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Editorial



Khawvel a mi zawng zawng ten kan hriat Kristian-te hunpui leh nghahfak Christmas chu Pathian zarah kan lo thleng leh dawn ta reng mai. He hun lo thleng tur hi kan nghakhlel tlangin mitin mai hi eng nge maw zawng tak hian min khawih a. A hming ringawt pawh hian lung a ti leng thin. Christmas hun hi khawvel pum han thlir pawhin khualzin veivah tam lai tak niin a lang. He hun a lo thlen hian tlang hrang hrang a awm te pawhin chhungkaw kim a hman kan tum theuh va, hman khawm dan kawng zawngin mahni awmna lam kan pan khawm hram hram thin. Nu leh pate pawhin kan fate he hun lo thleng turah hian an dawng bik palh ang e tih hlaubin a theih ang angin ngaihtuahna pawh an lo seng lawk viau thin. A hunlai boruakin a zir reng vang pawh a ni ang e, pangpar dang aia a mawi bik vang lam ai mahin Krismas dawn hnaih a par a nih avang hian tlangsam lo par te chuan rilru a ti thar riau hian a hriat. Kristian tan lo pawh he hun hi sum leh pai tuakna tha leh remchang a lo ni ve zel a. Thawnhnaw chang lo pawh he hunah hian Christmas lam hawi thil hrang hrang pawh hralh a nuam a, nitina eichawp zawng tan pawh he hun hi an tan chawlhna hun nuam a ni ve tho mai. Vur tlakna rama cheng ni lo mah ila vur tla lai lem siam chawp ngawt pawh hian kan rilru a kai hruai thui viau niin a lang. Sumdawng mite tan pawh he hun tluka nghahhleleh awm hi kum khat chung hian a awm kher awm lo ve. Israel ram pawh khuan khum khat chung a sum a hai luh tam hun lai ber chu December thla chho hi niin an sawi thin. Kohhran lam inbuatsaihna pawimawh tak pakhat pawh he hun lo thleng tur hi niin alang. Kohhran zawng zawng hian Krismas laia hlim hi kan duh theuh a. Kohhran hruaitute pawhin he hunpui lo thleng tura hlim taka kohhran mipuite kan awm tlan chu an duhtusam a ni ngei ang. Thenkhat chuan camping leh crusade te pawh he hun lo thleng tur pual hian an nei fo nghe nghe. Hei hian kan thinlunga Krismas in hmun a luah thuk zia a hril thei awm e.

He hun hlu tak hi hun dang nena khaikhin pawhin a danglam bik riau hian a lang. A danglam bik riau a lan chhan chu Krismas hun lo thleng tur hian thu leh hla a hrin chhuah nasa em vang kan ti thei ang. December thla a lo thlen tawh chuan kan rilru a hla lo lut tam ber pawh Krismas lam hla hi a ni ngei ang. Krismas a lo thlen hian Lal Isua pianna hmun Bethlehem chu a takin fang thei lo mah ila, Rokunga'n 'Keini pawh Amah lawmin, Bethlehem i pan ang u' a lo tih angin kan rilruin Bethlehem lam kan hawi a. Patea pawhin, 'Kei pawh chu Arsi eng chu pan zelin, Lal pianna hmun tlawm, Bethlehem min thlen ang,' a tia a lo sawi te pawh hian kan rilrua Krismas hian hmun a luah thuk zia a ti lang thui viau awm e.

Engpawhnise, khawvelah hian eng ang a rei pawh damin, hun hlu leh pawimawh tak tak pawh hmang mah ila, a hlu leh pawimawh ber zawk chu kan thil tih hi a ni. William Shakespeare-a chuan 'Kan dam rei leh rei loh hi kum hian a hril lo a, kan thil tih hian a hril zawk a ni' a lo tih angin, he hun pui pawimawh tak hi midang tana thil tha kan tih mai bakah thu leh hla tha tak tak pian chhuah tir nan hmang thiam ila a duhawm hle mai. Mizo Studies Editorial Board chuan hlim taka Krismas hmang theuh turin duhsakna sang ber kan hlan a che u.



(Dr ZORAMDINTHARA)

Editor in Chief

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Mizo Syntax

Dr Darchuailova Renthlei*

Abstract : To speak and write correctly, one must understand syntax of the language in which he is engaged. Syntax is the study of the sentence building, of the way in which words are organized together to produce larger units. Concisely speaking, syntax is the grammar of the sentences. One of the most important segments of sentence is clause; word ordering plays a vital role, sentence closing word is also essential. Syntax includes all grammatical units- order of clause, words, semantics, tone, etc.

Syntax

A sawia sawi emaw, a ziah emaw, dik taka ṭawng hmang tur chuan *syntax* thiam a ngai a; *syntax* chuan *grammar* tia kan hriat peng hrang hrang hi a huam vek bakah, thumal insiam dan te, *Semantic* leh *Tone* te a rik dan zirna (*phonology*) te, *sentence* inphuah-khawm dan zirna (*syntax*) te, thumal awmzia leh a inkungkaih dan zirna (*semantics*) te, a ziahchhuah dan (*transcription*) leh hawrawp

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zirna (*orthography*) te a huam a ni.

Syntax zirnain a khawih pui ber chu *sentence* a ni a; amaher-awhchu, a kamkeuna ang deuhin he *paper*-ah hian *syntactic theory*, *clause* indawt dan, thumal indawt dan (*word order*), *sentence* kharna te chauh kan sawi ang a; *sentence* chungchang chu hi *paper* sei tak dah a nih avangin hun dang atan kan khek rih mai ang.

1. *Syntax* tluangzam (*Syntactic theory*)

1) *Classical/Traditional grammar*-Aristotle-a zuituten ṭawng zirna an kalpui dan zuia ṭawng zirna hi *traditional/conventional grammar* an tih chu a ni a; 18th century-a *grammarian*-ten *prescriptive* hman-ga ṭawng zirna an kalpui dan a ni a; *Notional grammar* an ti bawk. Kum 1950 vel thleng khan leklam tak a ni. Mi tam takin grammar kan tih ber hi a ni a; zirna huangah chuan *classical/conventional grammar* an ti ṭhin (Lalnunsangi p.112). He *grammar* hian Aristotle leh Plato-ten *sentence* pianzia (*structure*) an thlir dan anga thlir te, Stoic *grammarian*-ten *part of speech* an hrilfiah dan te, Middle Ages hun laia thumal awmzia chhuina te, 17th century-a *rationalist* leh *empirist* te inhnialna, ṭawng leh rilru inkungkaih dan te, 18th century-a *English grammar*-in ṭawng hman dik a uarna te, 19th century-a *philology* khaihinna kalpui te kha he *traditional grammar* chhengah hian hmuh tur a awm ṭhin. *Traditional grammar* chuan chuan *rational*, *emotional*, *automatic* te thliarhranna lam a uar ṭhin.

Classical grammar chungchang hi Varhshney L. Radhey chuan heti hian a ti a:

Classical grammar hi Indo-European *classical language*-Latin, Greek, Sanskrit etc ṭawng ruangama innghat a ni a; a thil kalpui dan hi a tunlai (*synchronic*) lovin a hmanlai em avangin a hmantlak tawh lo... ṭawng ri zirna khawih tel lovin ziah dan lam chauh a thlur; Latin ṭawng ziaranga innghat a ni a, *prescriptive grammar* a ni ve bawk; ṭawng ziarang a kalpui dan hi tunlai *anthropological linguistics* chuan a letthlain a pawm thei lo (p.202,203).

Latin, Greek leh English chu SVO *language* a ni a; Mizo ṭawng chu SOV a ni. Entir nan:

Liana reads the Bible (S+V+O)

Lianan Bible a chhiar (S+O+V)

Classical language nena inang lo tak Mizo ṭawng zir nan *classical grammar* hi azawng azain a hman theih vek loh va; a chhan chu SVO leh SOV *language* chu a kalphung a inan loh bakah, *classical grammar* chuan *morphology* te, *phonetic* leh *phonology* te a thlur ve lo.

Classical/ conventional grammar hi a ṭangkai lo a ni chuang lova, *term* hrang hrang hi chu hman a ni reng tho.

2) Immediate Constituent Analysis (IC)

Hei hi Bloomfield-an 1939-a a tihchhuah a ni a; *sentence*-a thu hlawm hrang hrang (*constituent*) thliar fela, chung hlawm hrang hrang inkungkaih dan zawnchhuah chu a tum ber a nia; chung chu ṭhensawm lehin *grammar*-a an pawimawhna a chhui a; chung indawt dan chu *linear structure* an ti ṭhin.

3) Phrase Structure /Structural Grammars

Kum zai 20-na tir lamah khan *grammar* kalpui dan thar a lo chhuak a, Ferdinand de Saussure te, Europe-a *The Prague School Linguist* te, America rama *Anthropological linguist* te an lo lang a; heng hi *traditional grammar* ṭhat tawk lohzia tlangaupuitu an ni a; 19th *century*-a ṭawng khaikhinna (*comparative studies*) uartute *grammar* kalpui dan kha *Structural grammar* an tih chu a ni. Chomsky-an mathematic dan anga khawng bur maia ṭawng zirna a kalpui dan tuaitharna a ni pakhat bawk. John Lyons chuan, “*Structuralism* awmzia chu ṭawng zawng zawng hi inkungkaih vek a ni a, ṭawng zirna peng pawimawh, “thumal” leh “ri” etc. te hian amalin pawimawhna bik a nei ngawt lo” (Intorduction to Theoritical Linguistics p.50). He *grammar* hian ṭawng awmzia aiin *structure* lam a uar zawk a ni.

‘Hei hi IC kal zel kha a ni’ a tih theih baw a; IC *theory* inhlawm fel chhung khan hun thum (3 periods) lai a awh avangin, *grammar* kalpui dan hrang hret hret a fun tel baw. Bloomfield-a *theory* kha a kimchang taw lova hriain amah zuitu Eugene Nida, Rulon Wells, Zells Harris-aten IC tluangzam chu chipchianr leh kim zawkin an duang chhuak a, chumi hnuah Chomsky leh a thianten mathematic dan anga khawng deuh an duang chhuak leh a; chu chu *Phrase Structure Grammars* tiin a hming an vuah a ni. Michael Halliday, *London University* a mi *grammar*, *Scale and Category grammar* te, *Kenneth Pike of Michigan grammar*, *Tacmemic grammar* te, *Sidney Lamb of Yale grammar*, *Stratificational Grammar* te hi he *Phrase Structure Grammars* peng tangkai tak an ni. Structural grammar chungchanga hming langsar tak dang leh chu Ferdinand de Saussure hi a ni. *Structuralist*-te ngaihdan chuan tawng chu chhinchhiahna (*sign/symbol*) chi hrang hrang awmze neia remkhawm a ni a; *linguist* chuan tawng hlawm hrang hrang a zir anga, *Botanist*-in pangpar ziarang siamtu hrang hrang (*petal*) a zirchiang angin an bel hle tur a ni. *Structuralist*-in tawng zirna an kalpui danah chuan a hmasa berin *phoneme* zir phawt tur a ni a, chumi hnuah *morpheme* zir leh chauh tur a ni. *Morpheme* inphuahkhawm dan rem fel tawh chuan *structuralist* chuan *syntax* a zir zau thei tawh ang a; tichuan *abstract* leh *synchronic* hmangin tawng zirnaa an thil hmuh chu an sawifiah theih dawn a ni. *Traditional grammar* ang lo takin *Structural grammar* chu *descriptive grammar* a ni.

4) *Transformational-Generative (TG) Grammar*- A hming ang tak hian tawng zirna *theory* ziarang pahnih- thlak, inlet (*transformational*) leh siam/hring chhuak thei (*generative*) a keng a ni.

i) *Transformation* kalpui danah chuan *sentence* awmsa kha kawng dangin a thlak kual theih. R.H. Rodins-a ngaihdan chuan *transformation* chu tawng ziarang (*structure*) zir dan, chu tawng lo insiam dan hrilhfiahna chu a ni. *Sentence* hrang hrang finkhawma *sentence* khata siam theih ang chi te hi a ziarang pakhat chu a ni.

ii) *Generative* awmzia chu tawng awmsa kalphung zuia *grammar*

siam chhuah a ni ber mai a; hetiang hi a dika, hetiang hi a dik lo tia *sentence* awmsa rin ngawt ni lovin, thil dang pawh a awm thei ngei ang tia hak zauhna a ni ber mai.

He *grammar* hnuaiah hi chuan *ṭawng* hian dan tlem te chauh a nei a, chung dan tlem te hmang chuan *structure* hrang hrang, tawp chin awm lo khawp a siam theih a ni. He TG *grammar* hnuaia thil kalpui dan thar pakhat chu *Minimalist Program*, a tluangtlam leh mawlmang thei ang bera thil sawifiah a ni a; hemi hnuaia mi, “*Feature Checking* hi Mizo *ṭawng* zir nan hian kan hman *ṭangkai* theih viau a rinawm” (Lalnunsangi p.117). He *grammar* hi *ṭawng* hmangtuten an hman dan ang anga tarlanna leh sawifiahna (*descriptive grammar*) a ni.

5) *Formal grammar*- chu *ṭawng* insiam dan, a pianzia leh *sentence* chhunga hlawm hrang hrang inkungkaih dan zir zau theih lam uarna a ni a; *traditional grammar* thil kalpui dan lo zawnga *ṭawng* zirna (*descriptive*) a ni. Jesperson-an *Notional grammar* ziarang a zirtir, *ṭawng* hi a thuhmun vek (*universal*) ang kha ni lovin, *Formal grammar* chuan *ṭawng* hrang hrangin anmahni ziarang bil an neih ang taka zir tur a ni a ti thung. *Formal grammar* chuan *ṭawng* lan dan hmuh theih, zirchian theih lam a uar bik a; *culture* a hrang thluah ang bawkin *ṭawng* ziarang pawh a inang diak diak lo tih lam a uar a; mihringin *ṭawng* a hman ngei hi zir tur a ni a ti. *Linguistics unit* hrang hrang: *phonemes*, *morphemes*, *phrase*, *clause* leh *sentence* zirna lam uar taka kalpuina a ni a; thu mai a zir lova *science* anga finfiah lam uarna (*empirical science*) a ni.

6) *Linguistics* zirna *School* hrang hrang-*The Geneva School* te, *The Prague School* (Czechoslovakia) te, *The British Traditional School of Linguistics* te, *The American School of Linguistics* te *grammar* kalpui dan hrang hlek hlek a awm thei bawk.

Ṭawng kan zira kan hriat tur *ṭha* tak Radhey-an heti a sawi a: Tunlai *linguist*-te ngaihdan chuan *grammar* chu dan hrang té tea awm thlih (*list of rules/prescriptive*) lam aiin Chiang taka sawizauna (*descriptive*) a ni a; hmun danga mite thu

2. Clause indawt dan

2.1. SOV structure-a clause indawt dan

- Sentence pathumna hi complex sentence a ni a; adverbial clause (adverb of time) a hmasa ber a, subject clause-in a dawt a, verb clause-in a dawt leh a, adverbial clause (adverb of manner) a lo tlazep leh a, subject clause-in a zui a, a hnuhnung berah verb clause (principal clause) a awm a ni.

2.2. *S/Pro.drop structure-a clause* indawt dan

Mizo ṭawngah hian *S/PRO Dropped sentence structure* pawh hi kan hman reng tho a nih avangin *SOV structure-a clause* indawt dan kan sawi hmasak chauh kha chu Mizo ṭawng *sentence* kalphung zawng zawng sawi nan a famkim tawh lo tih a lang reng mai; entir nan:

1) Fanghma/ tuai thar ṭha tak hi chu/ ka / ei /tam thei khawp mai!

O Adj S V p.verb

2) Lehkhabu / tam tak /ka / zia ve tawh.

O Det (Adj) S V

3) I / lehkhabu / zia kha/ ka /chhiar ṭhin asin.

SAM O N. phrase S V

Sentence pakhatnaah hian *object clause* a hmasa ber a, *adjective clause-in* a dawt a, *verb agreement marker clause-in* a dawt a, *verb clause-in* hnu a khar a; *adverbial clause* a awm lo thung. Chuti a nih chuan a *sentence structure* chu- *object clause+adjective clause+VAM clause* (pronoun anga ngaih ṭhin) + *verb clause* a ni. Hei aia chipchiar sawi dawn chuan- *direct object clause+adjective clause+ VAM clause+verb clause* a ni.

Sentence pahihnaah hian *object clause* a hmasa bera, *Adjective (determiner) clause-in* a zuia, *subject clause-in* a zui leh a, *verb clause-in* hnu a khar a ni.

Sentence pathumna hi *object (indirect object) clause* a hmasa ber a, *direct object clause-in* a zuia a, *noun (p. noun) clause-in* a zui a, *subject clause-in* a zui leh a, *verb clause-in* hnu a khar a ni.

Heng a hnuaia *sentence* hi han thlir ila:

“Sunam mi, Abisagi hi i unau Adonija nupuii atan neihtir rawh” (1Lalte 2:21)

Sunam mi, Abisagi hi nupui atana i unau Adonija hi neihtir rawh tih ni se

Mi pakhat avangin sual khawvelah a lut a (Rom5:12)

Mi pakhat avangin khawvelah sual a lut a

3. Thumal indawt dan (Word Order)

Thumal indawt dan hi *clause* hrang hrangah a danglam thei mai thei a, *clause* indawt dan tur dik taka kan hman chuan a hranpaa thumal indawt dan sawi vak a ṭul lem awm lo ve.

1) SOV *structure*-ah chuan *Subject* a hmasa ber a, *object*-in a dawt, *verb* a hnunung ber ṭhin

Pathianin mihring a siam

2) Noun chu *attributive adjective*-in a zui ṭhin-

Zirtirtu thiam takin min zirtir

Zirtirtu hmelṭha tak a ni

Saw pa lenzia sawm mak tak a ni

Mizo ṭawngah chuan Noun chu *adjective*-in a zui ngei ṭhin; hetiangin:

puan var, ni lawmawm, thing hring, mi hausa, tlang sang, Enna nunnem, ram nuam, kawng him

3) Noun tifiyah tura *noun* vek kan hman chuan chu tifiyah *noun* chu *adjective* atan kan hmang tihna a ni.

4) Verb tifiyah *Adverb* chu *verb* hma leh hnungah a awm thei ve ve a, a awm dan tur pawh a inhril nghal; entirnan:

a) Verb hma lama awm tur – hnai taka, tui taka, dinga, ring taka, nasa taka, muang taka, thiam taka, hlau chungah, fimkhur taka, hahdam taka, etc.

b) Verb hnung lama awm tur –chak, muang, Chiang, tui, ring, chhuak, lawr, ṭha, tam, lui, vel, etc.

5) Subject leh *object* inkarah *subject* tichiangtu *noun clause* emaw *adjectival clause* emaw, *verb* tichiangtu *adverbial clause* emaw a awm ṭhina, chutiangah chuan hetiang hi a indawt dan tur a ni:

- a) *noun clause* chu *subject clause* hmaah,
- b) *adjective clause* chu *subject clause* dawtah,
- c) *adverbial clause* chu *verb clause* hmaah,
- d) *verb clause* chu *verb* hmaah, dah zel tur a ni; entirnan:

Nimina damlo kan kan, /Rina, /Kohhran Upa kha, tukin dar riat vel khan /thlamuang takin /a thi

S

O

adj

adverb of time

adv

v

- 6) *Material noun* leh *concrete noun* an awm dun chuan *material noun* chu *concrete noun* hmaah a awm ṭhin:

Hreiin thingluang ka tan Thingluang hreiin ka tan (X)

Nilengin luidung kan zawh Luidung nilengin kan zawh (X)

4. Sentence tawpna

Thumal rem dik kan sawi ruala sawi hmaih hauh loh tur chu *sentence* tawpna hi a ni. *Sentence* tawpnaa thu kan hman dan azirin kan thusawi dawnsawn a nuam hlei thei hle. *Sentence* tawp nana mi tam takin thumal an hman tlanglawn chu henge te hi a ni:

a, ang, a ni, bawk, chu, fo, hle, lo, rih, si, ta, ṭhin, va, viau, leh verb eng emaw zat.

Mizo ṭawng hi SOV language a nih avangin *sentence* kharna chu *verb* a ni ṭhin. *Sentence* khat chhungah *verb* chi hrang hrang a awm chuan, *verb* te ber kha a hnunung berah dah tur a ni a; a tlangpuiin *p. verb* hi *auxiliary verb* hnungah a awm ṭhin; entir nan:

Thawnthu chu a tawp *ta a*

Tih dan phung a ni tlat *si a*

A duh miao *si a*

Ka hun leh hmun neihiin daih se, “tu” hmanga noun thumal siam dan te, “na” hmanga *Abstract Noun* thumal siam dan leh “te” hman dan chungchang te hi chipchiar deuhva sawi a chakawm khawp mai.

5. Semantics

Ziak leh ṭawngka pawha kan tih dik loh fo pakhat chu *Semantics* hi a ni. *Semantics* tih hi Greek ṭawng, *semantikos* tih aṭanga

lak a ni a, eng emaw awmzia kawhtir tihna a ni ber mai. *Linguistics*-a an sengluh hnu chuan thumal inkungkaih dan awmzia zirna a ni a; awmzia (meaning) tihna a ni. “*Semantics* chu ṭawng zirnaa kan thil sawi nihna (*referents*) awmzia leh tarlan kan tum tak (*referends*) inkungkaih dan sawina a ni.” (Varshshney p.252). *Semantics* chuan thumal awmzia leh an inkungkaih dan, a inhrilhfiah tawn dan lam a khawih ṭhin; entir nan:

- 1) Fanghmirin, “Saia i sâwn ka pai” a ti a (Thangkura Drama)
- 2) Kan han *bihchiang* leh *thuak* dawn a ni (whatsapp group pa-khatah)
- 3) “...a pian tirh ata kebai reng a ni a; kein a kal ngai lo va.” (TT14:8)

Heng *sentence* dik lohna chu *grammar* lam ni lovin, thumal inkungkaih dan leh a inhrilhfiah tawn dan zawk a ni. A hmul tiat lek Fanghmirin engtin nge Sai sâwn a pai theih tehlul ang? *bihchiang* tih leh *thuak* tih hi *semantic* dan aṭanga chhut chuan inkawlkalh tak a ni. Entirna 3-ah hian patling tu emaw hi kebai tih leh kea kal thei lo tih hi *semantics* aṭanga thlira dik hlél lai chu a ni. Kebai chu an kal thei a, an bai mai chauh a ni; chuvangin, a kal ngai loh chuan zeng a ni ngei ang. Kea kal ngai lo leh zeng inhrilhfiah tawn ta se *semantics* aṭanga chhut pawhin a dik ngei ang.

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Mizo Fiction Ziaktute'n Khawtlang Nun an Pholan Dan

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Abstract: Literature is defined as a mirror of society which is closely related to human society. This paper attempts to study how the author represent Mizo society and what influences the author. Mizo novel and its author employs the role of a social critic by representing social problems in their story.

Keywords: Literature, Society, Social Criticism, Author, Zu, Colonialism

Sawihawwnna:

Literature ropuina pakhat chu mihring nena a inzawmna hi ti ila kan sawi sual tam lovang. Mihring chu khawvelah a cheng a, ngaihtuahna leh hriatna chak tak a nei baw k a. Ramsa leh thilsiam dangte aia chungnung tura duan a nih angin awmze nei takin a hringnun khawvel a hmang a ni. Chu kalphungah chuan a pawimawh berte zinga mi chu midangte nena nun hona kawng hi a ni. Mihring chu 'social animal' tiin mithiamte'n

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an lo vuah nghe nghe. Amaha a famkim tlat loh avangin kalpui leh behbawm tam tak a nei a. Chhungkua leh khawtlanga a tel vena leh a tha thawhte chuan mihring puitlingah an siam a ni.

Literature chuan mihring chungchang a buaipui tlat avangin khawtlang nun tarlanna a ni lo thei lova. William Henry Hudson chuan mihringte'n *literature* kan neihna chhan pali a tarlang a. A pakhatnaah chuan mahni inpuan chhuah kan duhna vang a ni. A pah-nihnaah chuan midangte nun dan leh chet phung hi hmunhnawm kan ti a, kan ngaihven reng vang a ni baw. A pathumnaah chuan kan chenna khawvel leh a tak ram hian min hip a, chutiang bawkin kan suangtuahna hmanga khawvel thar kan din theihna te, leh mihringin a hmuh theih thil nihphung leh awmdan ngainatna avang tein literature a piang chhuak zel a ni (3). Mihring chu ziaktu a ni a, thlasik laia tlai ni tla mai pawh chuan a lung a dum em avangin Zikpui Pa chuan "Tleitir sakhmelin a cho lo che, Partin mawina pawh i zar a ni" tiin sikni eng chu a dah chungnung em em a. Chu hla chuan a neitu hnam, Mizote thinlung chu a hneh em em zel a ni.

Literature chu a piang zel a, thuang hrang hrang zingah thawnthu (fiction) hian hringnun a pholang chipchiar thei ber awm e. Chutah chuan thawnthu ziaktu an pawimawhin an langsar ta em em a. A ziaktu atanga intan niin amahah vek chuan thawnthu a tawp thin a ni. Chuvang chuan thawnthu ziaktu leh a mizia, a hun-lai chanchin leh thil thlengte hian thawnthu chhungril a luah khat thin a ni. Thawnthu ziaktu chuan ngun takin khawvel leh mihring a chhiar a, chuta tang chuan thawnthu leh a chhunga cheng, a changtute khawvel chu a din chho ta a ni. Chutah chuan a ziaktu hnam chanchin leh kalphung te, khawtlang nundan leh hnam ziarang te a lo lang ta uarh mai a. Chu darthlalangah chuan khawtlang nun tha lo leh siamthat tul lai chu ngaihnaawm takin thawnthuah zeh tel a ni thin a ni. Chutianga khawtlang nun a tha lai leh tha lo lai tarlang thin thawnthu chu '*social novel*' an ti a; siamthatu nihna chelhtu chu ziaktute an ni a, '*social critic*' tia sawi an ni thin baw.

Social Criticism awmzia leh nihphung:

Social criticism kan tih chu eng nge? Eng atanga intan nge tih chhut hi a pawimawh hle. *Oxford Dictionary* chuan social chu “vantlang emaw pawl emaw thil, mihring inlaichinna, vantlanga nun hona” (725) tiin a hrilfhia a. J.F. Dictionary pawhin social chu “vantlang mipui thil, a ruala khawsa” (468) tiin a hrilfhia a. *Criticism* chu “chik taka thil endikna, sawiselna” (126) tiin a hrilfhia baw. Khawtlang mipui khawsak phung chik taka endikna leh sawiselna lam a kawka a tih theih ang. Michael Walzer chuan a lehkhabu *Interpretation and Social Criticism*- ah chuan ‘*social criticism*’ chu tihian a hrilfhia a:

Social criticism chu thil hlawm lian tak innawka leh insiksawi velin a siam chhuah niin a ngaih theih a- chu hlawm lian tak chu culture inher vel hi a tih theih bawka ang. He hna hi puithiam leh zawlnei te, zirtirtu leh hotu te, thawnthu sawi chhawng thiam te, hla phuahtu te, chanchin ziaktu te leh thuziaktu hrim hrim te hna vek a ni. Heng mite hi an lo lan ve leh, criticism hna chu a tan nghal theih mai a ni (40).

Social criticism hi thil thar hmuh chhuah ang a ni lova. Mi tu-pawhin a thil hmuh leh hriat hmangin ngaihdan a nei thianga, chu a ngaihdan a puan chhuahna chu eng hmanrua pawh ni se khawtlang nun nena inzawm anih chuan social criticism- ah chhiar theih a ni. Chuvangin *social criticism* chu vantlang mipui zawng zawng tel tlanna a ni tih kan hriat hmasak a tul bawka ang.

Fiction emaw *novel* emaw te hi hnam leh khawtlang nun darthlang ang an ni a, ziaktute hmangin a hunlai chanchin leh hawiher chu thawnthuah a lang chiang em em a ni. Terry Eagleton pawhin “A hunlaia khawtlang leh hnam rilru puthmang chu vantlang mipuite inkungkaih kual danah a inngat a. Hei hi *art* leh *literature* baka tarlang chiang thei dang a awm lo” tiin a lo sawi ve bawka (3). Zoramdinthara pawhin “*Fiction* hi nun harsatna hrang hrang tarlanna hmanrua a ni a. Chuvangin Mizo *fiction*-te hi Mizo khawtlang nun tarlanna dik tak a ni a, tunlai khawtlang nun, sum leh pai

dinhmun, khawtlang inrelbawlna leh that tawk lohnate chu darth-lalang ang maia fiahin a tar lang a ni,” (263) tiin a lo sawi ve bawk.

Kan *society* hi a tha tawk lo va, siamthat kan tuma *social critic* hna kan thawk dawn anih chuan a that tawk lohna lai hmu-hchhuah chu a pawimawh hmasa ber a ni a. Chutah pawh chuan tha chu engin nge siam a, tha lo pawh chu eng nge a tehfung tih chu ngaihtuah tel tur te zinga mi a ni leh bawk ang. Hnam hrang hrang hian thatna dan (*moral code of conduct*) kan nei theuh mai a. Chuvangin khawvel mipui zawng zawng tan hian dikna leh thatna dan hi a thuhmun thei lo. Mizo khawtlang nuna a that tawk lohna lai teh a, pholang tur chuan Mizo hnam leh nunphung leh sakhuana te chenin kan hriat hmasak phawt a tul a ni. Hnam nihna chu a ram mipuite’n a n lo paltlang tawh thil aanga awmzia a din chhuah te, hnam, leh sum leh pai dinhmun te hian a siam bawk a ni (Walzer 44) tih thu ang hian hnam anga kan ngaihhlut zawng inthlak danglam thin te hi kan seilen dan leh hnamin a paltlang tawh thil chi hrang hrangte hian a hril thui em em a ni.

Mizo thawnthu leh Zu:

Mizo thawnthu (fiction) tam takah hian zu hian dinhmun a chang chhe hle mai a, a tha lo leh kawng bumboh entirna atan thawnthu ziaktute hian an hmang deuh zel a ni. Khawtlangin zu kan buaipui a, Lalsangzuali Sailo pheii chuan “Setana dawihlo, kan hnam hmelma lian” tiin zu chu Mizote hmelma lian ber niin a hlaah a tarlang a. Zu leh sualna hi a inzawm nge Mizote hian kan suih zawm chawp tih hi zawhna pakhat a awm thei bawk ang. Mizo thawnthu hmasa *Lali* te, C. Thuamluaia *Sialton Official* te, Zikpuui Pa *Kraws Bulah Chuan* tih te hi hun hmasa lama langsarte an ni. Mizo thawnthu tawi Lali thawnthua harsatna intanna bul chu Lali pa zu rui rawn haw atang khan a ni a. Lali thawnthu innghahna hi Mizorama chanchintha chi a tia hunlai a ni a. Sap *missionary*-te chuan Mizo hnam chu Kristian sakhuah leh tumin hma an la mek a ni. Lali thawnthu hian chulai boruak chu a tarlang Chiang

hle mai a. British-in Mizoram a awp kum 1890 hma lamah chuan Mizo *culture*-ah zu hian hmun pawimawh tak a luah a. B. Lalthangliana chuan Mizo nuna zu a beh ngheh dan tihian a tarlang a:

Pi pute khan zu hi an chelek hle a, damlo thawinaah te, sakhaw hmannaah te, khawhar lenpuinaah te, nupui pasal neihna leh mantang einaah te, sa lu lawmnaah te, sapui (sakei) aihnaah te, ral lu lamnaah te, sa lu lawmnaah te, Chapchar kut, Mim kut leh Pawl kut hmannaah te, chawn leh lam nikhuaah te a tel zel... Kan tarlan tak hmunah lo chuan zu hi an in mang lo tluk a ni a, a tlangpuiin lal leh upate chauhin an in deuh ber a, putar deuhte pawhin an in ve thin (173).

Hmanlai Mizote nunphungah khan hun pawimawhah chuan zu kha a tel ve zel thin.

Mizote'n ziaik leh chhiar kan thiam a, Kristian sakhua kan biak hnu erawh hi chuan zu hian soal rawng a kai ta tlat niin a hriat theih. Kan thu leh hlaa zu tarlan anih dan pawh soal nen a inzawm deuh zel a tih theih a. Lali pa khan zu a ruih khan a nupui thingfakin a vua a, a fapa Zualtea kut a thlak baw a; an chhungkuaah khan buaina chingfeltu ni lovin buaina siamtu a ni zawk a. Tin, Kristian a nih hma khan a duhthlanna siamte kha a dik lo emaw a tha lo emaw niin Biakliana khan a tarlang zel. Chumi awmzia chu Kristian ni ve lo, zu in mi baw si kha chu pa tha leh fing a ni thei lova; a fate hlimna ai chuan sum leh pai emaw zu emaw kha a thlang zel zawk a ni.

Lali thawnthu ziaktu Biakliana hi Kristian tha tak, kohhran bel mi niin Rev. Liangkhaia fapa a ni. Pastor nih tumin Pathian thu a zir a, a pa anga hun puma rawngbawl tum mi a ni baw. Chuvang chuan Lali thawnthu lo irh chhuahna bul leh a ziaktu rilru sukhlek thununtu chu a hunlaia khawtlang dinhmun leh ngaihtuahna a ni. Bernard DeVoto chuan "*Literature* hi vantlang mipuite tawnhriat thil chhinchhiahna a ni a, hnam pakhat rin dan leh duhthusam leh thil tumte pholanna a ni a, mipuite rilru sukhlek leh hlut zawng mai bakah lawm loh zawng te fun khawmtu a ni"

(Albrecht 426) tia a lo sawi angin Lali thawnthua Biaklana rilru sukhlek hrilhfiatu chu Kristianna a tih theih ang. Khawtlanga tha leh tha lo tehna atan hian Kristian tarmit a vuah tihna a ni.

Chutiang bawkin C. Thuamluaia *Sialton Official*- ah hian zu ruihin a nghawng pawizia a changtupa nun atangin a Chiang hle. A thawnthua a lan danin *sialton official* chuan chhungkaw duhawm tak a nei a, a lung a awiin zu pawh a in zen zen lo niin a lang. “Dorothy kiana ka ruih kha a hnunung ber a ni a” (*Sialton* 214) a tih miau avangin kum kaw chhung chu zu a in tawh lo va. Amaherawhchu, a ngaihzawng hlui a hriat chhuah leh tak chuan a uai rih em avangin “...tun hi chhunzawm lehna hun ropui chu a ni lawm ni” tiin zu a in rui leh ta. Chutah chuan Chiang em em chu lungngaih ni leh mangan ni te, lunglen chang leh rilru chhumpui ang maia a pik hian zu hi rilru tizangkhaiu atan an hmang thin niin a hriat theih. Zikpuii Pa *Kraws Bulah Chuan* tih thawnthua Lalsawma, pastor fapa pawh kha zu a in meuh lo. Amaherawhchu, a ngaihzawng hlui a nuna a lo lan leh a chinah a nupui nen an inkar chu a tha thei reng reng lo va. A tihngaihna hre lo chuan a thian hluite nen zu an in ho va, a rui haw zantim ta mai a. “Tichuan, a zurui chuan Siami chu a vaw ta nghek nghek fo mai a, an thenawm khawveng zawng zawng chuan an nupa ringawt mai chu an buaipui luai luai fo mai a” (188) tiin *Kraws Bulah Chuan* thawnthuah kan hmu a ni.

A chungah thawnthu pahniha a chngtute *Sialton official* leh Lalsawma te hian inanna lai an nei a. Mi tha leh hnathawh pawh sang tak nei an ni a, pa zahawm an ni. Chhungkaw zahawm tak niin nupui fanau nen hlim takin an khawsa ho va. Mahse, an nunah an ngaihzawng hluite an lo lan chiah chuan chhungkaw buaina a thlen nghal a ni. ‘Dorothy fo’ vangin *sialton official* hian zu a lam a, Lalsawma erawh Thanchhingi vanga an nupa nun buai chuan zuah tho hahchawlhna a zawng ve bawh. Hei hian Mizote’n zu kan hmuh dan a tarlang a, zu an ruih chuan buaina nasa zawh a thlen thin a ni. *Sialton official* hian a chhungkua, a nupui leh fanau a chan a. Lalsawma erawhin a fanu a chan thung a ni.

He thawnthua a changtute pahnih hian zu an lam meuh chuan an chhungril nun a buai ru hle a, hahdamna zawng mah se zu ruihna chuan dinhmun chhe zawkah a hruai thleng thin tih a lang a ni.

Mizo thawnthu ziaktute'n zu hi sual nena an suihzawm chhan eng nge ni ang tih hi zawhna a awm thei a. Lalremruata'n "Mizo khawtlang nuna zu khap a nih chhan chu mathei lovin British awpna leh missionary-te hrin chhuah a ni... Kristiannain Mizote a kaihhruai tlat avangin muang changin zu chu sualah ngaih a ni chho ta zel a ni" (145) a lo tih ang hian Kristianna lo luh hmaa zu leh Mizo nun inrem em em thin kha hmelma an lo ni zo ta a. A chhan ber pawh Mingo awpbehna hnuaia kan kun tak vang leh Mizo culture a nghin tak vang a tih theih ang. Edward Said-a'n tunlai huna mite hi chu tuma tlawh pawh loh kan awm tawh lo va, ram leh hnam hi amah riaka indin a ni thei lo a lo ti a (407). Hnam dang sakhuana leh culture-in min chim vek tawh avangin khawi hnam mah hi a tira mi ang kha a awm thei tawh lo a ni. Mizo hnam pawh chutiang chiah chu niin a hmuh theih.

Mizo hnam kalhmangah zu chu a serh zinga a mei ang ni mah se sakhaw thar Kristian sakhua chuan a dodal tlat a. Fanai chuan "Mingo hovin Mizo leilunga awmhmun an khuar tantirh atang tawh khan, Sap ho awpbehna leh chumi nghawng chuan Mizo nunah danglamna tam tak a thlen a, chu chuan Mizo khawtlang nun chu a inbuk tawktir thei lo a ni" (173) a lo ti a. Chu khawtlang nuna inbuk tawh lo lai chu zu leh a chhehvel boruak hi a ni ngei mai. Kristianna sakhua chuan sakhaw hlui hnawlin culture thar a din a, chu chuan zu chu sualah a chantir ta a ni ber.

Tlangkawmna:

A chungah kan sawi tak zawng zawngte hi *literature*-a kan hmuh te an ni a. Chumi siamtu chu mihring, a huhova cheng thin te kan ni. Chutah chuan ziaktu chuan a tel ve miah lohna thil pawh ni se, a mitin a hmuh leh bengin a hriat atangin siamthat tur a zawng a. Granville Hicks chuan "Ziaktu chu vant-

lang nun hona atanga hla nia a inngaih chuan chu a malna leh hranna chu thawnthuah a chantir thei a, *symbol* hmanga lantirin emaw amah ngei pawhin a endik thei bawk a, chu endikna chuan mathei lovin *social criticism* kalphung a zawm a ni” (361) tiin a sawi. Chuvangin ziaktu chuan dinhmun pawimawh tak luahin a hunlai mipui mimir, ram leh hnam zia a pholang kan ti thei ang.

Khawtlang nuna dik leh dik lo te, tha leh tha lo te thliara pholangtu chu social criticism huangah a rin luh theih zel a. Michael Walzer-in *social criticism* chu culture inher danglamin a siam nia a sawi ang hian, khawtlang nuna danglamna lo thleng thin hian chiktu leh endiktu a mamawh a, a chhan zawn chhuah leh siamthat hna thawk kawptu chu ziaktute an ni. Mizo *fiction* tam tak hian *social criticism* zia an nei tha hle mai a, thawnthu ziaktute hi siamthatna hna thawktu ti pawhin a sawi theih ang.

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Fantasy Literature Sawihawwna: Mizo Fantasy Fiction
Dinhmun leh Hmathlir

Lalremruati Ngente*

Abstract : Fantasy fiction, while it is one of the fastest growing literary genres in the world and one of the most influential in contemporary literature, youth interest and film industry; In Mizo literature, it is the least published and researched genre among fictions. Since it is one of the most technical literary genres and the most symbolic in fiction, it is worth studying although there isn't a substantial volume of published Mizo fantasy fiction. Psychoanalysts such as Sigmund Freud, Carl Jung, and Jacques Lacan have extensively studied fantasy. In quantum physics, numerous multiverse theories bear resemblances to elements found in fantasy fiction, scientists like Hugh Everett, Albert Einstein, and others have also extensively researched this subject. Mizo fantasy fiction may not currently enjoy widespread popularity, but it is a genre that is gradually growing in number and gaining traction among the youth. It is slowly making its way into the film industry as well. This article discusses the genre's literature and its influence on various fields through research.

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1. Sawihawwna: Thu leh hla thuang (genre) hrang hrang zing danglam tak. Hnam hrannain a khawih buai phak loh, a taka hmuh theih piah lam thil tam tak inphumna *fantasy fiction* hi tunlai khawvelah chuan boruak nei lian chho ber pawl a ni ta a. *Film industry* lamah a boruak a len chhoh zel avang leh thalaite tuipui a hlawh em avangin, *research* leh *academic* lama zirchianna huang thlengin ram a la zau tial tial mek bawh. Chutiang khawp chuan *fantasy fiction* hian khawvel pumah hnehna chang chho mek mah se; Mizo *literature* huangah erawh kan la hmelhriat tam loh lam, a thawnthu hrim hrim pawh kan la ngah loh ber pawl a la ni tlat thung. *Novel* leh thawnthu tawi chi dang a pun chak em em laiin, Mizo *fantasy fiction* erawh chuan pun lam a la pan chak lo hle.

2. *Fantasy Fiction/Literature* awmzia : Mizo *literature* huang chhengah chuan chutiang chu *fantasy fiction* dinhmun a la nih avangin, *fantasy fiction* kan hmelhriat dan tlanglawn pawh 'suangtuahna thawnthu' a la ni rih deuh tawpin a lang. Chuvang chuan Mizo *fantasy fiction* chungchang kan sawi hmain *fantasy fiction* awmzia leh a lo chhuah dan tlangpui han sawi hmasa ila. *Fantasy* thumal hi Greek thumal *phantasia* (hmuh dan, hmuh theihna, hriat theihna) tih leh *phantazein* (hmuh theiha siam) tih te (uchicago.edu), Latin tawnga *phantasie* (hmathlir, suangtuahna mitthla) tih te, French tawnga *fantaisie* (mitthla) tih te atanga lak a ni a (etymonline.com). *English* a *fantasy* chu suangtuahna, duhthusam ram, suangtuahna khawvel sawi nan hman a ni ta a ni.

Fantasy fiction hi Merriam Webster Dictionary chuan, "Suangtuahna khawvel atanga din, a tak ram piahlam daih atanga thil din chhuah" (n pag) tiin a hrilhfiyah a. *Oxford Dictionary of Literary Terms* chuan, "Suangtuahna khawvel dinna thawnthu thiltihtheihna danglam bik leh thil thleng thei lo te pawh a thlenna" (n pag) tiin a hrilhfiyah ve thung. *Cambridge Dictionary* chuan, "Thiltihtheihna khawvela inngat, a tam zawkah chuan hnam tuan thu leh thilsiam danglam te, a tak ram atanga thil thleng emaw ngaihtuahna va din te

pawh a ni tho” (n,pag) a ti a. Abrams chuan, “ Thil tak tak suangtuahna (*imagine reality*) tarlanna novel leh thawnthu tawi te hi a ni a. A hmunhma chu planet dang emaw, khawvel hmalam hun thlirna emaw, suangtuahna van thengreng khawvel dang te pawh hman a ni thin” (A Glossary of Literary Terms, 355) a ti bawk. Tichuan *fantasy fiction* chu, a tak ram piah lam thawnthu ziaktuin a din. Hmun hma, thil thleng leh a changtute pawh a tak rama awm lo din a nihna, khawvel thara mihring theihna piahlam nei thilsiam te tualchaina thawnthu tiin dah rih mai ila, a fiah tho awm e.

Fantasy chungchang hi Austrian Neurologist, *Psychoanalysis* bulntantu Sigmund Freud te, *Analytical Psychology* bulntantu Carl Jung te, French Psychoanalyst Jacques Lacan te khan an lo buaipui hle tawh a. Sigmund Freud chuan *fantasy* hi ngaihtuahna muhil (*unconscious*) chhunga thil inphum niin a ngai a. Mihring chakna (*desire*) leh duhthusam (*wish*) vawrtawp nen inzawmah a ngai bawk (Fact and Fantasy in Freudian Theory, 415). Chu chuan mihring rilru leh nunphung thlenga a nghawng avangin, mihring suangtuahna hriatthiamna hian mihring rilru chhunggrila hlauhna te, buaina chhungril ber thlengin inkungkaihna a nei niin a hria a (Interpretation of Dreams, 473) .

Carl Jung chuan, *fantasy* hi mimal duhthusam inphumna chauh ni lovin khuarela thil inphum, hnam tinte inawm puanchuahnaah a ngai a. Thlahtute atanga tuan thua te, suangtuahna mitthla leh hmelbel dan kan lo neih, ngaihtuahna muhil chhunga lo inphum, hnamtinin langsar lo taka kan lo inawm tlan (*archetype*) thilsiam, tuilian, leihnuai khawvel, nu zia leh pa zia, hnehtu zinkawng leh thil hrang hrang hnam hrannain a tih danglam phak loh mihringa lo inphum ru te lo lan chhuahnaah a ngai a. Mihring duhthusam inphumna anih bawk avangin chu chuan mahni chhungril hriatthiamna a keng tel niin a ngai (The Archetype and the Collective Unconscious, 384) Jacques Lacan chuan mihring duhthusam leh a tlakchham hi thil inzawm niin a hria a, chu chu *fantasy*-ah hian a lo lang chhuak thin niin a ngai bawk. Lacan hian Sigmund Freud

Oedipus Complex tuaitharin fa chhungkua, nu, pa leh fa inzawmna chu fantasy-ah a hlímthla a lang niin a ngai baw a ni (Ecrits, 146).

Hetiāng hi anih avāngin *fantasy* zirchianna (research) huan-gah hian *Psychology* hi leklam tam ber a ni chho ta a. Anne Brenner chuan, “*Fantasy literature* nihna tak tak hai chhuak tur chuan *Psychology* aṭāng hriatthiamna neih a ngai” (uchicago.edu) (n pag) a ti hial a ni. *Fantasy fiction* chu suāngtuahna mitthlaa din thawnthu āng lang ni mah se; a phena inphum hai chhuah tur a tamzia leh naupāng thawnthu (*children literature*) mai a nih lohzia heng zirchi-anna aṭāng hian a hmuh theih a ni.

Psychoanalyst te bakah *Physicist* te pawhin *fantasy* thawnthu kalpui dan nena inmil tak *parallel universe/ multiverse* chungchangah hian ngaihdan hrang hrang an lo nei fo tawh a, Kum 1957 khan Hugh Everett chuan Princeton University-ah PhD thesis atan ‘*Many Worlds Theory*’ a thlang a. Everett chuan *quantum physicist* dang ten, thil dang siāmtu (*fundamental particle*) zinga mi *electron* te hian hmun dāng *electron* dang te nen inzawmna leh inkungkaihnā an nei a ni an tih ṭhin āngin, *quantum* thil thlēng apiāng hian van thēngreng inthlahpunna (*universe branching*) a siām a, chu chuan khawvel dang (*parallel world*) tam tak a siām chhuak a ni, a ti (Scientific American) (n pag). *Universe* pakhat ai a tam awm tura ngaihnā (*multiverse theory*) chuan mihringte āng thoā khawvel hran neia khawsa ve hi khawī hmunah emaw an awm ve āng tih rinna a siām a. A taka thil thlēng kan hmuh phak piaḥ lam (*another version of reality*) a awm thei ngei āng, tih ngaihtuahna leh chhungril zawhna tawp thei lo a siām ta a ni. *Fantasy* khawvela *Science* mite hruai lut nasa ber tih theih hial, thiltihtheihnā mak taka thuām “Black Hole” pawh zir mi ṭhēnkhat chuan *Universe* dang luhka ni a ngaihnā an nei hial baw (A Brief History of Time, 101).

Physics lama mithiam hriathlawh ber te zinga ami Albert Einstein-a’n *Special Theory of Relativity* hmāng a duan chhuah, hun kal muāng bik (*time dilation*) awm theih dan (The Grand Design,

87) te hi *Science* zir mite duhthusam ram/suangtuahna khawvel din-pui nasa em emtu a ni. A tak rama a awm theih dan tur kawng khat chu *Interstellar movie* (2014) ah khan hmuhnawm takin pholan a lo ni tawh a. Thlallawng (*spaceship*) chak tak hmanga van thengreng fangtu pakhat chu kum eng emaw zat hnua a lo let leh a, a fanu chu tar kun khup bih a lo nih tawh laiin, ani chu la valai tak, a kal chhuah laia ai a kum li nga chauha upa angin a rawn let leh a ni. Mizo *Science fiction* hmasa ber Omnus ziaktu C. Laizawna'n Kaphranga van thengreng a fantirna piah lama mihring nun tluang pangngai chhut chhuah mai phak bak tawntir a; khawvel (*earth*) chhunga khawvel pahnih leh nun pahnih a neihtirnaah khan hei hi hman a ni baw (Omnus, 121).

Fantasy fiction hi chi hrang (sub-genre) sawmnga chuang zet a awm a, , a langsar zual deuhthe chu *High fantasy*, *Low fantasy*, *Enchanted journeys and alternative world*, *Supernatural fantasy*, *Mystery fantasy*, *Magical fantasy*, *Animal fantasy*, *Toy fantasy*, *Bangsian fantasy*, *Dark fantasy*, *Heroic fantasy*, *Urban fantasy*, *Mythic fantasy* leh a dang tam tak a la awm. A thawnthu laimu leh ziarang (*plot structure*), a changtute (*character*), leh a hmunhma (*setting*) din dan leh zirchianna lamah pawh amaha intodelh ve dal anih avangin, *novel* leh *romance* laka a danglamna leh *fantasy fiction* chi hrang hrangte pawh hi phekk tam daih sawifiahna a awm thei ang.

3. *Fantasy fiction/movie* bulṭan leh ṭhanchhoh dan tlangpui: *Fantasy fiction* ziarang hi khawvel *literature*/ thawnthu hmasa lamah khan a lo inzarpahrh daih tawh a. Khawvel hnam tinin *Mythology* (Tuan thu/ Thil bul thawnthu) leh *Folktale* (Rochun thawnthu) an nei a, heng *Mythology* leh *Folktale* zawng zawngah hian *fantasy* ziarang a lo inzarpahrh viau tawh mai. Heti lam hawi khawvel hriat thawnthu/ lehkhahu lar hmasa *Journey to the West* (1952) te, *Graeco Roman Mythology*, *Egyptian Mythology* leh *Norse Mythology* ah te pawh a ziarang a langsar hle tawh a ni.

Fantasy fiction puitling hmasa ber chu kum 1841-a John Ruskin kutchhuak *The King of the Golden River* kha niin a lang. Kum

1890-ah H. Rider Haggard leh Andrew Lang ten *The World's Desire* an rawn tichhuak leh a, kum 1895-ah George MacDonald kutchhuak *Lilith* in a rawn chhunzawm leh a, kum 1984-ah William Morris kutchhuak *The World Beyond the World* a rawn chhuak leh bawk. Kum 1900 hma lamah ngawt pawh hian *fantasy fiction* a chhuak nual hman a. William Hope Hodgson, Jurgen James Branch Cabell, David Lindsay, E.R. Eddison, Lord Dunsany, Evangeline Walton leh mi dangte pawh an rawn chhuak chho ve zel a. Kum 1937 -ah J.R.R. Tolkien kutchhuak *The Hobbit* leh *Lord of The Rings* a rawn tichhuak a, kum 1997-ah J.K.Rowling-i'n *Harry Potter* a rawn tichhuak leh a, anni pahnnih kutchhuak hian khawvel a deng chhuak rang hle. George R.R. Martin, Seanan McGuire, Brandon Sanderson, Patrick Rockfuss leh mi dangten an rawn tichhuak zui zut zut a.

Film Industry lamah kum 1896-a George Meredith-a'n *fantasy film* hmasa ber ni a lang *The Bewitched Inn* a rawn tih chhuah khan *minute* hnih chhung lek ni mah se; boruak a neih nghal em avangin *fantasy movie* chi hrang hrang a rawn chhuak zut zut a, *Clash of the Titans*(1981), *The Lord of The Rings*(1999-2003), *The Day After Tomorrow*(2004), *Harry Potter*(2001-2011), *The Fall*(2006), *The Forbidden Kingdom*(2008), *Avatar*(2010), *The Wizard of Oz* (2013), *Interstellar*(2014), *Into the Storm*(2014), *Into the Woods*(2014), *The Shape of Water* (2017), *The Creator* (2023) te leh *movie* hrang hrang a rawn chhuak chho zel a. *Fantasy Movie*, *Sci-Fi*, *Cli-Fi*, *Mythopoeia*, *Bitpunk* leh *Multiverse* te chu thalaite tuipui ber ber a rawn ni chho ta.

4. Mizo *Fantasy fiction* dinhmun: Mizo *fiction* zinga *fantasy elements* lanna hmasa ber ni a lang chu kum 1945 a, C. Thuamluaia'n *Engtin Awm Ta Zel Ang Maw?* tih a ziah kha a ni a. Kum 1950-ah Lalzuithanga'n "Aukhawk Lasi" a tichhuak leh a, kum 1974-ah R. Zuala'n "Rauthla Leng" leh "Nang Nen Chuan" thawnthu tawi a tichhuak leh bawk. Kum 1994-ah C. Laizawna'n *Omnus* a tichhuak leh a, hei hi Mizo *Science fiction* hmasa ber niin a lang. Kum 2008-ah Sangzuala'n *Hun Awm Loh Hunah* a tichhuak a, 2008 kumah vek

hian Lal̄tanpuia Chhangte in *Thihna Hneh Lalnu* a tichhuak bawk. Kum 2015-ah C. Lalnunchang'a *Kawlkil Piah Lamtluang* leh Mapuia Renthlei-in *Lam̄thuamthum* an rawn tichhuak leh a. Kum 2017-ah JH Lalrinzuala'n *Thimhm̄ul Anchhia* lehkhabuah "Hmangaih Che Hi Ka Thutiam A Ni" tih thawnthu tawi a rawn dah leh a, kum 2019-ah Mapuia Hrahsel-in *Engtikah Emaw* tih lehkhabuah *fantasy elements* tlem azawng lanna thawnthu pathum "Khawmu Chawi", "Thawnthu Inthup", leh "Thingserh" a rawn tichhuak leh a, Kum 2019-ah tho hian Nununa Renthleiin *Dumde Meichher* lehkhabuah "Khawram Lumtu" thawnthu leh Lalsangzuala'n *Vantirhkoh Mittui* lehkhabuah "Tawnmang Lasi" an rawn tichhuak bawk, kum 2020-ah Zoramtharmawia'n *Khawvel Pahnih* lehkhabuah thawnthu pathum, "Rauthla Ramah", "Thinlung Thununna" leh "Thisen Thiltithe" a rawn tichhuak leh a, kum 2023-ah K. Vanlalneiha'n *Zobawm Nula leh Keimi* a rawn tichhuak leh bawk.

Kum 2023 September 12 khan Mizo *fantasy movie* hmasa ber *Highland Production* tih chhuah 'Dear Kim' chu tlangzarh a ni a. A ziaktu leh *film producer* hi Jonathan Thangeo a ni a, *cinematographer* hi Sawmtea (Zo King) a ni. He *movie* hi *low fantasy* (a tak rama innghat) kalhmanga ziah a ni a, *fantasy elements* eng emaw zat a lang ve bawk. *Fantasy* thawnthu tam zawkin a ken thin, khawvel pahnihna/khawvel thar (*Secondary World*) a lang lo a, Hun herletna khawl (*Time Machine*) awmna thingkua hi a tak ram leh a piah lam ram indaidanna (*liminal setting*) atan a hmang a. Hun danga zinna (*time travel*), anchhia, mumang, hrilhlawkna te nen *fantasy elements* hrang hrang hmanga hmuhdawm taka duan a ni a. A hmunhma (*setting*) leh a changtute (*character*) lamah erawh *fantasy elements* a lang meuh lo thung.

Mizo *fantasy* thawnthute hi a tam lama a pun chak loh mai piah lamah; a tam zawk chu thawnthu tawi, lehkhabu tling lo an la ni bawk. Mizo *fantasy fiction* zingah hian *Enchanted journeys and alternative world* (Thawnthua a changtu berin khawvel thar a dai-

luhna) a tam ber a, *fantasy* thawnthu tluangtlam tak a tam deuh ber. Chutih rual chuan, a la tam loh ngaihtuahin *fantasy* thawnthute hi a chi hrang a awm ve diah a. *Science fiction*, *Social science fiction*, *Mythic fantasy*, *Modern Folktale* (*Literary Folktale*) leh *Heroic fantasy* thlengin a awm chhunte erawh chhuanawm tak tak a ni hlawn thung.

Mizo *fantasy fiction* te hi a tam zawk thawnthu tawi an la nih miao avang leh, *fantasy fiction* thawnthu kalhmang (*plot structure*) hman lar ber pawl *Hero's Journey* (Hnehtu Zinkawng) hi thawnthu mamawh sei leh hautak tham tak anih avangin, *fantasy* thawnthu puitling tling pha chu panga vel bawr bak a la awm lo. A tam lamah chuan chutiang chu la ni mah se; C. Lalnunchanga zia *Kawlkil Piah Lamtluang* thawnthua a hmunhma (*setting*) leh a changtute (*character*) a rawn din dan te, *Hero's Journey* (Hnehtu Zinkawng) a rawn din dan te erawh *fantasy fiction*-a sang em em hnampui zawk te pawhin an awh ve ngei a rinawm.

Mapuia Renthleii'n *Lamthuamthum* thawnthua Mizo *folk-tale* leh *mythology* changtu hrang hrang hmanga Sakhua leh khawvel *mythology* intawhna lai a rawn thuaikhawm a, thawnthu ropui leh zir chian tham tak a rawn din chhuah te, Lalānpuia Chhange-in *Thihna Hneh Lalnu* thawnthuah piannawn lehna hmanga mihring ngaihtuahna muhil (*unconscious mind*) chhunga a duhthusam vawrtawp a rawn tar lan dan te, Mizo *science fiction* hmasa ber *Omnus* leh *social science fiction* hmasa ber *Hun Awm Loh Hunah* thawnthua C. Laizawna leh Sangzuala'n khawvel thiamna sang tawh tak tlanpel thak khawpa mihring ngaihtuahnain a thlen thuizia an rawn tar lan dan te, a thawnthu hmunhma leh boruak (*milieu*), a mi chengte nunphung (*social setting*), an bungrua (*material setting*) an din dan te hi khawvel thiamna sang tak kara Mizote hniam bik lohzia tarlangtu a ni.

5. Mizo thu leh hla huanga *fantasy fiction* harsatna tawh : Mizo *Novel* hmasa ber a chhuah kum 1936 aṅanga kum 9 vel lek kum 1945 a

fantasy fiction a lo chhuak ve hman der khan ziaktu hmasate ngaihtuahna sanzia a lantir thei. Chutiang khawpa ziaktu hmasate *fantasy* thawnthu lama an lo harh hma lai chuan, kum 80 dawn hnuah a la pung chak lo em em mai leh, a chhonzawmna lama hmasawmna awm ta vak lo hi, a chhan hrang hrang a awm thei ang,

5.1. Pakhatnaah chuan *fantasy fiction*-hi thu leh hla huangah pawh a ziaktu themthiamna (*creativity*) mamawh sang ber pawl a ni a. Khawvel thiamnain mita hmuh theih thilsiam a hmuh chhuah tawh leh, mihring thiamna hmanga a din chhuah tawhte piah lama ngaihtuahna senga din ngai thawnthu anih avangin, mihring duhthusam leh lunglenna vawrtawp nena inkungkaih thuk tak thawnthu ni mah se; lunglenna sathliah nena ziah chhuah mai awlsam thawnthu a nih loh avangin, hei hi *fantasy* thawnthu pun chak loh chhan pakhat a ni thei ang.

5. 2. Suangtuahna a din thawnthu a nih ruala a *technical* em em mai hi *fantasy* thawnthu puitling ziah chhuah ti harsatu pakhat a tling thei bawk. A thawnthu ruangam (*plot structure*), a *hmunhma* (*setting*), a changtute (*character*), a ziarang hrang hrang (*elements*) nei hrang vek anih avangin, *fantasy* thawnthu puitling zia tur chuan heng thil te hi zir chian a, thawnthu thar din a ngai a. A hmunhma leh changtute dinna kawng ringawtah pawh ngaihtuahna sen tak meuh thil anih avangin, hei hi Mizo *fantasy fiction* than chhohna kawnga a harsatna tawh lian tak pakhat niin a lang.

5. 3. Pathumnaah chuan *film industry* lama a hmasawmna hi *fantasy fiction*-in hma a sawmna atan hnam dangah chuan a hman t angkai em em a. ‘*Movie* hian a bu a tluk thei lo/a phawk chhuak zo lo’ tih ni fo mah se; a thawnthu danglamna leh ropuina mita hmuh theiha tar lanna remchang tak anih avangin khawvel huapa lar *fantasy fiction* tam tak invawrhna chu *movie* a ni ve fo. Mizoah erawh heti lama hmasawmna tur hi sum harsatnain eng emaw chenah a la dal a, *Filmography/Cinematography* leh editing lamah hmasawmna tur kan la ngah hle bawk. Hun kal tawh herlet (*flashback*) lantirna

pawh harsatna lian tak a la nih avangin, a thawnthu hmunhma leh a changtute themthiamna hmang tak meuha din chhuah ngai, mit titlai thama din chhuahna kawngah hmasawwna tur a la tam hle a. Hemi kawnga hmasawwna hian *fantasy fiction* lama hmasawwna a keng tel ngeiin a rinawm.

5. 4. Palinaah chuan *fantasy fiction* hian Mizo *literature* a la chiah hneh loh em avangin, naupang thawnthu maia ngaihna mi tam takah a la awm a. Thalai zawk ten hnampui zawkte thawnthu/movie lam bih hnem tawh viau mah se; chu thilrawn thlak a, ngaihtuahna thar leh ngaihdan thar pe a, mipui nawlpui tuiptui phak khawpin Mizo *fantasy* thawnthu ten boruak a la nei tam lo hle a. Hei hi Mizo *fantasy fiction* hmasawwna tur lian tak niin a lang.

Heng harsatna hrang hrang karah hian Mizo *literature* huan-gah tlemterawn inlar ve pheuh pheuh chauh mah ni se; kum 2015 khan Mizo Academy of Letters-in kum khata lehkhabu chhuak zing-a tha ber (Book of the Year) a thlanah *Kawlkil Piah Lamtluang* – C. Lalnunchanga zia chu thlan a ni hlahu thung a. A bu pangngai tling lo, thawnthu tawi kara zeh te nen pawha 20 bawr vel chauh karah hetiang dinhmun a thleng pha hian, Mizo *fantasy* thawnthu awm chhunte hniam lohzia chu a tar lang tho awm e.

6. Mizo *fantasy fiction* hmathlir: Tun dinhmunah *fantasy fiction* hi Mizo *literary genre* hrang hrang zingah hmasawn lo ber ni rih mah se; thangtharte thu leh hla khawvel (*contemporary literature*) a ngaihven hlawh ber pawl erawh a ni chho mek a. Mizo *contemporary literature*-a hlahril (*poetry*), *Apologetics* leh *social criticism* thlipuirawn tleh insiamrem tan mek karah pasaltha thawnthu, *gothic/horror* leh *fantasy* thawnthuin boruak a nei chho mek niin a lang.

Tun hun kal meka thangtharte hian a tak ram piah lam leh mihring nunphung pangngai piah lam thil te hi an tuiptui leh buaipui ber ber a nih bawk avangin, hei hian Mizo *fantasy fiction* hma lam hun eng emaw chen a tarlang thei bawk a. Mizoten a thawnthu hlut-na leh ropuina kan pawh chhoh ve tial tial karah Mizo *fantasy fiction*

hmabak hi a eng chho hle thung a ni.

7. Tlangkawmna : Hmasawmna kawng a zawh chhoh tak tak huna Mizo *literature* bung thar kaipui a, khawvel mit hmuha Mizo *literature* pho chhuah nana hmanraw tangkai tak tur *fantasy fiction* hi Nordic, English, Japanese leh Chinese hoah te chuan an hnam nunphung, thu leh hla, tuanthu leh rochun thawnthu khawvel mit hmuha pho chhuahna hmanraw remchang tak a lo ni tawh a. *Literary genre* hrang hrang zingah pawh a zir mi ten, 'Mi zawng zawng huap (*universal*)' sa a an ngaih. Eng hnam (*culture*) atanga lo chhuak pawh ni se, hnam tinin an tuipui phak thawnthu hi Mizo *literature* tana kawngkhar zau zawk hawngtu a la ni thei ngei ang tih a bei-seiawm.

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Erotic Reading on Lalhmingliana Saiawi's *Keimah Unionliana*

Remlalthlamuanpuia*
Zirsangzela**

Abstract: The growing dominance and popularity of social media creates a new literary platform in which image poetry becomes a new genre of poetry. An image poetry, or in other words photo poem or picture poem, is a kind of poem which mingles poem and image in a single image file. They are posted in social media apps whereby readers or viewers may react in one way or another. Image poems becomes more and more popular among the present generations so much so that it becomes one of the dominant genres of poetry. The paper discusses the meaning, origin, and general characteristics of image poetry.

Key words: Social media, digital platform, applications (apps), verse form, pen name, poetic words, instapoetry, photo poem, picture poem, text, reels, fonts.

1. Introduction

Mihringin tisa chakna a neihna hi mihring tihmihrintu ber nia ngaih theih a ni a. Tisa chakna tihpuitlinna hmanruaa mipat

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hmeichhiatna hman a nihna hian kawng hrang hrangin mihring nun a nghawng thei baw. Literature hi mihring hlimthla tar lanna paw-imawh tak a nih angin mihring hian a suangtuahna te, a dinhmun te leh a duhtusam te chu thu leh hla hmangin a tar lang thianga vek a. Chuvangin, thu leh hlaa tisa chakna leh mipat hmeichhiatna kai-hhnawih lo lang pawh hi thil mak ni lovin thu leh hla hausakna leh hlutna belhchhahnaah a ngaih theih ang. Hetiang lam hawi mihring nuna lo lang sawi fiahna hi ‘*eroticism*’ tih a ni a, *eroticism* tih hi *erotic* tih thumal kal zel niin Andre Lorde chuan “*Erotic* chu hmangaihna lo lan chhuahna a ni a, buaina lo thleng thin mah se chu hmangaihna chuan mihring finna leh inluangrualna a thlen thin,” (Lorde 1) tiin a sawi fiah a. *Webster’s Students Dictionary* chuan, *erotic* hi “*pertaining to, or tending to arouse sexual love, or desire,*” (Webster 240) tiin a sawi fiah a, a awmziaah chuan “tisa chakna tihsanna emaw phurna emaw lam” tihna a ni ber awm e. JF Laldailova pawhin a *dictionary*-ah chuan *erotic* tih thumal hi “hmangaihna lam thil, hurna lam thil, hurna” (English 144) tiin Mizo tawngin a letling baw a ni.

Literature (thu leh hlaa)-a mipat hmeichhiatna lam hawi lo lang atanga mihring nunphung leh zia pholanna hi ‘*erotic literature*’ tih niin a zir chianna hi ‘*erotology*’ tia sawi a ni baw. He thumal hi Greek tawng, ‘*eros*’ tih atanga lo chhuak a ni ve leh a, Sigmund Freud chuan, “Kan tisa chaknain a pianpui zauthauna (*libido*) hi hla phuahtu te (*poets*) leh *philosopher* te’n *eros* chungchang an sawi nen a inmil ang a, chu chuan thil nung zawng zawng te hi a huam vek a ni,” (Beyond 41) a ti a ni. *Philosophy* huanga ‘*eros*’ lan dan phungah chuan mihring ngaih dan leh hriatna piah lam nena inzawm thil hi a ni ber a; tawngkaa a sawi fiah theih piah lama chakna awm (*a desire of the ineffable*) emaw thil nih dan phung dik tak piah lama chakna neih (*a desire of what lies beyond reality*) emaw tiin a hrih fiah theih baw ang.

Hetianga lam hawi *literature*-a lo lang zir chianna hian

mihring nun chu thuk leh fiah zawkin a lantir a tih theih ang a, literature zirna peng pawimawh tak niin a tihausa a tih theih bawh ang.

2. Georges Bataille *Concept of Eroticism*

Kum 1957 khan French philosopher, *essayist* leh *critic* ni bawh Georges Bataille chuan *eroticism* chungchang hi a lo zir chiang a. *Eroticism* ziaranga zir chianna kalpui hmasa bertu nia ngaih chu Sigmund Freud ni mah se *eroticism* a nihna ang taka kalpuia zir chianna nei hmasa bertu chu Georges Bataille hi a ni a tih theih ang. Ani chuan, “Mihringin a ni tin nun dan tehfung pel leh a nungchang pangngai nena inthlau tak taka a awm apiangin *eroticism* tih thumal hi kan hmang thin a. *Eroticism* chuan nun pangngaia thil tha tak tak awm lehlam zawk chu a lantir a. Chu mi lehlamah chuan mihring rilru, taksa pianphung leh chin than kan lo zahpui tak tak te kha lantirin a awm thin,” (*Eroticism* 118) a ti a; tisa chakna ringawt atangin a thlir lo a tih theih ang. *Eroticism* ang bawkin *eros* chungchangah hian ngaih dan dang deuh a nei a. Chu a ngaih danah chuan ‘*eros*’ chu mahnia nawmna ngaihtuahna atang ringawta hriatthiam theih a ni lo a, mahni nihna hloh thak hunah a hriatthiam theih tak tak dawn chauh a; chu chu thihna tawn nen a thumun reng tih a ni. *Eroticism* hi tawnhriat neih ngai tak ni mah se nawmna zawn vanga neih tumna ringawt atanga hriatthiam theih a ni lo a. Chubakah, mimalin erotic nun hi chhia leh tha hriatna thiang leh fim tak a neihna atang chuan a neih theih loh a. Hei vang hian *erotic* nuna chakna nuam lutuk hnuiaia mi a awm tawh chuan a hun tawn mekah a ngaihtuahna fim chu hlohin amah leh amah a inhloh ta thin a, a nihphung pangngai a ni tawh thin lo a ni.

Georges Bataille ngaih dan chuan miin chhia leh tha hriatna (*rationality*) a hloh tawh a, a nuna thutakna (*seriousness*) a hloh tawh chuan *eros* nen a inhneremin a inmil chiah a, chu chu mihringin a nih tur ang tak a nihna tur zawkah a ngai a ni.

Mihringin ze hrang hrang, mihringa ze nghet siamtu a hloh tawh chuan a mihring mihrinna a hloh deuh thaw tawh thin a ni. Bataille hian *eroticism* hi thil nung nihphung nena inzawmna nei leh nungphung pangngaiha ngai mah se thil sual bawhchhiatna hmanga thuneihna channa a ni ve leh thung si a; “*In that he is an erotic animal, man is a problem for himself. Eroticism is the problematic part of ourselves... I believe that the supreme philosophical question coincides with the summits of eroticism,*” (273) tiin a sawi hial reng a ni. Chutiang kawngah chuan, eros chu hmangaihna lantirna emaw a thlenna emaw ringawt ni lovin mihring nun hriat leh zual theihna tur kawng hawngtu a ni a. *Eros* chungchang zir hi chakna emaw duhna (*desire*) emaw lo awm zirna ringawt a ni lo a, mihring lo awm chhan leh nihphung zir chianna niin mimala zalennain thuneihna a neih dan chin zir chianna a ni pakhat baw. Georges Bataille chuan mihringa hriatna ril tak (*philosophy*)-a zawhna ril tak leh *eroticism*-in inzawmna a neih chuan *eroticism* chu mahni hma ngaia chakna emaw duhna (*desire*) emaw ringawt ni lovin a aia thuk leh ril zawk daih niin a ngai a, chutah chuan *erotic* duhna emaw chakna (*desire*) emaw mihring timihringtu a nihna kha hmuh thiam a ngai a ni.

2.1 *Continuity and Discontinuity*

Eroticism a awm theihna tur leh *eros* chungchanga hriatna neihna hi mihring nihphung leh awm dan riruanga tanging a ni ber a. Mihring te chu thil siam dang ang lo takin siamtu siam dan baka awm duh an ni a, nuna thil dang tawng duha buai thin an ni. Chuvang chuan an nawmsakna turin hna an thawh a lo ngaiin ‘*homophober*’, ‘*working men*’ an lo ni taah a ngai a ni. Hei vang hian Georges Bataille chuan *continuity* tih leh *discontinuity* tiin thil nungte hi then hrangin *eroticism* nihphung hriat fiah a awlsam nan hian mihring leh ramsa (*animals*) nunphung tanging a hrilh fiah a, mihring te hi *discontinuity*-a awm niin *discontinuous* tiin a sawi a; midang pawhna tak tak nei lo leh midangin eng ang rilru pu nge a nih an hriat tak tak

loh tihna leh mimal mize thatna awm hrang hrang te a ni a, mihring chuan rilru fim tak hmangin a hma hun thatna tur atan a tun hun a ngaihtuah mai thin. Mihring ni lo, thil nung dang zawng chu *continuity*-a awm niin *continuous* tiin a sawi thung a. *Continuity*-ah chuan mihring nun ang lo takin ramsa nunah chuan nun inthup a awm ve lo a, an *emotion* hrang hrang; an rilamna te, an zauthauna te, an thinrimna te chu thup hranpa loin an lantir zung zung a, an bula awm te pawhin an hre thei nghal mai thin a ni. Chuvangin, mihring leh ramsa te chu an thil tih hmangin then hran an ni ta a; “*In a word they (human beings) distinguished themselves from the animals by work.*” (30) tiin Georges Bataille chuan a sawi bawk.

Eroticism hi *discontinuity*-a mihring nun awm tibuaite a ni a, chu chuan mihring nun kal pangngai lai chu *continuity*-ah a hruai thei a ni. A tir atangin *eroticism* chu nunphung pangngai pela kalna a ni tih a hriat a, chu chuan a hnulehah thil tha lo leh sual a hring thin. Chuvang chuan mihring chuan mal leh khawhara inngaiin *continuity* nih chu a duh ta thin a ni. Chutah tak chuan a mihring-pui nena inzawmna neih duhna a len avang chuan engkim chu tisa chaknaah a hmer lut a tih theih ta reng a ni. Hei hi *eroticism* tih chu a ni a, *eroticism*-ah chuan mihringin a nunphung pangngaia a awmna (*discontinuity*) dan chu bawhchhia in *continuity* nunah chuan thil pawh pawh thleng dawn mah se awm a thlang ta mai thin a. Hemi chungchanga Bataille ngaih dan hrethiam tur chuan mihring nihphung hrang hrang a sawi fiah te hi a ziarang hriatthiam a ngai a, chutah ngunthluk taka hriatthiamna a awm hnuin *eroticism* lo lan chhuah dan leh a kaihnawih tam tak te hi hriat fiah theih a ni dawn a ni. Mihring nunphunga thil thleng pangngai hi hman laia thleng tawh anga thil awm nghet sa a ni ngawt lo a. Amaherawhchu, chutah chuan buaina nasa tak a lo thleng a, nun nghet emaw chawlh hahdam emaw a theih ta lo a ni.

2.2. *Transgression and Death*

Mihring rilru sukthleka *continuity* leh *discontinuity* awm inkara a inanna leh inan lohnaah hian a pawimawh leh phusa ber chu rilrua hriatna awm a nghehna hi a ni ber a, chutiang bawkin mihringa hriatna leh finna hrang hrang awm te pawh hi a ni thei awm e.

Discontinuity nihphung tihbuaia a awm hian mihringa nun tak leh nghet a chhiat hun a ni thin a. Chuvangin *eroticism* hian mihring nun kal pangngai lai a tibuai thei viau a ni. *Eroticism*-a lang Chiang em em chu mimal hmathlir tawp chin nei hi thil nihna zawng zawng huap dik vek thei a ni tih hi a ni a, chu ai chuan mihring nun khuakhirh a nih lova thahrui leh chakna emaw hlim leh engthawl na lantirna a ni. Mimal nun a lo ngheh loh chiah hian mihringa phurna kha lo luang chhuakin engthawl na a lo thleng thin baw. *Continuity* nihphung mihringin a lo neih hian thil thleng thei hrang hrang a lo awm theihna tura bona a ni ringawt lo a, khawvel hi thawveng leh tha tho taka awmna tur a nihna leh mitin te hi chutiang tar lanna hmanrua danglam leh mawi tak an nihna hi a ni.

Amaherawhchu, Georges Bataille hian 'thihna' hi a rawn sawi lut tel tlat mai a. A ngaih danah chuan midang chung a hmangaihna neih danglamna chu hun rei lo te chhung a ni a, a lem a ni. Chuvangin, a dik tak zawk chu thihna lo thleng turah hian a ni. Georges Bataille ngaih danah chuan dam laia inhmangaihna chu chin awm niin chhe leh mai thei a ni a, a chhan chu mihring te chakna leh thathona te hi chin nei a ni. Miin a mihringpui a hmangaih a, a taksa mawina te chuan tizauthauin tisa chakna a thlen thei a; chu chakna (*desire*) chu mihring chuan a duh a. Chutah chuan mihring chuan chu chakna leh thathona, mihring nuna inthup atang chuan lan chhuah tir a duh a ni. Heta tanga lang Chiang ta chu, *eroticism* chu mihring nuna va lungawi ringawtna lam ni lovin mihring nuna thil in up bet at anga puah chhuahna a ni ber a, mihring rilru sukthleka hlim leh lawmna nasa tak neih duhna a ni. Chumi neih theihna tur kawng chu

mihring nuna thihna a lo thlen hian a ni. American *philosopher*, Alphonso Lingis pawhin, “*Eroticism is not satisfied in contentment; it is the release of excess forces, craving extreme experiences in extreme torments and extreme pleasures,*” (Dangerous 141) a lo ti ve baw. Chumi kawngah vek chuan, eroticism hi mimalin a huang pawn lam a thlen sawina a ni a, a nihna baka kalin amaha thathona leh phurna awm kha puah chhuahtir a duh ta thin a ni.

Mihring nun phuarna atanga a intihzalenna hi inbiaktawnna a ni a, a awmziaah chuan mihring hi a nihna bak pela a kalin chumi pelah chuan eng nge awm tih a nuna hriat ngai loh chu a hriat theih phah ta a ni. Thihna ang tluk mimalin a thil tawn heng, a huam chin piah lama a thil tawn leh a mihring nihphung pangngai pela a thil tawnah te chuan an nunphung hriat fiah a awlsam tak em avangin an rilru puthmang chu sawi miah lovin an inhiatfiahsak theih ta a; hei hi Bataille-a’n inbiakpawhna emaw inbiaktawnna emaw a lo tih pawh chu a ni. Hei hian khawvela thil siam tea thathona nasa tak lo awm thin te chu a hmuh fiahtirin hriatthiamna a thlen thei baw a ni. *Erotic* nihphung hi mihringa phurna lo thleng leh thathona lo thleng inlulingin a tizual sauh a, a tiphur thar baw a. Chutah chuan nunphung pangngai piah lama hriat leh tawn ngai lovah mihring chu a liam ta thin a ni. Alphonso Lingis pawhin, “*An erotic object functions as the open gate toward which the shock waves of our energies rush to be compressed and intensified and inflamed there, and to break forth into the dazzling darkness beyond,*” (143) a lo ti ve baw a ni. Hemi dinhmunah hi chuan eros hi neih belh duhna ni lovin chhuah zalen duhna a ni a. *Erotic*-a chakna neih hi nunphung pangngai pelh duhna emaw dan zawm sa bawhchhiatna lam hawi a lo ni ta a, mimalin a hlutna a inhlanna ti pawhin a sawi theih ang. Kawng danga sawi dawn chuan, eroticism chuan mimal nuna tak-na awm chu paih thlain thil tenawm leh bawhlawhah a chhuah ta thin a ni. Heta tanga lang thei ta chu mihringin tisa chakna satliah a neih ai chuan a danglam hret ta a ni. A ngaih danah chuan mihring

hi thihna atang chiahin inpawhna zau zawk (*continuity*) a awm tak tak thei a. Chu chu mihringin a ngaihna a hre ta lo reng a, a chhan chu mihring chuan thih kan duh loh rualin thihna chauhin min pek theih inpawhna, *continuity* kan duh baw si a ni. Hei hi tuna *culture* hman mekah hian thihna suangtuahna emaw thih duhna a len em emna chan chu ni theiin a lang.

Chu bakah, hei vang hian ramsa leh mihring lam thleng pawha halral thil hlan te pawh uar a nihna chhan chu ni. Thihna chuan min tikehchhia a, thihna chu thil awihawm lo leh awm ang lo, hriatthiam theih baw si loh a ni a; min aikaih tlat baw si a ni.

3. *Eroticism* leh 'Keimah Unionlana'

Eroticism ziarang chi thumamah a then theih ang a, chung te chu *physical eroticism*, *emotional eroticism* leh *religious eroticism* ti tein. Heng hmang hian Lalhminglana Saiawi thawnthu 'Keimah Unionlana' hi zir chiangin *eroticism* ziarang te lo tar lang dawn ila:

3.1. 'Keimah Unionlina'-a *Physical Eroticism* Ziarang:

Mihring pahnih engmah thawmhnaw inbel lo saruaka an awm dunin emaw taksa tizauthau thei zawnga innnawk emawa an awm dunin anmahni khuahkhirha tuam himtu nia an ngaihna chu an hlip thla a, an taksaah phurna awmin tisa chakna a lo awm thin a ni. Hetianga an awm chhung hian pumkhatin an awm a tih theih baw ang. Hei hi mihringin a nihna a hloha amah leh amah a indahhran lova a nun pawn lam a pawh tak tak theihna awlsam ber a tih theih ang.

Hetianga nun khuahkhirhna hliha a awm a, mihring nun a lo pawnlan takah chuan vantlaga a nunphung chuan pawimawhna a hloh a tih theih ang a. Chutah tak chuan, chawlhna tak tak, 'thihna' leh *erotic* nun inlaichinna inkar chu hriatthiamna a lo awm thei baw ang. A chhan chu chung mi phanah te chuan mihring nia an inhriatna kawng khat an hloh tawh vang a ni. Sawi dan danga sawi

chuan saruaka awmna hian mimal nihna dik tak lanna leh *discontinuous* nihphung a khaikhin a tih theih a, a awmzia chu mi pahnih saruaka an awm dun chiah chuan an nihna ang anga langin an taksa inhiptawwna chuan zahna tiboin inringtawk takin an awm thei a, a lehlama *discontinuous* nun; midang pawhna nei tak tak lo leh midangin eng ang rilru pu nge a nih an hriat tak tak loh tihna leh mimal mize thatna awm hrang hrang te a ni a, mihring chuan rilru fim tak hmangin a hma hun thatna tur atan a tun hun a ngaihtuah theihna chu khaikhinin a lo awm ta a ni. Georges Bataille pawhin, “*Nakedness offers a contrast to self possession, to discontinuous existence...*” (17) tiin a lo sawi ve bawk.

Hei hi a awmzia chu French ṭawnga ‘*la petite morte*’ tih niin Sap ṭawnga ‘*The Little Death*’ tih aṭang hian a chhui dawn theih ang. Mizo ṭawng chuan, ‘thihna tenau’ ti pawhin a sawi theih ang a, mihringin chawlhna tak tak a zawwna chu thihnaah chauh a ni a. Chu thihna chu a tawn hmam a mihring nen tisa inhiptawwna neiin mipat hmeichhiatna hmang ta se, chu chu Georges Bataille-a’n *erotic* nun a lo tih chu a ni a; thihna hnaih ber thila mihringin a tawn theih sang ber a ni. Chu mipat hmeichhiatnaah chuan mihring chu a thih huna a nih ang anga a awm ang deuh thawa a awm theih vang a ni ber awm e. Hetiang hunah hian mihringin a hma hun emaw a hun kal tawh emaw a ngihsak tawh lovin a tun dinhmuna chen a, a nih ang anga a awm chu a tih ṭhin a ni. He nun hi mihringin *continuity* nun a neih telna niin a *discontinuity* nun aṭangin chawlh a la a tih theih bawk ang. Amaherawhchu, hei hian a daih rei lo a tih theih bawk ang. Tin, mi pahnih inkara inhiptawwna a awmin a hlawhtlinna a hmuh theih bawk.

Lalhmingliana Saiawi thawnthu ‘*Keimah Unionliona*’-ah chuan Unionliana hian a hriat miah lovin chawlhna (thihna) hi zawngin chu a zawwna kawngah chuan ‘*little death*’ a ṭawng a tih theih ang a. A vawi khatna zawkah chuan Chhunruaii rilru a hmin

tak tak loh avangin an beisei pha lovin zawh pawh an zo dun lo ta reng a; “Chutiang a ni lo ka u. Hei em em zawng a dik lo a ni,” (87) a tih lawm lawm chung a ti lui a nih avangin amahin a zo ta reng a. Chuvangin, hei hi chu *physical eroticism* huangah a rin luh theih awm lo ve. A vawi hnihnaah chuan Chhunruaii nen taksa inhiptawna nasa tak chang dunin an tisa zauthauna chu tipuitlinin mipat hmeichhiatna an hmang dun ta a. Hetah hi chuan an pahniha an duhthu ngeia mipat hmeichhiatna hmang dun an nih avang leh tisa inhiptawna nasa tak an chang dun a; “Tawp turin min duh baw si lo niang: min pawm ve fan fan a, min thlah phal lo tih min hriattir baw si,” (113) tia Unionliana’n a sawi ang hian *physical eroticism* huangah a khung a nemngheh theih a ni.

Tar lan tawh angin, *physical eroticism* hi nuna daih rei lo leh hun rei lo te chhunga *continuity* nun neiha mihringin a nun a hman nawm theih lai ber a ni a; chu chu Unionliana nunah pawh hian a Chiang awm e. A nupuiin fa a neih hnu chuan a taksa a lo inthlak danglam a, a lo thau ta chuan Unionliana’n a nupui a itna a tihnam a; “Ka nupui thau lutuk inti chu paw ti ve awm lo takin ka han awm a...ka tum loh takin ngaihawm ka tih loh phah deuh ta a,” (119) tiin a nupuiah duh khawp lohna tur a hmu ñan a. Chu chuan an nupa nunah nghawng ña lo a nei zel a; “Ka nupui ka ti khat tawlh tawlh a, ka tih chang pawhin ka iui ta zan tawh lo va...mipa tan chuan duh chang ka nei a deuh hlek lek tawh mai,” (121) tiin a sawi hial reng a, a tawpah pheii chuan Chhunruaii chu a ñhen ta hial reng a ni. A hmaa a nupui *erotic* nun a chenpui ñhin chu a dan a lo dang ta a, tisa chakna satliah mai a lo ni ta a ni. Hei hi Esther Perel-ín, “*They may want more, but they certainly want better*,” (Mating 188) tia a lo sawi angin mipat hmeichhiatna pangngai ringawta an hman ñhinna chuan *erotic* nun a ngaihtir a, an hlim loh phahin an nupa nun pawh a nung ta lo reng a ni. Chutiang a nih takah chuan Unionliana nun chuan a hriatthiam lohin zawn a nei leh ta a, Vanlalruatlawki

nena *cinema* an en tuma a zenin a ni. Hetah tak hian a nunphung pangngai pela chetna niin nun pangngaia tih zen zen loh tur thil a nih avang leh Vanlalruatlawki nen chuan nasa taka inhiptawnin an inpawh hle a, chutah chuan chawlhna tenau (*little death*) an tawn dun avangin *eroticism* huangah hian a rin luh theih bawh ang.

Unionliana chuan Vanlalruatlawki chu nupuiah a nei ta nge nge a, Chhunruaii laka tisa chakna a neih tak tak theih tak loah chuan Vanlalruatlawki lakah a inhrithla leh ta a ni. Ani a lo nulain a taksa a la nalh si a, *physical erotic* nun a tawn khat tak tawh chu a tawng leh ta a. Mahse, hei pawh hian a nihna tur ang tho leh hma ang thoin a daih rei leh ta lo. Mihring an ni a, peih loh leh phur loh chang an nei ta zeuh zeuh a. Unionliana chuan, an nupa nun chungchangah, “Ruati nen chuan kan la induh thiam a, peih loh chang nei ve bawh mah se ka duh chang chuan a hnial zen zen lo...mahse ka lawm a kim lo tlat,” (206) tiin a sawi leh a. Hetiang a nih avangin a hnuaah pheih chuan, “Ka mut a chhuak a nia, zo thuai thuai teh,” (238) tih ngai khawpin an nupa nunah *physical eroticism*-in hmun a chang hlei thei ta lo a ni.

Hemi chugchangah hian Esther Perel vekin *eroticism* leh *sexual activity* danglamna chungchang a sawinaah, “*You can’t force desire, but you can create an atmosphere where desire might unfurl*,” (124) tia a tar lan angin Chhunruaii a ni emaw Vanlalruatlawki a ni emaw Unionliana nen an nupa nunah chuan nupa an nihna angin mipat hmeichhiatna chu hmang ve mah se taksa inittawnna leh inhiptawnna a awm ngheh tawh loh avangin *eroticism* ni tawh lovin *sexual activity* pangngai ringawt a ni ta a tih theih ang a, chu chu *physical eroticism* kaltlangin hmuh theihin a awm ta a ni.

Tin, *physical eroticism* hi sualna kawng lian tak a ni tel a, mahni hmasialna leh mize chhiatnaah mimal nun a siam danglam thei a; “*Physical eroticism has in any case a heavy, sinister quality. It holds on the separateness of the individual in a rather selfish and cynical fashion*,” (19) tiin Georges Bataille pawhin a sawi nghe nghe a ni.

Hetiang a nih avang chiah reng hian Unionliana hian a nun a tichhe tial tial a tih theih ang a. *Erotic* nun a neih ngheh tawh em avangin thil engkim chinfel leh bul tan nana hman a tum thin avangin ama nun mai ni lovin Chhunruaii nun pawh a tibuai hle a, Vanlalruat-lawki nen pawh an tum angin an hlim dun hleih theih loh phah a tih theih ang.

3.2. 'Keimah Unionliana'-a Emotional Eroticism Ziarang

Emotional eroticism hi *physical eroticism* nen hian a danglam thui lutuk lo a. *Physical eroticism* ang lo takin *emotional eroticism*-ah chuan tihluhna emaw taksa inhiptawwna sang tak emaw a awm ve lem lo a ni. Tisa chakna leh hurna lam atanga tihhran angin lang mah se chuta tanga lo chhuak zawk chu a ni a; mi pahni inhma ngaihnaa ngaih dan leh duh dan awm atanga lo irh chhuak a ni mah zawk a ni. Geroges Bataille pawhin, "*Although it may appear detached from material sensuality it often derives from it, being merely an aspect made stable by the reciprocal affection of the lovers,*" (19) tiin a sawi a, *physical eroticism* atangin a peng bo thei tak tak lo a ti bawk a. A chhan chu mihring chi hrang hranga a thawh dan leh an dawnsawn dan a inan vek thin loh vang a tih theih ang.

Emotional eroticism-ah chuan mihringin a mihringpui hmangaih nei ta se, chu a hmangaih chuan a tihhlawhtlin ngei tur thu tiam se, a nun a tihlimin phahin ama khawvel nun pawn lam a ngaihtuahtir thei ang. Hei vang hian hmangaih leh hmangaihtu neih hi mihringin nuam a tih phah thin reng a ni. Hetiang rilru puthmang hi mihring aiin ramsa te hian hun rei lo te chhungin an nei thin bawk. Engpawhnise, heng thutiam hi tihhlawhtlin pumhlum theih a ni mai lo a, a tihpumhlum theihna thin chu mahni mihring ralna niin chu chu thihnaah a ni. Tin, *physical eroticism* leh *emotional eroticism* hi inhlut lutuk lo leh then hran hleih theih loh ni mah se thil inmil leh awm dun thei a ni chiahin a hriat loh a; mihringin nei ve thei mah se pakhat zawk thununna a nasat zawk theih vang a ni. A chang chuan mihringin a mihringpui a hmangaihna a nasat thin

em avangin a tisa chakna aia thuk zawkin a inhiptawn theih chang a awm a. Georges Bataille pawhin, “*For the man in love, however, the fervor of love may be felt more violently than physical desire,*” (19) a ti hial reng a ni.

‘*Keimah Unionliana*’ thawnthuah hian Unionliana hian Chhunruaii hi neih hlen ngei tumin a then loh tur thu a tiam a; “Ka rilru ka siam nghet hle: Pathian hmaa ka thutiam ka hlen tur a ni a, eng pawh lo thleng se ka nupui hi ka then tur a ni lo,” (115) tiin. Amaherawhchu, Unionliana hian chu a thu tiam chu hlen leh ta loin Chhunruaii chu thenin Vanlalruatlawki a nei leh ta tho a ni. Heta tang hian Unionliana nunah hian *physical eroticism* leh *emotional eroticism* hi awm kawp chang awm mah se *physical eroticism* hian a hneh zawk fovin a lang a, Pathian hmaah hian Chhunruaii laka a rinawm tur thu tiam mah se a taksa chaknain a kaihhruai hneh tlat thin a ni.

He a thutiam chungchangah hian ngaih dan dang a inzul tho si a awm leh thei bawk a. Robert J. Sternberg ‘*Triangular Theory of Love*’ atang hian zir zau theih a ni bawk ang a, chutah chuan *theory* then hrang zinga *passion* tih hian *emotion* chak tak, phurna leh taksa lam thathona a kawb ber a. JF Laldailova chuan “phur taka hmangaihna, dichimna, chakna sang tak” (English 381) ti tein a letling a. A awmzia chu midang chungah tisa chakna neih hi a ni ber thei bawk a, JH Harvey leh AL Weber chuan, “...*erotic interest in another,*” (Odyssey 250) tiin passion hi an hrilhfiah bawk. Hei hian mipat hmeichhiatna lam tihpuitlinna leh tisa inhiptawinna lam a sawi tel berin a lang a. Unionliana leh Chhunruaii inkara phurna a awm hlimchhawn leh vanglai lai tak hian Unionliana thinlunga hmangaihna chu a nasa hle a, chutah chuan thu tiam a hlen leh theih loh tur chu a tiam phah a tih theih bawk ang.

Hetianga lama mihring pumkhata insiam duhna rilru hi Sinta Yudisia chuan, “...hmangaihna kawng khat niin tisa kaltlanga inhmangaih tumna a keng tel,” (Kitab 34) a ti a, tin Robert J. Sternberg pawhin, “...hmangaihna tinung leh tichak tur chuan thil

thleng boruak eng emaw siam a ngai,” (Psychological 15) a lo ti ve bawk a ni. Chu chu Unionliana nun leh thutiam ațangin chiang tak-in a hmuh theih a, mipat hmeichhiatna an hman țan hlimchhawnah chuan phurna awm kha puan chhuahin a awm a; chu chu *emotional eroticism* niin a lo reh takah chuan *physical eroticism* ziarang Vanlalruatlawki chung a chetnaah a lang leh ta a. Amah ngein, “Ka nupui hnena kir leh nghal tur tih ka hria a, mahse a hmel ka hmu peih lo deuh ta,” (138) ti tein rilru a pu ta hial zawk a ni.

3.3. ‘Keimah Unionliana’-a Religious Eroticism Ziarang

Physical eroticism leh *emotional eroticism* te lakah chuan *religious eroticism* hi a danglam bik hle a, sakhua kaihhnawih a nih avangin a awmze hraitthiam zung zung theih a ni mai lo. Sakhua-na nunphung hi *eroticism* huanga rin luh hi thil mak tak a ni thei a. Georges Bataille chuan Pathian chu *continuity* nuna hmun hrang hrang siamtuah a ngai a, Pathian chungchanga mihringin ngaih dan a neihna chuan mi dang a hmangaihna aia lian zawk a huap a, khawvel pum puia pumkhat nih a tiam tlat a ni. He khawvela eng sakhua pawh hian an sakhaw kawngkal mila an nun apiangin *continuity* nun neih an tum vek a. Amaherawhchu, tun lai khawvela sakhaw kalphung hi chuan a mil chiahin a rinawm lo a ni.

Georges Bataille hian sakhaw tih dan hlui tawh tak hi entir nan a hmang a, chu chu inhlanna (*sacrifice*) hi a ni. Chu entirnaah chuan mi pakhat chu a hlantu kutah a thi a, chutah chuan a *discontinuity* nun chu tichhiat niin a thih hnuah chuan *continuity* huamchhungah a awm dawn a ni. A lo thlirtu te chuan chu sakhaw thil tih chu enin a tuartu thihnain a lantir chu an puang ta țin a, chu inhlanna en chu thil raphlak tak a ni. Chutihrual chuan, mi tu emawin a mihrinna a hloha *continuity* nun a zawmna chuan a lo thlirtu te chu mahni a inngaihtuhtir a. Chu an inngaihtuahna chuan thi thei an nihna leh an *continuity* nun tur a hriat chhuahtir leh țin a ni. Sakhaw thil reng rengah tharum thawhna lam emaw a milpui chi reng reng chuan an nitin nunphung pangngai piah lam

aṭanga la penguin mimal nunphung a tibuai a tih theih ang. Geroges Bataille chuan *eroticism* hi thihna kailawn pan tumna niin a ngai a. *Erotic* nun kaltlanga *continuity* nun panna kawngah hian rilru leh taksa hman nasat hle a ni. Amaherawhchu, chu nun chu rapawm leh nun tichhe thei hial ni mah se pumkhatah mihring a siam thei tlat si a ni.

Hetiang deuh chiah hian Unionliana leh Chhunruaii nunah pawh kan hmu thei a; Kristian thlirna aṭangin a ni thei awm e. Kristian ngaih danah chuan mipat hmeichhiatna hi nupa karah chauh hman tur niin chutiang ni loa hman chu suala ngaih a ni a, chutiang a nih avang chuan Isua Krista lo lan hnuah a hmaa halral thil hlan (*sacrifice*) chi hrang hrang an neih ṭhin kha a ṭul ta lo a. Chu aiah chuan an taksa chu Pathian temple-a ngaiin an inserh thianghlim tawh ṭhin a; Bible-ah pawh, “Chutichuan, unaute u, Pathian khawn-gaihna avang hian, inthawina nung leh, thianghlim leh, Pathian lawm tlak ni turin, in taksa chu inhlana ka ngen a che u...” (Pathian Lehkhabu Thianghlim Rom 12:1) tiin a inziak a. Chu chu an inhlanna ti pawhin a sawi theih bawh ang.

Chhunruaii chu Pathian ringtu ṭha mawl ve tak a ni a, Unionliana erawh chuan Pathian a hre lo ve hle a ni. An nulat tlangval laiin mipat hmeichhiatna an hmang a, Chhunruaii chuan Pathian duh loh zawng a ni tih hriaiin an inneihna tur pawh Pathian hnena a kir lehna turah a ngai a, a pasal nena an inṭhen chhanah pawh a nulat laia a thianghlimna a vawnhim zawh loh vangah ngaiin Pathian pawh a sawi avanga hremnaah a ngai a; “...ka hmangaih che a, a thu aiin i thu ka lo awih ta zawk a, sualin nang nena ka nun ka tan a, ka Lalpa tan hrem tlak ka ni a, min hrem a ni,” (171) tiin a sawi ta hial reng a ni.

A awmzia chu mihring chuan chawlhna (thihna) zawngin a tawn theih teuhna ber mipat hmeichhiatnaah a tlan ṭhin angin Unionliana leh Chhunruaii te pawhin an zawwna lamah chawlhna hmuin *continuity* nunah an cheng teh meuh mai. Mahse, chawlh

hlenna chu thihnaah chauh a awm avangin *continuity* nunah aṭang chaun *discontinuity* nun chu an ngai ta a. Hmana *religious eroticism* nunah chuan an nun hi sakhuanna nena an inchiah hneh em avangin chawlhna neih an duh changin mihring hmangin emaw thlai leh ransa hmangin inthawina neiin an inhlán (*sacrifice*) thianghlím mai ṭhín a. Chhunruaii leh Unionliana hian a thil hlan theih awmchhun leh ropui ber a thianghlímna chu a hun lovah leh Pathian duh dan ni loin an pahnih inkara a lo hlan tawh avangin hlim thei lo leh tluang lovah a inngai ta a ni. Heta ṭanga lang chiang ta chu Kristian thlirna aṭang chuan mihring nun dik tak chu *discontinuity*-a a nunin a ni a, *continuous* nun chu ngiatin pan ṭhín mah se *discontinuity*-ah bawk kir leh an duh ṭhín a ni. Hei hi Chhunruaii'n, "Kan inneih chu Lalpa hnena ka kir lehna tur a ni ang. Ka hmangaih che a, a duh loh zawngin ka awm a, ka rilru a hrehawm ṭhín a, mahse hmangaihna vanga suala tlu ka ni a, a ngaihdam ka dil a, min ngaidam duhin ka hre ṭhín," (113) tia Unionliana bula a sawi chhan hi ni ngeiin a lang a ni. Hei hi Chhunruaii leh Unionliana hian kawng hnihin an dawng-sawngin a hriat a. Chhunruaii leh Unionliana hian nun chawlhna chu tem mah se thihna a nih si loh avangin a nun hmasa a ngai ta fo a, a nun chhungril a buai viau reng a ni. Chutah chuan Chhunruaii chuan chawlhna chu Pathian bawk a ni tih a hriatin kir lehna hun chu Unionliana nena an inṭhenna kawngah a hmu a. Unionliana ve thung chuan Pathian lam ai mahin chawlhna chu a hma ang bawka mipat hmeichhiatnaah a ngai a, Vanlalruatlawki chungah a ṭuan ta thung a. A tawpah an buaina hmasa aia thuk zawkin an buai ta reng a ni. Hei hian *religious eroticism* chu chawlhna zawnga kawnga Pathian hnena inhlanna (*sacrifice*)-ah a lanzia a tar lang awm e.

Religious eroticism hi a sakhua milin thlir dan a dang ve zel thei a. Buddhisim-ah hian a awm ve lem lo niin Georges Bataille hian a sawi thung a (16). Sakhaw tin hian kawngkal hran a neih ṭheuh avangin an ngaih pawimawh zawng mil zelin *religious eroticism* hian awmze thuk zawk a nei thei zel niin lang.

4. Conclusion

Mihring te hian chawlhna an zawng theuh a, chu chawlhna chu thihna a ni tih an hriat thin loh avangin a ni lo chu ni emaw tiin an pan thin a; hrehawmna a lo ni thin si a ni. Lalhmingliana Saiawi thawnthu ziah '*Keimah Unionliana*' thawnthuah pawh hian *character* tin hian chawlhna an zawng theuh a, tumah hmu erawh an awm lo. A hmu lo te nun erawh an zawwna kawnga an thil hmuh an dawnsawn dan atangin an nun a inthlau hle thung a ni. Chungte chu sawi zau theih tak a ni ang.

Unionliana hian chawlhna chu thihna a ni tih a hriat mai loh avangin Chhunruaii leh Vanlalruatlawki nunah hmu mah se a zawn tak thihna a nih si loh avangin a tawpa a beidawnna chuan ruih theih thil a khawihthir ta hial a, a nun a lo buaichuar ta hial a ni. A chawlhna zawwna kawngah chuan amah mai ni lovin midang a hnuk lut zel a, chawlhna a hmuh loh chhan ni ta bera lang chu a hriatthiam loh vang a ni a. Thihna hi chawlhna dik a ni tih hria se chawlhna tenau (mipat hmeichhiatna) chaknaa tlan tlan lovin a chawlhna zawwna kawnga a neih belhah chuan lungawina a hmu ngeiin a rinawm a ni.

Chhunruaii nun enin Unionliana nunah a chawl a, thil dang a ngaihsak tawh lo. A tan chuan a chawlhna chu a pasal leh fanau te an ni a, a duhkhawp a hmu a ni. A awlsam zawnga sawi chuan continuity nun chu a hmu a tih theih ang. Vanlalruatlawki chu nula upa tawh lam a ni a, Unionliana nena intawng lehin Unionliana-ah chuan a chawlhna a hmu a, atan fa hrinsakin a chawlhna zawn kawnga a thil neih te hmang chuan khawvel lungawithlak zawk din a tum mai a ni.

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Growth and Development of Postcolonial Literature in Mizo Texts

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Abstract: Certainly, in the past, England held significant power over its colonies, and Mizoram was one such colony under their control. This paper aims to explore and support the depiction of Mizo culture and how the era of Postcolonialism has influenced the culture and perspectives of many Mizos. By drawing upon the work of various Postcolonial writers, particularly those from the Mizo community, the paper seeks to illustrate how gaining freedom from British rule has provided the Mizos with a new and authentic identity and historical narrative. Additionally, it sheds light on the distortion of Mizo history by Westerners, who often portrayed them as an inferior and primitive tribe.

Keywords: Postcolonial criticism, discourse on colonialism, Mizo postcolonial writers.

Introduction

England ram hi a hun laia ram dang awp tam ber zinga mi

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an ni a, an ram awpte rawka thunun hneh ber an ni hial mai awm e. Hun rei tawh tak mai khawvel hmun hrang hrang an awp a, Mizoram ngei pawh an awp ve hman a nih kha. England mai ni lo, Europe ram thenkhat chuan Europe ram thlawh khûmin ram tam tak an awp bawh a ni. Heng awptute hian an awp beh ram chu tharum leh thu neihna mai ni lovin rilru leh suangtuahna ram thlengin an thunun ti ila kan sawi sual tam awm lo ve.

An ram awpte an chhuahsan hnu thleng pawhin an rilru leh ngaihtuahnate chu engtin emaw tak an la thunun tlat a, a chhan bulpui ber chu awpbettute chuan an awp ramteah chuan an mahni uchuak taka ngaih sanna rilru an tuh thin vang a ni. Chu thil chu awlsam taka tih tawp theih a ni tawh thin lo.

Kum 1980 chho vel atengin thu leh hla zirna huang pakhat *postcolonial criticism* tih a lo chhuak thar a, chu miin a tum ber chu awpbettute thu leh hla zir chiana an thil tih tha tawh lo lai leh a hnu zela nghawng a neih dante leh chu mi siam tha tura hma laka mi dang zirtir a ni a tih theih ang. An hnam zia tam tak an hnualsuat tawh thar thawh leh pawh an ngaih pawimawh ber zinga mi a ni bawh. Postcolonial literature sawi hmain colonial literature chungchang hi hriat hmasak phawt a ngai awm e.

Colonial Literature

Europe ram lian thenkhatte chuan an ram awp chin chu zauh zela sumdawnna huangte zauh zel an duh avangin khawvel ram dangte chu awpin an thuhnuaiah an dah chho zel a, England, Spain, Netherland, France leh Portugal te chu a langsar leh ram dang awp tam an ni a, England chu a ram mal anga ram awp zau ber an ni a, ram ni tla seng lova roreltu ti hiala sawi an nih phah a nih kha.

Awpbettute chuan an ram awpte chu ram inrelbawlnaa thunun chu duh tawh mai lovin an rilru leh an ngaihtuahna thlengin thunun an tum a, awp beh an nih hmaa an hnam zia (*culture*) te chu hnawlsakin awptute chuan an hnam tih dan chu tha ber leh dik ber anga an ngaih theih nan an rilru an suksak a, an mahni ngaih sanna

leh ngaih ropuina an thinlungah an tuhsak a, chu chuan pawî nasa tak khawihin awptute'n an chhuahsan hnuah pawh an mahni ngaih sanna leh an thil tih dan chu dik ber emaw tihna chuan a la awp bet reng a, tal chhuah mai mai harsa tak a ni tawh.

Awptute chuan ram inrelbawlina lam mai ni lo, sakhuana lamah te leh thu leh hla lamah te inawp beh an tum thin a, tharum leh tihluhina hmang chung a inawp beh aî chuan thu leh hla lama inawp beha inthunun chu a that zawkzia an hai lo va, a daih rei zawkzia an hre chiang em em a ni. Chu mi a nih avang chuan thluak insuksaka rilru inhruai kawisak chu an tum ber pakhat a ni ta reng baw k a ni.

Awptute chuan an awpate hnam chanchin (*history*) leh an thu leh hla hrim hrim chu an mahni duh dan leh suangtuahna hmangin an zia k a, an mahni thlirna zawn atangin an ziahsak thin. Chu chu thil pawî tak a ni thin a, a chhan chu awptute tih dan leh kalphung anga thil kalpuia engkim teh nana hman a nih chuan thu dik tak leh thil nihna dik tak hriat chian theih a ni ngai lo a ni.

Kum za bi 20-na a lo her chhuah a, England ram leh Europe ram thenkhatte'n an ram awp an chhuahsan fel deuh vek hnu pawh chuan an mahni ngaih sanna leh an thu leh hla a kawi a ngila zawm tum tlata dik ber nia ngaihna colonial hangover an tih mai chuan an ram awpte chu a la chhuahsan fel hlei thei lo. Mahni hnamzia aia hnam changkang zawkte zia leh tih dan, an thu leh hlate dik ber emaw tih tlata zawm tum tlatna te, hnam changkang zawkte thu leh hla, awptute thu leh hla zawm tum tlatna hi colonial literature chu a ni tiin a sawi theih awm e.

Mizoram ngei pawh Saphoin hun rei tak an awp avangin an mahni ngaih sanna leh an thu leh hla pawh dik bera ngaihna chu mi tam tak rilruah a intuh nghet hman hle a, tun thlenga an *history* an zia k dan leh sawi dan tam tak te pawh hi saphoin an mahni hmuh dan leh an ngaih dana zia k a nih avangin *colonial literature* a ni a tih theih ang.

Kum 1891 vel bawr atangin Mizoram-ah Sapho an awm ng-

het anga ngaih a ni a, sapin an awp hnuah chuan an thu leh hlate pawh a danglam chho ta em em mai a, a bik takin kha tih hun laia sakhaw thar lo chhuak tan tir Kristian hlate kha Mizo hla hluite nen chuan danglam tak a ni chho ta a, a phuah dan kalhmang a danglam mai piaah lamah an hla thu hman reng reng chu sakhaw tharin a rawn ken luh hmun leh thil hming hrang hrangin a rawn thlak chho ta a ni.

Awpbettute mit mei ven a ngaih avang leh an mahni ngaih sanna avang chuan an thuziak leh an thuthlukna reng reng pawh chu a zalen lo mai ni lovin thu dik an hmuh thelh chang a tam em em thin a ni.

V.L. Siamma chuan a lehkhabu *Mizo History* tihah chuan, “Vai lo lian hmasa berte lo len chhan chu Mizoho hnam dang laka an chimawm deuh vang a ni...” (72) tiin a ziak a, hei pawh hi *colonial* mit atanga ziah a ni a tih theih awm e.

Postcolonial Literature

Postcolonial literature tih leh *postcolonial criticism* tih hi sawi hran hleih theih a ni lo va, sawi pawlh nawk nawk pawh ni ila a pawl lo thei awm e. K.C Vannghaka chuan *postcolonial literature* chungchang hi hetiang hian a hrilh fiah:

Post-Colonial criticism zirnain a tum ber chu ‘ram dang mit-an an mahni hnam zia (*culture*) hmanga an lo awpna thinna leh chumi zia an lo chhawm nun reng, ngaia an lo neih hial tawh atanga mahni hnam ze mila inher danglamna te, awp-bettuten anmahni hnam ze mila zirna an lo buatsaih te, an thlirna zawn atanga hnam chanchin an ziak siamthat te, pi leh pute thu leh hla an lo mausam tawh thar thawh lehna te, anmahni thlirna atanga thu leh hla an lo chher, mahni hnam ze mila siamthatna ang chi te’ a ni ber. (204)

Saphoin ‘Kum 1857 helna’ (Revolt of 1857) tia India ram an awp hun lai 1857-a thil thleng an chhinchhiaha an ziah thin chu India ram an chhuahsan hnuah Indian *historian* thenkhat duh fir leh thil nihna dik tak thlir thiam leh uluk leh chik zawka thil thlir

mi an lo chhuak zel a, anniho chuan sapho thlirna aṭanga thuṭiak chu duh lovin ‘Revolt of 1857 tih chu *First War of Independence*’ tiin hnam rilru pu tak chung leh thlir dan dangin an rawn ṭiak ta zawk a, hei hi *postcolonial criticism* hrilh fiahna ṭha tak a ni āwm e.

M.H. Abrams leh Geoffrey Galt Harpham chuan an lehkhabu tihchhuah inṭawmah chuan hetiang hian an hrilh fiah ve baw:

England, Spain, France leh Europe-a ram ropui thil tithei zawkte’n an awpbeh tawh ram, a bik takin third world ram Africa, Asia leh Caribbean thliarkar leh South America-a an history, culture, thu leh hla leh an thu sawi dan thlenga an thlaksak dan zirzauna leh thlak leh dan tur uluk taka duan-na a ni. (303 & 304)

Pramod K. Nayar chuan an lehkhabu, *Postcolonial Literature An Introduction* tihah chuan heti hian a hrilh fiah ve baw a:

Post-colonial literature chuan awpbehna lak aṭanga zalen taten tu mitmei mah veng lova zalen taka an ngaihdan leh thlir dan an ṭiak chhuahna thu leh hla hi a ni a. Politics thila zalennate, ram hmasawna kawng (sum leh pai leh mahni intodelhna lam thil)-a ngaihdan an neih huai taka an tarlan-te hi a ni. (qtd. in Zunleng 205)

C. Lalawmpuia Vanchiau chuan Tapchhak Theory-ah chuan, “Awpbettute aṭanga zirtirna chhuak, ngaih dan leh pawm dan tur chin min bithlihsak chu ṭhih vek emaw, an hmaih palh/luh hai chhuaha a thar din ṭhat leh chu *postcolonial literature* thu-pui hlapui pakhat a ni,” (45) tiin a sawi ve baw.

Postcolonialism hi ram leh hnam hmangaihna, *nationalism* kan tih mai rilru aṭanga lo chhuak a ni ber a, postcolonial ṭiaktu leh hla phuahtute chuan an tum ber pakhat nia lang chu awpbeh an nih laia awptute thil tih dik taw lo lai hai lana paw nasa tak an lo khawih tawhte siam ṭhat a ni ṭhin. Awptute nasa taka ngaih sanna avanga mahni hnam zia tam tak hnualsuata hnaw tawh hnu thar thawh leha mahni hnam hmangaihna leh hnam veina te leh nun

dan mawi hrang hrang thar thawha thang tharte rilrua tuh an tum thin a ni.

Awpbeh an nih lai chuan awptute thu leh hla chuan a thunun tlat a, an thu chu a kawi a ngila zawm a ngaih chang a awm bawk, venthawn tur leh hlah tur a tam em avangin an rilru dik tak pawh an sawi ngam loh chang a tam. Ram zalen an lo nih chiah chuan an mahni ngaih dan leh duh dan te leh an vei zawng te pawh hlah leh mitmei ven ngai awm miah lovin an sawi chhuak ngam ve ta a, thu leh hla mai ni lo ram inrelbawl dan kawnga duhkawp lohna leh siam that ngai nia an hriat chu huaisen takin an au chhuahpui thin a ni.

Literature zirna huanga *postcolonial criticism* rawn pu lutute zinga mi Frantz Fanon chuan, “Ram dang awpna hnuaia awmte’n an hnam a bo lohna tura an tih tur hmasa ber chu an hnam ze hlui chawi nun leh a ni a, a dawttu chu awpbettute zia an lo lak, an hnam nuna bet tawh nawh reh leh hi a ni,” (qtd. in Zunleng 203) tiin a lo sawi ve bawk.

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

Postcolonial criticism chuan chutiang thil dik tawh lo awm thei chu chhuiin a nihna dik tak hai lan a tum a, mipui vantlang hmaah a pho lang thin a ni. Awptu mingote’n an awpte thu leh hla an thlak danglamsak te leh an *history* an ziahsak dante leh khawvel hmuha an pho chhuah dan te chu a tuartu tan chuan thil pawl tak a ni thin a, an mit atang chuan an mahni mi ngoho nun dan anga nung ve lo leh an khawsak dan anga khawsa ve lote chu hnam mawl

leh hnam hnuai hnung angah an chhuah mai thin a ni. Mizote ngei pawh hnam mawl em em leh hnuaihnung em em, hnufual em em angin an chhuah a, sakhaw mumal pawh nei lo, thing bul leh lung bul biao ramhuai bia ang thawthangin an chhuah a, ramhnuaia khawsa hnam mawl leh kawlhseu tak ang chauhin an chhuah a ni.

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

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

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

Bible-a mi langsar tak tak leh thil thlang langsar tak tak an-pui ni thei awm hi Mizote hian kan thawnthuah kan lo nei ve nual hlawm a, hetiang a nih avang hian kan pipute kha hnam naupangchhia leh mawlmang lutuk zawng an lo ni bik lo ang tih ngaih dan a awm thei awm e. (138)

Growth & Development

Saphoin Mizoram an chhuahsan hma aţang tawhin kawng tam takah sapho duh khawp lohna leh ram leh hnam veina rilru Mizo mi thiam leh hawi harh hmasate thinlungah khan a awm tawh tih thuziak thenkhatah kan hre thei a; mahse sapho hlahna leh venthawanna avangin a lang a pau chuan an tilang ngam chiah lo niin a lang. Sapho ninna leh duhkhawp lohna rilru hi eng tik aţang chiaha lo inţan nge tih hriat ni chiah tawh lo mah se, mi thiam leh lehkhah zir sang an lo awm ve tak duah aţangin a ni tih chu a chiang mai awm e.

Mahse chu pawh a langsar zawng leh ri hluai zawng chuan an khawsa lo a tih theih ang, a chhan ber pawh sapho chu an chungah thu neitu leh an chungah roreltu an la nih tlat vang a ni. Mahse saphoin Mizoram an chhuahsan fel hnu aţang chuan Mizote zingah ram leh hnam vei tak tak leh thil nihna dik tak rawn phawrh chhuak an awm ta zut mai a ni. Ram inrelbawlna lam (*politics*) thilah sapho duhkhawp lohna leh Mizote tana ro an rel fel tawh lohna lai hmua rawn sawisel an rawn pung ta hluai reng a ni.

J.F. Laldailova

J.F. Laldailova hi 9 January 1925 khan Tlangnuam Aizawlah a piang a, Chittagong-a St. Placid's School aţanga lehkhah zir chhuak a ni.

Mizo *Postcolonial literature* hi J.F. Laldailova bul ţan angin miin sawi se hnial a har viau mai thei. Kum 1964 vel bawrah kan hmelhriat ţan ti ila kan sawi sual tam awm lo ve. May 2 1964-ah Zosapthara hla thlirna a ziaak a, Zosaptharan Mizo ţawng a hman dik tawh lo lai tam tak a rawn thur chhuak a, a rawn sawisel a ni. J.F. Laldailova hian Mizote rilrua tla nghet em em leh mite ngaih san em em; Pathian hnuai hreta an lo dah thin Zosapte chu rawn kheng chho zat zatin an thu leh hla pawr lai nia a hriat chu a rawn ching let ta chiam mai a, a nghawng pawh a na lo thei lo a, *Literary debate* ropui tak a thleng chho ta reng a ni. Zosapthara hla aţanga bul ţan

khan Bible thute leh sikul Zirlaite thlengin a'n chip chho zel a, a thleng thuiin a nghawng pawh a na hle a ni. He *debate* hian mipui nawlpui a hrut a, a chhan chu an thu chai reng reng kha mi tin hriat leh ngaihven zawng tak a nih vang a ni.

Mizote rilrua tla na em em Zosapte a rawn bei chat a, an kutchhuakte dik tlata ngaihna lian tak Mizote thinlunga awm thin chu duh lovin, *colonialism* huanga tang Mizote tan zalenna dar a rawn vua a ni. J.F-a lo lan hma chuan kan thu leh hla kha a colonial em em a, J.F-a hi huaisar taka *post-colonial literature* min hluitu hmasa a ni kan tithei awm e. (Rokhum 105)

J.F-a hi Mizo *literature*-a *literary debate* tichhuaktu ber a ni bawk a, he a *literary debate* chawh chhuah pawh hi Zosapte thu leh hla a sawiselna aṅanga lo chhuak a ni. “Kan Bible hi chu ‘Tin Bible’ a lo nih ber mai hi-khaih!-chu,” (Laldailova 98) ti tein a sawi a ni. *JF-a Love Letter*-ah chuan heti hian a sawi bawk a:

Saptawng Bible engah pawh hian ṭawng hman dik lo (grammatical mistakes) pakhat mah in hmu lo vang... Kan Mizo Bible ve lema ṭawng dik lo sang tam hmuh tur awm ta mai bik hi... An Mizo ṭawng hman dik loh avang ringawt pawhin Bible thu changa inhnialna a tam thei em mai. (67)

R. Vanlawma

R. Vanlawma hi 10 january 1915 khan Maubuang khuaah a lo piang a, Mizorama *political party* hmasa ber Mizo *Union* dintute zinga mi a ni a, *General secretary* hmasa ber a ni bawk a, Mizoram *political history*-ah chuan hming dai tawh lo tur a ni.

Kum 1965 khan R. Vanlawma chuan *Ka Ram Leh Kei* tih lehkhahu a rawn tichhuak a, hei hi *political history-a postcolonial criticism* kan neih hmasak ber niin a lang. He lehkhahuah hian Mizo ṭhalai tam tak ram leh hnam hmangaihnaah a hruai lut niin a hun lai hre phakte chuan an sawi thin. He lehkhahuah hian Saphoin

Mizoram an awp laia an thil tih dik tawh lo lai leh ram leh hnam tana pawl an khawh dan hrang hrang tar lan a ni a, British sawrkar sawiselnah leh Bawrhshaple sawiselnah tam tak hmuh tur a awm a ni.

R. Vanlawma chuan min awptu shaple thil tih dik lo leh fuh tawh lo lai te venthawn nei miah lovin hetiang hian a rawn au chhuahpui a ni:

British-in min han awp taa kan ram chu an thensawm vek a...India leh Burma an chhuahsan dawn te kha chuan han en fel leh hlek se la, thil harsa pawh a ni lo va. Kei ni hnam mawh zawkte min tiphirsi vek a, min kalsan leh ringawt si, min kalsan ringawt pawh a ni lo, hnam lian zawk hnuaia min hnuthhiah ringawt hi chu ngaihthiam a har lo thei lo. (Vanlawma 68-69)

Chaltuakhuma

Chaltuakhuma hi Mizorama *political party* hmasa ber Mizo Union party member niin 1952-a Mizo *District Council* a lo pian khan *member* hmasa berte zingah a tel ve a ni.

Chaltuakhuma hian *Political History of Mizoram* tih a rawn ziaak a, hetah pawh hian *postcolonial criticism* lam rawngkai kan hmu a ni. He lehkhawh hian Mizo *Union* leh chutih hun laia Bawrhshap A. Macdonald-a te inkar chhiat thute a rawn ziaaka Macdonald-a chu Mizo lalte leh hnamchawmho inkar tichhetuah a puh bawh a:

A changin Lal lam a'n hrawk a, a chang leh hnamchawm lam te, tiang chuan a'n tikual vel thin a. Hnamchawm lam chuan an lam hawia an hriat avang chuan an lalte hek an chin phah ta a, ani lah chuan an hekna a endik peih zel mai bawh a, an phur tial tial a, a thente phei chu an ban ta nual hlawm a. Lal leh hnamchawm-ho inngeih lova a siam zet hnua chuanin Mizoram Constitution a siamsak ta a. . . .(Political History 19&20)

He lehkhawh hian thu huaisar tak tak, zep nei lo leh ven

thawn nei miah lovin arawn ziaak a, a thu ziah tam tak hi min awptu sapte awm laia ziah ngam loh tur Chiang sa niin a lang.

Rev. Dr. Zairema

Rev. Dr. Zairema a lo lang ve leh a, ani hi chuan awptute thil tih dik loh lai tar lan emaw sawisel a nei lem lo niin a lang a; mahse, Mizo history hnam dangin an sawi dan dik tawh lo leh an mahni Mizote ngei pawhin ni emaw an lo tih tawh chu a nih loh dan Chiang taka sawiin an thil pawm dan thlak danglam tumin thu arawn ziaak kan ti thei awm e. A lehkhawb *God's Miracle of Mizoram* tihah chuan kan Mizo pi leh pute'n phai vai an run fona chhan leh an zu tihbuai-na chhan chu arawn sawi fiah a, ram leh hnam humhalhna atana an hmalakna a ni tih hawi zawngin arawn sawi.

Tun hma zawng chuan Mizote'n phai vai an run chhan kha an sual vang leh pawisak an neih loh vang anga ngaih a ni thin a, an hmanraw duh vanga run anga sawi a ni thin bawh. Mahse Zairema chuan ngaih dan dangrawn neihin Mizo lalte'n an ram chin nia an hriatah Assam ram thingpui huan siamtuten huanrawn siamin Mizoram lamah anrawn tawh chhoh zel vang a ni a ti bawh. Hei hi Mizote nihna dik tak tar lan tumna leh min awptuten an thlirna aṭanga Mizote chanchin an sawi dan chhan letna ti pawhin kan sawi thei awm e.

B. Lalthangliana

B. Lalthangliana hi 1943 khan Khawbung-ah a piang a, Mandalay University aṭangin *history subject* a zir chhuak.

A thuziah dan kalhmang leh Mizo *history* a chhui dan te leh a thu keuhthluk dan en hian postcolonial writers zinga chhiar tel ngei tur niin a lang. Mizo *history* dik tawh lo lai nia a ngaihterawn siam thin dik zawka a hriatin arawn thlak a, Mizo *history* ziaktu tam takin Mizote chu hnam mawl em em leh hmasang hunah phei chuan hnam hnuaihngung tak anga an sawia an ziaak thin chu arawn chhui Chiang a, Sapho hun laia ziaak Mizo *history* leh Sapho thlirna

aṭanga ziahte chu thlir dan thararawn thlirin Mizo hmanlai pi leh pute chu hnam mawl leh anrawn chhuahna pawh an lo hriat ṭhin dang ang lo takin arawn ziaṭ ṭha a, Mizo hnam *history* thlak danglan thei thil leh Mizo hnam dah sang tak chungin pawmawm tak siin arawn ziaṭ a, hetiang hi postcolonial ziaṭtute thil tum lian tak pakhat a ni bawṭ.

Heti hian a lehkhabu India, Burma leh Bangladesh-a *Mizo Chanchin* tihah chuan a ziaṭ a:

Kawlho nen indo ngai lo leh, chenna tur ram chena inṭhen fel a, an hmelmate chena dorawn ṭhin an ni tih thu kan sawi tawh a. Chutiang zel chuan kawng hrang hrangah pawh an inpawh tam hle ang a, thil tam tak an hman leh an chin chenin a inang hle ang tih kan ring a ni.

Mizo pi pute khan Kawlho ang chiahin thawmhnaw nei ṭha lo deuh mah se, a ṭha thawkhat ang tih kan ring ...Than tlang leh Run kama an chen laiin siapsuap leh hnawkhaw te inbela upa titia kan dawn a nih pawhin, an culture nasa takin a hnungtawlh leh vang niin kan ring zawṭ a. Chindwin leh Kabaw valley-a an chen lai hian, eng ang silh leh fen nge an neih kan sawi thei chiah lo na a, ṭha thawkhat ve viau chuan kan ring a ni.

In leh lo thuah te, ei leh bar zawn danah te, in chhung inrelbawl dan te leh nitin khawsak hrim hrimah te pawh, Chindwin phaizawl leh kabaw valley-a an khawsak lai hian an hniam lutuk lovin a rinawm a. Pi leh puten an sawi theih hman lai ber, Thantlang leh run kam vela an chen lai ai chuan tlemin an changkang deuhin pawm ila, a sual lutuk awm lo ve. (Lalthangliana 79&80)

L. Keivom

L. Keivom hi July 15, 1939 khan Pherzawl, Manipur-ah a piang a, *Indian Foreign Service (IFS)* hna thawkin a zinna ram chanchinte leh Mizote hmsawmna tur kawng hrang hrangte a ziaṭ

uar hle a, amah hi Mizo hnam vei em em mai leh Mizote awp thintu sapho thil tih dik loh avanga a hnu zela an tuar dan te a ziak nasa t hin hle, chung zinga mi a lehkhabu *Zoram Khawvel* 6 tiha a ziah *missionary*-te chungchang hi lo tar lang ila:

Hengho pawlitiks hulum ruihpua kan mite an lo inbakkaih ve chiam mai thin kha, tun hnu lama mit thara han thlir let chang hian, a zahthlak in a runthlak ngawtin ka hre thin. Hengho hian an pumpui tih puar nan leh an lallukhum ti-hchhah nan hmanruaah min hmang hreh lo chang ni lovin, min hmang hlum thak pawh ni se an pawl ti kher awm lo ve. Kan at mawl hun lai a ni a, Pathian ang thawthanga mingoho kan chung en avangin an sawi apiang chu, eng ang thu atthlak pawh ni se kan lung finna chungah dahin, *gospel* thu tak angah kan pawm duh mai zel a. *Gospel* engah hmasawnan rahbi thui tak lo zawh tawh an nin avangin, an hmasawnna kan ngaihsan chu thil tih awm reng a ni a. Mahse mingo an nih avang maia fang ta vek bik tur leh kristian an nih avang maia min hmangaih em em tura kan lo pawng rin erawh kha chu, Tualte vanglaia mit kalh an sawi ang maiin kan hmu thelh a ni. (182)

C. Lalnunchanga

C. Lalnunchanga *novel, Pasalthate Ni Hnuhnung* tihah pawh hian *postcolonialism* ziarang chu a lang a, thuhmahruaiah chuan heti hian a ziak a:

Sapho leh hnam dang Mizoramah an lo kal a, hmanlai kan pi leh pute chanchin, a lem changin kan lo hmuhtir thin. Mr Winchester-a thah atanga Kristian kan lo nih dan chu sawi nuam kan tih zawng tak pawh a ni. Television leh inkhawmpuinaahte Mizopa, zang kul, tawng fiah lo, a huihphai lam deuh ni awm tak kan hmu tam hle baw. Kan pipute chu hnam changkang lo lutuk khawtlang inawpna dan leh hrai pawh nei mumal lo, zawng u ang chauhva ramh-

nuaia tal vel mai mai ang lekin kan chhuah a. Keimahni kan inpho lan dan hian thangthar leh hnam dangte min hmuh dan turah kawng ro a su thui hle a; chuvangin, kan pi pute kha an khawsak hniam mah se, hnam changkang lo leh daw-ihzep an ni lo tih thangthar zelte hriat tura ziaka dah hi tulin ka hria a; ka theih tawpin an chanchin pawh ka chhui nasa ve hle a ni. (5)

British sawrkar leh Mizo lalte indona chungchang a ni deuh ber a, Puilura khua leh a pasalthate phei chu British sawrkar paw'n a hneh theih mai bik loh leh tlawm ve lo awmchhun angin he thawn-thuah hian a tar lang. Mizo lalte leh pasalthate huaisenzia leh finzia te leh an rorel felzia chiang takin he lehkhabuah hian a hmuh theih.

C. Lalawmpuia Vanchiau

Ani pawh hi *postcolonial critic* Mizote'n an neih that ber zingami a ni hial awm e. A lehkhabu *Tapchhak Theory*-ah chuan *postcolonial criticism* tam tak kan hmu a ni. Mizo lalte leh Sapho indaw dan ngaihnawm tak tak, Mizo rilru kai tho thei tur chi hmuh tur a tam hle a ni. Hei mai bakah hian saphoin Mizote an duhsak tak tak loh thu uar takin a sawi bawk:

India an rawn lut a, muang marin awmhmun an bengbel felte te a, chutah thlan bikte an tawng an han zirtir a. An zir-laite rilru leh ngaihtuahna hip bo vek turin an English literature-te an han duang chhuaka. Duhsakna vang pawh ni miah lovin an chher hriama-te hi an mahni leh an lalram mipui-te inkara thawkpalaia, thle sawn sek turin an duh mai chauh a ni si. Thiamna tak tak kan chhar an hlaua...(121)

Rema Chhakchhuak

Rema Chhakchhuak hi Lunglei lam mi a ni a, China ramah Baptist kohhran tirhin *missionary* a ni bawk, kum 2019 khan lehkhabu *'Mingo Phurrit'* a rawn tichhuak a, he lehkhabu pawh hi *postcolonial literature* huanga khung theih ni ngeiin a lang. Tun hmaa

Mizo *history* an lo hriat thin dan tam takte chu thlir dan dangin a rawn thlir a, Mizorama sapho sulhnute rawn thai langin a ngaih dan heti hian a ziaak a ni:

Mingo ho nena kan intawnna leh Mizote min awp takna chhan kha Cachar phaia an thingpui huan enkawl laikan tih-buai avang leh chuta thawk hote ruk bo leh thah an nih vang a ni ber a. Mingo hote'n kan thatna tur an duh vang te, kan lo hawi harha khawvel eng kan lo hmuh ve theih min duhsak vang hrim hrim a ni lo... Zirna lama kan san lutuk te leh kan changkan te kha an duh ber a ni hauh lo. Anmahni sum-dawnna tibuai lo tawka kan awm kha an duhtawk lek chauh a ni... Tuna kan hnam nun tibuai fotu leh kan chhiatpui mek pakhat chu mingo ho kan ngaihsan lutuk avanga kawng eng-kima an tih dan, a chhia leh a tha, kan hnam nun mil leh mil lohte pawh, a zavaia kan zira kan la chhawng ve vek mai hi a ni. (85)

Lalhruaitluanga Chawngte

Lalhruaitluanga Chawngte hi *post-modern* huna ziaaktu zingah *postcolonial writer* Mizote'n an neih that pawl tak a ni awm e. Ani hi chuan awptute thil tih dik loh lai a sawi ve ngai lo va; amaher-awhchu, awpbehna tuar tawhte'n awpbeh an nih hmaa an hnam zia leh nunphung nei let leh turin leh mi rilru chawh tho turin thu a ziaak thin thung a ni.

Ani hi chuan Mizo hnam ropuina leh Mizote huaisenzia uar tak leh dik tak siin sawi chhuah a tum thin a, Mizote thinlunga mah-ni indah hniamna nasa tak awm tawh chawh thawh leha a dik zawn-ga hruai leh a tum a tih theih ang, a lehkhabu Chhiartu Chanchin tihah chuan indopui pahnihna laia Mizo tlangvalin Japan sipai an nawr let thu hetiang hian a sawi:

Chutianga *ration* dawng lova ni nga zet an awm hnu pawh chuan chawl lovin an kal zel tho a, Nakabwa khuua Japan si-paite chu rilam kaw ruak chungin zu bei a!

An inkap ta det det mai a, darkar hnih vel hnuah an tawp-Japan sipai an tlanchiat avangin!

A mak in ti em?

He thu hi miin mak a ti lo a nih chuan Japan sipai chanchin a hre lo tihna a ni thei ang; Japan sipaite huaizensia hi khawvel hrilhfak a ni.

He thu hi miin mak a ti a nih chuan kan hnam chanchin a hre lo a ni thei ang. (35)

Conclusion

Prose mai ni lo *poetry* leh *drama*-ah pawh *postcolonialism* zi-arang hmuh tur tam tak a awm thei awm e. Lalţanpuia hla tun thlen-ga MNF hlapui anga ngaih ni ta ‘Kan Ram hi Kan Ram A Ni’ tih pawh hi *postcolonial song* tih theih tur zinga lar ber a ni hial awm e. A hun lai boruak leh he hlain Mizo tlangval tam tak ramhnuaia a hruai luh dan pawh sawi tur tam tak a awm thei ang. Hei mai hi a la ni lo, Rokunga hla, ‘Harh La Harh La’ tih pawh hi a chanchin sawi tur tam tak a awm thei awm e.

Postcolonialism lo chhuahna hi a bul thum taka ngaihtuah chuan mahni ram leh hnam hmangaihna an tih *nationalism* emaw *patriotism* rilru aţanga lo chhuak niin a ngaih theih a ni. *Postcolonialism* thupui ken tam tak han thlir pawh hian chu chu a chiang mai awm e, R. Vanlawman *Ka Ram Leh Kei* a ziahna chhan leh a thuchai reng reng han en hian Mizoram a hmangaihna rilru aţanga lo chhuak a tih loh theih awm lo ve.

De Quincey-an *literature of power* a tih, mi nghawr nghing thei tia a sawi hi *postcolonial literature*-ah hian a awm nasa bik niin a hriat baw, a chhan chu *postcolonial literature* hian mihring rilru no lai chaw, chhuakin ram leh hnam hmangaihna rilru pua thu, ziak chuan a chhiartu thinlung a chaw, thova ram leh hnam la vei ve ngai lo tan pawh ram leh hnam hmangaihna rilru a puttir phah thei hial niin a lang.

Mizo *literature-a postcolonial writings* lo lang leh hmuh theih tam takte hian a tha zawngin Mizo literature mai ni lo Mizo *society*-ah nghawng a ngah hle niin a lang. Thangthar an chhuak zela an thil tlir dan leh pawm dan chu a lo danglam chho hret hret a, Saphoin Mizote chanchin an lo ziah, an mahni Mizote ngei pawhin an nihna tak tak emaw tia an lo pawm ngheh tawh tam tak chu thlir dan tharin leh thil nihna tak hriat tum an rawn pung zela hei hi Mizote tan chuan thu lawmawm tak niin a lang. Saphoin Mi lu la hnam tih leh Ramhuai leh lung bul be hnam tia Mizote an lo sawi thin pawh a dik lohzia auchhuahpuitu tam tak an chhuak tawh a ni. Hetiang a nih mek lai hian mi tam tak *colonial hangover* an tih mai, sapho tih dan chu dik ber leh tha ber anga ngaih tlatna rilru la paih bo hleithei lo pawh an awm tho mai. Indem ngawt theih ni paw'n a lang chuang lo, Sapho khan Mizote chauh ni lo, khawvel hmun danga an ram awpteah an mahni hnam chu chungnung berah inchhalin an awpate chu hnam hnuaiahnung tak angah an inngaihtir thin a, he ngaih dan hian a chhuahsan mai mai thei tawh lo thin.

Mi thiam leh duh fir tak tak an lo chhuak zel anga Mizo *history* tam takte leh an mahni ngei pawhin nia an inhriat dan tam takte hi chu eng tik niah emaw chuan hnawlin a la awm hlawm mai thei. *Postcolonial* ziaktu an lo chhuak zel ang a, thlir dan dik zawk leh hnam ropui tak an nihna hmu thiam sawi thiam an chhuah deuh deuh a duhawm hle.

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Mipat Hmeichhiatna leh *Lungrang Laiawrha*

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C. Zaithantluanga**

Abstract : Lungrang Laiawrha is a novel written by Lalhmingliana Saiawi. Novel place setting is within Saihum village and the time setting is around and after the Ist World War. Lalhminglian Saiawi's sexuality is a source of inspiration for many. In this novel there is sexually explicit character in the story, and it is included to be studied. Regarding illegitimate child, family and community dissatisfaction with such people is studied as well. This is also an attempt to study weather our views on Mizo Socitey and the way it is presented in this story are consistent.

Lalhmingliana Saiawi hian he thawnthu hi khawvel indopui-I na leh a hnu lam kum 25 vel thleng hun chhunga Mizo khaw pakhat Saihum khua leh a chhunga cheng te chungchang a ziahna thawnthu a ni ber a, he thawnthu hian Saihum khua hi pel ve zeuh mah sela, a pel thui tak tak meuh lo va, a thawnthu tam zawk hi Saihum khaw chhunga thleng deuh vek a ni a, hetiang a nih avang leh he thawnthu hi phek 180 bawr vel lai a nih si avang hian mihring nun a thil thleng thei tamtak hmuh theihin a awm a. Chung zinga

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langsar em em mipat hmeichhiatna chungchang bihchian tum a ni. Pathianin mihringte a siamdan ang taka nupa kara mipat hmeichhiatna hi hman a nih chuan thil nih dan phung pangngaiah kan ngai a tumahin mak kan ti lo; chumiin a hrinchhuah fanau malsawmna in a zui ngat chuan kan in lawmpui liam liam thin a ni. Chutiang ni lova nula leh tlangval kara mipat hmeichhiatna hman a nih erawh chuan sual lian taka ngaih niin nun dan mawi lo takah kan pawm bawk niin a lang. Mizo te sakhaw vawn Kristian sakhaw in zirtirnaah ngat phei chuan bible kalh tlat zinga mi a ni.

Lalhmingliana Saiawi ziak Lungrang Laiawrha thawnthuah hian dik lo taka mipat hmeichhiatna hmang, a changtute zingah langsar takin an awm a, chu chu zirchian turin a huam chu a ni bawk. Sawn thlak leh sawn pawm te, hetiang mi chu chhungte leh vangtlang in an hmuh tui lohdaan te nen lam zirchian tum a ni a. Hei hian Mizo khawtlang nuna kan ngaihdan leh he thawnthu chhunga a rawn tarlan dan hi a inmil reng em tih te pawh zir tum a ni.

He thawnthu hi a changtu (*character*) ina a kaihhruai thawntu kan neih zinga mi niin a lang a, he thawnthua character pawimawhah (*major character*) hian Lalhmingliana Saiawi hian hmeichhia a hmang nasa hle a, mipa ai maha an lansarh chang a awm bawk chutiang a nih avang chuan he thawnthua thil thleng zir chian tur leh a tuartute hian inlaichinna an nei nasa hle a, he thawnthua aṭang hian hmeichhe humsual dai Mizo khawtlanga kan hmuh dan chiang takin hmuh tur a awm niin a lang bawk a ni.

Hmanlai kan Mizo history leh thawnthu hrang hrangte kan thlirin Mizote hi in rim hnam niin a lang a, James Dokhuma chuan, “Nula rim tura nula ina tlangval leng thin hnam an ni a,” tiin a sawi a (Hmanlai Mizo Kalphung 179). VL Siana pawhin, “Nula leh tlangval hi hlo thlawhnaah an inlawm thin a, a hovin emaw, pahnih lek pawhin emaw anin lawm a,” (Mizo History 20) tiin ram lama nula leh tlangvalte hun hman dan thin alo sawifiah bawk a ni. He thawnthuah pawh hian nula leh tlangval inrim chungchang hi hmuh tur a

awm nual a chung zinga langsar em em zinga pakhat chu Chhuahi tlangvalten an rim nasat thu hi a ni a, Lalhminglana Saiawi pawh hian he thawnthuah hian Chhuahi inleng neih chungchang chu het-
iang hian a tarlang a, “A to baw k a, zan tin inleng a nei dur dur reng a, khawi lo a kalna reng rengah zuitu a nei deuh reng baw k,” (11) tin, hei mai bakah hian mahni khua ami chauh ni lo mikhualna hmunah pawh nula rim hi Mizo nunah hian a bet niin a lang a, he thawnth-
uah vek hian Chhuahi hi mikhual tlangvalin an rim ve thu hetiang hian tar lan a ni, “Zan khat pawh mikhual tlangval nula mi em em mai hian a rim ve a...,” (13)

Chhuahi hi nula duhawm leh fel em em, an khaw tlangvalte pawhina an chhuan leh uanpui ber a ni a, an khaw tlangval rual nula rim hi an phawhraw thei hle a fiamthu dukdak mang lo han thawh mai thinte pawh an awm a, Chhuahi bulah erawh chutianga chu an ngam ngai lo va, zankhat mikhual tlangvalin a rim ve naah pawh, “In pawng huphurh lu deuh a ni awm mang e. Hetiang nula nung-
chang tha mulh mulh hi an awlsam duh phian an tia sin. Han hmuh fal ve chin ka va chak em,” (13) tiin tawngkam a chep a, chu mikhual tlangval chu an buanrawn hrep hial tih kan hmu a ni. Hetiang taka nula duhawm leh mi zah kai Chhuahi hi he thawnthua sawn pai hmuh tur awm hmasa ber a ni ta thung a ni.

Sawn pai chungchang hi C Lianthanga chuan hetiang hian a lo zia k a:

Nulain tlangval laka chetsualna a lo neih a, a rai palh a nih phei chuan an chhungte beng a thlen rual rualin kut tuar lovin an chhuak mang lo a ni. An nuṭa te emaw pain emaw an vaw hrep zel mai a, an nute awmnemte mai lo kha chu a langa lainattu leh tantu an nei thin lo va, an khawngaihthlak hle thin a ni. Tin, tlangval va nghai chia h lo mahse mi saw-
isawp an lo kai vaih chuan nuṭa thikthu chhia nei phei chu an ri ngal zawt zawt mai a. Chutianga farnute ngaihsak chu mipatnaah an ngai tlat a ni. An raipuar chak lo chung chung

pawh kha an feh tir hlawk hlawk mai a, inthlahrung reng rengin an awm thin a ni. An nau neih chak chhuah chian hma hmain an feh tir leh a, nausen kha a pate chhung lam awm turin nitin an hruai thin a, nu hnute hne lovin leh eitur tha pawh awm lovin buh rawt sawm emaw kha anlo barh ve hawng hawng mai a ni. Chutiang vangte pawh chu a ni ta ve ang sawn hi an dam duh lo hle a ni, anu pian tha leh vannei erawh chu an dam mial ve bawk thin. (Hmanlai Mizo Nun 127)

He thawnthu ziaktu hian vangtlang nun a hre viau niin a lang a, Chhuahi sawnpai a chhungten an hriat atanga chhungkaw boruak nuam tak a nghawng chhiatna te hian a tilang thei awm e. Pachuau nula, nu leh pa leh unauten an chhuan em emin sawn a pai tih an hriat tan chuan, 'A pa leh a u te erawh chuan sawn pai thei ve lo tur khawpa tha nia an hriat tlat avangin an la ringhlel ve lawk lo' (37) tih hian thisen zawmpui chungah thleng tura an duh loh zia a hriat theih awm e. Chhuahi nu ka atang ngei a Chhuahi sawnpai thu a pa leh a nuata ten an hriat hnuah erawh chuan a pain, 'Eng ti kawng mahin kei chuan a sawn hi ka pawm ve thei lo vang. Mahse nanging i tih tlat chuan Chhuahthangi chungah chuan kut ka thlak em lo vang' (38) tiin a in hrosa a. Kut em a thlak lohna hian pa hmangaihna a tilang ti ila kan sawi sual thui awm lo ve. A nuata pawhin hetiang hian tawngkam a nei ve bawk, 'Khawi lam tu fa ar ah sawn nge ni Chhuahthangi chuan a lo pai ni? Kan inchhungah hian hring suh se, a pian hnuah pawhrawn la lut reng reng suh se. Kan lo chhuang ve em em a, heti hni hne a han ni mai hi Pachuau chhung min tlawm em mai' tiin (39).

Nula chhuanawm leh to tak kha zankhat thil thuah nula tlak-tlailovah a chhuak ta a, a chhan bulpui ber chu mipat hmeichhiatna a ni, a pa leh nuata te khian kut thlak em lo mah sela an tawngkam hman atang khian C. Lalnuntluanga'n sawn pai chungchanga pa leh nuata chet dan a sawi erawh khi chu a pawmawm hlein a hriat a, nula man tam leh chhuanawm takte pawh vawikhat hmingchhiat-

na avangin an dinhmun a inthlak nasa thei hle niin a lang. Cutih rualin Chhuahi pain sawn man thin nghal chungchang a sawi ang erawh chu he thawnthuah hian hmuh zui a ni lo va, sawn man inpek chungchang hi hmuh tur a awm ta lo niin a lang. Kan Mizo hnam dan kan thlir chuan, “Sawn man ba a awm ngai lo. Amaherawhchu, sawn pai chu thla thum a tlin hma chuan s^wn man a awm thei lo; thla thum a tlin erawh chuan a chhiat pawhin sawn man a bo thei lo,” tiin a inziak a (Mc Awia 57) tin, “Sawn thlaktuin sawn man a pek duh loh chuan, pa a nihna a hauh thei lo; fa chu nu ta a ni. Amaherawhchu, s^wn an chu thin loh vanga pek loh a nih chuan, s^wn thl^ktu chu pa a nihna a bo thei chuang lo,” (58) tiin a inziak a, he dan hi 1956-a an ti chhuah behchhan kha a ni a, he thawnthu nen hian kar hlat deuh mah sela hmanlai kan Mizo nun zula siam a nih a rinawm a, he thawnthu nen pawh hian a inmil hle niin a lang.

He thawnthuah hian mipat hmeichhiatna chungchang hi hmuh tur a awm nual a, tarlan a nih dan leh a nghawngte pawh kawng hrang hrang a ni hlawma chung zinga pakhat chu nawhchizawrh hi a ni. Khang hunlai khan nawhchizawrh hi Mizote khan anla hmelhriat lo hlein a rinawm a, Mizo nula nawhchizuar phei chu an awmin a rinawm loh tawp bawk a ni, Saihum khaw tlangval fel leh to pawl tak mai Huliana leh a thiante France ram kalin nawhchizuar an dawr thu Ngengghuna ti tina atangin kan hre thei a, khang hunlai khan Mizorama Kristianna kha thil thar chauh a la nih avangin Kristianna kha an la thutakin Pathian thu awihte thikthu kha a chhe hle a, Huliana leh Lianngovi te biak in hawnga inneih tum lehkha tar vek tawh pawhin harsatna nasa tak an tawh pha tih kan hmu a ni.

Sawi tak angina he thawnthuah hian mipat hmeichhiatna hi kawng hrang hrangin kan hmu a, hmanlai Mizo thawnthua kan hmuh tam loh tak mai pawngsual chungchang a rawn lang nawlh mai a ni. Laiawrha te anlo tlangval ve tak hnuah khan an rim rual nula chhelo zet, Laiawrha nu Chhuahi nulat lai ang maia inleng ngah thin leh thenrual kawm thiam Laleni chungchang kan hmu a, a zei

leh hawihawm em avang te leh a taksain a lo zir bawk avangin thi-anghlim tawh lo tura ngaitu a ngah hle nghe nghe, chutih rual chuan a inleng zingah pa fa nei tawh te pawh an awm a, a thiannu thil pek pui turin Laleni hian chu pa, fiamthu duh leh tawngkam tha tak mai, rilru chhia pu pawha a rin loh chu a kalpui atana a sawm thu leh pawngsual a tum tak mai thu kan hmu a, pawngsual tawh hman ta chiah lo mah se Laleni leh a nuin thudik thup zawk mai thaa an hriatna khan hmeichhe dinhmun that tawh lo zia a tarlang bawkin a hrat a ni.

He thawnthuah hian hmeichhiate hi langsar tak chung siin an dinhmun hi a chhe hlain a hriat a, Laiawrhan Laleni laka a lungawi loh vang mai maia Sakawhli a mutpui mai te, a rin an ngawt a lo nih tak si loh avanga Sakawhli nena an inneih tep tawh chung a Laleni a mutpui leh nula thianghlim a lo la ni siin a rilru a tih buai zia kan hmu a, khang an pathum buaina bul leh an duh dan no lova awmtir bertu chu mipat hmeichhiatna bawh a ni.

Pi leh pute hunlai atang tawhin hmeichhe ngai lo chu Pawlan kawtchhuahah a sai dawn tih te hi kan sawi thin a ni a, hei hian hmanlai Mizo mipa nunphungah hmeichhe theih hi an thil tum leh pawisak vak loh zinga mi niin a lang a, he thawnthuah pawh hian Laiawrha te thiandun nula rim rual anlo nih ve tawh hnua tlangval puitling tawh pakhatin an thiandun hnena nula theih tum tura a hrihl fo thu leh nula pang alai a theih tawh thu (131) a sawite khan Mizo mipate infuihna tha lo tak leh chumi ina mipat hmeichhiatna a hun hmaa hman pawt tih lohna a tuh zia Laiawrha thianpain he fuihna a lak tak zia atang khan kan hmu a ni.

He thawnthua mipat hmeichhiatna hmansualnain a pal ni tho si, a nuna hriatthiam har tak si chu Chhuahi nuṭa Lianawka nupui pahnihna Tirhkoḥ Dari hi a ni awm a, ani hi sawn pai tawh a ni tih hre reng chung a Lianawka hian nupuia nei a ni a an inneih tirh te chuan inthlahrungen a nungchangte pawh tha viau mah sela, a hnu lama inchhunga a khawsak dan leh Pathian thu tan chhana

chhung inkhawm hmanna a a thusawi te khan mipat hmeichhiatnaa hmingchhiatna nei hmeichhe zingah chuan a hmingchhe ber pawl ni siin a hnu leh nun en hian a nun a danglam bik hle a Kristain-nain hmeichhiate nuna nghawng a neih danglam a ni te pawhin a hriat a ni. Dari sawn pai dan hi ngun taka ngaihtuah chuan Rintei Zunleng thawnthua Pathian thu tanchhana Vawra nu Thangpuui leh Duhchhunga inkawm dan nen te hian a inzul angem aw tih theih a ni a, tumkhat an awm dan Vawran a mit ngeia a hmuh, “Chuta ka thil hmuh chuan min barakhaih chiang ngei mai. Chutiang em em chuan ka nu chu a lo tal khaw lo duh ang tih rin ngaihna pawh ka hre baw lo,” (Lalrammawia Ngente 67) tia a sawi hian an awmdan tur chu a ti chiang hlein a hriat a ni.

Mipa bikah mipat hmeichhiatna a hun hmaa hman chungchanga langsar takte chu Laiawrha pa Darkhuma leh Laiawrha te kha an ni a tih theih awm e, upain, ‘Sial rangin sial rang a hring,’ an lo ti a, Darkhuma te pafa pawh hi an inchhun hle niin a lang. Laiawrha nausen laia a nu Chhuahin Laiawrha pi hnena, “Ih e ka nu. Mama hian a pa a ang tak tak asin. A mitmeng leh a kut bawrah te hian a pa chiah chiah a ni...” (46) ti a a sawi khan pianphunga an inan zia a ti lang a, nungchang thleng pawhin an inang hle a, mi tlawmngai leh huaisen tak si niin mi fel tak an ni a, heath tak hian Lalhmingliana Saiawi themthiamna rawn langin mi tha leh fel takte tluk fona mipat hmeichhiatna chu a rawn hmanng tangkai a, hring-nun a rawn tarlang tha hlein a hriat a ni.

A tuartu hmeichhiate hi character lian an nih mai piah lamah miziaa pawh mi vangtlang chunglam hret an ni em aw tih tur an ni thung a, Dari kha Tirhkoh niin Chhuahi leh Laleni te kha khaw khat nula chhuanvawr leh inleng ngah thei tak an ni tih kan hmu baw, Sakawli lah kha naupan lai atanga a rualpui mipa pawhin an ngam mang loh a ni a hmel leh pian lamah tlangvalte hip em em lo mah sela chungnunna riau erawh a nei thung a ni. Hetiang nihna nei chung hian heng hmeichhiate hi mipat hmeichhiatna kawnga an hmingchhiat hnu khan an dinhmun a hniam ta hle a, a mipa lam

Darkhuma te pafa erawh chhuan tur nei lo taka seilian ni mah sela hmingchhiat belhna an nei lo niin a lang, tin Laleni leh a nuin amah pawngsual tumtu an ngawihpui mai zawk te khan hmanlaia Mizo mipa leh hmeichhia te dinhmun inthlauh zia kan hmu bawkin a lang a ni.

Sawi tak ang khan he thawnthuah hian Lalhmingliana Saiawi hian mipat hmeichhiatna chungchang hi kawng hrang hrangin a tar lang nasa hle a, a hun hmaa hman erawhin nghawng a nei duhawm lo hle, zirtirna tha tak nei a ni ti pawhin a sawi thei ang, tin chu ai maha ropui erawh mipat hmeichhiatna ringawt hmanga Lalhmingliana Saiawin mihring chak lohna te, mipa leh hmeichhe dinhmun inthlauhna te, hmanlai Mizo khawtlang nun leh thil hrang hrang a rawn tarlan thiamna hian a themthiam zia a rawn tar lang chiang hle a tih theih awm e.

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Exploring the Pursuit of Happiness in SaiWanah's 'Ka Pa Khuma' and the Essence of Ikigai from Japanese Culture

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Abstract : The research article investigates the profound thematic elements embedded in SaiWanah's musical creation and their resonance with the Japanese cultural concept of Ikigai. The introduction provides a comprehensive definition of Ikigai, emphasizing its universal and cross-cultural significance as a motivating force and source of life's purpose. The subsequent analysis focuses on SaiWanah's composition "Ka Pa Khuma," dissecting its lyrics and unraveling the narrative of Khuma, a character embodying a unique philosophy towards life. The examination of the song's structural elements, including stanzas, pre-chorus, chorus, and bridge, unveils the intricacies of Khuma's happiness and his profound acceptance despite societal judgments. Drawing parallels to Alexander Pope's "Ode on Solitude," and broader Ikigai concepts, the article elucidates how Khuma's contentment transcends material circumstances. The study explores the song's narrative within the cultural context of Japan, showcasing how Khuma's pursuit of happiness aligns with the principles of Ikigai. By weaving together elements of music, literature, and cultural philosophy, the research article

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offers a comprehensive exploration of the pursuit of happiness and the essence of Ikigai as embodied in SaiWanah's musical narrative.

Keywords: ikigai, Khuma, SaiWanah, happiness, life

1. Introduction

The Japanese term *ikigai* is defined by the Oxford English Dictionary as “a motivating force; something or someone that gives a person a sense of purpose or a reason for living, or a thing that gives pleasure to someone.” Gordon Mathews (1996) provides a more nuanced definition, describing *ikigai* as “that which most makes one’s life seem worth living.” He notes that for men, the most common *ikigai* is found in work and companionship (51). Additionally, there is a term in Japanese with a similar meaning, known as ‘*shiawase*.’ Japanese dictionaries define it as the feeling of being blessed without any worries, which, when translated into English, is simply referred to as ‘happiness.’ It is also worth noting that there is no definitive English equivalent for the term *ikigai* (Kamiya). Mathews (1996) further demonstrates that *ikigai* is a cross-cultural concept, extending beyond Japanese cultures to apply to various societies.

In SaiWanah’s song “Ka Pa Khuma,” the narrative centers around a character named Khuma. This unmaterialistic individual finds joy in his work, despite its humble appearance to others. The song imparts valuable lessons about pursuing happiness and finding meaning in life, drawing inspiration from Khuma’s experiences. In an interview, SaiWanah mentions that as humans, we may not always achieve our aspirations. However, what truly matters is how we embrace failure during these times – how we can manage to smile, accept our fate, and move forward. This philosophy is what

the song aims to portray through the character of Khuma, he explains. According to Kamiya (1966), *ikigai* is not limited to positive situations but extends to negative ones as well. In this regard, “Ka Pa Khuma” deeply resonates with the essence of *ikigai*.

2. Background of Ka Pa Khuma

“Ka Pa Khuma” is a song by the Mizo singer-songwriter SaiWanah, featuring Mary Dawngi. Released on July 18, 2023, the song has garnered over 8.4 million views at the time of this writing. The lyrics of the song center around a fictional character named “Khuma,” referred to as “Ka Pa,” which translates to “My Father” in Mizo language. This suggests that Mr. Khuma serves as a father figure or an older subject for the speaker, giving the song its title, “My Father Khuma.” The composition unfolds as a conversation between two characters, with the addresser using the term “pa” to address Mr. Khuma. This choice of address implies that Mr. Khuma is an older person in relation to the speaker. It may also be a sign of respect to address an older person. The dialogue within the song consists of a series of questions and answers exchanged between the addresser and Mr. Khuma. The song consists of two stanzas with a pre-chorus, chorus and a bridge, spanning about 4:20 minutes.

2.1. First Stanza

The speaker introduces Khuma, who resides in a modest dwelling with limited space. His closest companions are his farm animals, which include his dog and chickens. This section implies that Khuma is not only considered poor but also suggests a lack of human interaction, as his farm animals are described as his “best friends” (SaiWanah 0:28).

2.2. Pre-Chorus

In the pre-chorus of the song, the speaker poses the questions, “Father Khuma, what is your occupation? How do you sustain yourself?” (0:33). He then goes on to ask, “How do you maintain that smile on your face? Could you share the secret behind it?” (0:42). This section raises the question of how Khuma manages to maintain his happiness despite ostensibly having little. The speaker appears curious, perhaps even envious, about how Khuma can remain content to the extent that he asks if Khuma would be willing to share “the secret to his happiness” (SaiWanah 0:47).

2.3. Chorus

Khuma responds, stating, “I do not concern myself with what I will eat or drink. Instead, I lead a life of happiness known to no one. Whatever happens, I accept it willingly and channel it, even if the world perceives me as wretched” (SaiWanah 0:51). This section resonates somewhat with the sentiments of the Miller who declares, “I envy nobody - no, not I - And nobody envies me!” (Mackay, lines 7-8). Although SaiWanah acknowledges the similarity in an interview, he denies taking inspiration from this poem himself. Rather, he cites the “Ode on Solitude” by Alexander Pope as the driving factor behind the composition. SaiWanah recollects studying the said poem during his high school days and singing it as a song. Khuma resonates with Pope’s happy character “whose wish and care/ A few paternal acres bound” (Pope, lines 1-2). This echoes the theme of Pope’s poem, highlighting solitude as the key to happiness, a sentiment reflected in Khuma’s life too.

In the song, Khuma does not appear troubled by life’s challenges; instead, he faces them with contentment. Even if the world views him as impoverished, he possesses a happiness hidden from

everyone. In addition, Khuma conveys that he finds solace in the companionship of Mother Nature, emphasizing that they need no one else. He expresses, “The song of the birds and the sound of the flowing water calm and soothe me. Humans are made from dust, destined to return to dust. What do I have to worry about?” (Sai-Wanah 1:15). This section incorporates a reference from Ecclesiastes 3:20, “All are from the dust, and to dust all return,” suggesting that humans are essentially bound to return to ‘nothing,’ just as we are created from ‘nothing.’ It also highlights that Khuma is a person who loves nature.

2.4. Bridge

The song goes, “Right from the start, as we see the beautiful light of the world, we face towards our end days. We aren’t going to be born more than once, so let’s not use this time to worry” (3:01-3:21).

3. The Essence of Ikigai in Ka Pa Khuma

As the song describes, Khuma appears to be ‘poor.’ His house is modest, and he resides in a small space. The narrator in the song can’t help but wonder how he manages to maintain a smile on his face despite ‘lacking’ the luxury to fully enjoy life. The narrator proceeds to ask Khuma about the secret to his happiness. It’s worth noting that Khuma finds fulfillment within himself; his closest companions are his dog and his chickens. He doesn’t rely on the societal notion of human companionship for happiness. This essence aligns closely with the concept of ikigai, as Gordon Mathews (1996) pointed out in the following manner:

All ikigai may be seen as both individual and social. Whatever one lives for (be it company, children, spouse, lover, art, God,

liquor, or the dream of self-fulfillment) is social, projecting self into a world of others, whether real or imagined. At the same time, what one lives for is individual, in that it cannot be decided for one by others but only by oneself.

Khuma declares that he does not worry about what he will eat or drink. He has his own way of finding happiness, unbeknownst to others. At the core of his perspective is acceptance of life—he will greet whatever life throws at him with happiness. In a study titled “The Pursuit of a Life Worth Living in Japan and the United States,” it is found that a Japanese white-collar employee refused to consider his work as his *ikigai*. “*Ikigai* is a matter of living in this world with your own individual purpose,” he proclaimed (54). Khuma, in a way, discovers his individual purpose. In the chorus of the song, he mentions finding solace within nature and expresses that he needs no one else. The song of the birds and the sound of the streams soothe him. Khuma finds his purpose in living happily with Mother Nature.

Kamiya (1966) mentions that *ikigai* is not only felt in positive situations but in negative situations as well. In the song, Khuma himself stated that the world sees him as ‘wretched’:

Eng pawh lo thleng se lawm takin ka dawngsawng thin
Khawvel hmuhah riang mah ila (1:00-1:10)

Rough translation:

Whatever happens, I used to accept it gladly
Even if the world saw me as wretched

It is evident from here that Khuma acknowledges he is not living a luxurious life from a societal viewpoint. Even the speaker of the song asks Khuma about his occupation, as, by appearances, he does not seem to lead a luxurious life; yet, he maintains his smile. Khuma found his *ikigai* irrespective of the situation, whether he was rich or poor.

4. Conclusion

In conclusion, this research unravels a narrative that intricately aligns with the Japanese cultural concept of *ikigai*. The exploration of *ikigai*, as a motivating force and source of life's purpose, provided a framework for understanding the profound themes embedded in the lyrics of the song. The character of Khuma, with his unmaterialistic joy and acceptance of life's circumstances, emerges as a poignant embodiment of *ikigai* principles. The analysis of structural elements within the song unveiled the depth of Khuma's contentment, offering a nuanced perspective on happiness that transcends societal expectations. Drawing parallels to Alexander Pope's "Ode on Solitude" added a layer of literary context, emphasizing the timeless nature of themes related to solitude, happiness, and acceptance.

The research demonstrated that, irrespective of material circumstances, Khuma finds fulfillment within himself and in harmony with nature, resonating with the essence of *ikigai*. The study contributes to a broader understanding of cultural influences on artistic expression, highlighting the universality of themes related to the pursuit of happiness. By bridging music, literature, and cultural philosophy, this research serves as a testament to the interdisciplinary nature of the arts. It invites further exploration into how cultural concepts, such as *ikigai*, continue to shape and enrich ar-

tistic narratives, transcending geographical boundaries and fostering a deeper appreciation for the diverse expressions of the human experience. Through this exploration, SaiWanah's "Ka Pa Khuma" emerges not only as a musical composition but as a cultural artifact that reflects and refracts the universal quest for a meaningful and purposeful existence.

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