlh mawlh bawh thin. 'Khawh ha 26 min pe ula, khawvel hi ka hneh thei ang' titu Benjamin Franklin-a pawh khan thu ziaak hlutna leh pawimawhna hi a lo hre chiang khawp mai. Khawi hmunah pawh, eng ang hun harsa pawh lo thleng se, ziaakmite thinlung leh ngaihtuahna hi khung beh tak tak theih a ni lova. Kaphleia thu leh hla tha tak tak te kha a hunlai a natna tih-baiawm tak TB a vei avanga khung hran a nihna hmun atang a rawn chhuak a ni hlawm. Chung hun harsa leh khirh tak tak chu ziaakmite tan chuan tuihna tha tak ang mai a ni a, thu leh hla tha tak tak chu an hnen atangin a rawn hnam chhuak tuam tuam thin. Hun khirh tak kan tawh thin te pawhin mek hi ziaakmite tan hun tha ni zel rawh se.



(Dr ZORAMDINTHARA)

Editor in Chief

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R.L. Kamlala Mihrinna, Inchhirna Leh Inlam Letna Hla:  
A Chhehvela Thil Thlengte

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Lalrammuan Sailo\*

*Abstract :*

*R.L. Kamlala (1902-1965) was a well-known Mizo poet, famous for his songs. Alongside his poetry, his personal experiences, such as being treated as insane and being imprisoned, also contributed to his fame. His songs can be categorized into two types: Christian hymns and 'mihrinna hla', which he described as "coming out of my heart and my mouth." This paper aims to explore RL Kamlala's motivations for composing his songs of humanity poetry, as well as his experiences during that time. It delves into how he found joy in God's spirit and describes his life during the period of imprisonment and the reasons behind it. Additionally, this paper examines the presence of songs of repentance and conversion in R.L. Kamlala's poems and explores the possible reasons behind their inclusion.*

*Keywords: hymn, humanitarian song, repentance, imprisonment.*

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\* Assistant Professor; Dept. of Mizo, PUC

## Mihrinna hla

R.L Kamlala hlate hi chi hnihah a then theih a; ‘Kristian hla’ leh ‘Mihrinna hla’ tiin. Thlarau lam hla leh Pathian chawimawina lam hlate chu ‘Kristian hla’ tiin a dah a. Chungte chu hla serh, Pathian-in a pek, Kamlala kal tlanga Pathianin a puan chhuah hlate an ni a. Chung hlate chu Kamlala chuan Bible thu tluk bawkin a ngai thu pui a ni tih a lo sawi a (R.L Kamlala Kut Chhuak xxxiii). ‘Mihrinna hla’ te erawh 1932 kuma thlarau lama inlarna a hmuh hnua a phuah te niin, ama ngaihtuahna atanga a phuah leh a inbun ruahna niin a lang a. ‘Kristian hla’ te kha chu chung lamin a pek ni-a a sawi laiin ‘Mihrinna hla’ te chu “ka thinlung leh ka ka atanga lo chhuak” (97) tiin a sawi. Kum 1932 a thlarau lam inlarna a hmuh hnua mi a-ah ruatin man leh endawng a tawh a, thihnatien a run fo bawh a, ama chung leh a hual vela thil thlengte chu mihring taka dawnawn chang a nei lo thei lova, “pawh lam leh chhung lam indona,” (97) amaha awm zinga a pakhat zawh rilruin ‘Mihrinna hla’ te hi a phuah niin a hriat a ni. Entirnan, *Awithang* tih hlaah chuan mitena an erzia leh a hming than si-zia heti hian a lo phuah a.

Mi sawi an tam, mi rel an tam mang e,  
Hnam tin naufa zaleng chhing tur ka ni,  
Min dang zo hlei lo vang. (Chang khatna)

Heng a mihrinna hlaah te hian thupui thenkhat langsar bik a awm a, chungte chu miten mi a nia an ruat avanga lung in an tantir thu te, mi a angin ngai mah sela a hming thanna leh a ropuina chu hlah khuh zawh rual loh tur a nih thu a puanna te, a lenna Bualpui tlang mawina te, sunna (elegy) hla hrang hrang- mitthi tawh pual te, ui thi ta pual te, lung hlum lianpui, an roh em em Chawilung, Khawserh tlang atanga Kolasib lama an lak sawn avanga a uizia leh a rilru natzia a phuahna te leh ram leh hnam hla thupui keng te a ni.

## Chawilung

Chawilung, lung hlum hi lung dum, mum pul mai, Kawnpui khaw hlui Khawserh tlang vela awm thin a ni a. He lung chanchin hi hriat dan leh sawi dan a hrang hret hret a. Sawi tlanglawn thenkhat erawh patlingin an chawi kang zo lo a, an sah khem chuan thisen a lo hnam chhuak thei a, a tlang thei a, a che sawn thei bawk tithe a ni. He lung hi Kawnpui khaw kiang atangin vai hoin Kolasib-a Mandir (Kalasiva Mandir) a dah turin an la thla a, an lak thlak kum hi K. Malsawmkima leh R.L Rokhuma ten 1928 vel niin an ziaa a. Chu lung, mitena mak an tih em em chu a awmna hmun at anga Kolasib lama an la thla ta daih mai chu Kamlala chuan pawl a ti em em a, “Chawilung” hla a phuah phah ta nghe nghe a. Kamlala hi an awmna hlui Khawserh tlang fangin a kal thin tih amah hre phakten an sawi a. He tlang hi tlang sang ve tak leh khaw-thlir nei nuam em em, lung ti leng thei tak tur a ni a. Khawserh atanga an pem hnua a han fan leh tum a Lunghlum lo awm ta loin a rilru a denzia a phuahna a ni. He Chawilung hi tun thlengin Kolasib-a Kalasiva Mandir-ah a la awm a ni.

## Hlimna a chan dan

R.L Kamlala hian 1932 kuma thlarau hlimna a chan atangin hlim buai hi lian tham takin wawi hnih niin a sawi theih a. Chutih hunlaia a awm dan chu mi tam tak chuan ‘Thlarau rui’ niin an sawi thin. A hlim wawi khatna chu 1932 atanga a hlimna hi a ni a. Hemi kum hian Mission sikul Kawnpui-a zirtirtu hna a thawh chu a chan phah a. Mi hlim vak vel thin a nih avangin khaw hrang hrang fanga chhuah a nei fo a, hla phuah thiam leh mi hlim a nih avangin mi tam takin zaipuah an lo thlahlel ve bawk. A fanute pahnih an boral lai pawhin an khuaah a awm lo a, a vuinaah pawh a tel lo. A hlim buai wawi hnihna hi 1938 vela lo thawk niin hemi tum hian lung inah

khung a tawh hial a. Amaherawhchu hlim vawi hnih a nei kan tih hian kawng danga sawi chuan a thlarau hlimna hi a khat tawkin a rawn lang chhuak leh thin ang pawhin a sawi theih bawh. Kum 1939 velah Bualpui atangin Kawnpui-a a va kal tum chuan a thuihhruai hmeichhia pahnih leh mipa pathum vel hian an zui a. Sikul thlang Field bulah chuan a au a, “Marona, marona” a ti vak vak a. Naupang sikul bang hlim te chuan “a a a ni’ang” an ti hlawm a. An zirtirtu (1936-1945) Kawlbawia chuan ‘mi hlim rui buai nasa a nih’ thu a sawi a. Tin, vawi khat leh chu Kawnpui khuaah chuan a thuihhruaite nen an va kal tum chuan Sazuk ki hi a lu-ah a chelh bet a, khuaah chuan a khum lut a ni. Zai a tui em em a, khuang hi a pu a, a zai tawh chuan a hawi chhuak ngai meuh lo niin an sawi.

Pathian fakin hlim takin leng thin mahse an hlim zual lai hunte chuan reh chin a lo nei a. Tin, Pathian thlarau hnathawh dawngsawng thiam lo leh hre thiam lo an awm bawh a. Hlimna zai thawm chuai ri chu a hla hrang hrangah hmuh tur a awm. “Lei hmun tin a lo reh” tih hla Kawnpui khuaa a phuahah pawh Pathian thlarau chu an dawnsawn thiam tawh loh thu leh Pathian pawlna changa an hlimna leh lawmna boruak te chu a reh tak thu kan hmu a. A hla chang hnihna leh chang thumnaah chuan:

Van nunna kawng a reh  
Hremhmun a lawm ta e  
Setana lallukhum  
Tunah a vul mek e. (Chang hnihna).

Kan lawmna ropui ber  
Par ang a chuai ta e  
Aw, Kalvari Tlang Thing,  
Kan nghilh che lo, lo hnai rawh. (Chang thumna)  
A hla pakhat “A vai rei lua Lalpa” tih hla chang hnihnaah

chuan,

“Nun a la dang chuang lo,  
He khawvel thim hmunah  
Riakmaw va ang Lalpa,  
Aw, I vai rei e leiah  
An la ngai thiam lo ve. (Chuaṭhuama 28)  
tiin a lo au chhuak a.

R.L Kamlala chu kum 1933-ah Bualpui khuaah a pem a. Tlang leh mual a mawi lehzualna ram, sik leh sa boruak a nawm leh zualna ramah chuan amah pawh a lungawi khawp mai. Bualpui tih hla a phuahah chuan he khua leh tlang mawi a tihzia a chham chhuak a.

Bual khaw tlang hming a chul lawng  
Hmar thim pui tlang lal ber  
Serh ang an cham thlang Sappui  
Tlang mawi ka ngaina che

### **A lung in tan chhan**

Thlarau ruia a awm nasat ṭum hnihnaah chuan Bualpuia Bangla hmunte chu “ka in” a ti a, a luah tlat a. Chhuahtir an tum leh ṭan a lo khawh ve tlat si a. Sawrkar pawh a khawih an hlau a. Tin, zai khawmnaah te pawh khuangpu-a zai tui em em si kha, a’n tho thut a, chem a la a, mipui chungah te an vai thuak thuak a. Miin an hlau a, a bikin nunau tan phei chuan a thlamuanthlak loh a, chung avanga kawl buntir bawk chu niin an sawi. Bualpui-a kawl an buntir hun hi R.L Rokhuma chuan 1940 vel niin a sawi. A hlimna leh tih duhdahna a tawrh dan ziaka lo chhinchhiahtu R. Laldinsanga chuan R.L Kamlala an hrem chanchin chu heti hian a lo ziak lang a:

Pathian Thlarau a a ruih lai hian miten Pathian Thlarau ni

lovin ramhuai thlarau changah an ngai tlat a. Lalin a man tir a. Thingkawltuk an bun tir a, chumai duh tawk lovin pawna chhuah pawh an phal sak lo a ni. A Lalpa angin thi ve rawh se an ti a. Kross-ah nilengin an phuar bet a, nisaah an pho a, tihel nan a hmaiahte bengin chil te an chhak khum a, silai ten kap tur angin an tinin an tihthaih a ni. (3)

Heng hunlai hian Bualpui-a Kohhran leh khawtlanga mi langsarte chuan a awm dan chu hre thiam loin an phiar a. Lal Saitulera hnenah leh Bawrhsap hnenah an hek thin nia sawi a ni bawk. A lung in tan hi 1938 bawr vel nia hriat a ni a, chhut dan kawng pakhat chu Kamlala lung in tan lai chuan a fanu Lalthuli chu nausen a la ni. A nuin puain Kamlala lung in tang pawh nau paw chungin Aizawl-ah a zui chho a, Lalthuli hi 1937 a piang a ni. Kamlala chu mi a nia puh ni mah se chutih hunlaia Bawrhsap A.G. McCall. I.C.S (1931-1943) chuan mi a nia a hriat loh avangin a chhuah leh vat a. Hemi hnu pawh hian mi tam takin an la hlau tho. A.G. McCall-a hi kum 1937 a Kelkang harhnaa kal filawr nia a hriatte tu dai tura sipai nena thawk chhuak a, Harhnaa a bul tumtu deuh nia a hriatte lung ina khungtu a ni bawk a (*Mizo Chanchin* 175&176), Kamlala boruak nen pawh hian hmehbel theih viau tur a ni. Chutih hunlaia Kamlala dinhmun leh a lung in tan dan chu L.L Hnema chuan heti hian a lo chhui ve bawk.

Hetiang dinhmuna ding a nih avang hian miten an nuih san a, an en san a ni deuh ber a ni. Chuvang chuan riangvai a inti em em a. Zanahte hian thenawmte ina len luh te an tum thin a, awm lo ang maiin an lo chhang duh lo ta thin a. Chutiang chu mitinin an en dan chu a ni... Lung ina a luh chhan tak hi mi a, paw khawih tum anga report a ni a, mahse sawrkarin amah an hmuhin chutiang mi niin an hre si lova, mahse

hektute rilru a dam thei lo tih a hriatin amah ngeiin sawrkar pawl khawih lui ta a. Chuta a pawl khawih chu Thirhrui lu bawh a chhu chhia a, chutah chuan sawrkarin an rawn la ta a ni. Lung in a tan hnu pawhin sawrkarin a chhuah leh mai a, mahse a hektute lung a dam theih loh avangin vawh hnih lai a tang nawn leh a ni. (L.L Hnema, Kawnpui, Manuscript)

A lung in tan hlaah pawh “Bawar ianga vai reng reng a,/ Suanglungrun a lawi ta e;” tih kan hmu a, a buaina leh an ngaihtheihlohna chu nikhat thil thu mai ni lo a ni tih lan tir nan “vai reng reng” tiin a lo in sawi a ni.

R.L Kamlala leh Saitulera inkara khi awm deuh anga a lan chhan chu Fathang ineitir chungchangah a ni a. Kawnpui lal Saitulera hian a u fapa R.L Kamlala chu fathang leh sa chhiah ei turin Bualpuiah a tir phei a, mahse fathang chu a pe leh tak tak phal si lo nia sawi a awm a, K. Malsawmtluanga chuan chhiah te chu “amah ertuten Kawnpuiah an lo va pe phei zel thin a ni awm e” (23) tiin a sawi bawh. Tin, Kamlala tih duhdah a nih chhan pawh an lal thu peka ti ni a ngai an awm a, an lal Saitulera chuan Kristianna kha a ngai thei lo nia rin theih a ni a, mahse 1921-ah Kawnpui lal Saitulera chuan a khuaa Biak In sak nan Rs 100 a pek thu Kohhran chanchinah ziah lan a ni. (Presbyterian Kohhran Kawnpui Hmarveng (1915 - 2015) 81). Tin, Kamlala fanu Lalthanhawli pawhin a pain Saitulera chu huatna emaw ngaimawhna emaw a neih a hriat loh thu a sawi. Tin, 1940-a Saitulera’n damlai lung a phun pawhin a lung ziah dan turah Kamlala a rawn tih R.L Rokhuma chuan a sawi bawh (Khawserh 23).

### **Inchhirna leh inlamletna**

RL Kamlala hla tam taka kan hmuh lian tak pakhat chu inlamletna leh inchhirna; sual nih inhriat thu a ni. Mihringa awm

thin thlarau thianghlim chuan, a chenna thin mihring chu سوالنا vangin a chhuahsan a; a kalsan tak mihring chu khawharna, lungngaihna leh tahna ruamah a lut zui thin. Chutiang dinhmun chu Kamlala hlaah pawh hian kan hmu a ni. Kamlala hlate chhuia hrilh fiah tur hian ama nun ram leh a thil tawnte tar lang telin a hla thenkhat chu chhui zui ila, chu chuan a hla kan hmuh dan leh hrilh fiah danah kori a tu ngei ang. Kamlala kha Pathian thlaraua mi hlim leh Pathian ngaihsak tak ni mahse mihring ve tho, pa thinchhe ve tak leh thlemnaten a luh chilh ve reng a ni a. Chumi chungchang chu a hla hrang hrang leh ama mimal nun thenkhat um zuiin chhui kan tum ang a; a ropuina lai- kan chhinchhiah leh kan ngaih san tur lai erawh Pathian duh mi leh bona ram atanga Pathian zawng leh mi a nihna chu a ni.

Kamlala hlaa inchhirna leh inlamletna ziarang kan hmuh hmasakah chuan سوال nia a inhriat avangin a chhandamtu hnenah a tlu lut a. Thupha chawi chungin ngaihdamna leh zahngaihna dilin a siamtu hmaah a intulut a. Pathian tel lo chuan a tan Vanram pawh tahna ram tho a nih turzia uar leh pangchang takin a puang a. A سوالna leh a bawlhhlawhnate chu Pathian tih dam leh sil fai turin Pathian hmaah a inpuang a. Chuti taka Pathian tana tling lo nia inhria leh inphah hniam chuan Pathian chhanna a hmu a; a aw a hria a. Pathian ram chhan leh Pathian ram zauh nana beih pawh a inhuam ve a. Chu chu Kamlala inlamletna hla ziarang hmasa a ni a. A hla ziarang pakhat zawkah hi chuan Pathian beiseina leh a hnena let lehna a lian hle. Entirnan, “Misual ka ni Lalpa, mi ngaidam rawh” tih hla ang chi hi.

1.       Mi سوال ka ni Lalpa,  
          Mi ngaidam rawh;  
          Thupha ka rawn chawi e,

I ke bulah.

2. Rei tak thlaler rama,  
Ka bo hnu hi;  
Tunah I aw hriain,  
Ka lo hnai e.

Kamlala inlamletna hla lar leh rilru khawih tak pakhat chu “Ka tho vang a ka pa hnenah ka kal teh ang,” tih hla hi a ni. He hla hi engtik kuma a phuah nge tih a hriat mai theih loh a. Amaherawhchu, he hla kan chhiara thil lo lang Chiang tak pakhat chu Pathian duh loh zawng lama a pen avanga a inchhirna leh a thlarau nun retheih takzia te, a nun hrehawm takzia te a ni a. Chutiang dinhmun hreawm tak at ang chuan Pathian nena an inpawl thin lai nun a ngaihtuah a, Pathian bula awm lai chu a lo nawm zawkzia te a sawi a. Inchhir chung a Pathian hnena a inlamlet phawt chuan Anin a lo ngaidam dawn tih a hria a. Pathian beiseina a la nei nasa hle a ni. He hlaah hian ‘sualin bosan’ tih te, ‘saruak leh riltam’ tih te, ‘Kei misual a tilungngaitu leh timualphotu’ tih tawngkam te kan hmu a. Eng vanga Pathian laka hrang ta riaua insawi nge a nih tih leh eng vanga Pathian ngai ngawih ngawih ta mai nge ni ang?

1. Ka tho vang a, ka Pa hnenah ka kal teh ang  
Ka hma chhumpui angin a zing;  
Hmangaihtu dang ka hmu lo va, khawvelah hian,  
Ka Pa lo chu ka doral maw?  
Sualin bosan mah ila,  
A thatna chuai ngai lo;  
Inchhira ka zawn leh chuan,  
A zar ka zo leh ang.
2. Ka Pa inah khanin sum tin a awm thin kha,

Mi lungngaite a hnem zel a;  
 Kei saruak leh ril̄tamin ka thi ang maw,  
 Eng nge rethei angin ka vah?

Kamlala hla hrang hrangah te hian soal leh a hnathawh vanga thlarau nun chau chungchang kan hmu chamchi a. Soalna leh a hnathawhin a ken tel chu thlarau thianghlimin a ṭ̄ insan ṭ̄ hin hi a ni. Chumi thlarau ṭ̄ in ta ngaia ṭ̄ap leh rum ri chu Kamlala hlaah hian a ri ring hle. “Ka lal cham reng rawh” tih hlaah chuan “thlarau lungngai” tihte “soalna ral dai” tihte kan hmu a. “Van ram mi nun ka ngaihtuahin” tihah chuan “soal dum berte” pawh “faina luia inbual” chuan an lo thianghlim tak thu kan hmu a. “Aw, van khawpui tual nuam” tih hlaah pawh Vanrama a kal ve a duh chuan “faina tui” thianghlim hmanga inbual tura Pathianin a tih thu kan hmu bawh. “Lalpa lo hnai leh rawh” tih hlaah “parte an lo chuai” tihte “Hmanah Eden huana,/ Thlemna ral lo lian kha;/ Tunah a zual leh ta,/ I huan khawvelah hian;/ Kan vul lai arawn thliak.” tihte kan hmu a. He hla hi nasa taka Pathian thlarau chu rawn let leh tura kohna leh sawmna a ni.

Kamlala hi he tih hunlaia mi hlim tam takte ang bawkin hlima vak vel leh khaw fang ṭ̄hin a ni a. Chutianga a kal kualna lamah chuan Chelhi nen an inkawp a. Chelhi hian Kamlala hi an in lam thlengin a zui haw a. An khawsak dan chuan vantlang beng a thleng a. Kamlala leh a nupui Pi Kamlovi te chu an inṭhen phah chuang lova. Mahse he thil hian Kamlala chu mi sawi a ti kai hle.

Kamlala hi amah hmu phakte chuan a hun hnuhnung lamah chuan Kohhran a bel tehchiam lo a, inkhawm te pawh hi a tingai meuh lo tih an sawi a. Khawtlang hruaitute chu Kohhran hruaitute tho an nih avangin leh chung mite chu lung in a tan phahnate an nih avang te pawh a ni ang. Kohhran inkhawm vel te hi a tuipui hlei thei tawh lo a ni.

Kamlala hi a hun tawp lamah chuan a lungleng lutuk hi tiang hawl chungin khua a fang a fang thin a. A hunlaia Kohhran hmeichhe hruaitu ni phak leh thlarau lama hlim Pi Lalengzauvi Kawnpui hnenah chuan “Engi, min ṭawngṭai rawh. Ṭawngṭai ka ngai. Lak chhuah ka ngai a ni. Ka lung a leng lutuk. Hmanlai kha a nuam em mai a. Tunah chuan lak chhuah ka ngai. Min ṭawngṭai rawh,” tiin vawi eng emaw zat a sawm bawk.

A hla pakhat *Kan kutna Beram No thisen* hla tawp kharnaah chuan khawvelah hian hlimna a beisei tawh lo a, thlaraua zai ri hriat tur a awm tawh lo. A inchhirna leh inlamletna hla tam takah kha chuan khawvela a awm lai ngeia Pathian hnena kir leh beiseina leh Pathian thlarauin va chhem leh tura a beiseina a lang tam hle a. *Kan kutna Beram No thisen* tih hlaah erawh hi chuan a tan khawvel chu hlim leh tura beiseina lam a nei tawh lo. A hlimna tur hmun chu Vanram chauh a ni tih a pawm tawh a. Khawvel ‘Aigupta ram’ hi a chhuahsan hunah chuan ‘a sualna zawng zawng’ chu Pathianin a lo hruk faisak tawh dawn a. Chu chauh chu a ṭawng chhan leh inngahna awm chhun a ni tawh.

Pathian lak ata vak bo a nih a hria a, bo hlen a hlauhzia ngaihtuah erawh chuan Pathianin lawm takin a lo kuangkuah ang tih pawh a inhria. A hmaa lo ding turin Pathian aṭanga chhuak ‘mei alh’ a sawm a, chu chu sual vanga hremna leh tih thianghlim entirna a ni. Chu mei alh vek chuan Israel fate a hruai ang khan ama hma pawh hruaisak ve turin a sawm a. Leiah nawmna a beisei tawh lo a, a inngahna awm chhun chu Vanram chauh a ni tawh.

Ka kawng a thim em a, ka vak bo ta,  
 Bo hlenna hmun thlen ka hlau em e:  
 Tunan ka hmaah ‘Mei alh’ lo ding la,  
 Chatuana nun kawng min hmuhtir ang che.

Ka tan a awm tawh lo ve nunna hi,  
Ka ril a tam, ka hnuk a chat dawn ta;  
Aw, Van 'Manna' ka nunna ber i ni,  
Tla ang che dai angin ka hmatiangah.

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Literature Kawtchhuah  
(Approaches to Literary Criticism: A Demystify)

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F. Lalzuithanga\*  
Laltluangliana Khiangte\*\*

*Abstract:*

*By the beginning of twenty first century, debate regarding the interdependence between literary theory and criticism seems to have been resolved and it is now an accepted fact that literary theory and criticism are interrelated and no literary criticism can survive without theoretical assumptions in the contemporary era. The entire critical discourse on literature has centred round the following 4 categories. These 4 groups are critical approaches to dealing with literary texts-*

*1. Author-oriented approaches, which deal with the text in combination with the author's life and it's subconscious influence on the text. Biographical criticism and psychological criticism are Author-focused.*

*2. Text-oriented approaches, which deal with the text as it is, with it's parts and it's structure. How does the structure of the work reveal its meaning? How does use of imagery, language, and various literary devices establish the work's meaning? Formalism and New Criticism*

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\* Research Scholar; Department of Mizo; MZU

\*\* Senior Professor, Department of Mizo; MZU

are text-focused.

3. *Reader-oriented approaches, which focus on the reception of the text. Reader response criticism emphasised the reader as much as the text. How exactly does the interaction between the reader and the text create meaning on both the text side and the reader side? How does this meaning change from person to person, or if the same person rereads it?*

4. *Context-oriented approaches, which try to put the text within a certain perspective. How can we understand literary works by understanding the contextual circumstances—historical, societal, cultural, political, economic—out of which they emerged? Historical criticism, Feminist criticism and Postcolonial criticism are context focused.*

Mizo thu leh hla dinhmun leh thlen chin chungchang chik taka thlirna (critical review) thuziak hmasa “Lushai Literature” tihah khan, Zikpuii pa chuan, “Milton-a *Paradise Lost* te, Pope-a *Epistle on Man* te kan chhiar chuan, keini hla chuan kawtchhuah a la pel lo tih kan hria ang,” (*Zikpuii Pa Hnuhma*, 134) a lo ti a. Kan hla kungpui Vankhama te, Rokunga te hlain kan thu leh hlaa par a chhuan tawh hnua, hnampui thu leh hla nena khaikhina ‘kawtchhuah la pel lo’ anga Zikpuii pan a sawi hi, Lalzarzova chuan, “chhui tham a awm!” tiin duhthawh takin, “Chuti a nih chuan Mizo *poet of the century* vanglai hla meuh pawhin kawtchhuah a pel zo lo a nih chuan, kawtchhuah pel chu eng chu nge ni ta? Tunah hian kawtchhuah chu pelh a ni tawh ang em?” (*Lairil*, 37) tiin a zawt zui a. Kan thu leh hlaten kawtchhuah a pelh leh pelh loh emaw, kawtchhuah pel thu leh hla lam emaw chu eng pawh lo ni ta se, ‘Thu leh Hla Kawtchhuah’ zawk hi tun tumah chuan thlen tumin kal i han siam chhin dawn teh zawk ang u hmiang.

### **Literature Kawtchhuah:**

‘Thu leh Hla Kawtchhuah’ kan tih hi thil dang ni lovin, thu leh hla buzawl luh chhuak tura kan panna kawng, a khan hrang hrang sawina a ni a; chu chu hnampui tawnga ‘Literary Criticism’ kan tih

hi a ni mai awm e. Siamkiman “Zalen taka rilru leh ngaihtuahna hmanga literature chik taka zirna leh thlirna” (*Zalenna Ram*, 20) a lo tih he kawtchhuah kan sawi mek hi a ni a. “Thu leh hla thukna, rilna, mawina leh hlutna hai chhuah tuma chik tak bihna” (*ibid*, 14) tia L.Keivom-an a lo sawi hmun kha he kawtchhuah hi a ni. ‘Literature Kawtchhuah’ hi a then chuan thu leh hlaa “Fakselna” hmun ni main an hria a; a thenin “Inzulhna” hmun an ti bawk a; a thenin “Thu leh hla thlitfimna” hmun niin an hre bawk (*Thu leh Hla Thlitfimna Lam*, 15). Chu kawtchhuah chuan khan hrang hrang aṭangin “literary text chu zir (analyse), sawi ho (argue), thliar (appraisal) leh sawi fiah (interpret)” (*Tapchhak Theory*, 25) a tumin uluk takin a zirin a chik then a ni ber mai..

Chutianga chik taka thu leh hla zir a; sawi fiah a, thliar hran a; thutlukna fing tak siamna hmun chu a nih avangin he Kawtchhuah pel lo leh paltlang lo thu leh hla reng reng chu a nihna dik tak hriat theih a ni lo va; he Kawtchhuah pela paltlang tawh thu leh hla erawh eng ang nge a nih chiah tih hriat theih tura puanzar a nih tawh avangin, a nihna dik tak kan hre thei then a lo ni.

Chuvangin, kan thu leh hlate hian a tam thei ang ber he ‘Kawtchhuah’ hi pelin paltlang se, thu leh hla bu laizawl luah zui tlak a ni nge, khawi lam kawmkila dah that mai mai tur chi nge, ngaihlut zuia zir zui tlak nge, mausama thlauthlak mai tur chi tih te thlenga kan hriata thultukna fing tak kan siam theih nan a pawimawh a. A tam thei ang ber he Kawtchhuah an paltlang theih nan khan hrang hrang aṭanga kan thu leh hlate kan lo chan a; kan luh chhuah zel pawh tih makmawh kan kova inngat tlat a ni bawk.

### **Literature Kawtchhuah Pali:**

‘Literature Kawtchhuah’ hi kan sawi tak ang khan, khan leh peng hrang hrang aṭanga thu leh hla pawh leh a buzawl thlen theihna hmun a ni a. Tun tumah hian chung khan leh peng hrang hrangte chu chipchiara luh chhuah lovin, Kawtchhuah pawimawh zual pali chauh sawi kan tum dawn a. He Kawtchhuah pali hi Chiang taka kan hmelhriat chuan, khan leh peng hrang neuh neuh awmte chu kan

zu pawh thiamin khawi lai aṭang pawhin kan pan thiam tawh mai dawn thung a ni. Chung 'Literature Kawtchhuah' pawimawh zual palite chu-

- 1) Author Oriented Approach (A Ziaktu Ngaih Pawimawhna)
- 2) Text Oriented Approach (A Ziaktu aia a Chhung thu ngaih pawimawhna)
- 3) Reader Oriented Approach (Ziaktu leh a chhung thu aia Chhiartu ngaih pawimawhna)
- 4) Context Oriented Approach (A chhehvel thil ngaih pawimawhna) te a ni.

RN Rai chuan, khawthlanghoin an thu leh hlate chik taka zirna an kalpui dan hi heng lam lian paliah hian a thlunzawmin a inchhungkhung vek e, a lo ti hial! (*Revisiting Literary Theory and Criticism*, 3). Chuvangin, heng lam lian palite hi eng ang chiah nge an nih tih hre turin a mal malin zawh chhuah i han tum ve dawn teh ang.

1. **Author Oriented Approach** (A Ziaktu Ngaih Pawimawhna):

Kum zabi sawm pakuaana tawp lam thleng khan a ziaktu chungchang, a mimal nun leh chanchin, a rilru puthmang leh khawthlir dan chu a thuziak hrilh fiah leh zir chian nan ngaih pawimawh a ni a. Chuvangin, a ziaktuin eng nge a tum ni ang, tih chu a thuziak zir chian laia ngaihtuah tel reng ngai a ni. A chhan chu ziaktu (author) chu siamtu/pathian tlukah ngaih a ni a; a thuziak zir chiangtu (critic) te hnathawh pawimawh ber pawh, sakhaw puithiam (priest) anga siamtu/pathian kutchhuak thu leh hla rilte zuk hriat thiampuia a sawi tum nia langte puan chhuah chu a ni.

Ziaktu (author) chu a thuziakah chuan engkima engkim, a bulthum (originator of ideas) a ni a; a ngaihtuahna, suangtuahna, a tum, vei leh duhzawng thilte chu hla, lemchan, thawnthu leh thuziak dang hmangetin a puan chhuah thin avangin, a kutchhuak thu leh hlaah chuan a thinlung vei zawng leh hmathlir lo chu engmah dang

hmuh tur a awm lo.

Chuvangin, ziaktu chuan amah leh amah chu a kutchhuakah chuan hre rengin emaw hre lem lo (consciously or unconsciously) pawhin a lo inpuang chhuak thin a lo ni. *Biographical criticism* leh *Psychological criticism/ Psychoanalytic criticism* te hi he Ziaktu dah pawimawh berna hawi zawnga thu leh hla chinlehna, Literature Kawtchhuah hmasa bera a khan peng dangte chu a ni.

## 2. **Text Oriented Approach** (A Ziaktu aia a Chhung thu ngaih pawimawhna):

John Peck leh Martin Coyle-ten, “Kum Zabi sawmhnihnaa thu leh hla Kawtchhuahte hi ziaktu dah pawimawhn aṅanga a kutchhuak zawk ngaih pawimawhna, ziaktu kutchhuak thu leh hla aṅanga achhiartu ngaih pawimawhna lama insawn leh a ni e,” (*Literary Terms & Criticism*, 179)an lo tih ang deuh khan, Literature Kawtchhuah pahnihna hi, Ziaktu dah pawimawhna aṅanga a kutchhuak zawk ngaih pawimawhna a ni a. Chu chu ‘New Criticism’ kan tih, kum 1930 chho aṅanga John Crowe Ransom, Cleanth Brooks leh IA Richards ten an rawn kalpui aṅanga inṅan kha a ni.

‘New Critic’ te chuan thuziak chu amaha mal din (autonomous), mahnna awmze nei (self-contained) leh amaha kawh bik nei thei (self-referential) a ni e, tiin, thuziak awmze zir chiana chinleh nan a ziaktu lam kha a pawimawh ber lo e, an ti a. Ziaktu chu engkima engkim anga ngaihna awm thin chu hnawlin, a ziaktu tum (motives) lam ngaihtuah lutuk vanga thutlukna dik lo siam theihna (Intentional Fallacy) leh, thuziakin a chhiartu lam thinlung a hneh lutuk avanga a nihna dik tak hmuh loh theih phahna (Affective Fallacy) te hian thuziak amaha mal din a nih theihna kawng a bawhchhiat theih avangin, ngun taka a chhung thu chhiara zirna (Close Reading) leh thuziak pumpui chu thliar sina zir chianna (structural analysis) chu an thupui ber a ni.

Chuvangin, heng *Russian Formalism* kan tih te, *Structuralism* kan tih te hi a ziaktu aia ‘Thuziak Ngaih pawimawhna Kawtchhuah’

pawimawh tak a ni a. Roland Barthes-a 'Death of the Author' leh *Post-structuralism* –a meizang hlaptu Michel Foucault-a leh Jacques Derrida-te thukhawchang thleng hian 'Ziaktu' (author) aia a 'Thuziak' (text) ngaih pawimawhna' Kawtchhuah vek a ni bawh.

3. **Reader Oriented Approach** (Ziaktu leh Thuziak aia a Chhiartu ngaih pawimawhna):

*Poststructuralism*-in thuziak awmze hriat nana a chhiartu (reader) dinhmun a dah pawimawhna chuan 'reader-response theory' hi a rawn hring chhuak a (Rai, *Revisiting Literary Theory & Criticism*, 11). Chhiartu chu thuziak lo dawnga lo chhiartu satliah mai ni lovin, kha thuziak hrilh fiahtu emaw lo ziak thatu (re-creator of the text) emaw a ni zawh. Chuvangin, chhiartu hnathawh chu thuziak (text) leh a chhiartu (reader) inkara inbiakna, chu inbiakpawhna atanga thuziakin awmzia a neih theih chauh hi a ni, tiin a ziaktu leh a thuziak ringawt pawh ni lovin, thuziakin awmzia a nei theih nan chuan, a chhiartu a tel ve zel a ngai a ni, tiin kum 1960 chho at ang khan he 'Chhiartu Kawtchhuah' hi thu leh hla kawtchhuah atan hman lar tan a lo ni ta.

Roland Barthes-a 'Ziaktu Thihna' (Death of the author) khan, 'Chhiartu Pianna' (birth of the reader) a hring chhuak a. Chu chuan thuziaka awmze tam tak inthuahthip (multiple layer of meaning) awmze haihawn kawngah zalen taka chhiartu a inhnawhniawh theihna kawng a rawn hawng ta a. Chhiartu chu ziaktu thian bul mai ni lovin ziahpuitu (co-creator) dinhmunah a dintir a; thuziak awmze thar mai ni lovin hrilh fiahna tawp in tai awm lo (endless interpretation) pe chhuaktu pawh Chhiartu chu a ni.

Stanley Fish, Wolfgang Iser, Roland Barthes leh Jonathan Culler te hi he 'Chhiartu dah pawimawhna Kawtchhuah'-a sulsutu berte chu an ni.

4. **Context Oriented Approach** (A chhehvel thil ngaih pawimawhna):

Kum 1980 chho atang khan, thuziak hi amah maia awmze

famkim nei (self-contained) leh mal din theia ngaihna chu hnawlin, a chhehvel thil ngaih pawimawhna (context oriented approach) hi a lo chhuak ve leh a (Rai, *Revisiting*, 14). Thuziak chu a chhungril ruhrel leh hmelhmang chauh en tawh lovin, a chhehvel thilte chu thuziak awmzia sawi fiah leh hrilh fiah nan a ƣangkai avangin, thuziak leh a chhehvel thil chu inchawm tawna inmamawh tawn, ƣen hran theih loh a ni tih chu *Feminist theory* te, *Gender and Race theory* te, *New Historicism* leh *Postcolonial theory* te, *Marxist criticism* leh *Cultural materialist/Cultural Studies* te chuan thu vuakthlak dan niin, Literature Kawtchhuah thar anrawn sial leh ta a ni.

Thuziak awmzia hrilh fiah leh hre fiah tura chik taka zirna leh thlirna hian, kha thuziak leh a chhehvel thil, a zia hma leh hnu, a ziah hun lai boruak leh a awmna khawtlang, politik lama rilru puthmang leh suktthlek dan, ei bar zawinna leh hmeichhia/ mipa nihna thleng hian nghawng a neiin a awmzia kan hriat leh hmuh dan thlenga a tihdanglam theih avang hian, thuziak (text) leh chhehvel (context) hi thuk taka inlaichin leh inzawm, inmamawh tawna inchawm tawn reng a ni tih hi he Kawtchhuahin min thlenpui a tum chu a ni.

Chutichuan, a tira kan sawi lan tak ang kha, kan thu leh hlate hian ‘Kawtchhuah’ a pelh leh pelh loh emaw Kawtchhuah pel thu leh hla lam emaw ni lovin, ‘Literature Kawtchhuah’ aƣang zawk hian kan thu leh hlate hi a nihna leh awmzia hre fiah turin eng angin nge kan zir chian tawh tih lam hi kan inzawhna tur chu a ni a. Kan thu leh hlate chik taka zira a awmzia hre fiaha hmu fiah turin en gang Kawtchhuah aƣang hian nge luh chhuah ila ƣa ang tih hi kan ngaihtuah zui atana kan han chhawpchhuah zawk taka chu a ni bawk.

Heng Kawtchhuah chi hrang pali kan han chhuahte hi a mal mal chuan a famkim tawh lohna lai sawi tur a awm vek a; chutih rualin thlauhthlak vek theih lah a ni hek lo. Ziaktu ngaih pawimawh a ƣul hunte a awm a; a ziaktu lam en miah lova a thuziak lam chauh thlir a ngaih hun te; chutih laiin thuziak leh a ziaktu aia a chhiartu

dinhmun pawimawh zawk hun te a awm bawk a. Chutiang bawkin thuziak leh a ziaktu chhehvel thil hrang hrang ngaihtuah tel chungat thutlukna siam a ngaih hun a awm bawk tih hriain, Kawtchhuah hrang hrangte hi hawi lam leh kalkawng inang lo tak tak ni mah se, thlen tumna hmun erawh thuhmun vek a ni tih hre rengin, heng 'Literature Kawtchhuah' hrang hrang atanga kan thu leh hlate kan thlir thiam hi a tulin a pawimawh takzet zet a ni.

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## Unleashing the Potential: The Transformative Role of Mizo Women in Education

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Lalremruati Ngente\*

### Abstract :

*In Mizoram, which ranks third in literacy rate with 93.33% points in the latest Indian census, women has great contribution in education and its development. The significant contributions of Mizo women to the development of the Mizo nation have played a crucial role in shaping the present condition of Mizoram and it is worth studying. Shortly after the arrival of missionaries in 1894, they initiated the establishment of schools. Many of those who were initially taught by them later became skilled and dependable teachers themselves. However, when we examine the history of education in Mizoram, we find that the names of the British missionaries are prominent in the early school administration, but the names of the early Mizo teachers and those who made significant contributions to education have been overlooked and forgotten. In earlier times, women faced many obstacles in education. However, despite these challenges, Mizo women made substantial contributions to education, making it a subject*

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\* Research Scholar, Mizo Department, MZU

worthy of study. Six Mizo women have successfully qualified for Central Services and all three Chartered Accountants in Mizoram are also women. Mizo women have not yet achieved high positions in politics and religion, but they have made significant contributions in the field of education and education management. Out of the 1408 college teachers, 738 (52.42%) are women, indicating a significant presence of women teachers not only in universities but also in lower levels of the school system. Hence, women are becoming more prominent in education.

Kamkeuna : India chhiarpui hnahnung bera, zia leh chhiar thiam tam lama point 93.33% hmu chung pathumna hauh mektu(indiacensus.net) Mizoramah hian, zirna leh a tihhmasawwna kawnga hmeichhiate sulhnu a lian em em a. Hnam hmasawwna atana thil pawimawh berte zing ami, Mizo hnamin tun dinhmun a thlen theih nana hmeichhiate sulhnu leh an hnathawh hi zir tham a tling a ni. African thufing pakhat chuan, “Mipa i zirtir chuan, amahah thiamna chi i tuh a; hmeichhia i zirtir erawh chuan, hnam pum puiah thiamna chi i tuh a ni (*If you educate a man, you educate an individual. But, if you educate a woman, you educate a nation*)”(jewishjournal.com) a ti a. Zirna leh thiamna kawnga Mizo hnam hmasawwna kawngah pawh hian, hmeichhiaten kawng thar an sah leh an haikuak te, thil thleng ngai lo thlentir a, hnam hmasawwna atana an thawhrah hi a tam hle a. Mizo hmeichhiaten zirna kawnga danglamna an thlen dan leh, an theihna leh thiamna an lan chhuah tirna kawng hrang hrangte chu:

1. Nuin a fa a enkawl na kawngah: Mizo khawtlang nunah hian fa enkawl na kawngah nuin mawhphurhna a la tam em em a. Mizo chhungkaw inkaihhrainaah pa chu eizawngtu tur leh chhungkaw chawmtu tura ngaih, nu

chu inchhung enkawl a, fate killkawitu tur a ni. Khawvel hmasawnah inher chho zel karah nupa a nitin hnathawk a chhuak chi te, chhungkuua hmeichhia zawk eizawngtu te pawh lo awm ve baw mah se; Mizo chhungkaw nuna lo bet tlat tawh anih avangin, he ngaihda leh nunphung hian Mizo khawtlang nun a chhuahsan tak tak thei lo a. Chuvang chuan, naupangin nikhua a rawn hriat tirh a, hmasawnna khawvela hlawhtlinna um a a kawng a rawn zawh tan atanga Mizo society-ah chuan, zirna kailawn kawhmuhtu leh chu kawnga kal zirtirtu chu nu a ni fo.

Chuvang chuan nu zirna ngaipawimawh mi a neih leh neih loin, a fate zirna kawnga an hlawhtlin leh hlawhchham inkar thui tak a hril thei a. Nu thil thir dan leh khawvel a hmachhawn dan chu, a fate hmuh tam ber, an entawn ber anih avangin, chu chuan an zirna kawng thlengin a t ha lam leh a chhe lamah a nghawng thui thei hle a ni.

2. Mizoram zirna hmasa lama hmeichhiate dinhmun: Kum 1894-a sap missionary te an lo luh hnu lawkah khan zirna in an din nghal a. An zirtir chhuak hmasa mithiam leh rintlak tak takte kha zirtirtu hna thawk zui tam tak an awm baw. Amaherawhchu, Mizoram education history hrang hrangte han hai kual hian, zirna in enkawltu hmasa lamah khan sap missionary te hming a lansarh viau rualin, Mizo zinga zirtirtu hmasa leh zirna lama thawhhlaw tak tak te hming tam tak hi chhianchhiah zui loha bothlau a awm nualin a lang. A bikin Mizo hmeichhe zirtirtu hmasa leh zirna lama thahnemngai taka tan lo la hmasa tute felfai taka chhinchhiah vek an lo ni lo kha, a uiawm hle. *Lower Primary(Class III)* pass hmasa ber zingah khan hmeichhia an lo tel ve daih tawh a. He exam hmasa ber ni

a hriat chungchangah hian hriat dan inang lo hle.

R.B. Zairemmawia chuan chuan 1903 niin a sawi a(Mizo leh Zoram Dairy(10). Lalhmuaka chuan June 25, 1903-ah Zoram puma *Lower Primary exam*-na hmasa ber neih anih thu a tarlang a, Saii leh Nu-i te hming a tarlang tel bawk(Zoram Zirna Lam Chhinchhiahna, 18). Zoram Sikul Zirna Chanchin buah erawh, kum 1903 hma lamah zirna in, chhinchhiah tlak a awm lo ni a a lan thu leh, June 25, 1893-ah *Lower Primary exam*-na hmasa ber(Zorama sikul examna hmasa ber) neih anih thu tarlan a ni a, hmeichhia pa-2 leh mipa-7 pass zingah Nu-i leh Sai-i te hming tarlan tel a ni bawk (Lalhmuaka & Upa T.Chawma, 9). C. Lianzawna chuan kum 1903-a Mizo *Lower* (Class-III) pass hmasa berte zingah hmeichhe pathum Nuii, Saii leh Sakeithangi te hming a tarlang tel thung(Mizoram Education Chanchin, 5). Rev.C. Lianzuala chuan, Mizoram pum huapa *Lower Primary Exam* hmasa ber chu June 25, 1903-ah neih niin a ziaak a, pass zingah Nu-i leh Saii te hming a tarlang bawk(Mizoram School Hmasate, 20,21). Lalzuia Colney chuan *Lower Primary Exam* hmasa ber hi kum 1901 niin a tarlang a, mi 25 exam zingah 19 an tling nia sawiin, pass zingah Nuii leh Saii te hming a tarlang tel bawk (Mizoram kum 100, 114).

Kum 1930-a chhim biala sikul 26-a zirlai 555 zinga 55 chu hmeichhia an ni(Mizo Education Chanchin,10). Kum 1944 a din Mizo High School-a Matric exam hmasa ber(1948-a exam) zingah khan hmeichhia sawmpakhat, Zokhumi, Thangngovi, Thankhumi, Rozami, Saplianhhungi, Thanchhumi, Malsawmi, Dengchhungi,

Thangpuii, Roṭhuami leh Rualkhumi te an lo tel ve daih tawh bawk(,...19).

3. Mizo hmeichhiate zirna kalkawng : Kum 1903-a din *PC Girl's School*-ah khan sap *missionary* te haw hnua Mizo *Headmistress* hmasa ber Saptawni leh a thawhpuite Chhingpuii, Ralliani, Zokhumi, Lalrinpuii leh zirtirtu dangte khan zirna kawngah theihtawp chhuahin ṭan an lo la a, *PC Girl's School* hian hmeichhe hlawhtling leh chhuanawm tak takte pawh a chher chhuak hnem hle(Hmeichhe Sikul Centenary :1903-2003, 18) Zirnain hma a sawn chhoh zelna karah zirna tihhmasawнна kawngah hmeichhe lam pawhin an thawhhlawk chho zel a. Kum 1938-ah chuan zirlaibuah Mizo hmeichhe kuchhuak liau liau Serkawn Graded Reader I, II leh III-Nuchhungi kutchhuak te pawh a rawn awm ve ta hial mai(Sakhming Chullo, 163). Chutiang chuan zirna in enkawlna kawngah pawh Mizo hmeichhiate an thawhhlawk chho tial tial a, kum 1991-ah chuan High School pahni-ah Headmistress Denghmingthangi (Girls High School) leh Thanchhingi (M Girls High School) te an lo awm ve ta hial a ni.

Hun hmasa lamah khan hmeichhiate hian zirna kawngah harsatna tam tak an tawh a. Mizo chhungkaw nunah hmeichhiate chu chhungkaw enkawltu tura ngaih leh chhungkua a chhawr theih hmasak an nih avangin nu leh pa tam tak chuan an fanuten lehkhah an zir thui kha an phal meuh lo ṭhin. Hmeichhe naupangte pawhin inchhung sekrek khawih leh ei rawngbawlah an nute an chhawk thei thui a, nau awmtu atan leh inchhung enkawltu atana an ṭangkaina avang te, pasal neia an

thiamna chhawr hman mang loha mi ina lawi luhpui leh daih tura ngaihna avangtein nu leh pa thenkhat chuan an fanute chu zirna kawnga thui tak an kal ve tul an ti lem lo thin. Chung harsatna hrang hrang karah chuan, thiamna kawnga Mizo hnamin hma a sawn theih nante, thlirna zau zawk atanga Mizo hnamin a khaw hawi a thlak theih nan te an lo bei tauh tauh a. An thawh rah chuan zirna leh kawng hrang hrangah Mizo hmeichhe chhuanawm tak tak a rawn hring chhuak chho zel baw.

4. Zirna kawnga Mizo hmeichhiate hmasawnna : Varhlunchhungi'n 1927-ah *Matric a pass* a, Lalsangpuii'n 1942-ah *BA pass* lehin, Lalziki'n 1952-ah *M.ed* a rawn pass leh baw. Rokimi'n 1961-ah *M.sc a pass* a, 1963-ah chuan *B.Sc Nursing* hmasa ber Thanpari'n a rawn zo veleh baw. Heng te hi mi hmasate an ni a, an hnungah hmeichhe chhuanawm tak tak an rawn chhuak chho zel baw. 1964-ah chuan hmeichhe *medical doctor* hmasa ber Dr.Lalengi'n *MBBS* a rawn zo leh a, hmeichhe *B.Com* hmasa Vanhlupuii, 1970 te, hmeichhe *BT* hmasa Lalsangpuii 1954 te, *National Award for Nurses* dawng hmasa ber-Sister Challiani, 1954 te, Mizo hmeichhe zinga *M.th* leh *D.th* hmasa ber(Mizo Who's Who, 191), hmeichhe *Pastor* hmasa ber ni baw(2012) R.L.Hnuni te, *All India Service* a Mizo hmeichhe lut hmasa ber Lalnuntluangi Tochwawng(1984) *ICAS* te an rawn chhuak chho ta zut zut a.

Zirna lamah hmeichhia an langsar chho tial tial a, zirna lamah a tiha pawlah hmeichhe hming a rawn lang zut zut a, sorkar hna leh private institution/company hna lakna hrang hrangah hmeichhe hming a lang tam tial

tial a, *Central service* lamah pawh mi 6 zet Lalnuntluangi Tochohawng-ICAS(1984), Baby Zoremsangi-IIS(1997), Lalmuanpuii Saiawi-IFS(2005), Christina Zothanpari Chawngthu-IAS(2001), Saidingpuii Chhakchhuak-IAS(2008), Grace Lalrindiki Pachau-IAS(2013) te an rawn lang chho ta zut zut mai. Tunah hian Mizoram *Civil Service(MCS) officer service* lai 162 ( 17.10.2022 thleng) zinga 68 (41.98%) chu hmeichhia an ni(dpar.mizoram.gov.in). Khawvel huap pawha hna sang leh zahawm *Chartered Accountant*, Mizo zinga la awm chhun R.S.Roneihpuii, Jewel Lalṭhasangzeli Fanai leh Laltluangkimi Chinzah te hi hmeichhia vek an la ni bawk.

5. Ram rorelna leh khawtlang inkaihhrainaah Mizo hmeichhiate: Mizo hmeichhiate hian zirna leh a kaihhnawih kawng hrang hrangah Mizo hnamin hma a sawn nan, kaw zimte an hmuh pawha luhna kawng zawng zelin an lo bei a. mahse, *politics* huang chhungah hian Mizo mipui rilruah hmeichhia an lo tla na vak lo a ni mahna, ram rorelna fawng chelhtute zingah hmeichhia an la tam lo hle a ni. Kum 1972 khan Mizo hmeichhe MLA hmasa ber atan Saptawni chu thlan tlin a ni a. Ani hi *Bible* chang *Assembly*-a chhiar rawt chhuaktu a ni a(Personal Interview, Laltluangliana Khiantge) *Synod Preacher* ni thin, Mizoram Presbyterian Kohhrana, hmeichhia kohhran upa atana thlan tlin hmasak ber ni bawk(1978), India rama chawimawina ropui, *National Award for Teacher's*(1979) te pawh lo dawng tawh a ni bawk a. Ram hruaitu anih chhunga a hnathawh leh a thil hnutchhiah pawh a ropui hle a ni. Kum 1987-ah Lalhlimpuii chu

thlan tlin ani leh a, ani hi Mizo hmeichhe minister hmasa ber a ni a([www.hindustantimes.com](http://www.hindustantimes.com)).Kum 2014-ah Lalawmpuii Chawngthu thlan tlin ni lehin, ani hi Mizo hmeichhe minister pahnihna leh a hnuhnung ber a la ni ta rih a ni.([dipr.mizoram.gov.in](http://dipr.mizoram.gov.in)).

6. Tun dinhmuna zirna kawnga hmeichhiate hmalakna: Zirna kawnga a tiṭha zingah hmeichhia an pung chho zel a, zirna tihhmasawna kawnga ke pen tura inpe leh zirna in lama hnathawk tura luhchilh Mizo hmeichhia an pung chho zel bawk. Tunah hian Mizoram University-a zirtirtu mi 267 zinga 68(25.47%) chu hmeichhia an ni a([mzu.edu.in](http://mzu.edu.in)), Pachhunga University College zirtirtui 117 zinga 32 (27.35%) chu hmeichhia an ni a([pucollege.edu.in](http://pucollege.edu.in)), Govt. Hrangbana College zirtirtu 71 zinga 42(59.16%) chu hmeichhia an ni bawk([ghbc.edu.in](http://ghbc.edu.in)). Govt Aizawl College-ah zirtirtu 50 zinga 36(72%) chu hmeichhia an ni a([gac.ac.in](http://gac.ac.in)), Govt. Aizawl North College-ah zirtirtu 39 zinga 17(43.59%) chu hmeichhia niin([ganc.mizoram.gov.in](http://ganc.mizoram.gov.in)), Govt Aizawl West College zirtirtu 34 zinga 19(55.89%) chu hmeichhia an ni bawk([gawc.edu.in](http://gawc.edu.in)). Govt. Johnson College zirtirtu 31 zinga 13(41.94%) chu hmeichhia an ni a([gjc.ac.in](http://gjc.ac.in)), Govt. T.Romana College zirtirtu 32 zinga 17(53.13%) chu hmeichhia niin([trcollege.edu.in](http://trcollege.edu.in)), Govt.J.Thankima College zirtirtu 41 zinga 23(57%) chu hmeichhia an ni bawk([jtc.edu.in](http://jtc.edu.in)). ICFAI University zirtirtu 28 zinga 18(64.29%) chu hmeichhia an ni a([iumizoram.edu.in](http://iumizoram.edu.in)), Mizoram Christian College zirtirtu 27 zinga 18(66.67%) chu hmeichhia an ni bawk([mizoramchristiancollege.org](http://mizoramchristiancollege.org)).

Zoram Medical College zirtirtu 145 zinga 62(42.76%) chu hmeichhia an ni(zmc.edu.in). College zirtirtu mi 1408 zinga 738(52.42%) hi hmeichhia an ni a, Higher Secondary School zirtirtu 1900 zinga 878(46.22%) hmeichhia an ni. High School-ah zirtirtu 4306 zinga 1465(34%) hmeichhia an ni a, Middle School-ah zirtirtu 9085 zinga 3764(41.44%) hmeichhia an ni a, Primary School-ah zirtirtu 8397 zinga 4709(56.07%) chu hmeichhia an ni bawk(Presentation: H.Malsawmi)

7. Mizo hmeichhia zirna lama chawimawina sang dawngtute: Mizo hmeichhe zingah hian zirna leh thu leh hla(*Literature & Education*) lamah India rama chawimawina sang *Padma Shree* mi 5 laiin an dawng tawh a. Nuchhungi Renthlei(1986) te, Khawlkungi (1987) te, Buangi Sailo(2011) te, Lalsangzuali Sailo (1998) leh K.C. Runremsangi(2023, *Folk Music*) te hi an ni. K.C.Runremsangi hi *Folk Music category* atanga dawng a ni a. Pi pute zai sa thiam tak, thangtharte khawvela Mizo hla hlui chawinungtu a nih bakah, *Art & Culture Department*-ah hnam l<sup>m</sup> zirtirtu a ni a. Zai leh l<sup>m</sup> hmanga Mizo culture chawinungtu leh thangtharte tana zirtirtu a nihna hi a chhinchhiah tlak hle. Midang palite hi Literature & Education atanga dawng vek an ni a. Zirna lama an thawhhlawk avangte, thu leh hla hmanga mipuite hnena zirtirna an pek thin avangte, khawtlang, ram leh hnam tana an theihna leh thiamna hlu tak hlantu an nih avanga chawimawina dawngtute an ni. Mizo hmeichhe *matric pass* hmasa berin, pawl sawm a pass atanga kum 100 em pawh a tlin hma, kum 96 vel lekah Mizo hmeichhia

mi panga zet an thiamna leh thawhrimna avanga India rama chawimawina sang dawng thei an awm hi a ropui takzet a ni.

Tlangkawmna : *Education Activist*, a chanchin lungchhiatthlak, ngaihnaawm leh khawvel mipui thinlung chawkthotu, *I am Malala: The Girl Who stood Up for Education and Was shot by the Taliban* tih lehkhahu leh *Nobel Peace Prize Laureate* naupang ber a nihna atanga khawvelin a hmelhriat, Malala Yousafzai chuan, “Mipa pakhatin engkim a chawkbuai/tichhe thei anih chuan, engvangin nge hmeichhe pakhatin a thlak danglam theih loh bik ang? (*If one man can destroy everything, why can't one girl change it*)” ([www.independent.co.uk](http://www.independent.co.uk)) a ti a. Mizo hmeichhe chhuanawm tak tak, Mizorama zirna hmelhmang thlak danglam a, an theihna leh an thiamna Mizo hnam tana rawn sawr chhuak tute hian he rilru hi an nunpui tlat niin a lang.

Mizoram *economy* leh kan nunphung thlirin, zirna lama kan harsatna tawh leh kan nunphung nena a inkungkaih dan chu a lang chiang nghal mai a. Chung harsatna tam tak karah chuan Mizoramin zirna kawngah tun dinhmun hi a thlen theih nan theihtawpin hma an la a. An ram tana thiamna leh finna hai chhuah an tumna lamah, an arkhaw thim dai nawk nawk chang pawh a awm ngei ang. Mahse, an thinlungah hnam dangte thlen phak chu, Mizo hmeichhe theihnain a thleng pha tih an chiang a. Khawvelin hlawhtlinna sang leh hna ropui ber bera a ngaih thuthleng luah pha a an invawrhkai thei hian, chu chu a nemnghet a ni. He hnam hian tun ai a mawi leh ngaihnaawm leh zualin khawvel hriat a la hlawh zel ang a, chutih hunah chuan khawvelin Mizo hmeichhia hi eng

nge anih a la hria ang.

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### C. Durthanga Thinlaia Thar leh Thin Kha

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J.H. Lalrinzuala\*

#### *Abstract:*

*Apparently, each of the Mizo composers have certain peculiarity comparing to others by employing figural voices, inclining themes, use of tones and the words they chose are vary depending the artistic quality and musical knowledge that the composer has. The Mizo songwriter and composers, as well as poet coherently portray themselves in a mode of tenderness, deserted, vulnerability, and self-pity in Lengzem (Love Songs). Amongst these, C. Durthanga's "Thinlaia'n A Thar Leh Thin" is a good serenade, he renders Vahui (a bird) as a messenger by asking to deliver message to his beloved who belong to eternity. It slightly alternates to the psychopomp by sharing one characterization, both of them can go through the afterlife and the world whenever they want or in need but literally not. His lamentation of the beloved Lalsawmi intrigue by if there is possibility to deliver message to those who is in afterlife and temp to do such thing. The tragic advent of this song is about the romance of Lalsawmi and C. Durthanga. During the insurgency, C. Durthanga went to ungerground to join MNF, but*

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\* Research Scholar, Mizo Department, MZU

*unfortunately captured by the Indian army and imprisoned, after he was freed from jail, he enthusiastically went to visit Lalsawmi, but surprisingly knew her death during his imprisonment and upshot to compose this song pour from his desolated heart.*

Hla hi Pathian thilpek, mihringin a siam chhuah zinga ropui ber pawl a ni ngei ang. Hmasang hunah pheii chuan *poetry* petu pathian (Muse) an tih mai an nei a. Mi nazawng tan hla emaw, *poetry* emaw chu phuah theih a ni lo, petu pathian pawlna rau an chan kher kher a ngai. Robert Browning-a nupui Elizabeth Barrett-i *verse novel* lar tak mai, *Aurora Leigh*-ah pawh khan Leigh Hall chhuahsanin Florence, Italy-ah a hla rau chantirtu pathian zawngin a zin chhuak a. A beisei loh takin bazara a hmel hriat pakhat, lo hmeithai ta a tawn at angin chu rau pawlna chu a dawng leh ta a ni. Chutiang khawp chuan hla hi an zahin an ngai ropui a, phuahhirtu emaw, petu rau/pathian chu awm ngeia ringin a zawn pawh an zawng fo zu nia!

Mizo khawtlangah mitthi kan awmin lengkhawm hlain kan inawi a; mahse, chu chuan mi zawng zawng a huap lo va, thenrual tha leh lainate chu a hnem thei a, mitthiin a kalsan tak a 'Di' chu a hnem zo ve lo fo. Inngaihzawwna hi chu lengzem hla hian a hnem zawk chang a tam mai. Tin, inhnemna hi inngaihzawwnah chuan kan zawn a ni lo fo bawh a, lung tilengtu leh nun hlui chang tawhte min ngaihtirtu hla hi kan tuipui zawk chang a awm fo mai. Mi tuin emaw min hrilh avanga kan hriat chhuah chauhte aiin a ni, thinlaia thar leh thinte hi kan thinlunga tla na zawk fo thin chu ni.

He hla, *Thinlaia'n I Thar leh Thin* (I Rauthla Tal Rawn Tir Rawh) hi a ngaihzawng Lalsawmi puala a phuah a ni a. Ani hian MNF *underground* kum 1969-ah a zawm a, MNF sipai a nih avangin vai sipaiin an man a, Aizawl Qtr Guard leh Jail Hlui, Babutlanga a tan hnuah Silchar Jail-ah an sawn thla a, chuta tanging Tezpur Jail-

ah an sawn leh a ni. A tang chhuak, Zoram a rawn chuan chhuah leh chuan Khawrihnima a ngaihawng chuan a lo thihsan tawh si a, beidawng leh lungngai takin kum 1971-ah he hla hi a phuah chhuak ta a ni (Tedika). Lalsawmi'n a thihsan hun hi Silchar Jail-a a tan lai a ni awm e (C. Lal̥thazuala).

### 1. Hla Sawi Hawnna

Mizo hla ziarang ni vak lo, hlahrilin bul a tan a, *prelude* leh *overture* kan tih ang chi hi chu a ni chiah lo deuh ang a, hla sak hmam he lai chang hi a chhama chham chhuah a ni a.

*Huiva lenthiam, ka tir ang che,  
Va kal ta la ka di lenna famkhawpui runah;  
A ngaia ka tah khua sei tur hi,  
Hrilhin va hlan ang che.*

He sawi hawnna hla changah hian vahui chu a ngaihawng thi ta-i awmna mitthi khuaah kalin, a ngaihzia thu leh a khawharzia te chu va hrilh turin a a tir a ni. He rin dan hi Mizo nun leh sakhaw hluiah khan a lo bet nghet hle niin a hriat a. “Sakhaw kawng leh thih hnu piah lam hi ruam khatah an kal tih a rin theih ang,” (Thih Hnu Piah Lam 72) tih nen pawh hian sawi kawp theih tak tur niin a lang. Mizo hla thuah hian vahui hian pawimawhna tak a nei a, thu thlentu (messenger) atan hman a ni fo mai. Tualvungi leh Zawlpala thawnthuah pawh Zawlpala thih thu thlen turin nungcha chi hrang hrang zingah vahui chu tling zova ngaih niin, a ngaihawng Zawlpala thih thu chu Tualvungi hnenah a thlen a ni. He hlaa vahui hi Greek thawnthu hluia *Hermes* an tih mai, mihringte khawvel leh pathiante chenna thlawka duh duha awlsam taka kar tawn thei nen khan inanna lai an nei a, chu chu duh duha mi nung khawvel leh khawvel dang an kar tawn thei anga ngaihna an nei hi a ni. *Hermes*

erawh chuan Kristiante Vantirhkoh ang deuhin mihring leh Greek pathian inkarah palai hna a thawk a; tin, *psychopomp* an tih mai, mitthi tawh thlarau hruai hna a thawk tel bawk. Thlarau hruaitu *Charon*, Styg luipui kal tlanga mitthi khawvela thlarau hruaitu an nei bawk a. Hetiang deuh hi Egypt-ho chuan *Anubis* an tih mai, sihal lu nei pathian chu an nei a, Teutonic ho chuan *Valkyries* an nei bawk. Ao-Naga chiin *Charon* ang deuh, lawng hmanga thlarau hruai thin lawngpu chungchang rin dan hi an lo nei ve tho a ni (Vohra 75).

Vahui hi hna ropui leh mihringte tih theih ve loh, mi nung leh mitthi tawh inkara palai hna thawk turin a tir a ni ber mai. Chu chu mihring thinlung nguina nasa tak aṭanga lo chhuak hi a ni thin a, thinlung hliam thuk tak aṭanga lo hnam chhuak, rilru hneh thei tak leh mihring dichimna khawih phak a ni. Mizo lengzem hla ziarang langsar tak pakhat lo lang chu, mahni inngaihtuahna hi a ni bawk. A ngaihzawng thi ta tluk thovin, a lunglenna leh khawharna te chu a dah langsar e mem nit e pawhin a lang.

## 2. Subjectivity

A hla pum pui mai hian a sun taka hi a lang lian hle mai a. A lan len zawh poh leh a suntu nena an inlaichinna a langsar bawk. Thawnthu ziaak (Fictional narrative) angah te chuan a *plot structure* azirin *suspense* siamna remchang takah *ich form/erzahlsituation* (First person narration) hman a ni thin a (Prince 41), hla luangah erawh thung chuan thinlung nona kai chhuaktu hmanraw ṭangkai tak a ni awm e. VL Muanpuia'n hlahril ṭha ziarang a sawi, “Mi nawlpuite hriat ngai loh thu thar a phawrh chhuak tur a ni a,” (35) a tih hi a dik em em theih rualin, mi nawlpui hriat s ani si, ṭawngkam mawlmang, mawi leh no taka phuah chhuah thiam hi a la pawimawh fovin a lang. A thu ken chu sawi chhuah mawi thiamnain a thuam mawi a ni ber mai. Thinlung dektu ber erawh a thu ken (subject) chu a ni ang.

“Thinlaiah a thar leh thin,” tih chu hriat tlanglawn, rilrua lo thar leh thin, tu pawhina kan neih hi a ni mai a. “Khawng maw ka di ve kha?” tih pawh, “Khawiah ñuan che maw?” tih nen zai khata luang an ni. “An sawi pialral fam khawpui runah,” tih chu Mizo chhul chhuak rilruah chuan a Chiang thei viau ang a, Pialralah chuan dam laite an cheng ve lo tih pawh a Chiang nghal kuar ang. Mahse, “Riahrun a rem an ti.” Tih tlar zet erawh zawngin a hmaa tlar pathumte a rawn tifamkim ta a, a thu chu mawlmang te ni mah se, kan zawn ruai ruai, kan mi ngaih em emin mitthite khawvelah min kalsan a, chutah chuan lungkham nei ñunin a cheng tawh a ni tih hriatna chuan lungnona a kai chhuak lo thei lo vang. Chiang nghal chu, chu mi, Famkhawpui runa lawi ta chu a tana mi pawimawh tak, a ngaihzawng a ni tih hi a ni a, a mitthi khuua lawi ta kan ngaihtuah rualin a kalsan tak, lusun pa chu rilruah a lang lian nghal em em bawk.

Kum te a lo vei a, dang ve lo khuarelte chuan an ze ngai te te an rawn chhuah a; chutah chiah chuan thil danglam lian pui chu a lo langsar ta em em mai a. Induh taka an thliah dun thin parte chuan a malzia an hriattir a, ‘famchangtawhhnu-i’ ngaihtirtu chauh an lo ni tawh thin. A duhsak a, vanrama awm tur tein han mitthla mah se, a zun erawh a thinlungah a cham reng a ni. An kal hrang thei lo, ram awptu leh a awp beh ram inkawp ang tlat an ni a, lusunna at angin a tuartu lak hran theih a ni ngai loh. Emily Dickinson-i hlaah te chuam mipate ropuina emaw, hmeichhiate aia an lansarhna te hmuh tur a tam a. Sakhaw mi a nihna avang pawh a ni maithei; mahse, langsar ber zawk chu, amah, mipa uapna hnuaia seilian leh, sakhua in an rilrua hmun a khuarzia chu a ni awm e. Amahah Pathian rinna nasa tak a nei a, amaha zawhna awmte chhanna chu sakhua atang pawhin a zawng nasa em em a ni (Rombes 11).

### 3. Sentimentalism

He hlaah hian lunglenna leh khawharna a lang lian hle mai a. Kamala Das-i hlahril lar tak, “To My Grandmother’s House” te nen pawh ziarang inṭawm theih an nei nawk ta ve ang. He hla hi Mizo tana phuah a nih angin Mizote rilru sukthlek leh thil thleng dawnawn dan pawh eng emaw chenah a tar lang awm e. Hlain a lo dawnawsawngtute thinlung chawh thawh a tumna emaw, chutianga khawngaihna (pathos) leh an dinhmun hriat thiampuina (sympathy) rilru chawh tho thei chu *sentimentalism* chu a ni deuh mai awm e (Abrams and Harpham 361). Chu erawhin ken tel tam tak a nei a, chu *literature* neitu hnam nun leh ziarangah thui tak a innghat baw ang.

A ngaihawng thihna a tuar em em mai a, Kristian rinna innghahna Van nun te chu nei tawhin hre mah se, a kianga a awm tawh si loh avangin, a lawmpui rualin a ngaihnobeina te chu a chhngrilah a cham reng mai a. An nun hlui te, an sulhnute chu a ngaih tizualtu mai an ni a, amah hriat chhuahtirtu leh a awm ve tawh lo a ni tih puangzartu an ni zo tawh a, chu chu a tuar em em mai a ni.

Hla reng reng hi a hre thiam ve lo lakah chuan a ropui zo lo fo. Shakespeare-a thu thiamna chu khawvelin a hria a; mahse, hnam tin huapin lehkhah thiam rual zingah bak a tla na vak lo. Chutah pawh, *literature* zirlai lo hi chuan thuk takin an luhchilh peih meuh lo va, a peih chu a peih lote ai chuan an tlem fe ngei ang. Chutianga nih avang chuan, he hla hi Mizo reihin, a tawrh ang baw tuar vetute rilrem zawng takin leh, chung mitena an ṭawmpui theih tur hla a ni a, sunna hla leh hla lungleng ni mah se, damlai lusunte tana sak manhla tak tur ni te pawhin a lang a ni.

Mihring nunah hian hun tawn a harsat chang chuan, mi dangte aia tuar bika innghahna a lian hma em em mai a. Mi dangte pawhin an tuar ve tho a ni tih hi ngaihtuah har tak a ni. Chang tawpah chuan heti hian a ti a.

*Vanduai tahkhua sei tur hi,  
 Han dawn ve la ngaih lungrun;  
 I sakruang hrui ang kha tawng lo mah ila,  
 I rau i thla talrawn tir rawh.*

Mizo Lengzem hla ziarang baw a lo langsar a. Chu chu a hla pumpuiah hian hmuh theih a ni. Malsawmdawngzuala'n, "Mizo lengzem hlain a tar lan tum leh a awn lam chu a tlangpuiin lunglenna te, khua hmun loh te, phu loh di, rinawm lohna, rianna (loneliness), khua tlai, kara hmelma hrang, chhaina leh ngenna, fakna lam, inhnemna, mahni insitna leh inkhawngaihna, duhthusam leh paw tihna te a ni tlangpui thin," (58) a lo tih zingah mahni inkhawngaihna te, inhnemna te, paw tihna te, rianna te, lunglenna te chu he hlaah hian a langsar em em mai a ni. Chu a dinhmun chu mi dangte pawhin hre ve turin a duh a ni ngei ang, hmuh hmaih rual lohin a hla pumpuiah hmuh theih a ni si a.

Tlipna

Hla hian thil a lo tithei na niang mai. Hnam tin deuhthawin hla thil tihtheihna leh ropuina eng emaw tal sawi tur an nei ngei ngei ang. Mihring nun liam tawh chu hlaa chanter a nihina lo thar leh thin a, a thar nawn f ova, a hlui zawh poh leh a hlu ting thin. Hmanlai chanchin hlui tam tak hi hla atanga chhui chhuah te a ni a, chanchin hlui zirmite pawhin hla hlui baw hi hmanraw pawimawh bera an neih chang a tam mai. He hlaah hian Malsawmi a cheng tlat a, a phuahtu thinlunga thar leh thin kha nun hluite kha he hla hian tlar tlem tein thui tak a sawi a. Rimawi leh thluk mawi tak neiin nunhlui kha a hril chhuak a, a satu apiangin chu hmangaihna thawnthu chu an hre tawh dawn a ni. Hmeichhe naupang vanduai, khawngaihthlak tak mai Lucy Gray-i hming an lam chang apianga rilrua lang tawh tur chu kha thawnthu lungchhiatthlak tak, Yorkshire

bul, Halifax hmuna thil thleng, hmeichhe naupang bo, tuilunkawra a ruang an char tak chanchin behchhana lyrical ballad ziaktu William Wordsworth-a kha a ni. He hmeichhe naupang chanchin kha kum 1798-a a farnu Dorothy, Goslar, Germany-a awm a tlawh tuma a hriat kha a ni a. Ani, hla phuah thiam chuan hlaah chantirin thawntu hla lungchim tak khawvelin a neih phah ta a ni. Thil tha leh ropui thlen theitu a nih avangin hla hi a hlu zual zel a, C. Durthanga thinlaiah chauh lo pawh, he hla hi mi tam tak thinlaiah a thar nawn fo vang tih a rinawm.

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### ‘Pialral Ram Mawi’ leh Mizona

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K.C. Lalthansanga\*

#### *Abstract:*

*In 1979, Laltanpuia Tochwawng composed his first song, titled “Pialral Ram Mawi.” Within this song, the composer skillfully delved into the Mizo people’s beliefs concerning the afterlife and religion. It wouldn’t be an overstatement to describe this piece as an outstanding example of Mizo music, given Laltanpuia’s adept use of rich Mizo poetic language. Furthermore, “Pialral Ram Mawi” can be aptly characterized as a celestial melody, expressing the composer’s profound yearning to transcend the world’s sorrows and ascend to heavenly realms. In essence, the song carries strong Christian undertones, as its primary theme centers around the aspiration for the heavenly realm.*

Mizo hla ṭha tak tak 51 lai mai phuahtu Laltanpuia Tochwawng hian *Pialral Ram Mawi* hi kum 1979-a a phuah niin a hla phuah hmasa ber a ni (Hmangaih 35). A ṭhian ṭha em em mai Lallianmawia Pachuau chuan a audio album *Duatlai Ate-ah* telhin, a sa lartu thih hnuah a lar chhuak ve chauh niin Eddy Zosangliana Colney chuan a tarlang a (163), hla mawi tak leh lungkuai tak mai

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\* Research Scholar, Mizo Department, MZU

a ni. A khualzinna khawvel *lungngaih buaina* chhuahsana khawvel kumhlun leh hmun hlun zawk thlen a nghahhlehzia a tarlanna hla a ni a, chang thum leh a thunawn siamin, chang tinah tlar li leh a thunawnah tlar thum a dah a ni.

Hla phuah leh sa thiam hmingthang Bob Dylan chuan a hla pakhat *Death is not the End*-ah chuan, “When you’re sad and when you’re lonely, and you haven’t got a friend/Just remember that death is not the end” (1-2) (Lungngai leh mala i awm chang leh, thian i neih loh changin/Thihna hi tawpna a ni lo tih hre reng la) a ti a. Chutiang chiah chuan mihringten lungngaihna leh lunglenna emaw, manganna leh hrehawmna kan tawh hian thih hnu piah lam ram a awm ngei ringin suangtuahna kan nei zui chaw a. Khawvel hrehawm ata tlanhhuah duhin, ‘khawvel thar’ chu nuam taka hman châkin, thlahlel takin kan suangtuah thih a ni. Chu chuan thu a hring a, hla a lo piang a, *Pialral Ram Mawi* pawh chung zing ami chu a ni awm e.

He hla hi satliah leh hla namai a ni lo va, a thluk sak nuam tak leh lungkuai tak a nih chu thuhraan ni se, a thu leh a hla ken tel hi a thûk em em a, kawng hrang hranga thliar sin leh phel darh a dâwl a, kil hrang hranga zir leh chîk tlak ni pawhin a lang. He hla leh tun hma leh tun hnu Mizo nihphung hrang hrang inkungkaih dan han thlir ila.

### **Pialral Ram Mawi leh Mizote rin dan**

Sakhuana leh thih hnu piah lam ram suangtuahna hi thil kal kawp tlat a ni a, ‘ringtute’ phei chuan zirtirna hi dam lai aiin thih hnu khawvel beisei chung zelin kan kalpui ni pawhin a lang. Hnam fîng chauh ni lovin hnam mâwlte hlei hlei hian thih hnu khawvel rinna leh suangtuahna an lo nei nasa a, hnam tin mai hian chu rinna

chu an nei a, hnam tinte rin dan azirin sakhuana an kalpui dan pawh a dang zel a ni. Chutiang khawpa lei hringfate chiahtu a nih avangin thu leh hlaah te, hnam chanchinah te hian sakhuana leh thih hnu khawvel hi hmuh tur a awm zel zul a, hmanlai atanga tun hnu deuh thu leh hlaah te pawh hmuh tur a awm zel a, Mizo thu leh hlaah pawh a bang bik lo.

*Pialral Ram Mawi* hlaah pawh thih hnu khawvel a langsar hle a, he khawvel hrehawmna avanga pialral thlakhlehna hla a ni ber. Suangtuahna leh duhthusamin chu hmun chu a phuahtu hian a din a; he khawvel chu lungngaih buaina hmun niin, hlimna awm chhun pawh rei lo te chung chauh a nih thu a chang khatnaah a lo lang a. A khawvel din, pialral ram mawi chu hmangaih kal tate nena intawh lehna hmun tur a nih thu a tarlang bawk.

Rev. Zairema chuan Mizo pi pute khawvel hi hmun hniah t henin, *thlarau khawvel* leh *hring khawvel* a vuah a (1). Chu khawvel pahnih inang lo tak chu *Pialral Ram Mawi*-ah hian remchang taka suihzawm a ni. He hla phuahtuin a hlaa khawvel a din, pialral ram mawi, Rev. Zairema'n 'thlarau khawvel' a tih ni thei mai awma chu, chu hmunah chuan hring khawvela chengte hi kan thlarau thlah lovin min chentir thei tlat a ni.

Mizo historian B. Lalthangliana chuan Mizo pi putena thih hnu piah lam an rin dan chu heti hian a ziaak a:

... Hringlang tlangah hian pangpar mawi em em 'Hawilopar' an tih chu a lo vuk chuk a, chu chu an han thliak a, an tawn chuan minung ram hawi kir leh chakna reng reng an nei ta lo a. An kal zel a, tui fim thianghlim tak 'Lunglohtui' an tih chu a lo awm leh a, mitthi thlarau chau leh dang ro em em, lungleng bawk chuan an han in a, an lunglenna zawng zawng a bo ta vek a ni an ti (Mizo Culture 116).

Mizote thih hnu khawvel rin dan chu *Pialral Ram Mawi*-ah hian  
chiang takin hmuh theihin a lo lang a. A hla chang hnihnaah chuan,

*Hawilopar tawn a, lunglohtui dawnin*  
*Lei hringnun rêng hi dawn zai rel lovin*  
*Then hnu lungduh zawngte nen chuan,*  
*Awi maw, kan intawkhawm leh ang (8-11)*

a han ti hnâp a. He hla chang mawina leh thil tih theihna piah  
lamah, Mizo pi pute rin dan thiam taka a rawn tarlang tel hian  
a themthiamzia a tilang a, hring khawvel ata thlarau khawvel  
dawhzawmtu leilawn a tih theih hial awm e.

Khawvel hrehawm tak mai, '*lei hringnun damlai lungngaih  
buaina*' ti hiala he hla phuahtuin a tarlan hi chhuahsanin Mizo pi  
pute khawvelah min luhpui a, khawvel hrehawm tak chhuahsan a  
duhzia sawi nan pi pute Hawilopar leh Lunglohtui a rawn fawm  
khawm a, minung ram hawi kir leh châkna neih tawh lohna leh  
hring khawvel ngaia lunglenna tihtawp theihna *power* chak ber  
pahnih hmangin pialral ram mawi min chêtir a ni ber. Chutiang  
chuan he hla hi Mizo pi puten thih hnu khawvel an rin dan puan  
chhuahna hla ða leh ðangkai tak a ni.

#### Pialral Ram Mawi - **Mizo hla**

*Pialral Ram mawi* hi Mizo hla thu mawi tak mai hmanga  
Mizo phuah, Mizo ðawnga phuah a ni satliah lo va, Mizo hla a ni  
a, hla Mizo tak a ni bawkh. A chang khatna leh thunawnah chuan,

*Lenrual zawngte u, in dawn ve ðhin em?*  
*Lei hringnun damlai lungngaih buaina;*  
*Hlim ni awm chhunte hi a rei lo em!*  
*Ka dawn changin lung reng a awi lo.*

*Lei hringnun pel a, len hun tur,*

*Ka nghakhlel em mai pialral ram mawi chu;  
Thleng ila aw chu hmun ngei chu (1-7)*

a han ti a. Khawvel hrehawmzia leh khawvel hlimnain a daih rei lohzia a sawi bakah khawvel hnunung zawk a nghahhlelhzia chu ‘Zo’ takin, Mizo hla thu mawi takin a puang chhuak a. Vanram sawi nan ‘Pialral ram mawi’ hmangin, hnam dangten an neih ve kan hriat loh, pi puten thih hnu khawvel pahni an neih zinga a thlannahawm zawk, ‘Pialral’ chu tuma chhuhsak rual lohvin nghahhlelhwam takin a rawn hûng chhuak a ni.

*Hmanlai Mizo Kalphung* ziaktu James Dokhuma chuan thih hnu khawvela mitthi thlarau kalna tura pi pute rin dan chu hetiang hian a zia a:

“Thi tawhte thlarau chuan ‘mitthi khua’ emaw, ‘pialral’ emaw pan ngei turah an ruat a. Mitthi khua chu mi naran thlarau chenna hmuna an ngai a. Pialral erawh chu mi neinung, ‘ram lama thangchhuah’ emaw, ‘in lama thangchhuah’ emaw thlarau chenna bik turah an ruat thung.” (43).

Pialral chu Mizo tawh phawtin thlen an chàk leh nghahhlel a ni tih a hriat a; an mangan leh hrehawm nikhuaah pawh an inhnemna ber a nih a rinawm. Chu pialral hmuna nuam tak, pi pute duhthusam sân theih ber chu Lalānpuia Tochwawng chuan ‘ram mawi’ tia sawiin Mizo takin a tarlan tum chu a pho chhuak a, Mizo hla tak a ni tih loh rual a ni lo.

**Pialral Ram Mawi - Vanram ngaih hla**

Kum 1965 July thlaa chhuak MZP Chanchinbu-ah chuan CZ Huala chuan, “Kristian hla thar phuah reng reng hi, ka hriat dan a dik chuan, kum 1922 vela kan chin tan a ni...” tiin a zia a

(5). Hetih laia Mizo Kristian hla thar chhuakah reng reng Vanram ziarang hmuh tur a tam hle. Vanram ngaihna leh thlen chàkna te, Vanram suangtuahna te a ni deuh zel a ni. B. Lalthangliana'n Mizo Kristian hla thar hmasa pathum nia a tarlante hi *Ka ropuina leh ka himna hmun* Patea phuah te, *Lei lal puan ropui chu a tlawm ang* CZ Huala phuah te, *Rinin thlir thiam ila* RL Kamlala phuah te hi a ni (Ka Lungkham 16). Heng hlaah te hian Vanram ngaihna leh suangtuahna a tel vek a ni. Mizo Kristian hla hmasa berah hian Patea chuan 'Ka thlir nitin ang, ka thlen hma loh chuan' tiin Vanram chungchang a sawi nghe nghe.

Mizo Kristian hla phuahtu hmasate hnung zuiin Lal̄tanpuia Tochhawng hian kum 50 chuang fe a kal hnuah Kristiante rin dan zulzuiin Mizo takin *Pialral Ram Mawi* a rawn phuah ve leh a. 'Vanram' sawi nana 'Pialral' hmangin, Mizo hla thu mawi tak hmangin a rawn puang chhuak a, Mizo ril a rem hle. Vanram sawi nan Pialral tih hi Mizo Kristian hla phuahtu hmasaten an lo uar fe tawh a. Kristian hla tha tak tak phuahtu Kamlala hlei hlei khan Vanram sawi nan 'Pialral' hi a hmang nasa a. A hla phuah hmasa ber 'Rinin thlir thiam ila'-ah chuan,

*Hmana kan pi puten,  
An hloh hnu Van Pialral,  
Hmangaihna Thisenah,  
Keiin ka lo hmu e* (15-18)

tiha kan hmu a, a hla dang thenkhat — 'Lei hi rumnain a nghawr vel'-ah *kumkhaw pialral* tih te, 'Aw van thli, ka ngai em che' tiha *chatuan pialral* te, 'Haleluia aw, haleluia amen' tiha *hlimna van pialral* leh 'Lungngaihna chhumpui karah' tih hlaa *lawmna pialral* tih te kan hmu baw (Khupchong 117). Hei hian Mizo taka Vanram kan sawi ve hi kan Kristian inhungbingnaah a leng

a, a rem a ni tih a tichiang hle.

Chutiang chuan *Pialral Ram Mawi*-a ‘pialral’ pawh hi Mizote Kristian hma pialral kha ni lovin, Kristian hnu pialral a ni tih a hriat theih a. A chang tin mai hian Kristiante Vanram chaiin, Vanram ngaiin a su dup dup a ni ber. A chang khatnaah Vanram nawmzia tifiah lehzuat turin he khawvel hrehawmzia uar takin a tarlang a, *Ka dawn changin lung reng a awi lo* a ti hial a ni. A chhonzawmna chang tin chu Vanram ngaihna hlir niin a hla tlar tawp berah *Aw ka nghakhlel em mai kei zawng* tiin Vanram chu ngaiin a au lawm lawm a ni.

#### Pialral Ram Mawi - **Kristian hla**

Vanram ngaih hla hi Kristian hla kan tih dawn chuan *Pialral Ram Mawi* hi Kristian hla tia sawi hi thil inthlahrunawm tak a ni awm lo ve. “Isua Krista ringtu leh a zirtirna zuitute hi Kristian a ni,” tiin *christianity.org*-ah chuan tarlan a ni a (*What is a Christian?*). Vanram hi leia amah zuitu leh ringtu (Kristian)-te tana Isua Krista chawchah, a hmun tiam a ni; “Rilrua retheite chu an eng a thawl e; vanram an tã a ni si a...” tiin Lal Isua khana a sawi nghe nghe a nih kha (Matthaia 5:3). Chuta tang chuan Vanram hi Kristiante inzirtirnaah thil pawimawh tak, a bulpui ber, mihring nun a tha lama kaihruai tura thununna kengtu ber a ni a tih theih ang. Vanram tih a lo lan tawh chuan Kristian tih hi a lo lang tel lo thei lo, chuti khawpa inzawm chu a ni.

Mizo pi puten Pialral an nghahhlelhl tluk zeta Kristiante nghahhlelhl chu Vanram hi a ni. Mizo Kristian hla sak hlawn tak mai Pastor Chhawna chuan *Pialral ram nuam* hla a phuahah chuan,

*Pialral ram nuam ka thlen ve hun chuan,  
Khawvel boral tur ka chhuahsan hnu leh;  
Aw hringlam taksa ka ngai lovang,*

*Nun hlun thing leh Lalpa ka vuan ang.*

*Aw ka châk em pialral ram nuam,  
Tho leh fate tuallai an lenna;  
Thihna lusun tahna a reh ang,  
Aw pialral ka tan lo inhawng la (1-8).*

a han ti a. Chu mai ni lovin tun hnaia Kristian hla tha tak lo chhuak Vanrammawi tih hla Rev. Lalthanliana phuah chang khatna leh chang hnihnaah chuan,

*Vanram, vanram ropui tak Lalpa buatsaih chu,  
Ka thinlungah a cham reng thin,  
Damlai hringnun hi a ral hun chuanin,  
Chatuanin kan leng dawn si.  
Lei hrehawmah hian sualna tinrengte,  
Chhumpui ang lo zing mah se;  
Lungngaih leh tahna, harsatna zawng pawh,  
Lawmna par an chang dawn si (1-8).*

tih kan hmu baw a. Heng kan hla chang tarlante hi Lalpanpui Tochwawng hla *Pialral Ram Mawi* chang khatna leh a thunawn kan tarlan tak nen khan a awmzia a inhnai viau mai a, a danglamna siamtu chu a thlûk tê hi a ni a tih theih hial ang; chuti khawp chuan a awmzia leh sawi tum a inhnaih a ni. He khawvel hrehawmzia tarlangin, Vanram nawm turzia leh thlakhlelhawmzia tarlanna hla a ni theuh va, chuvangin heng hla pahnihte hi Kristian hlaa kan puhthluk dawn chuan *Pialral Ram Mawi* hi a lungthu kimna atan hman a soal lo vang.

Kan tarlan takte bakah hian Lalpanpua Tochwawng-in *Pialral Ram Mawi* phuah nana Mizo hla thu a hman dan te, a

thlûkin Mizo beng a fah dan te, a hlain hringnun a puan chhuah dan te pawh chîk taka chip a, chipchiar taka chhiara zir fe tham a la awm âwm e.

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## Damhauhva Hringnun Chhaih Dân

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Laltlanmawia\*

### *Abstract:*

*Lallianchhunga known as Damhauhva composed 51 songs according to written on his grave. But, of those songs, only 29 songs can be collected. He generally says about beauty and value of life in his songs. So he also can be compared to Awithangpa who used to skillfully display beauty of life and nature in his songs. It can be said that the main topic of Damhauhva in his songs showing beauty of life is melancholy. He said, "I am the champion over the world in the subject of melancholy. And, let my melancholy rule over the north and south, the east and west of the world". So, he is very unique from his contemporary poets because he loves the living life of men more than the life beyond death. Many other Mizo poets love heaven and life after death. But, Damhauhva did not treat the life like that, he said in one of his songs that he cannot be mentally satisfied when he was thinking his life to be ceased like flower. His satisfaction and happiness depend on the love of beauty of life. And, sometimes he could not understand the life moving with times.*

*Key words: Beauty of life, nature, melancholy, champion, death, heaven, satisfaction.*

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\* Research Scholar, Mizo Department, MZU

Thu Hmâ:

Damhauhva hi a hming tak chu Lallianchhunga a ni a, kum 1909-ah a piang a, 1972-ah a boral a. Kum 63 a dam chungin Mizote tan hla 30 vel âwrh chauh min hnutchhiah a ni. A hla phuah zat chungchangah hian sawi dan inang lo a awm nain B. Lalthangliana'n, "Damhauhva hian hla 51 phuahin a lungphunah chuan ziaak a ni a. Mahse, tuna a kutchhuak kan hriat theih hla chu 29 (sawmhnih pakua) chauh a ni rih a. Hla 22 te chu hriat lohin a la awm" (Mizo Hla leh a Phuahtute 366) tia a sawi hi a pawmawm berin a rinawm. Kan Mizo hla phuah thiam dangte hla phuah zat ngaihtuah chuan hla hi a phuah tam lem lo. Mahse, a hlate hi a tam lama teh chi a ni lo va, a hla phuah zatah a hlate hlutna leh mawina teh chi a ni hek lo. Mizo ril rem zawng taka a phuah thiam vang pawh a ni ang, a hla pakhat chauh pawh lunglenpui tham a ni a. A hlate hian lunglu tha mi an pai theuh va, a eng hla mai pawh hi bûk a rit em em vek, ti ila, kan sawi uarna a ni lo vang.

Damhauhva hla chungchangah hian sawi tur kawng chi hrang hrangin tam tak a awm a; chung zingah chuan a hla hmanga hringnun a chhaih dan chungchang chauh hi tun tumah chuan kan chhui dawn a. Damhauhva rilna leh thûkna zawng kan sawi fiah pha hauh lo ang a, fiah thei ang bera sawi ve kan tum dawn a ni.

#### 1. Damhauhva leh Awithangpa:

Kan thu chai tur chungchang theh hawn nán, Zikpuii pa'n Awithangpa hla phuah dan chungchang a seprawtuina thu hi han tar lang phawt teh ang. Awithangpa kha Damhauhva ang bawka hringnun mawina leh duhawmna hmu fiah êm êmtu a ni a, chu chu a hlaah chiang takin a tar lang a ni. Zikpuii pa chuan heti hian a han ti a, "Awithangpa hian nun hi a ning lo va, a chhan leh vang awm hlek lo mah se, nun hi a ngaina a, a làwm a ni. Chu chu a hla tam takah hian a hriat theih. A hlate hian tu mah a zirtir lo va, a fuih

lo va, finna leh nun sáng zawk a kawh hmuh hek lo. Kaikuang tui hna fim tlán ang maiin, mihring nun pár leh a nawmna hi a zahin a zâp hliau hliau mai a ni” (Hnuhma 29) a ti a. Amah Awithangpa’n,

Kan len lai no nghil nghiala leng kan chhai

Hai ang tar leh sakhmel chul tur Awithangpa’n

Ka dáwn khâwl lung rêng a áwi thei lo (Mizo Hla Hlui 392)

(1-3)

a tih ațangte hian Zikpuii pa’n a chungchang a sawi hi a dikzia a lang Chiang a ni. Chuvangin, Damhauhva leh Awithangpa te hi hla kûngpui tualzawlah chuan suar khata tla dun tur an ni a, mihring nun mawina an chhaih vel danah te hian unau piang hmun ni mai áwma mawi an ni.

Mahe, heng ka han sawi hi Damhauhva leh Awithangpa khaikhin ka tumna a ni lo; Damhauva hringnun chhaih dan sawi hawn ka tumna mai a ni. Amah Damhauhva’n, “Lunglenah hian khawvelah ka champion a, ka lunglen hian chhim leh hmàr, chhak leh thlang déng zel rawh se, ka ti a ni...” (Mizo Literature 290) a tih hi ngaihtuah tham niin a lang. Damhauhva hi eng vanga lungleng nge? Eng ngaiin nge a lung a lèn? Engtiang taka nasaa lungleng nge a nih? Heng zawng zawng hi kan chhàn theih chuan a hringnun chhaih dan leh a hla hmanga a inpuan chhuah dan Chiang takin kan tar lang thei ang.

## 2. Damhauhva leh Lunglenna:

Damhauhva hi mihring nun mawina leh duhawmna a ngaiat avangin a lungleng a ni ti ila tawi kim takin kan sawi fiah a ni ang. Amaherawhchu, chumi phènah chuan thil tam tak ngaihtuah zui ngai leh a chhuia chhui ngai thil a awm a, a lunglenna phènah hian thu tam tak a inphûm a ni.

### 2. 1. Mihring nun leh khawvel thlâkhlelhna:

Kan Mizo hla phuahtu tam takin he mihring nun hi ral tawh mai se, he khawvel pawh hi ral tawh mai se, an tih thin lain Damhauhva erawh chuan chutiang chuan he mihring nun hi a thlir ve lo. Thih hnu piah lam ram chu eng anga nuam leh thlakhlelhawm pawh ni se, he dam lai nun leh khawvel mawina hi a thlahlel zawk a, nuam a ti a, a ning lo va ni. Chu tak chu Awithangpa nena an inanna kan sawi pawh kha a ni a, kan Mizo hla phuahtu tam takte aia a danglam bikna pawh a ni.

Mihring nun hi chu tui luang ang mai a ni an tih thin ang deuhin hlim lai te, that lai te, vul lai leh nuih ni thleng mai hian an liam zel a, lo kir leh tawh miah lo turin ni tin min liamsan reng a ni. Chu chu mihring nun kalphung a ni a, ni tin mai hian kan thih hun kan hnaih tial tial a, kan nuna bet engkim mai hi kan kalsan ni a la thleng dawn a ni. Chu mihring nun kalphung chu Damhauhva hian a ngaihtuah Chiang thin a, a lung a awi thei lo. Amah rau rauah a chak lai ber, a that lai ber; pangpar ni se, a vul mawi lai ber ni tur a nun chu a ngaihtuah Chiang a. Engtikah emaw chuan a la ral ang a, amah ngei pawh chu pialleiah a la zal dawn a ni tih a hria. Chu chuan a ti lungngai a, a nun chung a roreltu rorel dan chu a lungawipui thei mawlh lo.

Aw, ka vul lai hringnun hi pialleiah,  
A la zal ang maw dairiala chang turin,  
Lungduh par lai tuaidawn chul tur hi,  
Dawn chang reng hian thinlai a dam thei lo. (9-12)

a ti vawng vawng mai a. Hetih laia a rilru awm dan tur hi zuk hriat thiampui hleih theih pawh a ni lo. Ani chuan he dam chung nun mawina leh duhawmna hi a hmu fiah tlat mai a, a thih hnu piah lam ram thil chu eng anga nuam leh duhawm pawh lo ni se, a vul lai hringnun mawina chuan a hneh zawk a, a lungawipui hlih hlih zawk a; mahse, chu chuan kin ni a la nei dawn si, amah chawpin a

la boral dawn a, a la ṭawih ral dawn a ni. Chumi a ngaihtuah thlen apiang chuan a lungawi lo va, a lungngai a, mittui hial pawh a séng nasa tih a hla aṭang hian a chhui theih. Heti khawpa dam chhung hringnun mawina a thlahlel hi a mak hle.

## 2. 2. Damhauhva Ṭah Chhan Dangkam Bikna:

Damhauhva hi, a hla aṭanga enin a ṭap ve fo tih a hriat a; mahse, a ṭah chhan hi a danglam bik hle baw. B. Lalthangliana ‘Mizo Literature’ Bung 3-na (Hun Laihaw 1920-1965) chhunga Mizo hla phuahtu a sawite kut chhuak, an hlate hi han bih chiang ta ila, chhan hrang hrang vanga vānram ngaia kûr hliam hliam an nih vek mai bakah khawvel hrehawm tia chhuahsan chāk an ni deuh vek mai. He kum 1920-1965 chhunga Damhauhva dam rualpui Mizo lengkhawm zai/hla phuahtute rilru puthmang chu khawvel hrehawm tia chhuahsan chākna a ni. RL Thanmawia chuan,

Mizo lengkhawm zaiah chuan khawvel leh hringnun thlawh chhuahsan chākna lam a ṭhahnem khawp mai a; a hranpaa zir bing (research) tham a ni...chu vangin, an thlā chu leiah a ngam lo va, an hla hmangin an thlāwk chhuak a, an hla satute pawh min thlawh chhuahpui thei hial a ni...khawvel leh mihring nun hi a êng zawng leh a hlimawm zawnga tar lanna a awm meuh lo. Khawvel an hnuchhawn a, vanram an thlir ṭhin a ni (Lêncḥawm 201)

tiin a sawi a. A kum rualpui hla phuahtu dangte’n khawvel leh mihring nun an thlir loh dana Damhauhva’n a thlir bik tlat hi a mak a, a danglam a ni. Ani chu vanram ngaia ṭap a ni lo va, he khawvel hrehawm a tih avanga ṭap a ni ve hek lo. A hla kan en chuan heti hian kan hmu a,

Aw nun hlui i chang tur hi,  
Sen lai nau ang ṭah ni a tam ngei ang. (5-6)

tih te,

Zûn phur thing tin pár leh khawtláng lii liai,  
Hi, han hawi vel ila, ãah zai min rèltir e. (1-2)

tih te,

Tláng tin àwi lelte a kiu ve,  
Zûn ngai riang tê ka ãan nan mual rihnim tláng lii liai (5-6)

tih te,

Kei zawng nau ang tlei ka rél lo,  
Tapin khuavelah ka rûm Zion thlen hma loh chuan.

(14-15)

tih te kan hmu a. Hei lo pawh hi a hla tam takah a ãahna kan hmu. Hetia han ngaih mai chuan a ãah chhan hi he khawvel hrehawm a tih vang leh a nun chu hnuchhawna vanram thlen ve mai a chak tawh vang niin ngaih a awl hle. Mahse, chutiang a ni lo. A hla hi ngun zawka kan chhiar chuan a thlakhlelh ngawih ngawih, a vul lai hringnun lo chuai leh mai tur a ui avanga ãap a ni zawk tih chiang takin kan hre thei ang. Chu chu a lungawi loh fo chhan pawh a ni a,

Hnutiang hmatiang ka dawn changin,

Dár tui ang ka luang ral tur hi lung a awi lo ve. (19-20)

a tih ațang te hian a rilru innghahna leh a lunglenna chu a hriat nghal ruak mai. Chuvangin, a ãah pawhin a hlim vanga ãap a ni a, a lungawi loh pawhin a hlim vanga lungawi lo a ni a, a lunglen pawhin a hlim vanga lungleng a ni ãhin. Pawi ta ber zawk erawh chu, a hlim nite'n mual an liamsan a, a hringnun duhawm lai ber pawhin mual an liamsan ãhin kha a ni. Theih ni se, a hlim ni te chu chelh din reng mai a duh hial ang tih tur khawpin a lungawipui hlih hlih a, ral leh mai atan a phal mawlh lo. Mahse, a lungawipui leh a thlakhlelh hlih hlih a hringnun vul lai chuan ni tinin a

ralpui zel a, engtikah emaw chuan khuarei leh hmanlai an la chang dawn a ni tih a suangtuahna chuan a tihnîm thin a ni.

### 2. 3. Nun Hlui Mual Liam Ngaihna:

Damhauhva hringnun chhaih dan dang, a lunglen chhan ni bawk chu nun hlui mual liam a ngaihna a ni. An nun hlui mual liam tawhte chu a hun lai chuan an hlimpui ber ber thin te a ni a, ral mai tur pawha an beisei ngai loh an vanglai nun, a lenrualte nena an chen ho thin te kha a ni. Chungte chu hun inher zel avangin ni leh kum tam takin a lo chhilh bo tawh a; a han suangtuah lêtin a mitthlaah chuan a ngai ngaiin a la thar reng si. Chumi ngai chuan a lung a leng em em thin a ni. A hla pakhatat chuan heti hian a han chham chhuak a,

Lurhpui hmingthang Tân khâm kárah khian,  
Hnutiang mual liam ka han thlir a,  
Suihlung rual tawh hnu,  
Min ngaihtir hmana nun hlui chul hnu kha. (9-12)

tiin nun hlui ngaiin a kûr hnûp hnûp mai a ni. Hei hian hringnun pár vul lai a hlimpuizia leh a thlakhlehzia a tár lang Chiang hle.

### 3. Damhauhva leh *Nature*:

A hlate chhui chianga zir chiangu pakhat B. Lalthangliana chuan,

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

tiin Damhauhva hlaa *nature* lan dan a rawn sawi a. A ni tak a, Damhauva *nature* thlir dan hi a danglam bik em em a, lungleng reng renga nun leh hun hmang a nih vang hi a ni ang, engkim mai hi a lungleng zawngin a thlir vek mai a ni. A hla pakhat, 'Thál favang kaw! êng turnipui khi' tih hlaah chuan, a chhunga thing leh mau hring cham dûl te, a romei zám leh meikhu zám vel avang te leh pangpar pár vul chûk te avanga Zoram mawina leh nawmna sawi tum ni awm takin,

Hawi vel ila pár tin an vul siau ve,  
 Chatuan romei pipu zûnleng a zám zo dàiah,  
 Tukram lentu-ah kái chia! e,  
 Ṭuahpui, váu kan zêm... (6-9)

a han ti ve na a, a mawina leh nun tihlimtu anga sawi lovin,

Thinlai a zing ri! e  
 Thinlai a zing ri! e (9-10)

tiin a zawm leh hlah a, chang dangah pawh, favang mawina puang tur ni àwm takin,

Ṭhál favang kaw! eng turnipui khi,  
 Lâwm an tam e, lelthang zai mawit'e'n zun zai lo sa (1-2)

a han ti zet na a, a tlar dawt chiahah chuan,

Lungleng chuang leltepa'n lenbuang zár a àwi e,  
 Thlang kawrnun leng nen sen nau ang kan ṭap e (3-4)

tiin, khuarel avanga Mizorama thil awm, favang ni êng te, lelte zai ri te, pangpar chi tinreng pár vul chûk te, romei zám, thlawhhma, ngaw durpui te, ṭuahpui leh váu pár vul chûk te leh kawrnun ṭap thawm te nen lam chuan thinlai tizîngtu leh sen lai nau ang ṭahtirtu angin Damhauhva hian a hmu a, a thlirna mit hi a danglam bik ngawt mai. Pu Lalhmuaka, School Education Department-a Joint

Director pawh lo ni tawh chuan, “Damhauhva hian zûn chu kan lunglenna, thil mawi kan ngaihna zawng zawng hi a ni mai a, tlâng zawng zawng, leilung zawng zawng hian lunglenna an nei vek a. Buh te pawh an ãawng thei a, suangtuahna an nei vek a. Pangpar zawng zawngte hian leilung mawina zûn an ùaipui ðeuh va, an awmna hmun ðeuhah zûn an phur ðeuh a ni” (qtd. Literature 290) tiin a sawi a. A sawi ang takin Damhauhva hian engkim hi lunglenna mita a thlir tlat avangin, kawrnpu pawh amah anga lunglenga ãap ve turah a ngai a, thing leh mau, leilung leh pangpâr chenin lunglenna zûna uái ve turah a ngai a,

Zâwtin hrilh theih chang se chungleng huiva,  
Berhva hrâm thiam, thing tin zâr àwi lelte nen,  
Zûn ngai chhâwl ang uái ve ang maw, hril zà i lunglen hi.

(11-13)

a ti thlâwt mai reng a ni.

Mi tam tak chuan thilsiam dangte hi mihring anga chanin an bia a, an hlutna leh an mawina te hre fiahin an fak a. Damhauhva erawh chuan a mihringpui anga chanin an zingah tel ve a, an nunphung ang va ãawm vein an awm angin a va awm ve ð hin hial. Amah Damhauhvan, “Heng pangpar mawi tak takte nen hian kan chêng za a, kan hmuh phâk mai dâi bulah mawi takin a pâa a, chêng za, awm zaah ka inngai” (Lalthangliana 132) a ti a. Chu ai maha la fiah leh ngaihnawm zawk chu,

He hla ka phuah lai hian he khawvelah hian ka awm lo a, pangpâr mawi em ema an vul chukna khawvel dangah ka va cheng a, sava anga thlawkin ka inhria a, ka hawina lam apiangah pangpâr mawi em emin a lang a, sava hram te chuan leilung mawina an puang a; chhawkhlel parte hi mita kan hmuh ang hi a ni lo va, thlaraua hmuh chhawkhlel chu a par a mawi bik a, thiltihtheihna pawh

a ngah bik a... (133, 134)

ti-a a sawi hi a ngaihnaawm bakah, nature nena a nun a inhnim hnaih bikzia a chang hle.

Hmâwr Bâwkna:

Damhauhva lunglenna a hringnun chhaih dan hi mita hmuh theih chinah vek a inngat a, hmuh theih piaah lamah a lung a leng ngai lo. Nun hlui mual liam tawh ngaiin a lung a leng fo va; mahse, chu pawh chu a lo tawn tawh leh a lo experience tawh vek a ni. A then leh rual fam tate ngaiin a lung a leng fo va, chu pawh chu a lo dampui thin leh hlim lai ni a lo chenpui thin te an ni. A la tawn loh, a la hmuh ngai loh leh a la hriat ngai loh ngaiin Damhauhva hi a lung a leng ve ngai lo. Hei hi a mak a, a chhinchhiah tlak angreng hle.

A hringnun chhaih dan hi a ngaihnaawmin a danglam a, a rilru ang tawmpui pha ve tur chuan mihring nun hlutzia chhûta thilsiam dangte mawizia leh mihring nun nena a inzawm thuk theihzia pawh a zirazir chian a ngai hial ang. Eng pawh ni se, C. Ṭhuamluaia'n, "Ka han chut ka han chhut hian pawl ta ber mai chu, kan nun khuarei an chang tur hi a ni" (Kaphleia leh C. Ṭhuamluaia Hnuhma 127) a tih hi Damhauhva hringnun thlir dan leh hringnun chhaih dan khai khawmna chu a ni kan ti thei ang.

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## ENGLISH SECTION

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## Mizo Traditional Song - Puma Zai and Its Impact in Mizo Society

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Laltluangliana Khiangte \*

V. Lalberkhawpuimawia\*\*

### *Abstract :*

*Folk song is one of the important and common types of folklore. It is traditional songs performed on the occasions of some ritual practices and festival. Mizo folk songs in the twentieth century have played an important role in Mizo culture on the British colonialism and religious transaction period. It created enthusiasms of cultural ideology which has been assimilated by the colonialism and religious factor. Therefore, in order to outline colonial ideology and discourse that was in contrast to Mizo worldview. This paper will give special focus on Puma zai, one of the most the Mizo folk songs during twentieth century and also traced how traditional and new culture has been fighting. This paper focuses a transitional period of traditional Mizo culture to Christian culture reflected in Puma zai. The new religion rejected Mizo folk song, drums, poetic words and style of singing. But, movement traditional folk song became a great motivation to retreat in their old life style and gives a new perspective in Mizo culture in this period.*

*Keywords : Folk Song, Colonialism, Christianity, practices, transition, twentieth century, religion*

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*\*Senior Professor, Department of Mizo, MZU*

*\*Research Scholar, Department of Mizo, MZU*

## 1. Introduction

Literature is important in everyday life to unite individuals with larger truths and ideas in a society. It is the reflection of society, in the same manner, society also indeed reflects literature. Whereas, literary movement in any society or clans has a great effect in terms of behaviour, status and social belief to the people, in Mizo literature also, there has been a large number of changes in terms of people's behavior through literature progress of literature.

From 1984, after the introduction of Christianity in Mizo culture, the Mizos had undergone various changes. Some of the traditional practices become wild, not only the ritual practice but also songs and their occasions. "Their songs managed to replace the traditional verses of the land and as a result, a significant majority amongst the Mizo community rose up in retaliation against the new song order. (Pachau 137) Then, Puma zai was introduced at the time when there was an important transition between the old ritual practices and new religious order within the Mizo society.

## 2. Meaning and Origin of Puma Zai

According to L. Keivom, the word Puma is from Biate's dialect, which means *Pathian* [God], R. Doliana stated in his book *Mizo Nunhlui Hlate* that Puma is a foolish word of meaningless. *Mizo lam thenkhat* published by Tribal Research Institute give stated origin of tlanglam, which is associated with Puma zai. It is pointed out that the origin of Puma zai has different approaches and one of their essential point was- "Hrangkhawl clans were sleeping with a widow on *mau pûm* which means a bamboo boat in their trading.

When they say that situation in minimizing fact and say “*Pumah khan*” [on the bamboo boat], later on Hrangkaw! chant was so-called Puma zai. And in their fourth point, Puma word is derived from a dialect of northern clans in Biate, which means a God or King. Kipgen also stated that Puma zai is from a family religious song of one of the Biate clans.

According to L Keivom, “During the period of 1830-1850, Puma zai is believed to be originated among Biate clans when they settled in Vairengte, Mizoram and the word Puma is from Biate’s dialect, which mean *Pathian* [God]” (qtd. in Lalthangliana 142). Hrangthiauva stated in his book *Mizo History*, “There can be consensus on the origin of Puma Zai, and it is believed that Puma Zai was first sung when British conducted their expedition during 1890.” (qtd. in Lalzarzoa 3).

K. Zawla, one of the Mizo historian believed that when Capt. Edgar from British conducted military expedition to confiscate Mizo Chief, Lalburha in 1870, he was accompanied by many Biate *kuli*’s. From Biate Kuli’s, Mizo’s firstly known Puma Zai, but it soon faded. “When *Thingtam* famine occurred in 1880, some of the merchants who traded in Tuirial valley sang Puma zai, it was from them Puma zai was revived and it was added, but could not popularize and faded again.” (Zawla 401). Subsequently, in 1907 Puma zai was revived again from Zawngin village, and this is on of the important landmark for the prominence of Puma zai in Mizo society.

In this connection, B. Lalthangliana mentioned the emergence of Puma zai-

In 1907, Lalzika Sailo of Zawngin village chief sent Liangkhaia

(later became Rev. Liangkhaia) and his friend to collect a debt from Lianhleia's village of Ratu. They heard a feeble minded women lullaby, and it was popular in that village's among youth. Liangkhaia and his friend memorized the song and they sang when they reach their village. Zawngin village eminent song composer Thangkunga composed their well, 'Kan tuikhur hi a khur tha a lo ni Puma, / Sirte ainawnpari bual kan hmu' (Lalthangliana 143)

Since then, Zawngin chief Lalzika Sailo warmly accepted the song and he had celebrated the songs with a big feast in March 1907. This circumstance played an important role for the growth of Puma zai and it dispersed all over Mizoram within a short period of time.

K. Zawla and some historian also called Puma zai as *Tlanglam zai*. They said that when they sang Puma zai, all folks would dance together and because of all their involvement and participation they called it *Tlanglam zai*. Lalengliana also said, "When they are celebrating with fest to dance in folks, after that Puma zai was called as *Tlang lam hla*". (Lalengliana 99) B. Lalthangliana provided that, a famine occurred in 1911 and affected Puma zai, it become descending on indistinct. After famine people had developed in their economics condition, they were re-introduced Puma zai in their social events and gave a new named *Tlanglam zai* since all people were dancing in that occasions.

But, according to RL Thanmawia, *Tlanglam* is a small branch of Puma zai popular in around 1908 or 1909. He consider that *Tlanglam zai* initiated a new tune or genre of poetry during that time, and he defines that- "*Tlanglam* means a group of dance. Man and women are standing together facing one another and

they stretched out their hand and foot, owing to this style of dance while singing, the name of *Tlanglam* is given.” (Thanmawia 498) Tribal Research Institute of Mizoram published a book, *Mizo lam thenkhatte* [Some Mizo Dances] pointed out that Tlanglam also originated from Puma zai, it formed from an increase lines of Puma zai, from couplet to triplet, but it was considered not worthy for a feast and thus, it was named Tlanglam zai.

### 3. Impact of Puma zai in Mizo Society

Before the British occupation of Mizoram in 1890, Mizo villages were tended by village chief and his accompanied elders. Rev William Williams arrived Mizoram on 1891 for religious aspect. He is the first missionary to visit Mizoram. In 1894, FW Savidge and J.H Lorrain arrived and settled in Aizawl. The remarkable changes of Mizo society began when the Arthington's missionaries entered and settled in Mizoram. The missionaries established Mizo alphabet in hunterian system and changed the oral literature to a written one. The coming of Christianity has affected Mizo society in several ways. Mizo traditional practices, culture, belief system have been replace by Christian belief system and literature so on.

Christianity has a crucial role in early Mizo Christian people. The pioneer missionary knows that Mizo's like songs, and they translated composed songs with a foreign style. Their songs used simple and crude language with moral teachings which served the purpose but did not demand to the Mizo sentiment. The lifestyle and attitudes of the Christian Mizios changed to certain extend. The lifestyle and belief of the Christian and non-Christian was different a lot. The first-most Christian people were a common men or laymen in the village. When Puma zai was introduced in

1907, it spread across Mizoram rapidly. It has Mizo traditional style of song and singing, that is the main component and reasons of blazing throughout the Mizo community within a short span of time.

When British occupied Mizoram, they controlled and convinced all village chiefs and Mizo people contributed a tax and a carrier for British government. There were some authorities like vai (non-mizo) as well as Mizo also under the government, who controlled and preached the government order in the village. They were called Rahsi or babu. Most of these personnel's were considered themselves superior and often exercise their superiority towards the common people. The song clearly expressed the superiority of the Babu:

*Pawite babu a tawkin min hrem ta che,*

*Chhunrawl lovin suanglung sai tiat;*

*Ka phur zo hlei lawng e.*

[Pawi is one of a clans in Mizo tribes, Pawi babu is an authority within villages from native under British administration. The poet addresses a babu to punish him/her lightly and feed to satisfied, because he cannot carry their stuff without meal.]

The impact that Puma zai have on Mizo society may be considered as a curse from Christian point of view because many followers felt stunned. A church leaders as well as Missionaries during that period also termed Puma zai as an anti-Christian song. In Rev. Saiaithanga's opinion, "the Puma zai was a greatest single obstacle's that the Christians of those days ever faced. 'The song

spread like blazing bits of cotton”. (Llyod, 108) Pioneer missionary of Mizo’s Rev. J.H Lorrain and Rev F.W Savidge also expressed their view on Puma zai and reported that, it is a demon tools for the disturbance of their mission.

Puma zai is the most significant method of cultural revival for Mizo society after Christianity or colonial influences. Their life style was suppressed because of this new religion, Margaret L. Pachauau states that,

The advent of the Christian missionaries and the subsequent impact of Christianity as a religion within the society created a hurdle for the people at large... The missionaries had brought about a significant change in terms of the already, coherently established song tradition of the Mizos and songs were translated and rendered into harmony by them from the original Western compositions by the Welsh missionaries. (Pachauau 136,137)

Mizo community likes festivals, celebrations, ceremonies and feasts in their lives and society. These occasions’ celebrations are incomplete without dancing and singing. But, Missionaries prohibited their followers to participate on this event. From an introduction of the new religion, Mizo culture deteriorated day by day. In that manner, Puma zai was introduced with traditional styles of their culture. It became a great motivation to retreat in their old life style and gives a new perspective in Mizo culture. Then, “The move was supported by the local chiefs, who were determined to keep alive the older song tradition and significantly it was at this time that Puma zai came into existence” (137). From then onwards, Mizo Christian literature had become Mizo perspective

and contextualized their own views.

Puma zai also brought back awareness of Mizo traditional identity, appreciation of Mizo traditional values and culture. "At a time when Puma zai was prominence in the society, there was an absence of aggressors, there was peace and tranquility in the society". (Lalthangliana 145) Lalengliana also said that, "When this song is sung there exists peace and tranquility wherein evil and malpractices are vanquished" (Lalengliana 99). The song possesses an innate spiritual and moral equilibrium with that of a higher entity, preferably 'God'. It is sung with warmth and calm impressiveness wherein everyone: the chief and his subjects, the rich and the poor become one in a choral recitation of Puma zai along with rich feasts of food, happiness and dance. Thus transitioning from evil to good. This practice marks a transition period that preserves purity of heart in the form of song and dance.

From their ancestors, Mizo social order is living in a group of community; but, Christianity breaks up this way of doing to isolate the people into two such as, follower and un-follower. "They number only a few hundred Christians and most of them were young and very poor. Opposition was increasing". (Lloyd 107) When Puma zai influence their lives, they dance and sang together in one and the same fashion. On the other hand, there are some a satirical songs between Mizos through a branch of puma zai like *Chalmar zai*\*. A religious follower cannot entertain in the field of Mizo practices like drinking beers, as they drank tea instead of beer. An unfollowers ridiculed their practices and composed a satire, which is in *Chalmar zai*,

*Ṭinzu leh ṭinzu a dang mang e,*

*Nangni tinzu luarbawn thingpui hnahthel ro;*

*Tirhkoh meibula'n a dut kuang kuang. (Chalmar zai:13-15)*

(How different is your drink from ours

For your drink is made by dry leaf of Luarbon

That poor evangelist quaffs thirsty)

HRK Lalbiakliana compared Puma zai and Babel tower from the Holy Bible in this context. He said that babel was known for the origin of languages and different clans in the world. Likewise, Puma zai brings various genres of songs like love songs, patriotic songs, religious songs etc. in gamut of Mizo community. As noted earlier, even though the Mizo traditional songs were devoured by Christianity, and many Mizo poetic words and tune become old-fashioned from Christian point of view, Puma zai however hold up Mizo traditional songs in a religious centre. The poetic words and styles of Puma zai can still be found in the religious songs.

#### 4. Conclusion

Puma zai is one of the important traditional song which was introduced in early twentieth century. It was originated from one of Mizo clans *Biate* and Puma is from *Biate* dialect which means God. After twentieth century, all Mizo traditional forms of songs were also called branches or sparkling of Puma zai.

The origin of Puma zai may be traced 1880' from *Biates* but it was not popular during that time. The widespread of Puma zai all over Mizo community may be traced from the year 1908 from *Zawngin* of *Lalzika's* village, which was imitated from *Ratu* village. The main causes of spreading the whole of Mizoram in short span of time was due to a new religion that is Christianity. Christianity

confined their lives to leave out old-fashioned in their lives and behavior. It also reduced to growth of Christianity in Mizoram to a great extent. Some of the Christian people also become reverted to their old life.

Puma zai also bring cultural revival movement for Mizos from colonialism. It plays an important role in our today's Mizo culture not only in terms of development of songs but also spiritually. In 1911, there was a famine all over Mizoram and the development of Christianity also effect Puma zai, it goes to decrease day by day. But, it also raised in some particular forms in traditional songs from twentieth century to these days.

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Portrayal of Women Characters in The Fiction of  
C. Laizawna's Hmangaihzuoli

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Sangrozami\*

**Abstract:** The purpose of this paper is to highlight the different characters, issues and problems of women who present beautiful as well as ugly characters portrayed in the fiction of Laizawna's *Hmangaihzuoli*.

**Key Words:** Characterization, Beautiful, C. Laizawna, Ideal Woman

1. Life and Works of C. Laizawna

C. Laizawna was born on 10th January, 1959 at Tualpui Village, Champhai District. He married Aumawii in 1983 having four sons and settles with his children in Ramhlun North. He started journalism and literary works from early eighties. He first published a romantic play '*Kan Tiam Tawh Si*' in 1982 and started to publish periodical Bi-weekly news '*Lenlaini*' in the Champhai town. He was the News Editor of *Zoeng Weekly Magazine* during 1983-2002. C. Laizawna has his own style of writing books and his translation

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\* Associate Professor, Govt. J.Thankima College

works are mainly of Tales and stories which are widely read by children. Till date he published more than 30 fictions. He occupies a very significant place amongst the Mizo fiction. Among his Novel '*Hmangaihzuali*' and '*Anita*' were selected and awarded for Book of the Year in 1990 and 1998 respectively by the Mizo Academy of Letters. Dr. Zoramdinthara says, "C. Laizawna will be counted as the first Modern Mizo Fiction writer because majority of his fictions were published during 1987-2000," (189).

He spends most of his time writing books and translating stories from English to Mizo. His writing career started in 1982, and continues to write unendingly and published lots of books till date, engaging himself in the profession of writing books. The greatness of C. Laizawna lies in the fact that whenever he writes a fiction he used to visit places which are mentioned in the book, however far it may be. He familiarized himself with the ground realities and the story behind theoretically and wrote the story in full concentrations (Interview). Accordingly, it is presumed that his writing is always very touching, practical and real. He is a novelist and translator, his fiction stories and translation works are highly valued and some of his famous books are often reprinted. His works and contributions in the field of literature especially in fiction are commendable and praiseworthy.

## 2. A brief summary of the fiction *Hmangaihzuali*

*Hmangaihzuali* was published in 1990 and was selected as the best book published during the year and was awarded Book of the Year for 1990 by Mizo Academy of Letters.

The story deals about the heroine *Hmangaihzuali* (*Zuali*) and the hero *Laldingliana* (*Dinga*) who are living in different villages.

Both were student, enjoying and spending their vacation. Zuali and Dinga fell in love and made a promise to be faithful until and unless they became a married couple. Dinga was to go to Burma for a business trip and also intended to stop his relationship with Laldawngliani (Dawngi), his former lover, who was living in Tahan, Burma. When Dinga reached the village, Dawngi set a trap and he unexpectedly fell in. Wrongfully, she told the Tahan village authority that Dinga raped her by giving alcohol. Dinga was not allowed to return to Mizoram unless he married Dawngi. Luckily, he escaped from the trap of Dawngi and safely reached Champhai.

Similarly, in Champhai, Zuali had a suitor named Lalhmingliana (Hminga), a rich contractor from Aizawl and Rinawma, an MCS Officer, but both of them did not win her heart because her love for Dinga was very deep and strong and she refused them both. After Zuali passed matriculation she studied in Hrangbana College as requested by Dinga, they were both in the same institution. Zuali was staying with her aunt, Liani. One night Hminga took permission from Liani without taking prior permission from Zuali to attend an entertainment. When they reached the place, Hminga give a fruit juice mixed with drugs, she became unconscious and lost her virginity to Hminga. She requested Hminga to take her to their home and to be his wife, but he refused for the time being. Zuali thought that she is not totally unfit to be the wife of Dinga whom she loves so dearly, so she married Rinawma. But after a year, Rinawma lost his kindness and became an alcoholic, he divorced Zuali. After sometimes Zuali was sent to Aizawl to look after her brother who is appearing for an examination. Still Dinga was a bachelor and had become a successful businessman. After three years, they both met again and when they found out that they were both unmarried, they renewed their relationship forgetting the past.

### 3. Study of Women Characters

Characterization is an essential component in writing literature. It is the representation of persons in narrative and dramatic works of art. Karen Bernardo defines characterization as, “Characterization is the act of creating and describing characters in literature. Characterization includes both descriptions of a character’s physical attributes as well as the character’s personality. The way that characters act, think and speak also adds to their characterization” (*Characterisation and Types of Characters*, n. pag).

According to Ashish Pandey, “Character is an individual in a story, play or poem whose personality can be inferred from their actions and dialogue. Writers may also use physical description of the individual to give readers clues about a character” (38).

Abrams and Geoffrey also defined characters as, “Characters are the person represented in a dramatic or narrative work who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it-the dialogue-and from what they do-the action” (48).

The objective of this paper is to study the female characters in the fiction of C. Laizawna’s *Hmangaihzuali* published in 1990. In most of the Mizo fiction we saw the popularity and importance of women characters, without them the story may not be interested and successful. In one way or the other, women play a key role in every aspects of life. In *Mizo Women Today*, “Achievements of the Mizo women in all walks of life have been most commendable and significant. It clearly proves that they are in no way inferior to the males,” (14). It is imperative today for every human person to understand who a woman is, and in what place, status and role

God places her. In the story of *Hmangaihzuali*, we saw six female characters who plays an important part in this fiction, namely, Hmangaihzuali, the protagonist who belongs to Champhai, Kahrawt; Laldawngliani of Tahan, Burma and Vanlalpari of Aizawl, who is the classmate of Dinga, the hero of this fiction, Mrs Dawngi, the mother of Hmangaihzuali, Kapi and Suilianmawii. All the female in this fiction plays important role whether they play major or minor, they all are important in their respective place for building up this fiction.

### 3.1. Hmangaihzuali (Zuali)

Hmangaihzuali played a leading role which can be perceived as heroine of this fiction. She has been portrayed as beautiful, attractive, chaste and charming woman possessing a good woman character. She is everyman's dream of an ideal woman. It can be said that she is an ideal woman not only by the male characters in this novel but also by the author as well as the readers. Besides her physical beauty, her inner beauty is the one we need to highlight without fail. When Zuali spends her vacation she studied typing at V.L. Typing Institute, and she desire to have a typing machine but she does not want to be the burden of her parent who are working hard every day with less salary. Also, if she passed her examination she wanted to continue her studies and need money for admission and other needs. From here, it can be said that Zuali is a girl who loves her parent very much and even economist who never spends money lavishly. Not only in the field of money, she is still an economist in the way of time management. During her vacation, she studied typing and also goes to the field to help her parents and does not waste a single time.

In Mizo society, Mizo women work very hard not only doing household chores but also outside farming work. Lalfakzuali states,

“Women also took up laborious work like men in cultivation work except in the toughest work of cutting down forest called ‘*Lo vah*’ (to cut a jhum),” (3). Though Zuali is grown up in the family of farmer in a small town, but still ambitious and diligence. These words “Zuali loves to go to jhum everyday but not love working hardly. Also she never pretends to work in the field in all of her life,” (*Hmangaihzuali*, 90-91). It shows that she never tries to live like her parent, working in the field hardly everyday with less income, but had a strong determination to get higher standard of living. She practically follows her determination and struggle hard to fulfill her dreams and moved to Aizawl city to have higher studies.

Hmangaihzuali’s character is a representation of the typical Mizo women, who stays strongly to save their virginity which is their main virtue in life and beautiful, faithful and chaste in all aspects of life. When she has chance with her lover Dinga, Dinga cannot go beyond her permission- “Without her consent and approval, Zuali cannot be pushed to do what she does not want,” (*Mizo Lehkhabu Zempui*, 381). When Nunthanga, the local bachelor try to rape her she fought back and saying “I am going to save myself only for my husband. I’ll surrender only to him,” (*Hmangaihzuali*, 208). From this, we can see that Zuali is remained untouched and being faithful.

In the story of ‘*Anita*’ by the same author, the heroine Anita too has this character, always tries to save her virginity before she get married. But things did not go well upon these two lovely women. In this destroying world, a wicked person always try to deceive a good person, Zuali’s life also doesn’t go without difficulty. Unfortunately, her life is pain and hardship when Lalhmingiana (Hminga) drugged her and destroy her virginity which she wanted to sacrifice only to be her husband. Her state of hopelessness is

known when she requested Hminga to take her to their home and to be his wife and she said,

We are married, U Hming, we are married, there is nothing that can come between us. Aren't we married? Aren't you my husband? It can't be, I belong to my husband, we are already married. Come, U Hming, aren't we already married? You're not going to abandon me? (286).

This quotation reveals that the heroine has a pure heart without any pride to whom she sacrificed her virtue accidentally. Although her life was difficult and faced a lot of hardship, her faithfulness and good character lead to a happy life. It also shows that beauty becomes the focus of the male gaze in Mizo tales and women protagonist were expected to have all these qualities. Hmangaihzuoli is depicted as a round character as she can adjust herself, conform to the condition which she is facing in her life. It really suits the title to fix *Hmangaihzuoli* because of her beauty, charming and piteous worth the loves and cares of everybody around her.

### 3.2 Laldawngliani (Dawngi)

Another female character who plays an important part in the story is Laldawngliani, resides in Tahan, Burma. She played the antagonist's role in this novel. Dawngi is depicted as beautiful and charming as well as selfish, cunning and processing a loose character. She is the daughter of a distinguish person and an army pension of whom every villager goes for advice. She loves Dinga very much and tries to make him to be her husband. Wrongfully she blame Dinga in front of her father and saying, "Dinga told me that he wanted to elope with me, to celebrate they even bought

wine and refused to let me go home,” (64). Dawngi is flirtatious woman entertained and enjoy life with different men drinking alcohol and having sex.

Like Dawngi, in the story of *'Anita'* by the same author, a beautiful and charming woman named Lalthansangi was pictured as a modern woman who possess a loose character, flirting with men, drinking alcohol with enjoying sex. “Notwithstanding a flirtatious woman, Dawngi is engaging in church activities,” (27). In agreement with this, church is used as an instrument to hide the sinful things that we do in today's world. Dawngi thought that this is the precious time that she has to become the wife of Dinga. She has a strong determination that no one will take away Dinga from her. Though Dinga does not want to marry she still try to beg Dinga to conceive a child from him. But Dinga was not that simpleton that Dawngi can deceive, he left the village secretly.

From the character and action of Dawngi, it clearly reveals that to be greedy is to lose. “Suii, am I just serve it right? The lover of mine has left me,” (198). Here we can see the character of Dawngi from the word of Dinga, “I feel that I am too good to marry Dawngi nor do I want to, I am not going to marry her,” (154). This clearly reveals that Dawngi was contemptible and as well as fearful and imprudent. But at long last, she discovered her imperfect character and the bad things that she did on Dinga, she beg forgiveness to God. For all the Christian believers God is our refuge at last. It can be conclude that Laldawngliani is pictured as beautiful, charming, but selfish, stubbornness, fearful, imprudent and possessing loose character. It is accepted that she is portrayed as having flat character as she fights till the end to fulfill her desire.

### 3.3. Mrs. Dawngi

Another important female character is Mrs. Dawngi, mother of Hmangaihzuali. She is a beautiful woman and her beauty is talked about by the people.

Even though Mrs. Dawngi was just a daily wage earner, in case she was single and had more time to take care of herself and had opened a tea stall, in spite of being forty years, she would have attracted many admirers, some even twenty years her junior and her tea stall would have been busy and a sold out (*Hmangaihzuali*, 6).

In addition of her beauty she is also wise and reliable person. She loves her daughter very much and often gives a good advice.

It is important for unmarried girl to be cautious. The distance between a good name and a bad name is very narrow. A small misstep can be the difference between respectability and being a pariah in the society. It is very difficult to gauge the mind of man, a man who is wooing me may not be really interested in me. A love for all seasons is more important than a passionate love which will fizzle out after some time (105-106).

In the olden days of the Mizo society, parent has the authority to choose the best for their daughter's husband. Here in this fiction, we saw the love between mother and daughter. Mrs. Dawngi does not want to push her daughter to marry to whom her daughter does not love. She wants a son-in-law that her daughter loves the most. Mrs. Dawngi is depicted as having a broad minded mother possessing a round character. She clearly highlights the

shadow of the modern Mizo women and we can see the colonial influence from her idea and view. Likewise, in the story of *'Anita'* the author C. Laizawna reveals the love relationship between mother and daughter. A strong affection of mothers love to daughter is clearly revealed in these two fictions. Everyone ought to respect our mother.

### 3.4. Vanlalpari (Pari)

The other female character who plays a minor but truly important role to the plot of this novel is Vanlalpari, who live in Aizawl. She is a classmate of Dinga and a good friend, depicted as beautiful, lovely and respectable character. She, at the first time had some feeling of love upon Dinga but does not show obviously. When Dinga told her about their affairs with Pari, she replied "To be educated is what will bring you success and that is what you must keep in mind the most," (255). When she meet with Zuali, who is being jealous of her beauty and lover of Dinga, she totally change her mind upon Dinga and looked him as her brother, also becomes a faithful friend for both of them and acted as an instrument for joining them together. This shows that Pari has a broad minded and optimistic feeling. And with this action, it can be said that Pari is depicted as having a round character to drives the plot towards the climax.

### 3.5 Suilianmawii (Suii)

Suii is a friend of Dawngi, she lives with her mother and opened a tea stall. She had secretly in love with Dinga. When Dinga try to escape from the trap of Dawngi, he play her and they had a romantic time on the way together at night when Dinga try to see Dawngi. She is flirtatious woman who cheats a friend of her.

It shows that she is acted as a good friend and sister of Dawngi and in the meantime also acted as a lover of Dinga. She is depicted as having a round character.

### 3.6. Kapi

Kapi is the daughter of a hotel owner in Champhai village, where Dinga often take a rest and stay while he visited. She is not that beautiful compare to the other female characters. She also likes Dinga very much and wanted to sacrifice her body to the one she loves. When she is with Dinga, she wore a see-through dress that a men cannot take off their eyes. Her acting and movement clearly revealed when Dinga is around. We can see that if Dinga wanted to make love with her she is ready. "Her body was dimly visible, and the structure of her thigh can also be seen," (240). The author here depicted as having a loose character. This clearly reveals that having sex before marriage is nothing to her. With all her actions, we can say that Kapi is portrayed as having a flat character.

### 4. Conclusion

One of the important features of novel is characterization. Abraham states, "Character is a literary genre. It is a short, witty sketch in prose of a type of person," (26). Action in a novel is based on round and flat character. "A character may remain 'stable' or unchanged in his outlook and dispositions from the beginning to the end of a work. He is, we may say, a Flat Character. Characters that do grow mentally and in their outlook to life are called Round Characters," (26). In the fiction of *Hmangaihzuali*, the writer put the plot at the first place and arranged the characters in accordance with the fixed plot. In other words, he used the characters to follow his dreams which he had clearly set the goal to make the readers

happy. All these women characters, educated and even hotel waiter had some feeling of love upon Dinga shows that the author tries to fulfill his own determination to raise his protagonist character to be hero. And the writer also tries to attempt the harsh realities in real life through these female characters. Dr. K.C. Vannghaka states,

The modern Mizo novels are also realistic. Their themes are all about the facts of contemporary life, the pleasant as well as the unpleasant, the beautiful as well as the ugly, and do not present merely a one-sided view of life. They also use the novel to express, 'a conscious, considered criticism of life' (*Mizo Studies*, 47).

A novel and life are closely related, and so a novelist often leaves hidden messages through his/her characters. E.M. Foster says, "The speciality of the novel is that the writer can talk about his characters as well as through them, or can array for us to listen when they talk to themselves," (73). Here the writer uses an important instrument to draw the attention of the reader's eye is the depiction of his characters as piteous, beautiful and despicable as well as respected and admired by the society. All the female characters are not the same in one way or the other depending on their action. From this novel, the character of Hmangaihzuali and her friend reveals true to real life or reflection of human life with all its perplexities which we cannot ignore.

This novel portrayed a romantic love between Dinga and Zuali which is one of the themes of this novel. Love effects upon all these women but that does not lead to happiness at all. In total, the author clearly depicted all of these women characters in

*Hmangaihzuali* are beautiful, pleasant, and charming and they are the most popular girls in their respective villages. Lastly, we can say that virtue rewarded, vices punished is really exists in this fiction.

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## Navigating Varied Dimensions of Violence in Educational Institutions: An Analysis of Shooter by Walter Dean Myers

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Catherine Lalruatfeli Ralte\*  
Prof. KC Lalthlamuani

**Abstract:** *Educational institutions, historically bastions of intellectual progression and personal maturation, have lately borne witness to a disconcerting phenomenon - the proliferation of violence. This research paper undertakes a comprehensive inquiry into the intricate facets of violence within scholastic environments. By meticulously unravelling the dimensions of direct violence, cultural violence and structural violence, this study aims to furnish a comprehensive analysis of the heterogeneous manifestations, underlying etiologies, and prospective ramifications associated with each variant. Weaving insights from disciplines such as sociology, psychology and education, this paper contributes to a nuanced grasp of violence's pertinence in educational institutions and advances strategies to cultivate more secure, inclusive and harmonious pedagogical settings.*

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\* Research Scholar; Department of English and Culture Studies, MZU

\*\* Professor; Department of English and Culture Studies, MZU

**Key Words:** Violence, Structural Violence, Direct Violence, Cultural Violence, Bullying

Educational institutions, traditionally sanctuaries for intellectual exploration, individual growth and communal nourishment, now grapple with a disturbing intrusion: the burgeoning spectre of violence. This research embarks on an exhaustive investigation of violence's multidimensional nature within the American educational milieu. Through an interdisciplinary approach, this paper seeks to unravel the intricate tapestry woven by direct, cultural, and structural violence.

Johan Galtung, a seminal figure within the realm of peace and conflict studies introduced a conceptual schema that transcends the confines of conventional violence, delineating three distinct yet interconnected modalities thereof. At the nucleus of his construct lies direct violence, encompassing overt physical transgressions. Expanding the purview, structural violence elucidates systemic and institutionalized disparities that engender harm. Complementing this dyad, cultural violence elucidates the subtle yet profound mechanisms through which normative values and practices validate oppressive ideologies. He gives an explanation to the three forms of violence as - "The subject of violence can be any actor, as in intended actor or direct violence. Or a structure at work, churning out harm, causing basic human needs deficits, as in un-intended, indirect or structural violence. Or culture at work when used to legitimize direct and structural violence, the legitimization then being indirect-direct/indirect, or cultural violence" (Galtung and Fischer, 35). Galtung's paradigm, predicated upon the symbiotic interplay of these three dimensions, underscores the imperative of a holistic and interdisciplinary vantage in unpacking the intricacies of violence

within sociopolitical milieus. This framework thereby bestows upon scholarly and pragmatic cadres a heightened analytic apparatus, conducive to a more nuanced comprehension of violence's variegated manifestations.

### **Direct Violence**

Direct violence, characterized by overt physical confrontations, verbal vitriol, and menacing behaviours, permeates scholastic spheres. Firstly, this paper endeavours to expound upon the ubiquity of direct violence and the deleterious impact it exerts on targets, witnesses and the overall pedagogical ambience. It investigates the agency of personal and contextual determinants, encompassing peer dynamics, familial backgrounds and socio-economic differentials, in nurturing an environment conducive to direct violence. Through the illumination of psychological and emotional ramifications borne by affected parties, this section underscores the urgency of ameliorating direct violence's incidence.

The predominant conceptualization of violence is typically characterized by direct physical manifestations, encompassing behaviors deliberately aimed at causing harm or mortal injury to individuals. Within this context, Zizek has asserted that violence, as it occupies a prominent position within our cognitive framework, is immediately associated with discernible indicators such as criminal activities, acts of terrorism, societal upheaval, and global confrontations (1). This conventional perspective on violence finds widespread utilization and validation due to its conspicuous and easily discernible attributes, rendering it readily identifiable in nature.

In Walter Dean Myer's *Shooter*, the narrative revolves around a pivotal act of direct violence: a school shooting. The central protagonist Cameron Porter and his friend Leonard Gray undertake

this grievous action, wielding a firearm within the confines of their educational institution called Madison High School. The most prominent manifestation of violence in the select text is direct violence which is characterized by the physical harm and injury caused by the school shooting. Within the context of the novel, several instances of direct violence emerge, each contributing to the thematic exploration of the repercussions of such extreme actions within a scholastic milieu. However, the school shooting itself epitomizes the most conspicuous manifestation of direct violence. Cameron and Leonard's calculated use of a firearm resulted in a tragic and immediate physical impact on various individuals present within the school premises. Leonard eventually killed himself immediately after their shooting spree. This act of violence is both the narrative crux and a socio-psychological focal point of the story.

The victims of the shooting experience a direct encounter with violence, facing the tangible and often catastrophic outcomes of the perpetrators' actions. The depiction of these individuals and the severity of their injuries underscores the raw and disturbing nature of direct violence within the narrative. The auditory and sensory elements of gunfire contribute to the visceral depiction of direct violence. The auditory representation of gunshots, coupled with the subsequent descriptions of their consequences, serves to evoke a heightened sense of realism that is crucial to the narrative's emotional and thematic resonance. These aspects are evident in Carla Evans' report of her experience of the shooting. She is a senior at Madison High School where the shooting takes place. She reports the event, stating;

I start up the stairs, and just before I get to the third floor, I hear this commotion and all these freaking noise. When I get

to the third floor, Cameron is there, all bug-eyed and wild looking. He's really freaked out. He has a gun. I'm like, "What's going on?" And then I see Len and he's got ammunition all wrapped around his body and I knew something big was going to happen. I was going to cool it, and I turn to Cameron to ask him what's going on, and then the whole window next to me like explodes. There's glass flying everywhere and noise and I'm half running and half being dragged by Cameron. I bang my knee on the railing in the staircase and I'm falling down the stairs. I hear Len screaming something and I want to go back and help him because I think somebody's after him. But Cameron is still pulling me and I'm fighting him. Then I hear some more shots. Only they're louder than at the range and I'm scared. Cameron's yelling something but I don't know what because I'm too scared to think straight... All I can remember after that is sitting on that closet crying and shaking...I peed all over myself. (Myers, 117)

The immediate aftermath of the shooting scene delves into the psychological aspects of direct violence. Fear, panic, and chaos unfold as the school community grapples with the unexpected eruption of violence within their familiar environment. This portrayal underscores the psychological turmoil that ensues as a result of such acts.

Furthermore, the presence of law enforcement officers attempting to apprehend Cameron constitutes an instance of direct violence response. The confrontation between Cameron and these figures serves as a microcosm of the broader societal response to acts of extreme violence, and it embodies a distinct facet of direct violence containment. Police report reveals that;

...the fire alarm (in the school) was set off at approximately 7:57 (a.m.)...the alarm was answered by the Harrison County Fire Department Engine's Company 16, Emergency Squad B and Ladder Company 9...At approximately 8:03 the Harrison County Police Department received a 911 call of shots fired at the school. Responding were officers Pete Vega, William Davis, and Elizabeth Kelly, in three different squad cars...The SWAT team entered the building at 8:33 (a.m.). (Myers 159, 160)

In sum, the select novel intricately weaves instances of direct violence throughout its narrative fabric, each contributing to a multifaceted exploration of the manifold dimensions, consequences, and reactions associated with such acts within a school setting.

### **Cultural Violence**

Cultural violence, a subtle yet equally pernicious facet, manifests through the perpetuation of prejudicial stereotypes, biases and normative frameworks that perpetuate discrimination and marginalization. Galtung defines cultural violence as “those aspects of culture, the symbolic sphere of our existence...that can be used to legitimize direct or structural violence” (Galtung, 291). He asserts that by cultural violence, he means “aspects of culture” only and “not entire cultures” (291). This discourse delves into cultural violence's instances via acts such as bullying, ostracism and micro-aggressions, frequently underpinned by factors like class, gender, ethnicity, faith, or sexual orientation. For instance, in the text, Madison High School is organized into different social classes with the sportsmen at the top, and the so-called ‘outcasts’ belonging at the bottom of the social hierarchy. Cameron and Leonard are classed as outcasts, and they constantly face bullying and micro-aggressions on a daily

basis. In their shooting spree, Brad Williams is killed, and instance of cultural violence is evidenced in Newspaper reports of the incident. Westword newspaper claims that “Brad Williams, who was killed during the incident, had received scholarship offers to four colleges”, insinuating his superiority (Myers 154). Harrison Courier Newspaper clearly states the class difference between the two students who died that day, of Brad Williams who is called a “bright all-state athlete” and of Leonard Gray who is called an outcast (155). It states that – “Two young men who never could get together socially were buried on the same day in starkly contrasting ceremonies(155). The cultural violence here is the way people perceive violence based on the victims. When Leonard is bullied constantly by the jocks, this act of violence is considered normal. But when this constant bullying takes a toll on the bullied and the bullied can no longer tolerate and commits acts of violence on the perpetrators of bullying, the bullied is portrayed as an evil one. This is cultural violence in that “a major form of cultural violence indulged in by ruling elites is to blame the victim” of violence “who throws the first stone, not in a glasshouse but to get out of the iron cage, stamping him as ‘aggressor’” (Galtung, 295).

Furthermore, it underscores the broader repercussions stemming from an environment steeped in cultural antagonism. The phenomenon of cultural violence is evidenced by the perpetuation of attitudes, norms, and stereotypes that tacitly sanction and normalize violent behaviours. *Shooter* unveils instances of cultural violence through the prevalence of bullying and the cultivation of a hostile environment within the school. The pervasive mistreatment of Cameron and Leonard exemplifies this dimension, as their experiences with ostracism and victimization serve as catalysts for their eventual violent actions. Cameron Porter reveals that bullying

“never ends...and if you get a label – that you’re easy, then they’re going to find you. They push you and they push you, just to see how far they can go” (Myers 39). The hostility of the school environment is evident where “some guy” always “punches you out”, or “somebody sits behind you in class and just keeps kicking the back of your chair” simply because he can, where the so-called nerds are called “bangers” because “you’re so out of it” that “you should just go bang your head against the wall” (42, 43, 47). This cultural milieu normalizes aggression and insulates the emergence of violent tendencies. In *Shooter*, the thematic thread of cultural violence is manifest through the portrayal of a milieu characterized by the propagation of deleterious stereotypes, norms and attitudes. This serves to cultivate an environment conducive to the proliferation of aggression and the marginalization of certain individuals. The narrative underscores instances of cultural violence through the depiction of pervasive bullying and social ostracism that the protagonist endures. Galtung’s explanation of cultural violence asserts that “cultural violence works...by changing the moral color of an act from red/wrong to green/right or at least to yellow or acceptable” (291). These behaviours are emblematic of a culture of aggression and exclusion that results in his psychological isolation and despair, factors that contribute to the trajectory of violent actions.

The normalization of aggressive conducts within the school premises emerges as a salient facet of cultural violence. The prevailing atmosphere, rife with confrontations and intimidations, serves to inculcate a culture in which aggressive behaviours are tacitly endorsed, thereby cultivating an environment that tacitly sanctions acts of violence. The intricate interplay of peer interactions, characterized by peer pressure, marginalization and maltreatment exemplifies the cultural underpinnings that underlie

violence. The inherent ramifications of these dynamics exacerbate Cameron and Leonard's emotional seclusion, amplifying the latent potential for resorting to violence. The narrative potentially inspects the ramifications of acquiescing to injurious norms and attitudes that may indirectly fuel violence. The tacit acceptance or lack of active resistance to such harmful behaviours underscores the entrenched cultural backdrop that bolsters their continuity. Through a discerning portrayal of a cultural milieu characterized by the normalcy of aggression, marginalization, and mistreatment, the novel underscores the imperative of addressing these cultural aspects as a means of mitigating the progression of violence within educational enclaves.

### **Structural Violence**

Implicit within institutional frameworks, structural violence encompasses systemic disparities engendering inequalities in resource access, opportunities and outcomes. Galtung's construction of structural violence, pertaining to the pervasive systemic inequalities that perpetuate harm resonates through the fabric of *Shooter*. Bandy X. Lee defines structural violence as;

...the avoidable limitations that society places on groups of people that constrain them from meeting their basic needs and achieving the quality of life that would otherwise be possible. These limitations...usually originate in institutions that exercise power over particular subjects. Because these limitations are embedded in social structures that operate normatively, people tend to overlook them as nothing more than ordinary difficulties that they encounter in the course of their daily lives. (123)

Structural violence is discernible in the contextual factors contributing to the perpetrators' descent into violence. The novel intimately explores Cameron's tumultuous background, including familial discord, victimization through bullying, and internal turmoil. This constellation of elements embodies structural violence, denoting the interplay of societal neglect, deficient support mechanisms, and inadequate interventions that collectively contribute to the trajectory of violence.

According to Franzak and Noll, it is "present in world view, or ways of thinking, that accept violence as part of a natural life. It is hard to see because it appears normal. It is present in the way society approaches issues or define a problem" (663). In this sense, it refers to societal systems, policies and practices that harm individuals or groups indirectly through inequalities. Firstly is firearm accessibility and procurement. The narrative elucidates a palpable instance of structural violence through the facile acquisition of firearms by the perpetrators of violence. Leonard Gray obtained the gun from his uncle's house which was hidden in a closet. Cameron Porter gets his gun from his father's gun cabinet. This portrayal underscores the pernicious repercussions of lenient firearm regulations and unimpeded access, culminating in an environment conducive to potential violence and peril.

Then we have deficient mental health support infrastructure. The narrative's exposition of Leonard's tribulations unveils an inherent structural violence that permeates the absence of robust mental health resources. This dearth in comprehensive mental health provisions exacerbates his psychological distress, underscoring a systemic impediment to holistic well-being. He writes in his diary

that the Guidance Counselor in their school dismisses his need of mental health. The Counselor tells him that “the Viking way of life meant that I should pick up my shield of maturity and deal with it. Don’t be a whiner...Deal with it” (Myers 184). This is structural violence, and structural violence creates “needs – deficits” (Galtung, 295).

Next is educational disparities and their perpetuation. Implicit within the narrative’s discourse is a manifestation of structural violence, encapsulated by the depiction of educational inequalities impinging upon Cameron’s scholastic trajectory. In the novel, Cameron Porter faces educational disparity through a lack of proper support and resources for his learning needs. He struggles with reading, and has difficulties in the sphere of comprehension, but they remain unaddressed by their school system. The delineation of divergent educational opportunities reflects systemic fissures, thereby contributing to perpetuated societal disparities.

Then there is the inequities anchored in race and socioeconomic strata. In the event that the text interrogates racial and socioeconomic dimensions, it underscores instances of structural violence. Through the lens of systemic racism and economic differentials, the narrative underscores the confluence of societal dynamics that underpin disparate treatment and opportunities. For instance, Cameron Porter is an African-American student. He faces racial prejudices from the security personnel of the school who used to suspect him simply because of his skin color. Therefore he is constantly put for monitoring in various circumstances. In addition, even though he goes through challenging times mentally, his family cannot afford proper mental

health care or counseling. Due to this financial lack, he is unable to get the help he needs, portraying the structural violence that limit well-being and opportunities based on socio-economic status.

In summation, this research proffers an erudite illumination of the intricate skein of violence manifest within educational institutions. Through deciphering the distinct yet interconnected tapestries woven by direct, cultural and structural paradigms of violence, this paper underscores the pressing need for holistic interventions countering their deleterious influences. Heightened consciousness, cultivation of empathy and concerted advocacy for policy recalibrations collectively furnish a roadmap towards fostering educational bastions that resolutely uphold the tenets of safety, comprehensive development and collective welfare for all students.

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## Political Apathy in Mizoram: A Study of Aizawl

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K.T. Lalrintluanga\*  
J.C. Zomuanthanga\*\*

### *Abstract:*

*Political apathy is often understood to be one of the factors that hinder the effective functioning of a democracy. It is perhaps ubiquitous in one form or other in democratic states across the world and breeds reason for a thorough understanding in ascertaining democratic processes and institutions. Thus the focus of this paper is on researching the nature and prospects of political apathy in the context of Mizoram. From the data collected by means of literature survey, questionnaires and interviews, this paper attempts to explain the bases of political apathy in Mizoram by random sampling multiple areas of its capital – Aizawl. Then the paper analyses the citizens' level of commitment regarding democratic principles and processes. Following this, it assesses the possible reason as to why some section of people merely participate in politics out of a crude sense of democratic obligation. Subsequently, the paper explores if the lack of formal education has a direct impact on*

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\* Research Scholar, Deptt. of Political Science; MZU

\*\* Asst. Professor, Deptt. of Political Science, MZU.

*people's political knowledge, awareness and interest. Lastly the paper provides conclusions with observations based on the data collected by the research.*

*Key Words: apathy, participation, democracy, political, mizo, respondents, citizens, elections.*

## **Introduction**

Behaviouralism in political science views politics as a social process and emphasizes political behavior/interaction rather than state-centric, institutional, and formal legal analysis. The focus is on how political action and interactions impact politics. The individual interacts with others as a social being and part of it includes political interactions related to policy and decision-making for society. Political involvement means political participation, and people participate at different levels. Politicians are active, they mostly join political parties and canvass and propagandize. Others join pressure organizations to promote a cause. On the other end, there are people who appear to avoid politics and even the most basic form of participation such as voting which in many instances could be due to political apathy. Political apathy is indifference to politics. Interest, voter, and information apathy may arise. It happens when a person loses interest in politics. Political events, public gatherings, and voting are ignored. Political indifference can impair democracy and social and psychological well-being (Mukhopadhyay).

Democracy implies self-determination, where citizens vote and affect politics. Only elections allow qualified people to rule. Non-participation and political indifference might produce systemic problems in such a situation. Non-involvement may appear harmless, but a democracy cannot be a government of, by, or for the

people without citizen participation. Healthy democracies require two aspects of citizenship. Political participation includes citizens' willingness and ability to participate in self-rule. Understanding and supporting democracy's core values is the second dimension. Some contemporary political theorists believe democratic understanding and commitment are more important than engagement (Branson). For a fair and thriving democracy, these two elements must work together. A good democracy requires more than unenthusiastic and naïve involvement. 'Apathetic participation' is when people for instance, vote but lack political understanding and interest. If they are unfamiliar with incumbents, candidates, and political parties' reputations, backgrounds, and skills, they can be easily swayed before and after elections.

In order to help instill an active and progressive democratic system, researchers must delve into and investigate the various sociopolitical strata to identify phenomena that may provide useful data and paint an accurate representation of the political developments and dynamics related to apathy. Individuals or groups can use such data to appropriate theories, policies, launch initiatives, and undertake further study.

### **Statement of the Problem**

'Apathy' originates from *apatheia* which means "without feelings" in Greek. It is the state of not caring about something ("apathy"). Thus, political apathy is a citizen's disinterest in political activities including elections, public opinion, civic duties, etc. Its causes and levels of occurrence may vary across communities, but some common causes of this feeling are the belief that politics is a dirty game and that only freelance, financially well-off, and higher-ranking people should be involved in politics (Edufirst TV). Firstly,

political apathy permeates democratic systems everywhere. In addition, people naturally have different interests, temperaments, and abilities. Some are interested in and able to participate in political matters, while others are disinterested or even shun politics. Political impotence and irrelevance also cause political indifference. Interest, voter, and information apathy are subcategories (Mukhopadhyay).

Discriminatory laws or bureaucracy may discourage political involvement by making people think their efforts would be thwarted. In a democracy, the distortion of plans aimed at achieving consensus has the potential to result in apathy, yet government entities try to reduce democratic dissent whilst promoting economic and social cohesion. Communication deficits cause apathy. Liberals worry about citizens' non-participation in decision-making, whereas socialists stress political disengagement. Political ignorance, legislation ignorance, fear of authority, the need to form pressure groups rather than act alone, lack of information may cause apathy and prevent political rights from being used effectively. Good living conditions, corruption, political persecution, or alienation may also discourage political engagement. ("Political Apathy").

Political indifference can lead to anarchy, fanaticism, and political, social, or national collapse. The insufficient use of political rights undermines democracy and may lead to dictatorship, making democracy a risky affair. High illiteracy rates in India may explain why Indian politicians were pessimistic about democracy following independence ("Political Apathy"). In 1951, Jawaharlal Nehru stated that democracy was the best form of government, but questioned if democratic methods (adult franchise) were selecting lesser men due to ignorance and demagoguery (Guha).

## **A Case Study of Political Apathy in Aizawl District**

Mizoram conducts free and fair elections without impersonation, fake voting, booth capturing, intimidation, or class or caste violence, unlike in some other parts of the country. However, political apathy tends to pervade every strain of democracy, as even in highly politically active states, voting apathy has been observed in a large number of non-voters in elections, after taking into account the many reasons citizens don't vote. This study examines political apathy in Mizoram's capital, Aizawl. It identifies those who lose interest in politics and examines why they do so. As part of the study the researcher has collected relevant material and data using various methods in Aizawl East II constituency for analysis.

### **Political Apathy - a Dynamic Variable**

Political indifference has been the subject of several scholarly and popular works, most of which emphasise its negative implications on democratic administration. Apathetic citizens are unaware of incumbent administration's many flaws which stem from corrupt politicians and officials. Although it is often argued that people always get the government they deserve since they establish it, political apathy allows incompetent rulers and bureaucrats to take advantage of the people's ignorance, perhaps even perpetuate it, and use their naivety to pursue their own interests. When such developments occur and are perpetuated over long periods of time without any checks in the political systems where corrupt perpetrators are rarely held accountable, it often leads to a vicious cycle in which citizens feel that the state is continuing down a hopeless and inevitable path, reinforcing their apathy towards politics. Political indifference can cause poor voter turnout, state government stagnation, and even loss of democratic integrity. Since there are no personal political encounters, it may have social and psychological effects.

When researching socio-political issues like apathy, it's difficult to identify the complex interplay of unlimited variables that influence people's behaviour. Another is the large pool of theoretical opinions that academics must consider when labelling social processes as 'problems'. So in the context of this research, while most literary works may accept political apathy as a problem/impediment that needs to be overcome, some scholars have gone as far as to say that political apathy is not a problem but an indispensable variable that even benefits state harmony. Almond and Verba found a durable democracy in what they called a 'civic culture'. Many citizens are active in politics, but a passive minority keeps the system from falling into utter chaos. Regarding the assumption that a functional democracy is one in which citizens believe they can influence governments' decisions and actively try to, Almond and Verba's work is intriguing because it rejects such an idea. Instead, they claim that liberal democracy will be most stable in states with a 'civic culture' of different cultures. They believed democracy flourishes when a participatory culture is balanced with apathy. Passivity stabilises politics. But critics say they ignored race and class subcultures by focusing on national culture (Hague & Harrop).

Mukhopadhyay thinks that political apathy can be helpful if individuals are satisfied with their present administrations. Accordingly, non-governmental political involvement produces instability and more state problems than it addresses. After considering such alternative opinions and possible varying views, this research has nonetheless come up with a number of hypotheses that may hold much substance, but only in the selected research area or target community as variables vary in quantity and quality across all societies.

Notwithstanding, Mizoram is an impoverished Indian state which has struggled with a lack of natural resources, poor infrastructure, few job prospects, and relied on central governments for economic aid. It is far behind other states in innovation and prosperity. If citizens remain indifferent to their political and economic situations and those who cause them, these issues will likely intensify. These difficulties can only be solved if the people are truly committed to reforming the political system when it is ruled by corrupt and self-interested people. Through social and political awareness, people can produce competent, innovative, and noble leaders and hold corrupt politicians, bureaucrats, and others accountable for using politics for selfish purposes.

### **Data Analysis and Statistics**

A total of 100 samples were successfully collected with the questionnaire method based on random sampling within the constituency of Aizawl East II. The localities of stated constituency that were covered for such sampling are – Dawrpui Veng, Saron Veng, Chhing Veng, Armed Veng South, Tuithiang Veng and Chite Veng. After the successful collection of all the samples, the data that was henceforth produced may be analysed in the following ways:-

Respondents were divided into four target groups based on age in the following manner –

- Ages below 20
  - Ages 20 to 29
  - Ages 30 to 59
  - Ages 59 and above
- Out of 100 respondents –
- 12 belong to ages below 20

- 20 belong to ages 20-29
- 44 belong to ages 30-59
- 24 belong to ages 60 and above

When the respondents were asked if they cast their vote in the last state elections, 90% of them replied with 'yes' while 10% of the respondents replied with 'no'. When asked how many times they had cast their votes in the past, 84% responded with 'multiple times' while 16% responded with 'once'. When these non voters were questioned why they did not cast their votes in the last state elections, 1% responded with 'not interested', another 1% responded with 'incompetence of candidates' and 7% responded with 'no opinion'.

When asked if they were interested in, or in touch with politics and governance in general, 24% responded with 'yes', 23% responded with 'no', 53% responded with 'occasionally' and 1% responded with 'no opinion'. When asked whether Mizo citizens were enthusiastic about or interested in political affairs or everyday governance in general, 30% responded with 'yes', 57% responded with 'no', 2% responded with 'very disinterested' and 11% responded with 'no opinion'.

On being asked whether the spread of modernization has caused citizens to become more inclined towards politics, 35% responded with 'yes', 6% responded with 'no', 46% responded with 'to some extent' and 3% responded with 'no opinion'. When asked why citizens are apathetic towards politics, 11% responded with 'lack of time', 58% responded with 'disenchanted by political system', 5% responded with 'satisfied with governance' and 16% responded with 'no opinion'. When asked if the mere casting of votes is enough to

achieve good governance, 5% responded with 'yes', 83% responded with 'citizens must stay engaged/interested at all times', 8% responded with 'emphasis on role of media' and 4% responded with 'no opinion'.

When asked whether the mere casting of votes can have harmful outcomes, 19% responded with 'voting is a must regardless', 32% chose the idea that 'mere voting can be harmful', 44% responded with 'on election of representatives, citizens must be vigilant of the activities of the former' and 5% responded with 'no opinion'. When asked if the lack of education causes political apathy, 5% responded with 'yes', 44% responded with 'no', 45% responded with 'to some extent' and 6% responded with 'no opinion'. When asked whether political activity through means of social media alone was effective/ impactful enough, 3% responded with 'yes', 28% responded with 'yes to some extent', 65% responded with 'no, as real participation is a higher necessity' and 4% responded with 'no opinion'.

### **Observations**

From the above analysis of the research area, one can infer that voting apathy among respondents on a basic level is low as is evident from the high voter turnouts in the latest state elections (2018). So this means that there is a decent level of voting awareness and an indication that citizens in Aizawl generally value and conform to the current system of voting in India. This could be due to the fact that Mizoram has historically witnessed peaceful and smooth elections up to date and has been one of the few states in India to be able to do so.

Among the 20 below age group, 6 out of 12 respondents which constitute 50% percent of this age group may be classified as politically apathetic. Upon analyzing the collected data, it has been

found that from amongst the various age groups, this age group showed the highest percentage of politically apathetic respondents. Political apathy in younger people is not an uncommon thing and is in fact an issue of concern in most democratic nations around the world. In the United Kingdom for instance, around only 40% of people ages 18 to 24 tend to vote in general elections. Senior citizens sometimes assume it is because young people are lazy but that argument is questionable as young people today volunteer more than older people and are more educated. Some theories claim that civics are not taught enough at the schools and that overall curriculums of schools have served insufficient in instilling the requisite civic values amongst the youth (Above The Noise, *Youth Voter Turnout*). This may also be perhaps something that is not necessarily a product of cultural conditioning but instead a simple fact about psychological development. Adult franchise in democracies is in most cases bestowed upon citizens at the age of 18 or so and this is normally the stage of a person's life when he or she is at the threshold of adulthood but at the same time still retains elements of irresponsibility and juvenileness and has not fully grasped or acquainted themselves with the ideals and values of democracy.

Among the 20-29 age group, 6 out of 20 respondents which constitute 30% of this age group may be classified as politically apathetic which is 20% lesser than that of the 20 and below age group. However, out of the total number (i.e.100) of respondents, the 30-59 age group produced the highest number (9) of politically apathetic responses. People under thirty are much less likely to own property or have children so there is less incentive to vote on issues regarding school education or property taxes – issues that bring a lot of people to the polls (Above The Noise, *Youth Voter Turnout*). One

may theorize that a large section of the people of this age group in Aizawl are pursuing college/university degrees and higher education or work part-time jobs and outside of that, spend much of their time trying to find high-paying jobs and are largely distracted away from everyday political affairs. These young adults may also be distracted from politics as they are largely involved in less political areas of civil society such as the church where interactions are mostly based on discussions related to theology as opposed to political issues. This is not to say that social interactions of this kind are detached from the political ones as it is important to maintain that all social phenomena are interconnected.

Among the 30-59 age group, 9 out of 44 respondents which constitute 20.45% of this age group claimed to be politically apathetic. This data shows that the middle-aged to older adult respondents have developed a keener interest in politics and governance in contrast to the younger adults and teenage voters. They represent the largest number of respondents among the various age-groups and also the highest number of government workers and politicians out of the various demographic groups. It is probably mostly after the transition from young adulthood to full middle-aged adulthood that a person is more likely to take a voluntary interest and participate more actively in politics as well as civil society.

Among the 60 and above age group, 2 out of 24 respondents which constitute 8.33% of this age group may be classified as politically apathetic. The 60 and above age group which represents the senior citizens without any definite upper age limit. This age group is the least apathetic towards politics both in terms of voting and in having an interest in and knowledge of political matters. One theory is that beyond sixty years of age most people are retired and

are no longer working daily full time jobs and are therefore left with more time and freedom to pay attention to society in a larger sense of the term and over time, naturally grow inclined towards civil and political matters.

Out of 100 respondents 50% were male and 50% were female. Out of 50 male respondents 10% (5 respondents) did not cast their votes during the last state elections. Among the aforementioned non-voters, 1 refrained from voting due to 'incompetence of candidates', 1 refrained from voting due to 'apathy/disinterestedness' and 3 did not vote due to 'other' unspecified reasons. Out of 50 male respondents, 8 respondents which constitute 16% of total male respondents may be classified as politically apathetic.

Out of 50 female respondents, 10% (5 respondents) did not cast their votes during the last state elections. All of the aforementioned non-voters did not vote due to 'other' unspecified reasons. Out of 50 female respondents, 15 respondents which constitute 30% of total female respondents may be classified as politically apathetic. One may further infer that from analysis of the collected data, female respondents were on an average, more apathetic of politics than the male respondents.

The collected data has shown that voter turnout was equally high from both men and women respondents in the last state elections. So from the given data, it may be estimated that neither male nor female citizens have shown any considerable sign of voter apathy when compared to each other. However, this study has produced data implying lower level of political interest outside of elections in women. The fact that female respondents have developed a more considerable level of information and interest apathy than men can be attributed to a number of factors. Since Mizo society

like many others, is based on a patriarchal structure, men have been predominant in most aspects of social life and this is especially apparent in the realm of politics. Traditionally, women were first of all considered to be weaker and less competent than men physically and intellectually. They were also mostly discouraged from freely expressing their opinions and views and this is especially true when their opinions came into conflict with male authority. After marriage, women were principally confined to a domestic life to engage solely with household activities and the raising of children.

Although modernization and democracy have ushered in some noticeable changes with regard to the overall position of women in Mizo society, considering how women in the more advanced western countries have taken strides and have achieved commendable success in many fields – be it politics, business or entertainment, there are milestones yet to be reached for Mizo women. Ideas such as equal rights and equal opportunities were not immediately embraced by the traditional Mizo community and had to be given some time to seep into it due to the perpetuation of patterns of male dominance.

However, from the current state of affairs it is apparent that women have benefitted the changing times and in terms of employment, many of them are entrepreneurs, doctors, teachers, bureaucrats, etc. The realm of politics is therefore the biggest area where Mizo women are yet to become active or interested in, and is also the one place wherein they may most effectively advocate their rights and become political influencers. Worthy of mention in this respect is the MHIP (Mizo Hmeichhe Insuihkhawm Pawl) established in 1974 – an organization aimed at the promotion of the condition and rights of Mizo women. Right from the introduction

of constitutional formal/institutionalized politics in Mizoram, there have only been two female members of the state's legislative assembly, which shows that direct participation outside of elections are historically of a low level just as their current lack of interest in politics compared to men.

Some observers argue that Mizo men are not playing their part in the advocacy of women rights and political involvement. Patriarchal patterns of behavior, although not as vehemently as before, continue to be played out by both men and women. But women have been active in every other sphere except in politics which limits such arguments. One may argue that the real yoke of the issue is the traditional axiom that women are more agreeable while men are more assertive and competitive which is evident in the realm of politics. So as compared to men, women are more naturally inclined to be content in socializing and interacting within areas of civil society that are not enveloped by discussions and activities of a political nature.

The role of media in politics is crucial in understanding the level of engagement citizens have with their political system. Modernization facilitated the growth of mass media- means of communication that reach a large number of people. Television, radio, and websites are examples. Social media, such as Facebook and Twitter, are interactive platforms, with designed recipients, which facilitate collective or individual communication for the exchange of user generated content. Media are the citizens' main point of access to politics- the space in which politics now primarily happens for most people, and the place for political encounters that precede, shape and at times determine further bodily participation (if it is to happen at all). Such encounters do much more than provide

‘information’ about politics. They constitute mental maps of the political world outside beyond the immediate experience (Hague & Harrop). Social media bridge mass and personal communication. Although print media – newspapers and magazines remain influential channels of political communication, their primacy was supplanted by broadcasting and social media in the 21st Century especially in urbanized areas. Notwithstanding, a close relationship between politics and communication continues to thrive.

In the context of this research, the level of political interest and interaction of individuals is greatly reflected in the nature of their exposure to information received through media. The questionnaire method has revealed data which depicts a major emphasis by as much as 91% percent of respondents upon the significance of the role of media in the political dynamic. This primary data also simultaneously highlights the general attitude of the people towards voting and consequently towards politics of everyday life. Most of the respondents are highly active and participate effectively by making use of their adult franchise come election time; voting is the most discussed and foundational element of democracy and in this respect Mizo citizens have not waned in fulfilling their duties as citizens.

However, the study has shown that the major proportion of respondents feel that mere casting of votes can have harmful effects as voting although crucial, is only one important aspect of a healthy democracy. They claimed the importance of keeping in touch with governance and politics and stressed that it is important for members of constituencies to know the candidates well during as well as outside elections. Citizens must keep a close watch on the daily activities of their elected representatives so that they may

be held accountable whenever the latter are involved in illegal malpractices and act against the interests of the concerned citizens.

The above findings immediately imply the indispensable role of the various forms of media in keeping the citizens informed and exposed to the everyday goings on of their polity. And this research has shown that people generally recognize how the media may be utilized as a means to stay in touch and vigilant of governmental activities even when the majority of them may not necessarily have the convenience or resources to directly and regularly participate in politics.

The role played by education in the overall political culture of Mizoram is also a crucial area of focus in this research as it is one of the most important agents for political integration. This influence is due to the fact that education widens man's fields of interests. The educated person is more conscious towards the duties and responsibilities of the citizen. He has more self-confidence and ability. Therefore he can easily propagate his ideas and gain the capacity for political involvement. In the West it has been seen that most of the political leaders of democracies are highly educated, whereas in some countries, the trend is almost the opposite. G.M. Concery and H.M. Field have found that due to the distinction of income, even equally educated persons show different rate of political participation. On the other hand, J.F. Foscut has shown that in the same income group the political participation of persons differs according to their education level. These studies show that no single social variable may be taken as the absolute determinant of political behavior. Education is nevertheless a very important factor (Kumar). In the case of Mizoram, the state's high literacy level indicates that insofar as basic education is not a concern.

Therefore, political apathy in the state cannot simply be attributed to lack of basic education or illiteracy. And the spread of formal education may consequently help in imparting basic civic values in Mizo society. And this study has gathered that Mizo political leaders and politically engaged/enthusiastic individuals are not necessarily from a highly educated background and that their high level of political interests may be credited to other social variables instead of education alone.

Coming to the debate about the ideal level of interest and participation which raises issues of speculation rather than fact, if it is discovered for instance, that non-participants are clustered in lower social strata, then one may conclude this lack of engagement more likely reflects apathy bred by political cynicism or feelings of powerlessness, rather than satisfaction. The positive functions of apathy, as seen from the academic's study, may be less apparent in certain areas.

The most striking result from participation studies is the limited extent of any direct participation other than voting. In an influential analysis, Milbrath and Goel divided the American population into three groups, a classification which has since been applied to other liberal democracies (Hague & Harrop). These categories based on involvement with conventional politics were:

- a small proportion of gladiators who are active in politics – for instance, campaigners;
- a large group of spectators who observe the contest but rarely participate beyond voting;
- a substantial number of apathetics who are not engaged in politics.

Milbrath and Goel's labels were based on an analogy of Roman contests which a few gladiators performed for the mass of spectators whereas some apathetic citizens did not even watch the show. It is important not to disregard the large population of spectators: those who observe politics without becoming involved other than through casting an occasional ballot. Especially among the young, political engagement may take the form of visiting websites, discussing an election with friends, or watching a film about a current issue. Political spectating may be an emerging and a highly influential form of political engagement. In an age of spectatorship, the eyes rather than the voice is becoming the people's source of power (Hague & Harrop).

Utilizing this analogy, the primary data derived from this research suggests that as much as 24% of people identified themselves as either gladiators or regular spectators, 53% as occasional spectators while 23% identified themselves as apathetic.

This research has further found that the single biggest reason as to why people are apathetic is because they have become disenchanted by politics. This suggests that in the case of the research area political apathy may be attributed to political cynicism as opposed to satisfaction with the current government or prevailing political system.

The AMEF (Association for Mizoram Economic Forum) claims that most Mizo see politics as a quest for power, which is plausible, but if that is all politics is, it will only cause trouble for non-participants. Another popular view of politics is that it is a place where a few powerful people form parties and trample on those below them or compete with those from other parties, and

that the political system is a tool for imposing arbitrary power on citizens. Civil society has grown bitter due to such political views. This has deterred clean-cut people from entering politics. According to K.C. Lalvunga, Mizo citizens lack proper knowledge and experience. They need to develop a wider outlook and get acquainted with the outside world. Many people are enthusiastic about Mizo nationalism yet they lack any sort of substantial vision for the future of Mizo people. A pervasive moral crisis has caused many individuals to become mute and apathetic towards the goings on of politics as they have grown lesser and lesser assertive towards the corrupt political system.

### **Interviews**

Interviews with prominent and experienced citizens were conducted to gather relevant perspectives and knowledge for the research issue.

Zopari, President of MHIP Saron Veng Branch, Aizawl, said Mizos vote well but don't follow elected officials after elections, so they don't know their genuine objectives. Vote buying shows that people don't understand democracy or the importance of their votes, and it also shows that citizens don't prioritise their civic duty. She believed that education has helped spread political awareness and interest among the masses, and that educational backwardness is a cause of apathy, but that educated people and intellectuals are also apathetic. She said NGO's like the Mizoram People's Forum organise hearings when necessary. These hearings discourage election malpractices like conspiring politicians using fake birth certificates and residential certificates to qualify for candidatures and criticise those involved.

P.B. Mankima, President of MPF Chhing Veng Branch, Aizawl, stated that many folks don't care about politics because it doesn't touch their daily life. He provided the example of market vegetable sellers, who mostly worry about their daily jobs and don't care which political party is in power as long as commodities prices and sales don't change. He believed that most people thought politics was only for politicians and political parties and that individuals had little influence. In Mizoram, politics is tightly tied to race and nationality, and church preachers educate the public on politics. Political awareness is decent but not ideal. People will learn democratic values over time. He said that in addition to formal education, family and parents are crucial in imparting civic responsibility in youngsters.

Lalramthanga, President of MPF, Armed Veng, claimed that a lot of Mizos don't realize that they're electing individuals to represent them for five years. This implies they must comprehend politicians' proclivity to become corrupt and prioritize their own interests during their tenure. He claimed that the state would stagnate and fail to progress unless at least half of the Mizo population was politically active. He claimed that government money distribution programs have failed and that people have not productively used the money. Lalramthanga also said that education has helped raise political awareness, but the educated and intellectuals must wake up because they can make real change. He added that politicians lie to the public during elections and intellectuals from universities and colleges must pressurize incompetent politicians. He also said that politically active parents are likely to raise politically inclined children, while politically apathetic parents are likely to raise politically

apathetic children. He concluded that most young people merely copy their parents' political views shows political apathy.

### **Conclusion**

One of the first premises that can be established is that insofar as the most basic form of political engagement (voting) is concerned, Mizos exhibit high levels of participation. The state has consistently seen high voter turnouts during the past state elections. But beyond state elections, and regarding the election of member of parliaments, the priority that the latter receives is noticeably lower which is directly reflected in the lower voter turnouts. The parochial inclination of Mizos was iterated by K.C. Lalvunga in his work as well.

The study has shown that age serves as a significant variable since the age of a citizen apparently reflects the tendency of interestedness or otherwise, and it has been found that the younger voters amongst respondents possessed the highest disposition to be apathetic towards politics. The study suggests that political apathy is determined on some level by gender as the statistics have shown that women had a proclivity to be more apathetic as compared to men. However, in this specified research area of Aizawl, the degree of difference in this level of interest is rather marginal.

This research has gathered considerable data to allow one to infer that political apathy is very commonly linked to pessimistic and cynical preconceived notions of politics. The dominant notion of local politics is that it is an activity that exclusively involves and concerns politicians and political parties that are more often than not corrupt and self-serving, while the rest of the citizens are confined to a more confined and passive role outside of the political realm.

Additionally, modernization of infrastructure and communication has substantially improved access to state events and current affairs. However, this research has indicated that media's ability to engage the masses in politics is limited, and a significant number of Mizo inhabitants remain politically apathetic.

Lastly, it may be assumed that formal education or low income was not a big determinant as compared to other factors with regard to political apathy among the Mizo people meaning that the majority of apathetics were disinterested more so due to corruption of the political system and a pessimistic view of politics. In this way, the causes and nature of political apathy in Aizawl and perhaps to some degree in Mizoram have been assessed.†

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## A Comparative Analysis of Special Schools in Two Districts of Mizoram

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Lawmsangpuia Ralte\*

### Abstract:

*Disability can be one of the most marginalizing factors for school going children. Disability can restrict children from receiving conventional education which leave them lacking certain skills required in various aspects of life. Children with disabilities are often rejected from seeking admission to mainstream schools and the few enrolled are often neglected due to certain reasons. Discrimination often arises in the form of neglect, rejection and failure to give special attention to children with disabilities which left them to experience educational inequities. In India, even though Right to Education (RTE) Act 2009 mandates free and compulsory education for all children including children with disabilities, the practice of it is still not properly implemented as many children are still left out due to their disabilities. Hence, special schools play an important role in rehabilitating, imparting education and teaching daily living skills to children with disabilities. This study*

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\* Research Scholar, Department of Sociology, Mizu

*focuses on the comparative analysis of special schools in Mizoram, which is located in the north eastern part of India. The study focuses on two of the biggest districts in the state, Aizawl and Lunglei. Emphasis is given towards the comparative study on the development level of their infrastructures, the rehabilitation systems, the education systems and the overall outcome of the special education which is reflected in the life of the students.*

*The article ends with policy recommendations with regards to the field of education for children with disabilities in Mizoram.*

Key Words: Disability, Mizoram, Right to Education (RTE) Act 2009, Special Schools.

## **Introduction**

Disability has long been one of the most marginalizing factors with the most immediate effect felt by the children with disabilities. Disability can restrict children from receiving conventional education which often leave them lacking certain skills required in various aspects of life. It is estimated that of all the 15 per cent of people with disabilities in the world, 150 million of them are estimated to be children with several types of disabilities and among them, as much as around 80 per cent of them live in developing countries (World Health Organisation). The rate of disability is higher among the older adults in the West but it is just the opposite in India where 50 per cent of all the disabled population falls below the age group of 18 years old (Dalal 126). A further report further estimated that among all the children with disabilities dwelling in low-income countries, as much as 90 per cent of them did not receive any type of education due to the restrictions brought about by their disabilities (United Nations Children's Fund). The problems

faced in the field of disabilities is blamed on social creations and hence, the issues faced by these children can also be attributed to the neglect by society even though certain rights and acts are available which safeguards them (Oliver 127).

In India, the Right to Education (RTE) Act 2009 has mandated free and compulsory education for children from all sections of society including children with disabilities. However, the law is far from practice as the implementation is low which still left many children with disabilities to faced denial of admission to mainstream schools. Only around 5 per cent of children with disabilities complete their primary level of education (Peters 9). It is estimated that 49 per cent of children with disabilities are less likely to receive any type of education either due to their poverty or from rejection by schools which left as much as 51 per cent of them to be in a constant state of unhappiness and an additional 41 per cent to have a feeling of being discriminated against (United Nations Children's Fund). Children with disabilities have experienced various barriers in society which is increased by denied admission in mainstream schools (Bhumali 141). To counter the problems faced by children with disabilities in terms of the current learning crisis, it is vital to build an inclusive education system which can solve certain issues in the field of education and also ensures equitable quality education for children from all corners of society (Roolvink). It is also extremely important to support, understand and give them better opportunities instead of mere charities (Singh 127).

It is therefore in this manner which prompted many academicians to stress about the importance of establishing special schools for children with disabilities which is highly necessary for

their overall holistic growth. Besides, the establishment of special schools ensure that the students receive need-based education and also gain their personal confidence and skills from their learning. It is vital to admit children from all sections of disability such as physical, mental, emotional and developmental disabilities (Sukumar). Special schools should have properly trained teachers to cater to the needs of the students and each classroom should be small in size so that teachers can attend to each and every student. The tutors should be given an abundance of unique aids and tools to help in their teachings and a trial and error methodology should be employed. It is essential to maintain a positive attitude of both patience and tolerance which serve as an important key point in the field of special education (Sukumar).

The importance of special schools for children with disabilities is also realized even in the most remote corners of India such as *Mizoram* in which a handful of schools has been set up. *Mizoram* is one of the states of India located in the north eastern part of India. It has achieved statehood only on 20th February, 1987, as India's 23rd state. Two of its biggest districts are *Aizawl* and *Lunglei* respectively, with *Aizawl* as the capital of Mizoram. In *Aizawl*, there are currently five special schools which are located in various localities across the city. However, in *Lunglei* district, there is only one special school which is established for people with disabilities from all walks of life.

### **An analysis of special school in Aizawl**

*Aizawl* is the biggest district in Mizoram with a population of well over 293,416; of which male and female are 144,913 and 148,503 respectively, according to the 2011 census. In the city of

*Aizawl*, there are five special schools which are Shining Star Special School, Ephatha Special School, Special Blind School, Rephidim Special School and Gilead Special School. For the purpose of this study, Gilead Special School is only taken out of all the five special schools as it is the biggest special school in *Mizoram* and serves as a model for all other special schools in other districts of the state. Spastic Society of Mizoram (SSM) was formed in the year 1989 and the society later formed Gilead Special School in the year 1990 with the initial simple services given to physically and mentally challenge youths and children. The government recognised the school in 1995 and was upgraded to Adhoc aided in 1998. The services were originally given in rented buildings and after struggles and hardships, the Government of Mizoram allotted land with an area of 2966.42 square metres in Brigade area of *Aizawl* in the year 2014. SSM has constructed a comprehensive spastic care complex in the area which comprises of well-equipped school buildings, hostel, and playground with funding received from North Eastern Council in the year 2017. The current building has been occupied from the year 2022 with Miss *Laldinpuii* serving as the school Principal since 1997. The school is a State Nodal Agency Centre for National Trust and is a member of PARIVAAR (National Parents Association). It is currently affiliated to IICP, Kolkata and National Institute for Empowerment of Persons with Disabilities (NIEPD). In terms of infrastructure, the school is a reinforced cement concrete (RCC) building with 6 floors which is adjacent to the school hostel as well as the office. It also has a separate kitchen and a PASCOM room which is reserved for parents to wait for their children. All the floors have their own separate toilets which are easily accessible. Safe and clean drinking

water is supplied regularly through water filters and parents and outsiders are not allowed entry into the school buildings unless the need arises. There are currently 40 workers, including teaching and non-teaching sections. The school also employs a speech therapist, a physiotherapist and two occupational therapists. The students are segregated into different classrooms based on their disabilities. There are currently 112 students, 70 female and 42 male and their disability ranges from intellectual disability, cerebral palsy, autism spectrum disorder and hearing impaired. The school has a vocational training centre in which 5 workers are employed to impart employment skills to the students. Various skills such as the makings of aprons, paper plates, pot holders, envelopes and ladies handbags are taught to the students and the order of their products are in high demand. Miss *Laldinpuii* has said,

*‘Our students have greatly benefitted from our vocational training centres. We taught them skills which make them financially independent. The products they make are in high demand and we cannot even keep up with the demand most of the times.’*

It is interesting to note that students are firstly enrolled in pre-vocational classes before they are shifted to the vocational training centres. The school has a sand therapy centre for autistic children. The school follows mainstream academic calendar of *Mizoram* in which school session begins from April and conclude in April of the next year with three terms in between. There is no entrance examinations in which everyone who seeks admission is admitted based on the availability of seats. The school is basically a primary and middle level in which students above the age of 15 are hardly admitted. The school has a library in which books are classified based on different categories. The timing of the school

starts from 8:30 am till 2:00 pm in the afternoon in which the students begin their day with devotion from 8:30 am till 8:45 am. The students are regularly picked up by the school bus and van and are again dropped to their respective houses in the afternoon. There are a number of wheelchairs, crutches, toys, educational posters and other facilities which are required by the students and each classroom has their own whiteboards, quality desks and chairs. The school is adjacent to the hostel in which 17 students are admitted and there are currently 4 workers including the warden and assistants. The school published a newspaper called Genesis every month in which subscription fee of INR (Indian Rupees) 5 is charged to the subscribers. The students of this school have their own respective school uniform which is worn regularly by the students.

In terms of rehabilitation, the school has two occupational therapists, one speech therapist and one physiotherapist in which students from intellectual disability and cerebral palsy sections are allotted separate routine to receive therapies. The students individually receive 40 minutes of therapy session each day. Autistic students are also given sand therapy treatment at least twice a week. All the students from various sections have separate sports day once a week and the school has one annual sport. The school celebrates Advance Christmas, Teachers' Day and Children's Day with additional functions celebrated in between the school calendar. Some gifted students are occasionally selected to represent their school, state and sometimes even India at various sporting events in which the students never came back empty handed. The school receives mid-day meal funds from Sarva Shiksha Abhiyan (SSA)

which is regularly prepared by the school chefs on a daily basis. In terms of women specific problems, Miss *Laldinpuii* has said,

*‘No girls from our school have problems in terms of menstruation. Even when they are on their monthly period, they still attend the school and the teachers take care of everything for them.’*

The education system clearly differs from the mainstream schools in which only the few selected portions from mainstream syllabus are taught in the school. The syllabus is made in a manner which fits the needs and level of the students. In the class of intellectual disabilities, the students are divided into three sections based on their abilities and each section are tasked with their own separate goals such as self-help, social skills, functional academic skills, identification and recognition, directions, activities and finally leisure skills. The routine only includes their level need-based in which students are taught the names of various objects and various social and personal skills as well. Even though examinations are conducted timely, students never failed any examinations and corporal punishments of any kinds are absent in this school. The students are treated with love, patience and care and lessons are taught based on each of their own level. Each class has a separate class-teacher who is assisted by caregivers. All the students from Gilead Special School have a Unique Disability Identification (UDID) card certificate as it is made mandatory by the school. Miss *Laldinpuii* has further added,

*‘Parents and general public in Aizawl started to be aware of disability and has improved tremendously as compared to traditional days. Teasing and discrimination of people with disabilities started to disappear among the general public and almost everyone in Aizawl*

*treat people with disabilities with love and respect. Even though there are still rooms for improvement, inclusive development of people with disabilities started to improve in Aizawl city.'*

### **An analysis of special school in Lunglei**

*Lunglei*, on the other hand, is the second most populous district in *Mizoram*. According to the 2011 census, *Lunglei* had a population of 161,428 of which male and female were 82,891 and 78,537 respectively. As opposed to *Aizawl* city, *Lunglei* town only has one special school which is called Onyx Special School located in *Chanmari*. Onyx Special School is established in the year 2003. The school provides upper primary level education and it is managed by private unaided organization. It is run by Lunglei headquarters of *Mizo Hmeichhe Insuihkhawm Pawl* (MHIP) in which the medium of instruction is *Mizo* language and is co-educational. The school building is easily accessible which is made of reinforced cement concrete (RCC) and is only one floor. The school has one television, two resting beds, some educational posters, a whiteboard and old desks and benches. The floor housed the office, kitchen, classroom and playing room all in one floor. There are currently only three workers which comprise of one driver and two teachers with Miss *Vanlalhlani Chhangte* acting as the Principal and she is also the sole teacher of the students and she has one assistant, Miss *Rebec Lalmuanawmi*. In terms of assistive devices, the school only has one wheelchair and two crutches which are donated by Sarva Shiksha Abhiyan (SSA) and also received mid-day meal funds daily. Lunch is usually prepared by the two teachers daily. The school has one van in which students from various localities are picked and dropped every day from their respective houses. The driver usually set out at around 8 am in the morning to pick up

students from their respective houses assisted by Miss *Vanlalthlani Chhangte*. The school usually starts from 9:30 am to 10 am with proper devotion followed by cleanliness checking. The students did not have any school uniform and there is no proper procedure with regards to admission process. People with any types of disabilities who seek admission in the school are accepted with open arms and there are no age criteria as well. Graduation of the students is not formally observe in which students can enter and leave according to their own preferences. There are currently around 30 students who enrolled in the school and they all range between different ages, genders and all have different types of disabilities. However, only around nine students regularly attend the school and corporal punishments of any kinds are absent in this school with few exceptions to occasional scolding when the need arises.

In terms of rehabilitation, the school lacks certain facilities and cannot play as much part in rehabilitating the students. The school has two beds which are used by the students to rest and take a nap when the need arises. There is one television which is their source of entertainment. The students usually take exercises every day after lunch in the form of dancing and are guided by their respected teachers. The students are taken to *Aizawl* city once a year in the month of December to observe UMANG Festival, which is a festival prepared for people with disabilities organized by North East Zone Cultural Center (NEZCC) and Art and Culture Department, Government of Mizoram. The students are capable of reciting their prayers before eating their lunch. The principal has said,

*‘The most difficult thing to teach is sex education. Even though our students may be differently-abled, they also develop sexual*

*feelings sooner or later in their life. Even though I find it difficult and awkward to teach about sex education, I teach them about it based on their own understandings. I also told their parents not to treat them like babies all the time and to let them sleep in a separate bed. Teaching their child basic things in life and letting them do their chores are hugely benefitted by their children.'*

The school does not follow the syllabus of mainstream schools and has their own special way of learning. The Principal carefully studied the syllabus of primary and middle schools and sort out relevant topics which can be studied by the students of Onyx Special School. The main aim of the school is to impart socializing skills to the students and also teach the students on how to take care of themselves. They did not have proper routine. Each student is catered according to his or her own needs. All the students have different styles of writing in which some students are capable of reading and writing only capital letters while others are only fluent with the small letters of the English and Mizo alphabets. Some students are only capable of writing one alphabet letters while some are capable of writing their names and various other names as well. All the students do not have UDID certificate and it is not mandatory for the students to have them. The principal of Onix Special School has also added,

*'Even though there are a huge number of people with disabilities in Lunglei, awareness is very less with regards to disability. Many parents still practice a bad habit of hiding their special children instead of letting them join special schools and letting them socialize. As a result of their continuous hiding, many of them lack certain personal and social skills and also added the burden of disability. The adjustment of general public with regards to disability is also*

*very low and we still have a very long way to go towards inclusive development of people with disabilities in Lunglei.'*

### **Comparative analysis of two special schools in Aizawl and Lunglei**

There are huge differences between the two schools in which the first difference is observed in terms of the sizes of the school buildings. Even though both are reinforced cement concrete (RCC) buildings, Onyx Special School only has one floor while Gilead Special School has six floors with hostels attached to it. Besides, there are various other compartments in the buildings of Gilead Special School with the presence of enormous school playground and a compound which is absent in Onyx Special School. Another noticeable difference is with regards to the year of establishment in which Gilead Special School is much older while Onyx Special School only came into existence since 2003. In *Aizawl*, there are as many as five special schools while *Lunglei* only has one special school. The size of students' enrolment is another main difference with Onyx Special School having 30 students against the enrolment rate of 112 students in Gilead Special School. The same applies to the difference in the number of workers where Gilead Special School has 40 workers while Onyx Special School only has 3 workers. The special school in *Aizawl* is equipped with a standard library and vocational training centres while there is no such facility present in the special school of *Lunglei*. Miss Vanlalhlani has said,

*'It would be monumental if the government could provide some facilities for vocational training of our students. I am a trained tailor and if given proper equipment, I could teach the skill of tailoring to the students. However, the lack of funds and support have block me from pursuing my goals.'*

Another difference is observed in the school timings in which Gilead Special School starts exactly at 8:30 am while Onyx Special School has no specific starting period which usually ranges between 9:30 am to 10 am but both the schools start their day with a proper devotion and cleanliness checking of the students. Students are ordered to possess UDID card in *Aizawl* while the possession of UDID is not mandatory in *Lunglei*. Students are divided into different classrooms based on their disabilities in Gilead Special School and each class had two full time teachers to look after them. The case is rather different in *Lunglei* in which all the students who have different types of disabilities are kept together in the same classroom guided by only two teachers. The treatment of therapy of any kind are not given to the students in *Lunglei* while students are regularly given speech, sand, physiotherapy and occupational therapies regularly which are allotted to the students at different timings in *Aizawl*. Miss *Laldinpuii* has said,

*'Instead of mainstream curriculum, our basic purpose is to give proper therapy to all the students regularly at the most affordable prices. Our students have benefitted from the therapy sessions as many students who originally have difficulty in moving have even become flexible with regular therapy session.'*

Gilead Special School has separate cooks to prepare mid-day meal while the two teachers in *Lunglei* prepare mid-day meal without any outside help. In *Aizawl*, the school has certain number of wheelchairs, audio-meters, crutches and various other educational facilities such as picture books, whiteboards, posters and sign language posters required by the students while *Lunglei* only has one wheelchair and two crutches and few educational posters for the students. School uniforms are required to be worn by

the students in *Aizawl* while there is no school uniform in *Lunglei*. Another noticeable difference lies in the school routine where Gilead Special School has a proper fix routine which is regularly followed while in *Lunglei*, the students are made to learn certain things without having a fix routine and students are individually assigned separate tasks by their teachers. In *Aizawl*, there is a separate room for parents to wait for their children during their school hours while in *Lunglei*, no parents ever assist their children to school. In terms of female students, no girl child has much problem in terms of menstruation and regularly attends school even if the situation arises. However, in *Lunglei*, a girl is usually given a holiday by her parents during her menstrual cycle which ranges from at least 5 to 7 days. In *Aizawl*, students beyond the age of 15 years are not entitled to continue studying in the school whereas in *Lunglei*, people as old as 40 years old attend the school as there is an absence of age criteria. Onyx Special School has no affiliation while Gilead Special School has affiliations from IICP and NIEPD. The success rate of students in employment settings is more in *Aizawl* where many of their graduates work in Vishal mart, cafes and various other places utilizing the skills learned in the school. The success rate of students is low in *Lunglei* where the students are still yet to find success in terms of employment. The students of Gilead Special School had also achieve honourable sports achievements in which silver and bronze medals are won by the students who participated in Special Olympics held in Los Angeles, USA in 2015 in the events of athletics and five-a-side football respectively. The students also participated in a number of coaching camps at the national level while such achievements are absent in the school of *Lunglei*. Miss *Laldinpuui* has said,

*‘When children with special needs are given the correct guidance and training based on their needs and skills, they improve tremendously. There are many special students who are good at sports and so, it is up to the teachers to locate them and train them on their own pace.’*

Besides the differences, the two schools have certain similarities as well. The first of which is the pick and drop method observe by both the schools. In Aizawl, students are regularly picked up and dropped to their respective houses by bus and van while the same is observed in Lunglei by a van. Both the school has a similar method where they trained each student individually according to his or her own level. There is an absence of corporal punishments in both the schools with an exception of occasional scolding out of necessity. Both the schools are run by organisation where Gilead Special School is run by Spastic Society of Mizoram (SSM) and Onyx Special School is run by Mizo Hmeichhe Insuihkhawm Pawl (MHIP) with little to no assistance from the government. Both the school receive mid-day meal from Sarva Shiksha Abhiyan (SSA). Another similarity observes between the two school lies in the fact that there is no entrance examination for students and admission is granted to every student in need. The syllabuses of both the schools are customised based on the level of the students’ need and personal grooming, social skills and daily skills are given more emphasis than textbooks in both the schools. No students are ever made to fail in the examinations of both schools.

## **Conclusion**

There is a tremendous improvement in terms of infrastructures, education system and rehabilitation of the

students in *Aizawl*. The enrolment strength of the students is also increasing each year and parents of children with disabilities are more aware of their children's need as opposed to traditional days. Improvements and development are also witnessed in the lives of the students in *Aizawl* where many of them even find employment in various workplaces. The school has turned their students to be important members of society and have benefitted from certain personal and social skills taught to them. Even though the school has certain improvements over the years, the case is not similar to all the other districts of Mizoram where the special schools are lacking behind in terms of various aspects. Awareness is still needed to be imparted among the general public in other districts with regards to disability. Many of the families of people with disabilities still hide their children with special needs away from the public. This negative practice of hiding their children only results in increasing the disability of their children. This practice also left them to acquire little to no social and personal skills for their overall development. There is still an absence of vocational training centre in other districts of Mizoram where the students in *Aizawl* hugely benefitted from it. Infrastructures of special schools needed renovation and if at all possible, constructions of new buildings are required. Parents and families of children with disabilities should not hesitate to enrol their children to special schools and the government should take initiatives to fund the special schools as they still lack certain assistive devices like wheelchairs, crutches, audio-metres, textbooks, educational posters, toys and learning devices. The improvements and development of special schools observed in the city of *Aizawl* will happen in other districts of Mizoram only if the general public and the government work

hand in hand to combat the issues faced by special schools in their respective districts.

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## Women and the Political Space

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Gorachand Das\*

### *Abstract:*

*Women are still fighting for the most basic and primitive of rights. A woman does not have the right over her own body. She is killed because of her gender. One of the battles that women gender is still fighting is the right to voice in political sphere. It is believed that the strength of any society is the strong women in it. Without a strong woman in the house we would never have good example of educated, strong willing people who are achieving a lot in anywhere on the globe. It is often said that if we trust our women, who may be our mother, wife to take control of our homes than why they can't be trusted to control our state and nation. On paper today every woman has right to vote but in practice they are still denied the voice. Taking example of different nations parliamentary bodies, there are only men in Kuwait parliamentary committee for women, Pakistan has a huge voting gender gap and in Afghanistan many women cannot vote because of mandatory photo screening at polling stations. How it is possible to have policies for women if women don't have any say on politics? How will the world achieve gender equality whereas we have the right to equality on paper? There is a convention on the elimination of all*

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\* Research Scholar

*forms of discrimination against women. In reality women are discriminated against both at home and at work. Women do not hold enough positions of power, only 25% of parliamentarians are women world over. There are only 21 women Heads of State or Heads of Government. Only 14 countries have 50% or more women in cabinet. The United Nations has never had a woman general secretary.*

*The northeastern region of India can be proud of treating women better than most other parts of the country and the world. Women in the northeast fair comparatively better when it comes to marriage institutions, presence in public spaces and are also accorded a better social standing and equal participation in economic activities. But in the political field women of the north-eastern region needed a further improvement. The number of women local body leaders, legislators and ministers in the region is still very inadequate. A look at the poor representation of women in Assam assemblies is a proof of the fact that politics continues to be man's territory in the state. Women work actively at the grassroots and are rarely encouraged to enter the political battle. A society which claims to stand up for gender equality cannot keep the political arena out of women's reach. If women are kept outside decision making bodies, then gender equality in the region will continue to be superficial and limited.*

*Most north-eastern states are located at the bottom when it comes to women representation in politics. When it comes to representation of women in legislative bodies, India is among the bottom group of nations in the world. Women's representation has always been less than 15% in Lok Sabha and 10% national average in the state assemblies. The number of women ministers, MPs and MLAs in several north-eastern states is very less compared to their percentage in population. Currently, there are no women ministers in four of the north-eastern states- Meghalaya, Nagaland, Mizoram and Arunachal Pradesh. The number of women in many autonomous bodies of the north-eastern states is equally depressing. Out of the total 466 seats in the assemblies, only 5% are currently occupied by women.*

*Key Words: Gender, equality, northeast region, politics, women participation, election.*

The paper attempts to analyze the gender divide in the representation of the women in the legislative bodies in North East India. The article is based on secondary data collected from various reports and research articles and has analyzed the representation of women in the states legislatures assemblies. Reports, anecdotal records and the results of the elections suggest that Women plays a crucial role in shaping the electoral outcomes in almost all the elections held from Panchayat, Municipal to State assemblies. The question of women representation is yet another indicator of the divorce that exists between electoral politics, a domain that remains dominated by men, and governance where considerations of gender equity are possible. Genuine women inclusion translates into more women taking part in political activities, campaigning and mobilisation, and to more women attending rallies and campaign events.

In the recently Legislative Assembly elections in Tripura, Nagaland and Meghalaya have brought forth a non-symmetrical gender narrative. The states witnessed enthusiastic and politically conscious women voters who have outnumbered their male counterparts in exercising their franchise. For the past many years, women voters have outnumbered their male counterparts in the electoral lists of several north-eastern states. There is one area in which these three elections have shown great continuity, which is the marginalisation of women in politics. Most parties argue that women are not competitive candidates compared to men, particularly in close elections. In northeast most parties argue that since women have been absent from politics historically, they lack political experience compared to their male counterparts. In the three north eastern states- Tripura, Meghalaya and Nagaland, 14 women were elected to the state assemblies in the just concluded states election. Tripura recorded the highest with nine women elected to the assembly followed by three in Meghalaya and two in Nagaland.

The recent elections saw Tripura's women voters outnumbering men by 3%, registering a stunning 90% female voter turnout. On the question of women's representation in the Assembly, the BJP's Kalyani Roy, the party's legislator in the outgoing assembly and a lawyer by profession, expresses her satisfaction in the tickets distribution for contesting the elections. However, Roy has also bluntly acknowledged that women are not given the scope to become MLAs or MPs despite their ability to perform duties at par with male counterparts. The recent polls in Tripura elected nine women to the state assemblies against three women legislators in the outgoing house. With nine of the 31 women contestants winning, the Tripura assembly now has the highest number of women legislators since it became a full-fledged state in 1972. In 2013, five of the 15 women candidates became lawmakers in Tripura, while three women were elected in the assembly polls in 2018. Among the nine women candidates seven are from the ruling BJP and two from the Tipra Motha Party (TMP). This low representation persists despite Tripura's female literacy rate (89.5%) being among India's highest.

In Meghalaya three women, the same number as in the previous election 2018, were elected in the February 27, 2023 assembly elections when 36 women fought the poll battle. In Meghalaya, former state minister Mazel Ampareen Lyngdoh and Santa Mary Shylla, both from the ruling National People's Party (NPP) and Miani D. Shira of the Trinamool Congress, were elected to the assembly. Shylla (NPP) marked one of the biggest upsets of this election by defeating Lok Sabha member from Shillong parliamentary constituency and Meghalaya state congress president Vincent H. Pala in the Sutnga-saipung assembly seat.

Meghalaya boasts one of the best literacy rates (82.8%) for women in the country and has amongst the lowest rates of early marriage, (16.9%). Most women in the state (91.4%) have a say in

household decisions, i.e higher than the national average (84%). However, the matrilineal state's performance on gender indices has been slipping as only three women, or 5% of 59 members of the legislative assembly, were elected. In Meghalaya, matriliney serves to reinforce tradition more than empower women, according to this 2012 Shillong Times report. It informs, "Women are not groomed to take part in politics due to various traditional and cultural restrictions but there has been a gradual change wherein women are allowed to take part in the Dorbar" (village or local council).

Editor of The Shillong Times and a Padma Shri awardee Patricia Mukhim writes "Women in tribal states are subjected to patriarchy. Traditional institutions in tribal societies do not allow women to participate. So, women have no experience in local, political grassroots institutions. And for them to suddenly jump to legislature is a bit difficult. She also believes that customary laws are the biggest impediment as 'they perpetuate patriarchy'. Ampareen Lyngdoh, a former cabinet minister and the East Shillong legislator says politics in India is male dominated. There is a huge divide between the projection and the actual ground check. Women are needed during electioneering and to support male candidates but whenever women want to come to the fore front, there is always some kind of hesitancy from the political class itself.

In Nagaland forty-eight years old lawyer activist Hekani Jakhalu from Nationalist Democratic Progressive Party (NDPP) made history in its 60 years of statehood, as she became the first woman MLA from Nagaland from Dimapur-III seat. Salhoutuonuo Kruse of NDPP also won from the west Angami seat in the state. It is to be noted that out of the 183 candidates only four women nominees contested the February 27 assembly elections in Nagaland. In the 2018 assembly elections, five women contested in Nagaland and none was elected.

On a number of gender development indicators, Naga women do better than the Indian average. Fewer women here suffer from

anaemia (23.9%), are forced into early marriage before 18 years of age (13.3%) or report spousal violence (12.7%). Most women in the State (97.4%) have a say in household decisions. (ADR- Association for Democratic Reforms- report- 2018, ECI- 2018). Nagaland and Naga society have also been praised for ensuring women's safety. As India has been singled out for a huge number of reported rapes and crimes against women such crimes occur at low rates in Nagaland. But safety does not translate to equality. Naga society is also deeply patriarchal, and it is believed that women must be respected and their security cannot be compromised- especially by men. But the traditional law of the Naga society clearly distinguishes gender roles and gendered responsibilities. For instance, women are in charge of domestic issues, and men deals with society. Women have therefore been excluded from the political realm. Most villages in Nagaland have reserved 25% of village development board's seats for women, but that quota exists on paper only.

Traditional tribal bodies vehemently protested the imposition of Article 243(T) in the state, which mandates 33% reservation for women belonging to scheduled castes and tribes in urban local bodies. The law was viewed by men as an infringement on Naga tradition and customs as protected under Article 371(A) of the constitution, and the state government argued it would impede the fragile peace in Nagaland, as reported in *The Hindu* on Feb. 8, 2017. Women's groups, such as the Nagaland Mother's Association and Joint Action Committee for Women's reservation, challenged the state assembly's decision in the Guwahati High Court, and later the Supreme Court, which upheld the women's right to participation.

#### Reason for under Representation:

Woman activist Nandita Dutta pointed out in an interview that women's representation in Panchayat and Civic bodies in the states are very encouraging, with several such institutions even headed by women. Dutta lamented the 'attitude' of girls and women

towards politics. “It appears that educated girls and women are not interested in taking up politics as a full time profession as it involves a lot of volatility. The girls always try to get a secure job- be it in the government or private sector. They do not seem to want to be an MLA or MP,” She said.

Veteran journalist and poll strategist Sekhar Datta suggested in an interview that there is a traditional reason for the paucity of women in politics. Girls and women prefer to live a peaceful life and don't want to join a 'risky profession' and would rather pick other avenues for their livelihood. But research, historical precedent across India and the testimonies of women politicians indicate, however, that the paucity of female MPs and MLAs is rarely due to lack of interest on the part of girls and women and is more likely due to structural factors and the obstacles set up by political parties.

Women are deprived of sharing governance and policy making despite female voters being more than 50 per cent in the voter's list of several north-eastern states. It is also believed by many activist and researchers that issue of drug menace would be resolved more easily if women get the appropriate political empowerment and governance. Northeast India is traditionally a women empowered society but even they get less scope in politics, governance and policy making. Women of the region are educated, efficient, and conscious of all basic issues and if given the opportunity they can comfortably take care of the family, society and administration.

#### Conclusion:

A paper published in the Journal Indian Sociological Society, 2017, it states that “Women in the north-eastern state are different from the rest of India is that women in these societies have spaces where they can get organised, prioritise their agenda, voice their opinion and enact within their prescribed normative condition, but the difficulty arises when these spaces get a defined rigidity. Political space has largely been an exclusive domain of men. Hence decision making and policy intervention takes a backseat for these women.

Experts suggest that customary laws as well social attitudes must evolve with time. Assam, for instance does not have a customary laws as such. But social attitudes are very much against women in governance. According to journalist Mukhim, the women's participation in politics will not increase unless there is a 33% reservation for women in parliament and state assemblies. Women representation in the northeast has been terribly low, despite women politicians being highly educated, politically experienced and politically connected. On every aspect they tend to surpass men, including at times in terms of electoral performance. But despite this competitiveness parties remain completely biased and remain the main obstacle to their inclusion into electoral politics.

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