

**A STUDY OF THE CONTRIBUTIONS OF
ZIKPUII PA, J.F.LALDAILOVA AND SIAMKIMA KHAWLHRING
TO MIZO LITERARY CRITICISM**

**Dissertation submitted to Mizoram University in partial fulfillment for
the award of the degree of Master of Philosophy in
Mizo Language and Literature.**

Submitted by

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(MZU/M.Phil./269 of 19.04.2016)

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School of Education and Humanities

Mizoram University; Aizawl, Mizoram.

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2017.

DECLARATION

I, F.Lalzuithanga, hereby declared that the subject matter of this Dissertation is the result of work done by me, that the contents of this Dissertation did not form the basis of the award of any previous degree to me or anybody else, and that, to the best of my knowledge, the Dissertation has not been submitted by me for any research degree in any other University/Institute.

This is being submitted to Mizoram University for award of the degree of Master of Philosophy in Mizo Language and Literature.

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CERTIFICATE

Certified that the dissertation entitled '*A Study of the Contributions of Zikpuii-Pa, J.F.Laldailova and Siamkima Khawlhiring to Mizo Literary Criticism*' submitted by F.Lalzuithanga for the award of Master of Philosophy in Mizo embodies the results of his investigations carried out under my supervision and that, to the best of my knowledge, the same has not been submitted for award of any degree in this or any other University or Institute of Higher learning.

The candidate has been duly registered and has completed all formalities required of his as an M.Phil candidate.

I consider the work worthy of being submitted for the award of the Degree of Master of Philosophy in Mizo Language and Literature.

Dated the 26th July 2017
Aizawl, Mizoram

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Chapter 1

Introduction

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1:1 Meaning and Definition of Criticism

It is said that ‘Literary creation is almost as old as human history and literary criticism nearly as old as literature’ (*English Literary Criticism and Theory, 1*). That is why, ‘Criticism cannot exist without Literature and Literature come first, criticism next’.

Literature deals directly with life whereas Criticism deals with poetry, drama, novel, and criticism itself. “If creative literature may be defined as an interpretation of life under the various forms of literary art, critical literature (Literary Criticism) may be defined as an interpretation of that interpretation and of the forms of art through which it is given,” (*An Introduction to the Study of Literature, 261*).

Thus, Literature and Literary Criticism are going hand in hand; they cannot be separated from each other. It is like the front and back face of the same coin. Literature cannot survive without Literary Criticism as well as Literary Criticism cannot exist without literature. Therefore, we can rightly say that Literary Criticism is as old as Literature.

It is said that ‘*There is no literature without Criticism and there can be no criticism without Literature*’. So, Literature and Criticism co-exists. It means that Literary Criticism is not outside literature, but within it. It is no more a supplement of creative activity, but by producing literature of its own becomes a kind of art form a ‘para-literature’, which is a mixture of creative and critical writing (*Classical to Contemporary Literary Theory, 4*).

According to RA Scott James, “There is a kind of Criticism which exists before art itself, and is presupposed in all art; just as there is a kind of Criticism which follows art, taking art as its subject-matter,” (*The Making of Literature, 6*). This kind of Criticism which exist before art is ‘Criticism of Life’. As Socrates said, ‘The life which is unexamined is not

worth living,' analysis or examination of life follows art, taking art as its subject matter. It can be said that there is no work of art which is not preceded by Criticism.

If Poetry *a* Criticism of Life, according to Matthew Arnold, (*The Study of Poetry*, 90), criticism of life comes first and, the criticism of criticism comes second.

Etymologically, the word 'Criticism' is derived from Greek verb *Krinei* which means 'to judge, to decide' and other related term in Greek words are *Krei-* 'discriminate/distinguish' and *Krisis-* 'judgement, a result of a trial'; and the Greek term *Kritikos* means 'a judge of literature' (*Concise Oxford English Dictionary*, 339 & *English Literary Criticism and Theory*, 1).

According to *Oxford Advanced Learner's Dictionary*, Criticism is "the act of expressing disapproval or something and opinions about their faults or bad qualities; a statement showing disapproval; the work or activity of making fair, careful judgements about the good and bad qualities of something, especially books etc" (362). Hence, "Criticism is the exercise of judgement, and Literary Criticism is the exercise of judgement on works of literature" (*History and Principles of Literary Criticism*, 1).

Therefore, the one who is skilled in judging or "a person who expresses opinions about the good and bad qualities of books, etc" (*Oxford Advanced Learner's Dictionary*, 361) and "a person who judges the merits of literary or artistic work," (*Concise Oxford English Dictionary*, 339) is known as 'Critic' in English. '*Kritikos* (able to discern or judge)' or *Kritos/Krites* (Judge) in Greek and *Criticus* (Judge or decider)' in Latin (*Thu leh Hla Thlitfimna Lam*, 9).

According to Satish Kumar, "A critic is an ideal judge and reader who brings to bear a trained judgement on whatever he reads. He rationally and intellectually examines a works

of art or literature and, then, passes his judgement about its worth and merit,” (*History and Principles of Literary Criticism*, 1).

The Greek term for ‘Criticism’ originated as early as the Fourth century B.C. The English word ‘Criticism’ comes from the French *Critique* (analysis and assessment) based on Greek term *kritike tekhnē* ((*Concise Oxford English Dictionary*, 340) around Fourteen Century and the word ‘Criticism’ first made its appearance in English in the early Seventeen Century by John Dryden in the now accepted sense of ‘*any formal discussion of imaginative Literature*’. In the preface to *The State of Innocence* he writes, “Criticism, as it was first instituted by Aristotle, was meant a standard of judging well”. Criticism is, thus, distinct from creation and enjoyment and consists in asking and answering rational questions about literature (*History and Principles of Literary Criticism*, 1).

According to *Literary Terms: A Dictionary*, Criticism is “evaluation of literary works, including classification by genre, analysis of structure, and judgement of value,” (*Beckson & Ganz*, 51).

According to (*Concise Oxford English Dictionary* ,“ Criticism is the critical assessment of a literary or artistic work,” (340).

According to *Webster’s New International Dictionary* , “Criticism is the art of judging or evaluation with knowledge and propriety the beauties and faults of works of art or literature”.

According to *Dictionary of Literary Terms*, by Criticism means “the art of judging and defining the qualities and merits of literary or artistic work. Each age has its critics, who, by setting standard and affecting tastes, influence the work produced by artists and writers,” (46).

Hence, we can simply say that criticism is the exercise of judgement on works of literature. So, ‘Criticism is the play of the mind on a work of literature, and its function is to examine its excellencies and defects, and finally to evaluate its artistic worth’ (*History and principles*, 1) and judgement of its value.

According to *Britannica Concise Encyclopedia*, Literary Criticism is -Discipline concerned with philosophical, descriptive, and evaluative inquiries about literature, including what literature is, what it does, and what it is worth. ("Literary Criticism". *Britannica Concise Encyclopedia*. Chicago: Encyclopædia Britannica, 2008).

So, Literary Criticism includes “evaluation, assessment, appraisal, appreciation, analysis, critique, judgement, commentary” (*Oxford Thesaurus Current English*, 100) and thus, it becomes “the branch of study concerned with Defining, Classifying, Expounding, Analyzing, Interpreting and Evaluating works of Literature” (*Classical to Contemporary Lit. Theory, 2 & A Glossary of Literary Terms*, 37).

The following definitions of Literary Criticism are stated by some Literary Critics:

1. Criticism as it was first instituted by Aristotle, was meant a standard of judging well. **(John Dryden)**
2. Criticism is the play of the mind on the aesthetic qualities of literature, having for its object an interpretation of literary values. **(J.W.H. Atkins)**
3. Criticism is a disinterested endeavour to learn and propagate the best that is known and thought in the world.**(Matthew Arnold)**
4. The true critic will dwell on excellencies rather than imperfections .**(Joseph Addison)**

5. Criticism busies itself, “with the goodness or badness, the success or ill-success, of literature from the purely literary point of view.”(**Saintsbury**)
6. Criticism is a published analysis of the qualities and characteristics of a work in literature or fine art. (**Edmund Gosse**)
7. Criticism is the art of interpreting art. (**Walter Pater**)
8. Criticism is the “commentation and exposition of works of art by means of written words. The end of criticism is the elucidation of works of art and the correction of taste.” (**T.S.Eliot**)
9. Criticism stands like an interpreter between the inspired and the uninspired; between the prophet and those who hear the melody of his words, and catch some glimpse of their material meaning, but understand not in deeper import. (**Thomas Carlyle**)
10. True criticism in itself is an organic part of the whole activity of art. Just as art is the consciousness of life so criticism is the consciousness of art. (**Middleton Murry**)
11. Literary Criticism can be no more than a reasoned account of the feeling produced upon critic by the book he is criticizing...We judge a work of art by its effect on our sincere and vital emotion and nothing else. (**D.H.Lawrence**)

The views of different definitions above, throw light on the nature and functions of Literary Criticism. Raghukul Tilak expressed clearly his viewed on due to such diversity of definitions occur in the following ways:

Such diversity of views, clearly brings out the complex nature of criticism and its functions. As a matter of fact, the view of criticism has varied from critic to critic and age to age. There are as many theories of criticism as there are critics. This is so because the

attitude towards criticism is determined by a number of factors. It is determined, first of all, by the accidents of personal organization...The view of criticism is directly related to the critic's own intellectual preoccupation and his philosophy or outlook on life.

Secondly, the theory of criticism is closely connected with the theory of poetry. Therefore, the idea of criticism varies in accordance with the idea of literature.

Thirdly, critical theories are closely connected with the spirit of the age-the intellectual and moral environments in which the critic lives and has his being.

(History and principles of Literary Criticism, 2)

1.2 Foundation of Literary Criticism

According to MS Nagarajan, Literary Criticism encompasses three distinguishable fields of inquiry (*English Literary Criticism and Theory, 1-2*):

- 1) Literary History- concerned with describing and explaining the expression in literature of a people during a period of time, in a place, in a language as part of History
- 2) Literary Theory- which lay down principles of literature, its categories, criteria and describe features and forms of literature that make up a literary work.
- 3) Literary Criticism- a practical application of literary theory, dealing with studying, interpreting, evaluating, appreciating literary work directly from a theoretical framework.

Each field of inquiry is an independent form of enquiry on one hand. But on the other hand, they are interdependent of each other while gaining knowledge from each other.

Literary history can aid in understanding the purpose of individual author and can make comparison in assessing the totality of their achievements, and their development understood and appreciated with some knowledge of their time.

Nagarajan stated clearly the interdependence of Literary History and Literary Criticism as below:

A Literary historian performs the task of textual analysis while discussing the relationship among texts, or while explaining how one movement led to another, historically speaking. A literary critic, while interpreting a work, discusses its relation to its period. Without an adequate knowledge of historical relationships, a critic is likely to go astray in his judgement...Literary History and Literary Criticism enrich each other, and there can be no separation between the two (*English Literary Criticism*, 2).

Likewise, Literary Criticism and Literary Theory are closely related to each other. *The John Hopkins Guide to Literary Theory and Criticism* makes no distinction between Literary Theory and Criticism and always describes them as the same concept (*Classical to Contemporary*, 2). Literary theory is the lens used to analyse literature. When literary theory has an application orientation it becomes Literary criticism. So, literary theory and criticism interact each other and are all integrated in literary studies. They are no more parasitical disciplines. And, therefore, all these three fields of inquiry are said to be called the foundation for Literary Criticism.

According to Dr. Vilas Salunke, "Literature is related to two other humanistic disciplines: Philosophy and History. Philosophy explores basic, general ideas, such as truth,

beauty and goodness. History attempts to ascertain what happened in the past and why it happened,” (*Basic of Literary Criticism*, 1).

Therefore, when we talk about Criticism, we cannot neglect the other field of inquiry: Literary Theory and Literary History. Without acknowledging the Literary History, we cannot clearly and rightly elucidate the life and times of the author. Likewise, we cannot go through the general ideas, theme, value and beauty of literary work, without the help of Literary theory. All these three field of inquiry are interrelated, connected, and important for doing Literary Criticism. No clear line can be drawn between them because they refer continually to each other. Thus, it is to them the ‘Three Foundation’ of Literary Criticism.

There are three cornerstone of these Foundation of Literary Criticism. Literary Criticism was laid upon these foundation of Literary Criticism:-

- Curiosity – asking and answering rational questions about literature.
- Creative Mind- creating, making and inventing new literature.
- Critical Thinking- being skeptical, reasonable, reflective and logical thinking about ontological Literature.

Curiosity is basic to human activity, accompanied by creative mind and critical thinking. As the saying goes, ‘*The beginning of wisdom is wonder*’, the beginning of Criticism is also Curiosity. Criticism takes its origin from Philosophy. Philosophy is ‘search for beginning’ and ‘love of wisdom’. Criticism consists in asking rational questions about literature and answering them. Curiosity raises questions pertaining to art and offers some opinions on how to judge works of art.

Criticism enables man who have the creative power to make the most intelligent and efficient use of his creative mind. It also enables man to distinguish the ability to create and the ability to criticize literature. Critical faculty is not lower than creative.

Critical thinking can be acquired; while creative mind is inheritant or talented. The process of productive thinking that skillfully combines creative and critical thinking could be called "critical" thinking.

The word 'critical' derives etymologically from two Greek roots: *kriticos* (discerning judgment) and *kriterion* (standards). Etymologically, then, the word implies the development of 'discerning judgment based on standards'" In *Webster's New World Dictionary*, the relevant entry reads, "characterized by careful analysis and judgment," and is followed by the gloss, "critical — in its strictest sense — implies an attempt at objective judgment so as to determine both merits and faults," (*Electronic Sources*).

Applied to thinking, then, we might provisionally define critical thinking as thinking that explicitly aims at well-founded judgment and hence utilizes appropriate evaluative standards in the attempt to determine the true worth, merit, or value of something.

The lexeme in the English word creativity comes from the Latin term *creo* (to create, make), its derivational suffixes also come from Latin. The word 'create' appeared in English as early as the Fourteen Century, notably in Chaucer, to indicate divine creation.

Creativity is a phenomenon whereby something new and somewhat valuable is formed. The created item may be intangible (such as an idea, theory, etc.) or physical (such as an invention, a literary work, or a painting). Creativity involves the production of novel, making something new and original and worthwhile. Greek philosophers like Plato rejected the concept of creativity, preferring to see art as a form of imitation. Asked in *The Republic*,

"Will we say, of a painter, that he makes something?", Plato answers, "Certainly not, he merely imitates." (*Classical Literary Criticism*, 43).

Critical thinking is knowing how to do it, and deciding that you will do it, which requires motivation and do it consistently. Critical thinking promotes creativity. To come up with a creative solution to a problem involves not just having new ideas. It must be that the new ideas being generated are useful and relevant to the task at hand. Critical thinking plays a crucial role in evaluating new ideas, selecting the best ones and modifying them if necessary. Critical thinking is crucial for self-reflection. In order to live a meaningful life and to structure our lives accordingly, we need to justify and reflect on our values and decisions. Critical thinking provides the tools for this process of self-evaluation.

Alec Fisher states that "Critical thinking is sometimes referred to as 'critico-creative' thinking...critical thinking is a kind of evaluative thinking-which involves both criticism and creative thinking- and which is particularly concerned with the quality of reasoning or argument which is presented in support of a belief or a course of action..." (*Critical Thinking An Introduction*, 13) and also states the standard of critical thinking like "Clarity, relevance, adequacy, coherence....critical thinking requires the interpretation and evaluations, communications and other sources of information," (14).

Creative mind is a process that contributes to, or assists in fostering creativity, and tries to create something new, that is literature; while critical thinking seeks to assess worth or validity in something that exists, it is a capacity to work with complex ideas whereby a person can make effective provision of evidence to justify a reasonable judgement, and that is called Criticism.

1.3 Function of Literary Criticism

There are two main functions of Literary Criticism- the function of Interpretation and the function of judgement. If judgement be the real end of criticism for as conceived by majority of critics; interpretation would be a means to that end. William Hudson states that “The chief function of criticism is to enlighten and stimulate,”(*An Introduction to the Study of Literature*, 266).

Therefore, the main functions of Literary Criticism should be as states in the following way:

Literary criticism is the play of the mind on a work of literature and it consists in asking and answering rational questions about literature. Such an inquiry may be directed either *first* towards literature in general leading to a better understanding of the nature and value literature, and a better appreciation of the pleasure proper to literature. Such an inquiry by helping us to think rightly about literature, enables us to gain the fullest enjoyment from it...

...Thus, the function of criticism is not fault-finding as it is supposed to be by the layman. Its function is not to pick holes in a given work of literature...Indiscriminate praise is as bad as indiscriminate fault finding. Rather, criticism is the science of forming and expressing correct judgement upon the value and merit of works of literature. It is only through criticism that intelligent appreciation and clear understanding becomes possible....Evaluation, interpretation, and explanation or elucidation are now considered as the chief functions of literary criticism

(*Literary Forms, Trends and Movement*, 171-173)

From the above statement, the functions of Literary Criticism should be sum up into three, viz-

- 1) Function of Interpretation
- 2) Function of Evaluation
- 3) Function of Judgement

The primary function of Literary Criticism is the interpretation of literature. As Carlyle had already stated that ‘criticism stand like an interpreter’ and Critic stand like ‘a prophet’; literary critics explain the full meaning and value of a work of art to readers who cannot catch and grasp it without his help. He interprets its meaning and elucidates its artistic and aesthetic excellences to the reader. “Thus, by explaining, unfolding, illuminating, he shows us what the book really is in its entirety,” (*History and Principles of Literary Criticism*, 3).

It is said that Literature simply means an ‘interpretation of life’ and Criticism is an interpretation of that interpretation. Therefore, one of the main function of criticism is to enlighten and stimulated by the proper interpretation of the works of literature, its form, genres, themes, and so on.

Walter Pater aptly said that ‘*Criticism is the art of interpreting art*’. So, the function of interpretation is an important function of Literary Criticism.

One of the other main functions of Literary criticism is evaluation of the works of art or literature. When the critic attempts to judge the value of a wok art or literature, he can be said to have evaluated the work. Evaluations of the works of literature help to judge the merits, values and worth of that literature.

According to TG Williams, “The function of literary critic is the evaluation of what has been written, in terms of aesthetic principles appropriate to literature,” (*The Nature and Function of Literary Criticism*, 6).

Etymologically, the word criticism signifies ‘judgement’ and, Criticism, in its strict sense of meaning, is also judgement. So, the chief and primary function of criticism is judgement of literature. The primary function of a literary critic is to arrive at and pronounce a meaningful judgement of value.

In this regard, B. Prasad states that “Throughout the Seventeen and Eighteen centuries the critic was looked upon as a judge with no other than to pronounce upon the faults or merits of a work, in accordance with a whole code of laws framed to guide him in his task. This idea still exist...” (*A Background to the Study of English Literature*, 241).

Rene Welleck says that, “Literary Criticism is judgement of books, reviewing and finally the definition of taste, of the tradition, of what is a classic,” (*The Nature and Function of Literary Criticism*, 5).

Therefore, we may conclude with the verse of Alexander Pope:

*“A perfect judge will read each work of wit
With the same spirit that its author writ”.*

(An Essay on Criticism, 40)

1:4 A Brief Survey of Literary Criticism from Classical Criticism, English Criticism and Mizo Literary Criticism

The history of Literary Criticism runs parallel to the history of literature and thus, it had a long history that can be traced back from ancient Greek literature. So, to grasp a historical development of Literary Criticism, we have a brief survey from Classical Literary Criticism and English Literary Criticism.

1:4:1 Classical Literary Criticism:

In Europe, the art of criticism began in ancient Greece during the age of Pericles. It was the 'golden age' of remarkable creative activity and intellectual awakening and also an age of unprecedented intellectual awakening in Athens, because artists, poets and dramatists like Aeschylus, Sophocles, Pindar, Euripides and Aristophanes lived in this age.

Socrates began an era of intellectual and critical enquiry. The writings of Homer, Aeschylus, Pindar, Sophocles and Euripides contain hints and suggestion of critical ideas, which were later developed by Plato, Aristotle, Horace and Longinus into systematic principles of Literary Criticism. Therefore, Greek Criticism dates back to Fourth Century B.C, but it is not systematic before Plato (*History and Principles of Literary Criticism*, 11-12).

Classical Literary Criticism takes its origin from classical philosophy. It was in the early fourth century by Plato and Aristotle, who, for the first time, made a sustained and systematic inquiry into the nature of art and its modes of existence (*English Literary Criticism and Theory*, 3).

Plato (c.a 427-348 B.C) was the most celebrated disciple of Socrates. After the execution of Socrates in 399 BC, he abandoned politics and founded the 'Academy'. He spend about forty years of his life for teaching Philosophy, Mathematics, Natural Sciences, Practical Legislation etc at Academy. During those years, he wrote about 25 dialogues and the '*Apology*'.

Though Plato was not a professed critic of literature and his critical observation are not embodied in any single work, he was the first Greek philosopher who expressed his views on Art and Poetry systematically. In his famous book '*Republic*', he talks about an 'Ideal State' and 'Ideal Man'. Art or Poetry is subservient to morality and they contribute neither to the making of an ideal state nor to that of an ideal citizen. So, he condemned Poetry and banished all poets from his ideal state, in *Republic* Book 10.

As literature is art, like painting, sculpture and others, they reproduce but things 'as mere pastime'; the first in words, the second in colour and the last in stone. So, it merely copies a copy; it is thrice removed from reality. Ideas are the ultimate reality, according to Plato. So, the production of art helped neither to mould character nor to promote the well-being of the state- the two things by which Plato judged all human endeavour. His observations on Drama also apply equally with poetry. The representations of drama are as much removed from reality, as much a product of inspiration, as much emotional in appeal, and as much unconcerned with morality, as those of poetry.

Although Plato thought poorly of poetry and drama, he shows himself a discerning critic in both. He was also the first to see that all art is imitation or mimesis, imitating the object of life or nature, and that there are two kind of arts- the fine arts, like literature,

painting, sculpture and music; and the useful arts, like medicine, agriculture etc. (*A Textbook of Literary Criticism and Theory*, 4, 6, 9).

Therefore, due to his contributions on the art of writing, Plato was the first literary critic of repute, a pioneer in literary criticism as well as literary theory and firmly established criticism, and placed it on a high pedestal.

“With him literary theory really begins, he set men thinking, he gave inspiration and direction to critical effort, and at the same time he supplied ideas for generations to come. It was in this way that he made later criticism possible,” (*History and Principle of Literary Criticism*, 17).

Aristotle (c.a 384-322 B.C) was the most distinguish pupil of Plato. He spent twenty years studying under Plato. T.S Eliot calls him a ‘*Perfect Critic*’ (*English Literary Criticism and Theory*, 8). He opened a school the ‘*Lyceum*’ at Athens and delivered lectures on diverse subjects. He wrote about four hundred volumes in all. One of the most famous treatises of Aristotle and the first authentic treatise on the art of poetry or literature is ‘*Poetics*’.

With Aristotle’s ‘*Poetics*’, an epoch making work and a storehouse of literary theory, we arrive at the first work of theoretical criticism devoted specifically to poetry in the Western tradition. The *Poetics* is intended as an investigation into the nature of poetry through the classification of its different kinds and analysis of their function and purpose (*Classical Literary Criticism*, xxx).

Poetics is composed in an esoteric style meant for the initiated ones. The first five chapters of *Poetics* are introductory chapters, the next fourteen are devoted to Tragedy; the

next eight Diction; and the next four are on Epic; and the very last deals with problems in criticism (*English Literary Criticism and Theory*, 18).

If Plato was the first thinker we need attend to for his commentary on the human influence of imaginative literature, Aristotle was the first thinker to produce a work of literary criticism, the *Poetics*-a work which has influenced theorizing about literature ever since it was written. Where Plato's doctrine of universal Forms focuses primary significance on to the eternal, of which the natural is but a reflection or copy, Aristotle's thinking concentrates on the reality to be discerned in individual things (*A History of Literary Criticism*, 7).

In his Theory of Imitation, Aristotle defined Art as '*mimesis*' (*to imitate or imitative representation of the real world in art and literature*). The term 'mimesis' is a complex concept and it can also be copying, mimicry, and an expression. According to Aristotle, the instinct for imitation is a basic element in human nature and we instinctively take pleasure in works of imitation. Hence, the pleasure and enjoyment of imitative arts like poetry and painting is rooted in human nature and has cognitive value in human life.

Therefore, Aristotle's *Poetics* is considered a treasury of ideas of lasting value. Modern critics consider Aristotle as the first of the systematic theorists and an early exponent of psychological criticism of drama. In the history of literary criticism, this treatise is considered as an important and fundamental text even after so many centuries (*Classical to Contemporary Literary Theory*, 6).

"In the history of literary criticism, the contribution and importance of Aristotle is," Atkin rightly says that, "unquestionable and fundamental," (*Literary criticism in Antiquity*, 119).

Horace (65-8 BC), ‘the greatest Roman poet-critic’ (*English Literary Criticism*, 20) and ‘of all the Roman poets, he was the best critic, and of all the Roman critics he was the best poet’ (*History and Principles of Literary Criticism*, 36) was the author of one of the famous critical work called ‘*Ars Poetica*’. In the history of literary criticism, Horace’s influence is next only to Aristotle because he is more practically oriented than Aristotle, giving practical advice through his ‘*Epistle to the Pisos*’ which later came to be known as ‘*Ars Poetica*’ (*The Art of Poetry*). Its main topics of discussion are Poet and Poetry, Poetic Diction and Drama.

Aristotle knew only the epic, tragedy, and comedy. Since Horace’s time, more literary types like lyric, pastoral, ode, and satire had developed. When Horace wrote his *Ars Poetica*, he was well versed in these newer poetical forms. Therefore, his main aim was to improve the efforts and talents of his contemporaries. He always cites examples from ancient Greek poets for model to be followed. His basic requirement is sensibility or taste at once disciplined and flexible. Poetic decorum is primary for him, and this is the norm by which to judge all works. Poetry should conform to the principles of decorum, or what is congruous. Poetic license should not stretched beyond limits. A writer should exercise judgement in his choice of words. Poets are born as well as made. He encourages aspiring poets to practice imitation by which is meant emulating and following in the footsteps of great models (*English Literary Criticism and Theory*, 21).

Horace stated that ‘*The poet’s aim is either to profit or to please, or to blend in one the delightful and the useful*’ (*A History of Literary Criticism*, 14). Thus, the ultimate aim of

poetry is ‘*to instruct and give pleasure*’ according to Horace, the ideal poet is one who combine these twin functions.

Horace was the first to set up his creed of classicism in connection with poetry by insisting on following the ancient Greek models. Abercrombie remarks about his place in the history of literary criticism: “Horace by transforming Aristotle’s doctrine into critical rules, philosophically enlightened good taste without troubling his readers to philosophise about it. His immense influence in the history of criticism is, indeed, due to the fact that he made aesthetic theory appeal to good taste...what the history of criticism owes to Horace is quite inestimable” (*History and Principles of Literary Criticism*, 41).

“Be Homer’s work your study and delight

Read them by day, and meditate by night” (by Horace).

Longinus (1 Century AD) introduced the great concept of ‘sublimity’ as the primary characteristic of great writings in his famous treatise called ‘*On the Sublime*’. For Longinus, sublimity is ‘the echo of great soul’ (*Classical to Contemporary Literary Theory*, 7) and also ‘an inspiring outburst of revelatory illumination. It consists in a certain distinction and excellence in expression, and that is from no other source than this that the greatest poets and writers have derived their eminence and gained an immortality of renown. The effect of elevated language upon an audience is not persuasion but transport’ (*English Literary Criticism and Theory*, 24).

Therefore, the sublime style according to Longinus is a blend of great conceptions, noble passions and elevated diction. This grand or elegant style reaches the heights of imagination and eloquence. There is a close connection between nobility of soul and

grandeur of speech. “Sublimity is the note which rings from a great mind,” wrote Longinus. The purpose of poetry is to instruct and delight and, also to persuade. Longinus wrote, “Sublimity in literature has as its end not persuasion, but ecstasy,”. He remarked that “Correctness escapes censure; greatness earns admiration” (*Classical to Contemporary Literary Theory*, 7).

Thus, the emphasis of Longinus is on the literature of power (as distinguished from the literature of knowledge whose purpose is to teach). The effect of this literature is achieved not by argument, but by revelation or illumination. Literature is not propaganda, not a sermon, nor entertainment. It is vision. The truly sublime has an uplifting effect (*English Literary Criticism and Theory*, 24).

Longinus finds five principal sources of the sublime (*Classical Literary Criticism*, *xlvi-xlviii*), the first two of which are largely the gifts of nature and the remaining three are the gifts of arts-

- i) Grandeur of thought
- ii) Capacity for strong emotion
- iii) Appropriate use of Figures
- iv) Nobility of Diction
- v) Dignity of composition

To conclude, Longinus’s ‘Theory of Transport’ states that the test of great literature is not to instruction, delight nor persuasion but to transport which is the capacity to move the reader to ecstasy caused by the irresistible power of sublime language (*Classical to Contemporary Literary Theory*, 8).

1:4:2 English Literary Criticism:

Literary Criticism, in the strictest sense of the term, was not actively practiced from during the Dark Ages until Sir Philip Sidney in the English Renaissance. With Sidney, this period of critical regressiveness comes to a grinding halt. Sidney is the first critic-and a critic of lasting significance-representing all that is superlative in Renaissance criticism because he drew from all the best that is available in Italian Renaissance thought. Sidney's services to England are most remarkable and his *Apologie* is an epitome of the general Renaissance criticism (*English Literary Criticism and Theory*, 42, 47).

Sir Phillip Sidney (1554-1586) was the model of Elizabethan courtier and gentlemen. His work *An Apology for Poetry* (1595) appeared at a time when such a treatise was felt necessary because in his *An Apology for Poetry*, he did not only reply to Stephen Gosson's long-titled pamphlet dedicated to Sidney, *School of Abuse: Containing a pleasant invective against Poets, Pipers, Players, Jesters and such like Caterpillars of the Commonwealth* (1579); but defended the timeless value of poetry by attacking the hostile arguments of Plato against poetry. Therefore, Sidney's *Apology* is a spirited defence of poetry against all the charges that had been laid at its door since Plato.

Sidney's method is that of logician; he examines it in whole and in parts, considers the points in favour and the points against, and then sets forth his main thesis that far from being despised it deserves 'the laurel crown' (*An Introduction to English Criticism*, 79).

In his *Apology*, Sidney laments the fact that the intellectuals of his day were highly hostile to poetry. He wrote, "Delightful teaching is the end of poesy". He called poetry, "a

heart-ravishing knowledge”. It was the product of inspiration and something more than mere copying or imitation of the facts of life (*Classical to Contemporary Literary Theory, 10*).

Sidney thus attempted to define poetry in rational terms. The poet does not mechanically reproduce Nature or reality but he transmutes it by exercising his creative faculty to make things better than Nature has or through a process of elevation create a new form that is “never in Nature”. He makes serious claims for the high cultural value of poetry in comparison not only to the physical sciences but also with philosophy and history. Poetry is superior to philosophy and history, because it combines the merits of both. It teaches the universal truths of philosophy as well as the facts of history presented through particular examples in a way intelligible to the common man. The world revealed by poetry was an ideal and perfect world for Sidney, a world made more significant than the world of raw experience (*Classical to Contemporary Literary Theory, 11*).

‘Father of English Criticism’ John Dryden (1631-1700) wrote major treatise on criticism named *An Essay on Dramatic Poesy*. Dryden theorized mostly on the nature of poetry and dramatic poetry. As a classicist, Dryden adapted Aristotle’s view of poetry as an imitation of facts past or present and things in their ideal form. He wrote, “Imitation pleases us because they present us with images more perfect than the life in any individual, and we have the pleasure to see all the scattered beauties of Nature united by a happy chemistry without its deformities or faults,” (*Classical to Contemporary Literary Theory, 13*).

In reading his essays and prefaces we find him aware of poetry in its threefold capacity-as the proper business of the poet, as the object of the critic’s appreciation, and for society, as a force operating in its midst. In his work we have not only criticism, but criticism

becoming aware of itself, analyzing its object with sympathy and knowledge, and knowing what kind of things it is looking for. He refuses to be cowed by the French playwrights and critics. He sees no reason why Tragi-Comedy should be forbidden because it mingles mirth with serious plot, nor will he join in blaming ‘the variety and copiousness’ of the English plays, with their ‘under-plots or by-concernments’ because they do not conform to the French ideal of singleness of plot. He ridicules the ‘servile observation of the unities of time and place’ which needlessly limit the scope of the dramatist and often force him to resort to absurd contrivances. Even to Aristotle he refuses to render slavish homage. “It is not enough that Aristotle has said so, for Aristotle drew his models of tragedy from Sophocles and Euripides; and if he had seen ours, might have changed his mind,” (*The Making of Literature*, 128-129).

Due to his vast knowledge of literature, Dryden introduces a new field of Comparative Criticism. He not only read Greek classics, but also digested the Latin like Theocritus and Virgil and, English major poet-playwright like Shakespeare, Ben Jonson and Fletcher too.

“Shakespeare was the Homer, or father of our dramatic poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare,” (“Shakespeare and Others” in *Ainawn Bu Thar*, 152).

William Wordsworth (1770-1850) was one of the greatest romantic poet-critic and his *Preface to Lyrical Ballad* (1800 & 1802) is a landmark in the history of English Literary Criticism. His works became the target of very hostile criticism by Neo-classical critic and the *Preface to Lyrical Ballad* had been hailed as the proclamation of the manifestation of

Romanticism in England; a loud call for a poetic revolution by creating a new school of poetry (*Classical to Contemporary Literary Theory*, 16).

Wordsworth opposed the neo-classical practice of judging a work of art by the application of tests based on ancient models. These tests could at the most judge the external qualities of the work-its structure, diction, metre and the like. Wordsworth applied himself to this great question-the ultimate test of literary excellence and came to the conclusion that it lay neither in a particular diction nor in a particular mode of writing. It lay rather in the healthy pleasure it affords to the reader; and this may arise as much from the use of common language as from the customary language of poetry, and as much from the writer's individual mode of writing as from that laid down by neo-classicism. Therefore, his writing mark the end of the old school and beginning of a new or rather the revival of an older one-the Romantic school of the Elizabethans (*An Introduction to English Criticism*, 176-177).

Matthew Arnold (1822-1888) was poet-critic of the Victorian Age and Arnold's criticism falls into two broad divisions: that on the art of poetry and that on the art of criticism (*History and Principles of Literary Criticism*, 225). His two most famous pieces of Literary criticism entitled "*The Function of Criticism at the Present Time*" (1865) and "*The Study of Poetry*" (1880) are his best contributions to English Literary Criticism.

One of the keywords in Arnold's criticism is '*disinterestedness*'. The function of criticism according to Arnold is to prepare an atmosphere, a moment in which best ideas can be accessible to the creative genius. To make this possible, the function of criticism is, a "disinterested endeavour to learn and propagate the best that is known and thought in the

world, and thus to establish a current of fresh and true ideas” (“The Function of Criticism at the Present Time” in *Literary Criticism A Reading, 100*).

Arnold defined poetry (in fact, all literature) as a criticism of life. Arnold’s didacticism reaches its mature and accurate formulation in the sentence so often quoted from the opening of the essay *The Study of Poetry*:

More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry...

...In poetry, as a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty, the spirit of our race will find...its consolation and stay.

(*Matthew Arnold The Study of Poetry, 89-91*).

Arnold is remembered best for advocating the “Touchstone Method” for the judgement of literature. This method is a modification of the Longinian test to determine the intrinsic worth of a work of literature. The Touchstone Method for Arnold is an ‘infallible test of greatness in poetry’. At the same time, he cautions against adopting false standards of judgement. To conclude, one can safely assert that Arnold’s greatest service to literary criticism was his introduction of a proper methodology and a system of critical evaluation of literature (*Classical to Contemporary Literary Theory, 22-23*).

T.S.Eliot (1889-1965) is, perhaps the most important literary critic of the modern age. In his famous preface to *For Lancelot Andrews* (1928), he described himself as a classicist in literature, a royalist in politics, and an Anglo-Catholic in religion, Equalitarianism, progress and liberalism are detested by him. He is dogmatic. He understands that his beliefs in politics, religion and literature form a whole. He is the successor of Matthew Arnold in the sense that he expects a minority audience for his criticism. He is like Dryden because most of his criticism is written in the form of prefaces to his works with the purpose of justifying his own poetic creations. He believes that the true critic will strive to build his impression into laws, and therefore, he follows the example of Aristotle, who, for Eliot, is the classic instance of such critical power (*History and Principles of Literary Criticism*, 262).

T.S. Eliot wrote the world famous essay “Tradition and the Individual Talent” (1919), a very potent essay poignant with many concepts, among them poetry and tradition being the major one. This essay pioneers the new understanding of poetry, talent, tradition and even criticism. This essay heralds ‘The New Criticism’, the ‘Chicago School of Criticism’, and the ‘Practical Criticism’. At the base of the modern aesthetic and practices is Eliot’s concept of poetry and tradition in this essay (*Basic of Literary Criticism*, 85-86).

In many ways, Eliot has proved himself to be the most important critic of our century. He helped in correcting the taste of the poetry reading public; he re-evaluated the English poets. He initiated a critical theory of his own. His concept of the impersonal theory of poetry, unified sensibility, his emphasis on the perfection of the spoken idiom for poetry, and his formulae, such as, the ‘objective correlative’ are all invaluable aids to the understanding and appreciation of poetry. Though he had competence in abstract thinking,

Eliot did not build a coherent system of aesthetics on poetry. He says that his criticism is ‘workshop criticism’, ‘a by-product of my private workshop’. He maintained three types of criticism: creative criticism, historical criticism and criticism proper (*English Literary Criticism and Theory*, 110).

1:4:3 Mizo Literary Criticism:

When we talk about the development of Mizo Literary Criticism, a number of minor contributors like R.Dala, R.Buchhawna, Chuaftera, C.Thuamluaia preceded Zikpuii-pa, J.F. Laldailova and Siamkima Khawlhing in the field of Mizo Literary Criticism, and they contributed minor works on Literary Criticism. But, their minor contributions to Mizo Literary Criticism did not have a great impact and significant influenced to Mizo Literature. So, the contributions of the successors like Zikpuii-pa, J.F.Laldailova and Siamkima Khawlhing had a great influenced and we highly praised their critical works for the development of Mizo Literary Criticism.

Siamkima Khawlhing claimed that, if he was not underestimated, he introduced Literary Criticism in Mizo Literature in 1973 through ‘*Book Review*’. But, if we have only thorough investigation, we come across that Siamkima Khawlhing was not the first critic who introduced Literary Criticism in Mizo Literature.

Therefore, it is very crucial to have an in-depth study and critical analysis on Zikpuii-pa, J.F. Laldailova and Siamkima Khawlhing to Mizo Literary Criticism with reference to an analytical study on their life, their critical works, their influences, their impacts and their contributions to Mizo Literary criticism.

From biographical and textual approach to the three main forerunner with their critical works will be discuss details in the following chapters. Among the three forerunner of Mizo Literary Criticism, Zikpuii-pa have had a great contributions to Mizo Literary Criticism. He wrote “Lushai Literature” in 1954, one of the first Literary Criticism text in Mizo Literature. He also another important critical writing like “Rokunga Thlirna”, “Awithangpa Tan Thu Kamkhat”, Book review on *Ka Lungkham* and *Lehkhabu Ramtiam*, etc.

Another main contributor in the field of Language Criticism, J.F.Laldailova had greatly contributed to Mizo Literary Criticism through correct usage of *Mizo Poetic Diction* and *Mizo Language*. He was a Critic, his great efforts and contributions were highly important for not only Mizo language, but also for Mizo Literary Criticism. Therefore, we have to consider seriously the critical works of J.F Laldailova in the field of Mizo Literary Criticism.

Last, but not the least, Siamkima Khawlhiring was one of the greatest and most influential Critics among the Mizos. He introduced systematic Literary Criticism in Mizo Literature. Due to his keen observation, impartial and disinterested endeavour and genuine judgement on literature, he was rightly called a perfect Literary Critic. L.Keivom called him ‘*Father of Mizo Literary Criticism*’ for the great contributions and influences in the field of Mizo Literary Criticism.

Siamkima Khawlhiring claimed that, if he was not underestimated, he introduced Literary Criticism in Mizo Literature in 1973 through Book Review. But, before Siamkima had introduced Literary Criticism through book review; Zikpuii-pa wrote “Lushai Literature”

in 1954, one of the first Literary Criticism in Mizo Literature. J.F.Laldailova had also greatly contributed to Mizo Literary Criticism through Language Criticism from 1965.

Therefore, the contributions and importance of Zikpuii-pa, JF Laldailova and Siamkima Khawhling are unquestionable and fundamental in Mizo Literary criticism.

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Chapter 2

A Study of Zikpuii-pa

- 2:1 Life of Zikpuii-pa
- 2:2 Works of Zikpuii-pa
- 2:3 Contributions of Zikpuii-pa to Mizo Literary Criticism
 - 2:3:1 “Lushai Literature”
 - 2:3:2 “Literature Ṭha”
 - 2:3:3 “Bible, Literature Hmanrawpui”
 - 2:3:4 “Pu Rokunga Thlirna”
 - 2:3:5 “Zosapthara Hla”
 - 2:3:6 “Liangkhaia, Thu Leh Hlaa Mi Ropui”
 - 2:3:7 Preface to *Zozam Par* Book
 - 2:3:8 Book Review
- 2:4 The Value and Importance of the Contributions of Zikpuii-pa

2:1 Life of Zikpuii-pa

‘Zikpuii-pa’ is the pseudonym/ *Nom de Plume* of K.C. Lalvunga and became famous more popular and well-known as Zikpuii-pa than as his real name K.C. Lalvunga in Mizo literary world.

Zikpuii-pa was born on 27th December 1929 at Aizawl Venghlu. He was the second eldest son of Hrawva, Chief of Aizawl Venghlu and his mother was Lalluii.

As he himself declared that (“Ka chanchin Tlem” in *Thu leh Hla*, 45), he was born with a silver spoon because at the times of his born, his father Hrawva was a man of esteemed and high status as he was one of the first BA among the Mizo when he had passed his *Bachelor of Arts* in 1924 with Lianhnuna. Hrawva was the Headmaster in *Welsh Mission Boy’s Middle School*, one of the first and only Middle school in Northern Mizoram till 1942 and Hrawva became Chief of Aizawl Venghlu after his brother Makthanga had passed away.

In 1936, Zikpuii-pa began his early education from ‘A Pawl’ because he already learnt and knew Mizo alphabets A,AW, B. He completed Lower Primary in 1939 and passed his Matriculation from Mizo High school, the first Mizo High school in Lushai Hills (now Mizoram) in 1948. He married Darhmingthangi on 5th September, 1948 and they had four sons and four daughters, namely- Lalzikpuii, Lallerliana, Lallianpuii, Lalthanzami, Laldinpuia, Vanlalsawma, Vanlalzawma, Vanlalengmawii. He continued his studies after he got married and graduated from St. Antony’s College (Evening College), Shillong in 1953.

After he graduated, he engaged with various jobs like Editor at *Zoram Thupuan* (an official organ UMFO), the leading weekly newspaper during those times from 1954-1956. He was elected as the President of *Mizo Zirlai Pawl (Mizo Students's Organization)* for the first and last time in 1954-1955 and so, he leaded and take part in the activities of *Mizo Zirlai Pawl (MZP)*.

He joined the post of Sub-Inspector of School and worked as Sub-Inspector for the north-eastern region of Mizoram for one year (1955-56). After that, he became the Headmaster of Champhai High School from 1956 to 1958 and Headmaster at Saitual High School from 1959-1962.

During hi works as the Headmaster of Saitual High school, he was elected Member of Mizo District Council in 1957 from Champhai constituency and his career in active politics continued till the year 1962. He could not continued active politics when he joined the Indian Foreign Service (IFS) in 1962, and became the first Mizo an IFS officer.

Being an IFS officer, he widely visited different places of the world, due to his vast experiences with different people in different countries through Indian Foreign Services, most of his literary works are excellent and outstanding till today. His approaches in writing mainly focus on aspiration of the Mizo, although most of his literary works were written when he was not in Mizoram.

During his career in an Indian Foreign Services, he was first posted in Spain from 1963-1965 as 3rd Secretary; 2nd Secretary in Chile from 1965-1966; Under Secretary in Delhi from 1966-1969; 1st Secretary from 1969-1973 in Australia; 1st Secretary in

Kathmandu from 1973-1975; Director, Ministry of External Affairs, Govt. of India from 1975-1976. From 1977, he became full Ambassador and posted in various countries like Venezuela, Colombia, Oman, North Korea and lasted at Jamaica till his superannuation pension in 1990 (*Mi Chungchuang Rokunga & Zikpuii Pa*, 45).

As he himself stated: “Due to the harshness of living standard and high thinking, we scattered all round the world in search of food and shelter, and after that, like a hornbill who searched food successfully moves straight towards their home-sweet home with flap the wings, we, too, would go back to our sweet home in Aizawl,” (*Zikpuii Pa Hnuhma*, 207), after he retired from an Indian Foreign Services, Zikpuii-pa came home to Venglui, Aizawl and settled there till his death on 10th October 1994.

On account of his great contributions to Mizo Literature, Zikpuii-pa was awarded posthumously Mizo Academy Award in 1995 by the Mizo Academy of Letters. And he was selected the Writer of the Century in the year 2000 by the Mizoram Millennium Celebration Committee. In the citation of ‘Writer of the century’, these words are written (in Mizo):

“K.C.LALVUNGA (ZIKPUII-PA)”

K.C.Lalvunga hian a thu leh hla mawi takte hmangin mihring nun hlutzia leh belhchian tham a lo nihziate awmze nei takin a pho chhuak a. Khawvel tukverha dak chhuak a, hmasawwna tualzawlah Zofate'n finna hlu an chhar ve theihna turin chhiartute rilru dawm kang thei thufing leh mawi tak takte kalhmang nei takin a phuah khawm a. A thuziak zirchian tham tak, finna kawnga mite

*kaihruai thei thu hlu takte avang hian kum za liam ta chhunga Zofate zinga thu
ziak thiam, WRITER OF THE CENTURY-a thlan a ni ta a ni.*

He chawimawina hian Rs. 20,00/- a keng tel.

ZORAMTHANGA

Dated Aizawl

Chairman

14th January, 2000

Mizoram Millennium Celebration Committee

2:2 Works of Zikpuii-pa

Zikpuii-pa is one of the best contributor in Mizo Literature and whenever we talk about Mizo Literature, the name and fame of Zikpuii-pa is in-avoidable. He was a great poet, outstanding novelist and magnificent essayist among the Mizo.

Zikpuii-pa had erected a milestone in the field of poetry, essay, novel and also Literary Criticism. His first two poems “Hlui Khaw Lanu” and “*Aw, Ka duh ber*” are composed during 1944 (*ZoZam Par, 124, 126*). His first essay “*Thal Favang*” was written in 1949. His first two novels *Lalringa leh Thangzuali Hmangaihna Vanduai* and *Champhai Kawng Khualzin* was written in 1948, unfortunately the manuscripts was completely lost.

Zikpuii-pa composed seventeen poetry and the total number of his essay is known to be fifty two in numbers, and out of his twelve short stories and novels, only five novels are published in book form and other manuscripts are completely lost. His short story *Silvarthangi* was written in 1958, *Hostel Awmtu* in the next year i.e 1959. *Kraws Bulah*

Chuan was also written in 1959 and it was published only in 1989. Some critics declared as his masterpiece, *Nunna Kawngthuam Puiah*, published in 1988, has gained great popularity among the public. Another novel titled *C.C.Coy No.27*, written in 1963, was first published in 1989. His last novel (unfinished) entitled *Lalramliana*, written before his intimely death in 1994, was also published posthumously.

His contributions in the field of Mizo literature was so vast and highly praised worthy. But his contributions in the field of Mizo Literary criticism placed him the forerunner in Mizo Literary Criticism and make him one of the best contributor for the development of Mizo Literary criticism.

2:3 Contributions of Zikpuii-pa to Mizo Literary Criticism

The contributions of Zikpuii-pa, in the field of Literary Criticism, was not much in quantity, but quality. His contributions are classified into three different group of his approach to Criticism, like Historical and Biographical approach to Criticism, Romantic approach to Criticism, and Book Review. The following are his important critical works listed in chronological order:

1. "Lushai Literature" (1954)
2. "Pu Rokunga Thlima" (1960)
3. "Zosapthara Hla" (1973)
4. "Literature Ṭha" (1977/1975)
5. *Ka Lungkham* book review (1990)

6. “Bible, Literature Hmanrawpui” (1991)
7. *Lehkhabu Ramtiam* book review (1993)
8. *Zozam Par* bu “Thuhmahruai” (1993)
9. “Liangkhaia: Thu leh Hlaa Mi ropui” (1994)

The above mentioned are the milestones for Zikpuii-pa because those are his great contributions to Mizo Literary Criticism. His view on Literature, his observation on Poetry and his judgement on books are clearly seen from the above of his critical works. So, lets go through, examine and study the importance, impacts and significance of his critical writings one by one for a beter understanding of the content and important of his critical works to assess and evaluate the contributions of Zikpuii-pa to Mizo Literary Criticism.

2:3:1 “Lushai Literature”:

The first contribution of Zikpuii-pa to Mizo Literary Criticism was “Lushai Literature”, written in the year 1954. This essay is one of the first Mizo Literary Criticism pieces in the history of Mizo literature. It is all about the historical approach of Mizo Poetry before pre-colonialization. He clearly stated that the quality of Mizo poetry before Christian era were not good enough at all in comparison with modern poetry, but they are really important to know it for a better understanding of the development of Mizo Poetry. In the following passages, Zikpuii-pa clearly states (in Mizo):

Kristianna a lo lan hmaa kan thu leh hlate reng reng chu ngun taka zu chhutin ngun lo taka phuah leh fawm chawp mai a nihzia a hriat theih...Chutih avang chuan hman lai hlaah reng reng khan hla thu tluang leh tha leh ngaihtuahnaa cheimawi chu zaah panga lo liam a awm

lo...Milton-a *Paradise Lost* te, Pope-a *Epistle on man* te kan chhiar chuan, keini hla chuan kawtchhuah a lo pel lo tih kan hria ang.

Tichuan, hmanlai hlaah chuan hmanlai mi rilru leh an chetna hmunte kha a lang chiang em em a ni. An hlate chu tawi te te vek a ni a; mahse, a tlangpuiin sa leh ral te, nula leh hmangaihna te, mitthi ngaihna leh thilsiam (nature) lam a ni deuh ber. (...) Tin, indonaa kan chet tlat dante chu kan hlate hian a hril chauh a nil ova, a chang chuan hla ngeite pawh chuan indona a chawk chhuak bawk thin. Chhim leh hmar indo hmingthang te, Khawnglung run rapthlak takte kha a bul chiah chu hla a ni.

Duhljan thu leh hla chuan mi fate literature angin lo chiang ve kher mah suh selangin, mihring lawmna sang ber leh lungngaihna thuk berte pawh hi a lo hriatpui ve phak a ni. (...) an rilru kalna pakhat chu thilsiam (nature)-ah hian a ni.

Hla phuah mite chuan mihring nunn kawng chhuk leh chho, lungngaihna leh tahnate hi an chik em em a, lawmna leh hlimna hlutziate hi an hre chiang a ni, Mihring rilru ze hrang hrangte hi an hre chiangin an dek thiam a...Saikuti leh Awithangpa tahna leh lungngaihna hi Literature tan chuan hlawkna a ni.

(*Zikpuii Pa Hnuhma*, 133-145).

The important things that Zikpuii pa highlighted in this essay are sum up in the following ways:

- 1) In comparison with Lushai literature to English Literature, Lushai Literature did not pass out *Kawtchhuah* (fringe of a village).
- 2) From Lushai Literature, we can see the olden times and the olden Mizo people, their lifestyle and material, and their outlook. Their poetry is usually short (composed of Mizo traditional verse form-couplet and triplet) and the main themes are like- living standard, women and love, mourning and nature.

- 3) Sometimes, due to the satirical poetry composed by one party to their foe, there was conflict and later war between South and North which resulted in the raid of Khawnglung village.
- 4) In Lushai literature, we can also see the life, the life that the zenith and uttermost of human happiness and suffering.
- 5) Pi Hmuaki was the first composer of Mizo poetry, Saikuti was the best poet from Southern region and Awithangpa was the last composer of Mizo traditional verse form. “We should remember Pi Hmuaki, not like Suakliana and Rokunga, but due to her pioneer and pathfinder...The suffering and weeping of Saikuti and Awithangpa also enrich Lushai Literature,” (145).

This Historical approach of Mizo Literature with special reference to olden Mizo poetry is one of the first Mizo Literary Criticism. The most important of the essay was not only that it is the first pieces of literary criticism, but also it is the first attempt to systematic and analytical study of Mizo poetry from historical approach of criticism by Zikpuii-pa.

2:3:2 “Literature Ṭha”:

According to Zikpuii-pa, “Literature’ is the proclamation and expression of one ‘s thought and idea, view and observation in his own time” (*Mahni hun tawng azira mahni suangtuahna leh lungkham, khawthlir leh thil hmuh, mahni thiam ang tawka auchhuahpuina thu hi a ni. ‘Thu ro’ hi a awmizia tak pakhat chu niin ka hria,*) (“Literature Ṭha”, *Meichher*, 4).

Therefore, “Literature Ṭha” (good literature) has its own time and tradition. We should not judge literature by our own time; but by its own course of time and due to this, all

classic literatures could be classic in their respective time and history, according to Zikpuii-pa.

Zikpuii-pa mentioned the two functions of Literature as well as two characteristics - one is to inform and make known other's thought and anxious that lead readers to the author's intention and position. The other function is the expression of one's own feeling, thought, ideas and anxious to make known others (*Literature chuan a tlangpuiin ze kawng hnih a nei a; pakhat chu, mi dangte ngaihtuahna leh lungkham min hriattir a, an rilru leh dinhmunah min hruai lut a. Pahnihnaah chuan kan ngaihtuahna leh kan lungkham, kan duhdan leh kan beisei thlengin mi dangte hriattir nan kan hmang bawk,*) (Meichher, 6).

Again, there are two important things in literature- one is the 'Subject' and the other is the 'art of expression or art of conveyance'. The subject could be choose from anything; but the art of expression of that subject is so important. Mizo literature is lacking in producing and is roo backward in forming or creating good and important subject. Thus, "the need of Mizo literature is to choose best subject, good subject which deals life, truth and *summum bonum* which can gives both pleasure and utility from literature," according to Zikpuii-pa (Meichher, 8, 9).

Therefore, this essay is like the cord of a circular fishing net which haul all of Zikpuii-pa's critical and creative writings.

2:3:3 "Bible, Literature Hmanrawpui":

This essay "Bible, Literature hmanrawpui" was written in 1991 and highlighted the role, importance and impact of the Holy Bible as a means of Literature in every nations in the

whole world (*Zikpuii Pa Hnuhma*, 168). Zikpuii-pa clearly states that the Holy Bible is one of the greatest means of Literature because the Holy Bible itself is great literature, and great Literature workshop also; and the Bible is history which included the intervention of the hands and works of Almighty God to human; it is also a biographical record book of great biblical leaders like Abraham, Moses, Joshua, Ruth, Daniel, Nehemia, Ezra, Job, Esther and many more (189).

(In Mizo- *Bible hi Literature hmanraw ropui ber a ni...Bible hi literature ropui a ni a, Literature workshop ropui a ni nghal bawk...Bible hi history a ni a...khawvel inlumlet velah hian Pathian kut a lang zel a, chu mi ziahna history chu a ni...Biography (mimal chanchin) tam tak a awm a. Mi ropui chanchin...te a awm*) (189).

To claim that Bible as a means of literature, we should also add that how Bible influenced human mind and the world. Human acknowledgement of God, human concept and understanding of universe, worldly brotherhood and mutual understanding between humans are clearly stated in the Bible. “The human wisdom, critical thinking and creative mind are also come from the Bible,” (191).

The most interesting concept of Zikpuii-pa that we can drawn from this essay is that Bible is a sources of Mizo literature, which shape our mind, thinking, thought and words. “Therefore, the life of broken-hearted and soul of repentance is the most beautiful literature in the world which we had seen an example from the affairs of king David and Bathsheba, wife of Urea,” (194) according to Zikpuii-pa.

2:3:4 “Pu Rokunga Thlirna”:

Mizo Poet of the Century “Pu Rokunga Thlirna” was written in 1960 while Rokunga was still alive. This is one of the first and finest critical observations of Rokunga and his works from biological and romantic approach of criticism.

Zikpuii-pa -was fond of Rokunga’s poetry and he quoted about thirty eight different verse of Rokunga’s poetry in his about fifty-two essays (*Zikpuii Pa Hnuhma*,viii). In this particular essay, he quoted one hundred and four lines from Rokunga’s poetry. So, it is clear that Rokunga’s poetry are popular and greatly influenced to Zikpuii-pa. Therefore, it is obvious and marvelous that Zikpuii-pa placed Rokunga in Mizo literature as the same placed and position of Shakespeare in English Literature (146).

So, Zikpuii-pa rightly remarks that in Rokunga’s mind and thinking, ‘Mizo’ indicates truth, courage, loyalty, altruism; every Mizo bachelor are ‘Vana pa’, the legendary hero of Mizos and every Mizo lady are ‘Chhingpuii’, the symbol for beautiful lady (*Pu Rokunga rilruah chuan ‘Mizo’ han tih hian Dikna, Huaisenna, Rinawmna, Tlawmngaihna a kawknghal a; tlangval zawnz zawnz hi ‘Vana pa’ an ni a, nula zawnz zawnz hi ‘chhingpuii’ an ni ta vek mai a*) (153).

Great houses had many sides and corners. Rokunga as a great poet had many sides and corners. “The most beautiful side of Pu Rokunga was his patriotic angle and nationalist corner. The physical appearance and physique of the love ones is the first beautiful things in the eyes of the lover. Likewise, Rokunga portrayed the landscape and topography of Mizoram like garden of Eden (*Chhawrpialrun*), and the social-cultural life of Mizo are the best society. All these happened because Rokunga’s spectacles are spotted and specked by

love,” (*Zikpuii Pa Hnuhma*, 152). These four lines of poetry that Zikpuii-pa quoted in this essay are patriotic song composed by Rokunga:

*“Lentupui kai vel leh romei chhumin
A bawm kan Zoram nuam leh duhawm
Aawmhar tinkim dawna han thlir velin
A mawi zual Zofate kan lenna”*

2:3:5 “Zosapthara Hla”:

“Zosapthar Hla” is a defence of Zosapthara and his works by Zikpuii-pa, and also a response to J.F. Laldailova from a literary point of view. So, in this essay, Zikpuii-pa point out the four miss-mark of on the judgement of the life and works of Zosapthara by J.F. Laldailova (*Zikpuii Pa Hnuhma*, 156):

1. J.F. Laldailova did not know that Zosapthara was pioneer and path-finder in Prose and Modern poetry for Mizo literature and that is why, it is not a matter that his works are good or bad. The new generations who try to continue construction of Lushai Literature should not forget Zosapthara and must not neglect his works, may be their sight is more than Zosapthara, instead they should remember that they sit and ride upon the shoulder of Zosapthara.
2. The second miss-mark of J.F. Laldailova was on his judgement of Zosapthara. Laldailova judged Zosapthara according to the standard of late 1960; not at the time of Zosapthara and his contemporary Mizo Literature. During the times of Zosapthara and his contemporaries, Mizo literature was critically backward and therefore, his works in Prose

and Poetry are crucially important for Mizo Literature. Therefore, it is rightly said that due to his works in prose alone, Zosaphara could be called as ‘Father of Modern Mizo Literature’.

3. The third one of J.F. Laldailova’s missing is that Zosaphara composed ‘hymn’ not ‘poem’. The difference between poem and hymn lie in the fact that poem is for chant and should have rhyme and rhythm; good hymn is also good poem, but they have certain different characteristics and uniqueness. While hymn song need tone and modulation, poetry need not.

4. To judge poetry by prose standard and grammatical rules were the fourth miss-mark of J.F.Laldailova according to Zikpuii-pa. If we judged poetry by grammatical rules, Shakespeare would be first eliminated from English literature. So, poetry is not prose nor information; neither logic nor science.

Zikpuii-pa rightly remark agained, “Literature is not only rhetoric and word-play; language is the main manifestation of literature indeed, but the more important one is the expression of human thought and feeling” (*Zikpuii Pa Hnuhma*, 163).

2:3:6 “Liangkhaia, Thu Leh Hlaa Mi Ropui”:

“Liangkhaia, Thu leh Hlaa Mi Ropui” was the last work of Zikpuii-pa just before he suddenly passed away. Liangkhaia (1884-1979) had a great contribution to Mizo literature. He was poet cum hymn composer, writer, preacher, evangelist, reverend, translator, historian and scholar. Zikpuii-pa rightly comment on Liangkhaia, “Nevertheless, Liangkhaia’s fame and contributions were enormously in Mizo Literature, that is not the basic but merely a by

product...All his effort and contributions on Mizo literature were a part of his work, one side of his life-house,” {*Thu leh hla (literature)-ah hian Liangkhaia chu eng ang pawhin ropuiin kutchhuak lo ngah mah se, chu chu a thil bulpui ber a ni lo va, a tangrah (by product) chauh a ni...luipui luangin tuifinriat a finna tur kawnga a hlet leh peng tam tak a nei ang hian, thu leh hlaa a hnathawh hi a thiltih peng pakhat, a insaka a sir kil khat, rawngbawlina mawi taka ni,*}(*Liangkhaia Lungphun*, 295).

Zikpuii-pa categorized Liangkhaia's published works into three section, viz:

1) Christian Literature 2) Secular Literature and 3) Both a mixture of Christian Literature and Secular Literature (*Liangkhaia Lungphun*, 309).

His secular works includes- *Mizo History (Part 1 & 2)*, *Arsi Chanchin*, *Mizo mi leh thil hmingthang leh Mizo Sakhua*. Due to the contribution of the first book on Mizo history, C.Chhuanvawra called him as “Alpha of Mizo History” (*Liangkhaia Lungphun*, 322). Zikpuii-pa also rightly states that the greatness of Liangkhaia's *Mizo History* book was not only being the first printed book of Mizo history, but also the quality of this book is outstanding till today. His others books like *Arsi Chanchin*, *Mizo Astronomy* and *Mizo Sakhua*, *Mizo primitive religion* were also a great books and had great contributions for the Mizo culture and history respectively.

So, Zikpuii-pa wrote worthy of acceptance and credible about the contributions of Liangkhaia to Mizo literature and that is why, the greatness of Liangkhaia from his life and works exposed soundly in this essay.

2:3:7 Preface to *Zozam Par* Book :

Zozam Par is a collection of Zikpuii-pa's seventeen poetry. The Preface, that includes from pages 1-53 were not merely a normal introductory preface, it is rather all about a good Literary Criticism pieces on poetry.

It includes about the view and concepts of Zikpuii-pa on definition and nature of poetry. So, he talked about what kind of poetry that western and civilized nations had? How they opined about poetry? And also explains different genres of poetry, techniques and devices, and who are poets? Zikpuii-pa trace back the development of poetry from Greek literary criticism (Aristotle's *Poetics*) to Mizo poetry and at last, an autobiographical and historical approach of his seventeen poetry (*He thuhmahruaia ka sawi duh chu hla hi eng nge a nih a, hnam ropui leh hnam upa zawkte pawhin eng angin nge an lo ngaih thin a, eng angin nge an lo pawm thin, eng ang hlate nge an lo neih thin...Mizo hla lo than chhuah dan leh hla kan tangkaipui dante ziakin heng hla chhe te te ka rawn chhuah vena chhante pawh sawi ila ka ti a ni*) (*Zozam Par*, 2).

Therefore, this 'Preface' is one of the most important pieces of Zikpuii-pa's literary criticism.

According to Zikpuii-pa, "Poetry is arts, which can please our mind and lead to truth and built one's good character. Therefore, the ultimate function of poetry is to make a new earth and heaven," (*Hla chu thil mawi, rilru thlima tilawma nun tha leh nun thutaka min hruai theitu apiang chu a ni...Hla hnathawh tur chu a tawp berah chuan lei thar leh van thar siam a ni*) (*Zozam Par*, 14 & 25).

Generally Mizos are fond of singing a song. From time immemorial, before we have had written literature, oral poetry, which orally passed down from generation to generation,

is the main sources of our history. So, most of our historian based mostly on Mizo poetry for authentic proof of their writings, and thus we should have more and more in-depth study and analysed Mizo songs and poetry (*Zozam Par*, 26-27).

Hence, Zikpuii-pa defines poetry and poet, traced a brief history of poetry, explains its different genres, techniques and devies, bring out the role and importance of poetry in *Zozam Par* preface.

2:3:8 Book Review:

Book Review involves reading texts with an eye towards evaluating them, as opposed to reading merely for pleasure or to learn facts; it involves not only pinpointing the theme or message of the book, but also appraising and evaluating the style of the author, and the merits and demerits of the book.

Book review, after introduced it in Mizo Literary Criticism, became one of the most popular types of Criticism. Zikpuii-pa wrote only two book review- *Ka Lungkham* and *Lehkhabu Ramtiam*- and one apology cum self-defence for his masterpieces *Nunna Kawngthuam Puiah*.

Ka Lungkham (Introduction to Mizo Literature), written by B.Lalthangliana, was the first winner of Mizo Academy of Letters Book of the Year 1989.

Zikpuii-pa highlighted, in this review, the lack of critical writings in Mizo literature and he himself claimed that his critical writings of “Lushai Literature” written in 1954 was one of the first attempted to write and introduce critical review in Mizo literature (*Zikpuii Pa Hnuhma*,195). He further stated the need and importance of book review, “Writing critical

review or book review is not easy, because there is no standard form to copy...in the world of literature, we need a good critics who can tell and show us which one is the bad book or good book...For the development of our own literature, good literary critics are the need of the hour. And at the same time, we are fortunate that we have good literary critics like Mr. B.Lalthangliana and Mr. Siamkima,” (*Critical review emaw Book review emaw ziak hi thil awlai a ni lo va, a chhan chu entawn tur standard form a awm tlat lo mai a...literature khawvelah hian thuziak tha leh tha lo min hrilh turin critical review min siamsaktu critic kan mamawh a...kan literature thang chho zelah hian tun hma zawng aiin critic tha kan mamawh a, chutih laia Pu B.Lalthangliana leh Pu Siamkimate kan nei hlahh hi thil vanneihlak tak a ni*) (*Zikpuii Pa Hnuhma, 196*).

After we had gone through Zikpuii-pa’s book review, his critical appreciation and critical assessment on *Ka Lungkham* book, its content, subject, theme, and style of writing, are sound judgment. He appreciated the dedication and hard working of the author and evaluated the importance and significance of the texts. And he also suggested the lack and inadequate of the book like this- “Before I conclude my writing, I want to highlight the lack of this book that the author B.Lalthangliana missed out. *Ka Lungkham* put special stress upon poetry but give less attention to prose-work; except the first three Mizo novelists and their works...He also miss out all prose work in the form of essays and articles which came out from magazines...Lyrical hymns and songs in Poetry and essays in prose works are important in Mizo Literature because the same place of lyrical songs in poetry, occupied essays in prose works,” (*Zikpuii Pa Hnuhma, 205, 205*).

Likewise he comment about on B.Lalthangliana, it can also rightly said that we are fortunate that we have scholar, diligent and efficient writer like Zikpuii-pa, he who knew what to say and how to write book review like that!

The other book review written by Zikpuii-pa was review on *Lehkhabu Ramtiam*, written by Dr.Laltluangliana Khiangte. *Lehkhabu Ramtiam* traces the history from ancient Chaldean civilization to contemporary periods, how book become in the form of modern book form (*Zikpuii Pa Hnuhma, 209*).

All books can be classified as good books and bad books. Good books are like ‘armour of knowledge’ and the Holy Bible is the best armour of knowledge. The other influential books which have had impacts around the world like Karl Marx’s *Das Capital* and John Banyan’s *Pilgrims to Progress* are also highlighted in this book . Zikpuii-pa added, as suggestion, the other influential books like *Spirit of Laws* by Montesquieu and Rousseau’s *Social Contract Theory*, which led the French Revolution; Adam Smith’s *The Wealth of Nation* which led Industrial Revolution in Britain; Charles Darwin’s *Origin of Species* which alter and make a difference in the world of science and Freud’s *Psycho-Analysis* that reversely lead to sexual revolution (*210*).

Zikpuii-pa point out a number of corrigendum from this book and laid down suggestion from this book. “Generally, Dr.Tluangtea make a criteria for great books in terms of their quantity; the quality of books is less important than quality” (*215*). Zikpuii-pa accepted this criteria from a business point of view; but, if we try to make a good literature in Mizo, Zikpuii-pa give emphasis on “the quality and we should not neglected the quality of the book” (*215*).

Zikpuii-pa clearly remarks the greatness and strength of the author and his book *Lehkhabu Ramtiam* like this:

In his power of imagination, there is an ideal land, where nobody never seen; that is the land full of knowledge, understanding, application and wisdom, everyone lived without constrained and enjoy freedom and liberty, and this is the goal of *Lehkhabu Ramtiam*... Dr.Tluangte is rich in rhetoric and hyperbole; deep in abstract thinking...His environmental determinism determined him and that is why, his purpose on this book is magnificent and his art of expression also excellent...The whole book contains generally literature of knowledge as well as literature of power (217-218).

(In Mizo- *A mitthlaah ram nuam, tuma la hmuh ngai loh a awm a, chu chu hriatna, thiamna, finna ram, mitin zalen taka an lenna ram chu he lehkhahua laihlan a tum chu a ni...Dr.Tluangtea chu rhetoric leh hyperbole-ah chuan a hausa a, abstract thinking-ah pawh a thuk tawkin a lang...amah, a ziaktu hi finna tlangah hriatna, thiamna thlifim dawng thang a ni a; a thu min hrilh tum hi a ropui a, mi hrilh dan pawh a thiam hle mai...a lehkhabu hian a pumpui thu-ah mi a tibengvarin rualel kawngah mi a tiṭang a, chutih rualin beiseina kawng thui tak min kawhhmuh a)(217-218).*

2:4 The Value and Importance of the Contributions of Zikpuii-Pa

Zikpuii-pa shows himself a discerning literary critic in both prose and poetry. He was the first to write critical review on Mizo Literature. He was a good rhetorician and good oratory in his expression and is good in style. His observation on the sources of literature subjective and his contributions to the critical writing, and is considerable because it might be all together read like a systematic treatise on the art of writing.

His concepts on literature which is purely subjective is an interesting concept and this makes him that he was the 'romantic critic' among Mizo literary critics. His romantic concept are clearly seen from his impressionistic approach of criticism and historic sense, as T.S. Eliot had mentioned in his *Tradition and the Individual Talent* is one of the important concept of Zikpuii-pa also. His unique contribution is the importance of sublimity of the subject in writing literature. This is the echoes of the 'sublimity' of Longinus in Mizo literature.

To conclude, the greatness of Zikpuii-pa lies in his utilitarian point of view between life and literature. He was one of the first literary critic of repute and pioneer in literary criticism and at the same time he left behind ideas for generations to come. His main idea in the field of literature as well as in criticism is truth, the truth of life. Therefore, all his endeavours and his contributions to Mizo literary criticism is to find out truth in Literary Criticism and dig out truth from literature and in this, value and importance of Zikpuii-pa is that in the truest sense a light bringer, ever guiding men's step to the moral and utilitarian side of literature.

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Chapter 3

A Study of J.F.Laldailova

3:1 Life of J.F. Laldailova

3:2 Works of J.F. Laldailova

3:3 Contributions of J.F. Laldailova to Mizo Literary Criticism

3:3:1 Literary Debate on the Works of Zosaphara

3:3:2 Correct Usages of Mizo Language and Grammar

3:3:3 Correct Language and Diction in Mizo Bible and *Kristian Hla Bu*

3:4 The Value and Importance of the Contributions of J.F. Laldailova

3:1 Life of J.F.Laldailova

Joseph Francis Laldailova (1925-1979) was born on 9th January, 1925, during the full moon at Tlangnuam (Aizawl) village. His father Peter Thangphunga was the founder of Catholic Church in Mizoram. May be his birth time was lucky, he was an extraordinary child since his childhood.

When he was just 10 years old, Bro.Godfrey C.S.C (founder of St.Paul's Higher Secondary School, one of the best institution in Mizoram) take him to St. Placid's High School, Chittagong to pursue education in the year 1935. He did not know any English nor Hindi when he was in Chittagong, and that is why, his classmate scolded him and teased him like '*Wild Lushai Boy*' and '*Jungle Man*' (*German Ral run leh Thu Ngaihnawm Dangte*, 26). But, when he started his studies, he was a brilliant and diligent student and got top position seventeen times out of twenty two examination during his stay in St. Placid's High School. He was fond of William Shakespeare's works while he was just *Standard IV*. He was attended this institution till he get his *Standard VIII*.

While studying in St.Placid's High School, he become an extraordinary pupil, though he was only Standard IV, he was better in English than some of his teacher. Once they had poetry writing competition for students in English, J.F.Laldailova's poetry was excellent, it made them marvelous when they read it. So, his teacher doubted that it could not be composed by J.F.Laldailova (*J.F-a Love Letter*, 10).

Due to the World War II, St. Placid institution could not function, as a result he quit his education. Instead of continuing his studies, he join the Royal Indian Air Force in the year 1943 and promoted Sergeant (Asst.Band Master) in 1947.

Before he join the Air Force, when he just return from Chittagong, there was one remarkable thing happened that when Laldailova and his father meet 93 Brigade Major to seek a job. Major and Laldailova had interrogated about one hour and after Major finished his interview, he said to Laldailova's father that his son was a genius. "We the English people never employed such kind of man as peon. Let him go and continue his education". Thus, they went back home with hopeless! (*J.F-a Love Letter*, 10).

In the month of October, 1949, he possessed Tuberculosis (TB), the deadly diseases during that time. Due to his sickness from TB, he had to cease from Air Force as medical pension and went back to his home in Aizawl.

On 5th November, 1952, he married Margaret Thangzawni and they had four sons and two daughters.

From 1954 till his death in 1979, he confined himself to his career as Editor and writer in various newspaper and magazines like "*Hun Thar*", "*Thu leh Hla*", "*Tunlai*" and "*Zoram Thupuan*". He published about two hundreds books of *Thungaihnaawm* and translated about hundred classic literatures around the world into Mizo during those periods (*JF Laldailova German Ral run leh Thu NgaihnaawmDangte*, 41)

When the turbulence broke out in Mizoram from 1996, he was hired by 63 Brigade Headquarters to translate important letters. And after that he was hired by Roman Catholic Church to translate New Testament Bible in Shillong till 1971. Unfortunately, his works are in vain due to an unpublished of his New Testament Translation. After he returned from Shillong, Govt, of Mizoram, Directorate of Information and Public relations department employed him as translator. Due to his illness, he cannot continued his works in Directorate of I& PR and thus, quit in 1978.

In the beginning of the year 1979, the doctor found and confirmed that he had throat cancer and thus take a cure in Assam Medical College. But all the efforts of the doctors and all the medicines he had taken were not enough to prolong his life. On 7th June, 1979, when he was attained only fifty four years of aged, he passed away (42).

These words were erected in his memorial monument:

“Here lies the one who is our heritage from God

Joseph Francis Laldailova

(9.1.1925- 7.6.1979)

This place is sacred because to attain full salvation

The main trunk of our Literature put his natural body here”

In Mizo-

“Hei hi Lalpa laka Zofate rchan

Joseph Francis Laldailova

(9.1.1925- 7.6.1979)

Thu leh Hla kungpuiina

Zalenna Kawl eng hmu tura

A lei thuam a hlihna hmun a ni

(German Ral run leh Thu Ngaihawm dangte, 43)

2:2 Works of J.F. Laldailova

J.F. Laldailova could be said as “One man literary industry” (*J.F. Laldailova German Ral run leh Thu Ngaihnaawm Dangte*, 41) in terms a number of his quantity on published works. Some of his popular published works on translation are listed below:

1. *90 Minutes at Entebbe* by William Stevenson
2. *Angel Falls*
3. *Camille* by Alexander Dumas Jr.
4. *Christmas Carol* by Charles Dickens
5. *Cocktail Party* by Peter Cheyney
6. *Cowboy Rura Zualte*
7. *Daikhalh Theih An Ni Ngai Lo (They Never Say When* by Peter Cheyney)
8. *Effel Tower Thehthang/Bum thiam Tawpthang (The Man who sold the Eiffel Tower*
by James F. Johnson as told to Floyd Miller)
9. *Foolish Ant*
10. *Genevieve*
11. *Hamlet* by William Shakespeare
12. *Hitler*
13. *Hriau bo zawn ang mai*
14. *Israel Chanchin*
15. *Keima Thu Ni Lovin (Not My Will* by Francena H. Arnold)
16. *Kennedy Thurochhiah*
17. *King James Version Chanchin*

18. *Mangan Tawp Thil (Alive-The story of the Andes Survivors* by Piers Paul Read)
19. *Mi Huaisen chu Mitthi*
20. *On the Edge of Nowhere* by James Huntington & Lawrence Eliot
21. *Othello* by William Shakespeare
22. *Pearl Harbour*
23. RL Stevenson's *Dr. Jerkyll and Mr. Hydel*
24. *Robin Hood* by Howard Pyle
25. *Romeo and Juliet* by William Shakespeare
26. *Run Baby Run: The true story of Nicky Cruz* by Nicky Cruz
27. *Shane* by Jack Schaefer
28. *St.Luke (Dear and Glorious Physician)* by Taylor Caldwell
29. *Starring George Starr (1904-1980)*
30. *Tarzan of the Apes* by Edgar Rice Burroughs
31. *The Last Days of Pompeii*
32. *The Lonestar Ranger* by Zane Grey
33. *The Merry Adventure of Robin Hood* by Howard Pyle
34. *The Omen* by David Seltzer
35. *The Prefessional*
36. *The Scarlet Pimpernel* by Baroness Orczy
37. *The Sorrow of Satan* by Marie Corelli
38. *Thelma* by Marie Corelli
39. *Tihna Thim*
40. *Thilmak Chhui Sen Loh*

41. *This Man is Dangerous* by Peter Cheney
42. *Tuipui Thi An Tinung leh*
43. *Van Mi pawh Tisa mi ve tho*
44. *Wellington-a Vul Ni leh Napoleon-a Vanglai*
45. *World War 2* by Sir Winston Churchill
46. *You Can Always Duck* by Peter Cheney

His main other important works which are compiled in the following books are:

- 1) *Bible Thlirna*
- 2) *Zosaphara* (compiled his debate on *Zosaphara and his works*)
- 3) *J.F.Laldailova Thu Ngaihnawm*
- 4) *German Ral Run leh Thu Ngaihnawm dangte*
- 5) *J.F.-a Love Letter* (compld.by R.Larawna)
- 6) *Lurhpui Dingdi* (J.F.Laldailova and J.F.L Junior)
- 7) English - Lushai Dictionary
- 8) Mizo - English Dictionary

As we have seen from the above, his scattered and fragmented works are compiled in six books, viz- *Bible Thlirna*, concerns about the wrong usages in Mizo Bible and *Kristian Hla Bu* (Mizo hymnal song book), compiled by R.Lalrawna; *J.F.Laldailova Thu Ngaihnawm Bu*, contains interesting eleven articles and J.F.Laldailova's "Editorial" during his service as Editor at "*Thu leh Hla*" journal; compiled by J.F.L Junior (alias Peter Lalthangkima); *German Ral Run leh Thu Ngaihnawm dangte*, contains the interesting about World War two

as told by Vawmphunga to J.F.Laldailova, compiled and reproduced by Zolife magazine; the compilation book of *Zosaphara*, his life and works, compiled by B.Lalthangliana, included the most important milestone in Mizo Literature, *Literary Debate on Zosaphara Hla*; *J.F-a Love Letters*, compiled by R.Lalrawna was a compilation book of a love letters between J.F. Laldailova and his dear one Ethel Zari, and *Lurhpui Dingdi*, compiled by J.F.L Junior contains three section- articles written by J.F.Laldailova, Biblical Criticism written by J.F. Laldailova, and five translations of J.F.Laldailova.

J.F.Laldailova earned fame and was famous all over Mizoram during his times in translation because most of his works are translated . But, as he himself had declared that he had sacrificed his “*passing popularity*” for something more valuable and precious which is Literary Criticism- Criticism of the influence of Colonial language in Mizo and Biblical criticism. So, he try the level of his best for restoration of being the downfall and decline of Mizo language for generations to come and point out from Mizo Bible and *Kristian Hla Bu* (Mizo Devotional Hymnal Book), as correct as it can, the good usages of Mizo languages in prose and poetry.

Thus, we are not here dealing with his works on translations; but, we should be highly considered and give first priority to the contributions of Mizo Literary Criticism though he was Language critic. From his main concerned on Mizo languages as a Language critic and, Biblical criticism from his *Bible Thlirna* and his literary criticism from “Debate on Zosaphara hla”, we try to study, analyse and evaluate the contributions he rendered to Mizo Literary Criticism of J.F.Laldailova.

3:3 Contributions of J.F.Laldailova to Mizo Literary Criticism

The most interesting and most significant contributions of J.F.Laldailova to Mizo Literary Criticism was “Literary Debate” on Zosaphara, Mizo Bible and Mizo *Kristian Hla Bu* (Christian Hymnal song book). All those Literary Debate could be said as Language Criticism because their main topic discuss were mostly concerned with Mizo language. Therefore, we could rightly said that the most important contributions of J.F.Laldailova was Language Criticism through Literary Debates.

J.F.Laldailova was Mover and also the best debator and best contributor in this Literary Debate. He alone stands in this debate. While his opponents were major literary figure like R.Zuala, essayist and writer, C.Z.Huala, poet, Zikpuii-pa, essayist, poet and novelist, and many more from church leaders and prominent citizens. The topic they discussed mostly were about the correct usages of Mizo languages; the hymns and songs composed in Mizo and translated into Mizo by pioneer missionaries in Mizoram, especially Zosaphara and his works; and about the misuse of Mizo language in Mizo Bible and inappropriate diction in Mizo *Kristian Hla Bu* (Mizo Christian Devotional Hymn Book) . Thus, we can rightly sum up that this Literary Debate was all about proper correct usages of Mizo language in poetry and prose.

3:3:1 Literary Debate on the Works of Zosaphara:

B.Lalthangliana and C.Vanlallawma said that this literary Debate was first propounded by J.F.Laldailova on the works of Zosaphara (Rev.Edwin Rowlands) and his debate article was first seen on 2nd May, 1964 at “*Zoram Thupuan*” (*Mizo Literature*, 343 &

“J.F.Laldailova leh a Sulhnu”: *Thu leh Hla, 10*). Before he propounded, J.F.Laldailova clearly stated that this debate would impact on Mizo Literary Criticism like a ‘bomb-shell’- “Behold, I would cast a bomb-shell upon the crowd, we will see its great effects and consequences (*Ngawi tak rawh u, mipui zingah bomb-shell ka thlak dawn a, a mi nghawng nat turzia chu in lo hre mai ang*)” (*Bible Thlirna, 7*).

Zikpuii-pa responded J.F.Laldailova in this matter after a decade had gone like this in his “Zosapthara Hla”: “The sound of the explosion of that ‘bomb-shell’ was too loud and make us anxious and distress for layman, but, it won’t have great effects as we have had expected...Knowing and keep in mind the thousands grammatical mistakes Zosapthara in his poems, we still cherished and sang still,” (*Chu Bomb puak chu a ringin mi mawl tan chuan a thlaphan thlak rum rum pawh a ni mai thei, mahse, rin angin thil a tiche lovang...Zosapthara hlate hi chu a grammatical mistake sangkhat hre reng chung hian...kan la tahpui dawn chauh a ni ta ve ang*)” (*Zosapthar, 252*).

Lets take pinpoint analysis from some of the apology for Zosapthara and the reproach of J.F.Laldailova on the debate of Zosapthara:

- 1) “Zosapthara knew Mizo language very well, his expert in Mizo language could enrich our Mizo literature also. Therefore, his hymns and songs are acceptable after we had examined in prose standard as well as in poetry standard,” (*Zosapthara, 210*).

After he carefully studied on the works of Zosapthara, J.F.Laldailova confirmed that from out of his all hymns and songs, only four songs titled- “*Lalber chuan ruaiṭheh a peih*”, “*Kan Pathian kan Puipa pangngai*”, “*Kan inhmuh kan intawh*

leh” and “*A lo kalin*” are acceptable after he examined and judged according to prose and poetry standards (*Zosaphara*, 221).

- 2) “All of Zosaphara songs had greatly inspiration. His songs are great because it touched the heart not reason. J.F.Laldailova could not comprehend the spiritual meaning of Zosaphara’s songs because he only judged from its diction. We like so much Zosaphara’s songs due to the following reasons-its spiritual meaning and its deep meaning of the word he choose for diction,” (*Zosaphara*, 211,214,228).

But, J.F.Laldailova clearly states for reproach like this, “Is it necessary to comprehend Kamala’s sublimity from its spiritual meaning? Certainly not! Why were they suggested me to read from its spiritual meaning to comprehend Zosaphara’s songs?...The beautiful diction and poetic word of Mizo, which Shakespeare and Milton also would like to use it, should belongs to the Mizos and would find in Mizo songs and hymn also, not from Zosaphara’s work!” (“*Sapthara hla thukzia ropui ril hre pha tur hian thlarau lam lama chhiar tur tein min sawm a. Pu Kamlala thuknapui hre turin thlarau lam pun ve kan ngai em?...Mizo hla tawnghmang mawi tak, Shakespeare leh Milton-ate pawhin mawi an tih ve ngei tur chu Mizo kutah hlan rawh u*”) (*Zosaphara*, 233)

- 3) “Like others poets, Zosaphara also had the right to enjoy *poetic freedom* (220). Zosaphara would prefer coined words, but correct meaning rather than Mizo diction and poetic words and that is his specialized than others” (224).

J.F.Laldailova was not convinced in that matter also. His reproach was that, there should be also a grammatical rules in every language, and also in Mizo language. Therefore, *poetic license* did not mean for violating grammatical rules while composing a poems (233). Besides that, Zosaphara could not fully understand

the aspects and rules of Mizo language and grammar; that is why while composing Mizo hymn songs, he composed as he wishes, and make Verb and Adjective in Mizo language as Noun (*Zosaphara*, 230-31).

- 4) “He who disqualified Zosaphara from ‘qualifying word’ would also be unqualified Critic also” (220)

J.F.Laldailova said that he think that Zosaphara did not fully comprehend Mizo language only due to some of his translation became out of context, but, it is the fact that he was not fluent in English, (*Lurhpui Dingdi*, 6). He also said, “I have had waiting a long time when someone would criticized me in my writings because I thought that they never read my writings critically...Shakespeare and his works are worthy to be criticize, but I am not worthy of criticized” (*J.F-a Love Letter*, 213). So, J.F.Laldailova was one of the best language critics among the Mizos.

- 5) Zikpuii-pa point out the four miss mark of J.F.Laldailova in his defense of “Zosaphara Hla” after Laldailova had passed away. So, C.Lalawmpuia Vanchiau clearly trip up Zikpuii-pa’s four major point for the sake of J.F.Laldailova (*Zolife*, 44).

To conclude debate on Zosaphara, as Zikpuii-pa clearly proclaimed the freedom of literature against Laldailova like, “Literature is not bound by any rules and regulation” (*Zosaphara*, 252) to defend J.F.Laldailova, we also clearly proclaimed that Language, the main tool for expression of human thought and feeling, that meant literature, is bound by grammatical rules and thus, we cannot neglect the importance, rules and functions of grammar in language.

3:3:2 Correct Usages of Mizo Language and Grammar:

One of the most significant contribution of J.F.Laldailova was his defense of correct usages of Mizo language and that is why he introduced debate on ‘Mizo language’, to have the best correct usage of Mizo language, as possible as it can, in writing and in spoken. Therefore, all his ‘mission’ was an apology for Mizo language.

Mizo language, in the days of J.F.Laldailova, was likely to become downfall due to the incorrect usages in our everyday language. Thus, the first and foremost need for restoration of Mizo language, a fine and rich language is to get rid of all the inferiority complex which we have in mind due to colonial impact and worshipped our ‘Zosap’ Missionaries like a demi-god (*L.Keivom Thukhawchang*, 103). Most of our language in the Mizo Bible, Mizo hymn Songs and also in the school syllabus-Mizo textbook are prepared by Zosap missionaries and their Mizo helper. So, colonialism impact on the downfall of Mizo language and most of the Mizo people had courage in mid to resist colonialism, because our Zosap Missionaries were treated like ‘demi-god’.

To get rid of Mizo local-made ‘Zu’ (fermented rice beer) as the first priority task for the *Zosap* Missionaries while they were serving in Mizoram was comparable to get rid of all the incorrect usages of Mizo language from Mizo Literature (*Bible Thlirna*,6). Thus, the task of J.F.Laldailova, to criticize the works of ‘Zosap Missionary in their unacceptable usages of Mizo language in Mizo Bible as well as in Mizo Devotional Hymn books, would not be as easy as it seems because most people of the Mizos regarded that our Zosap Missionaries

were who brings glad tidings of good things-Education and Gospel to Mizoram (*Bible Thlirna*,7).

Therefore, to eradicate the wrong usage and misused of Mizo language from Mizo Bible, Mizo textbook and also daily Mizo Newspaper was the need of the hour, because those thing had a great impact and great influence on our everyday language. So, there must be correct language, as much possible as it can, in Mizo Bible, Mizo textbook and daily Mizo Newspaper was crucially important for future Mizo Language. Let's see the comment of J.F.Laldailova on that matter:

Every civilized nation loved their mother tongue and preserved with jealousy...Correct usage of language had dignity. So, to used correct language, we must learnt the correct language...If we want to develop our language, we must take cautions in our everyday language. Unfortunately, there are a lot of incorrect usages in our Mizo Bible, Textbooks and daily Newspaper...so, we have to use the correct language as possible as it can in Mizo Bible and in Mizo textbook because these two things had greatly influenced our everyday language. Some of our language become incorrect due to the influence of English grammar. (*Hnam pui apiang mai hian mahni tawng an ngaisangin an zah a; thikthuchhe takin an humhalh thin... Tawng dik apiang a zahawm. Tawngkam dik hmang thiam tura mi kan duh chuan tawng dik kan ZIRTIR hmasa tur a ni...Kan tawng hi tuihnai deuhva kan siam puitlin dawn chuan kan nitin tawnga kan uluk hle a ngai ang. Nimahsela, kan Mizo Bible leh kan Zirlai bu leh kan nitin chanchinbuah hian tawnghmang dik lo leh ulh pui pui a tam mai ...ziaka kan tawng chhim ber leh zirna ber kan Mizo Bible leh kan zirlai bute Mizo tawng hian a zir loh vang a ni... Kan Mizo Bible tawnghmang tam zawk a ulhna chhan hi Sap tawng kalhmang zula Mizo tawng an chheh thin vang a ni*)

(Thu Ngaihnawm, 33, 35,54, 172, 182).

To propound the correct usages of Mizo language among the Mizos was difficult task because an improper usage of grammatical have had dominated about 80 years in Mizoram. Due to a long reign of improper grammatical of Mizo language in both religious and secular literature, most of the Mizos did not know that which one is the correct language and how we can say that it is corrected usage from a grammatical standard? Still this was like a matter happened in those days, J.F.Laldailova never give up his hopes to restore Mizo language at its right place.

During my vacation in Aizawl in the year 1941, while there was still going on World War II, I already heard that the improper grammatical usages in Mizo language even among the adult Mizo people. Therefore, when considering back at that time, I found out that improper grammatical rules in Mizo language have had dominated over 80 years of ages in Zoram and that improper grammatical rules run over to our bloods...The most hindrances was that it woven that improper grammatical usages with both in religious and in secular literature.

(Indo Pui Pahnihna hun lai kum 1941 sikul chawlh khan Zoramah ka lo haw ve leh a...Mizo grammar kalmang bawhchhiaa puitlingho thu sawi chu a ulh a ulh chuan a dân ve reng tur emaw ka lo ti thin a ni. Chutiang grammar lawilohna dân chuan kum 80 chung dawn lai Zoramah lal a lo râwn a nih chu! Mizo Union tana lal lalna paihthlak tumte kha chu nep tê a lo ni zawk a; kan thisena kan lo thanhnan tawh, chu tawng dik lo lalna rorel chu tangruala kan hlih thlaka ngai kan awh leh a ngai dawn ta a ni. A khirhna chhan ber chu sakhua leh zirlai bu thu nena a lo inchiahpiah rei tawh êm vang hi a ni. Sakhua kher hi chu ni suh se, zirna lam ringawtah hi chuan keimah mimal pawh hian thil ka la khawih danglam theih chu ka inbeisei pha a ni).

(Bible Thlirna, 145)

But, to lead back from its astray of Mizo language, there are so many obstacles and hindrances to conquer. So, to criticize severely at the point and at the same time, to show the right word and right usages of Mizo language is the best remedy for restoration of Mizo language. Thus, like a voice of one crying in the wilderness, J.F.Laldailova cried out to prepare and to restore Mizo Language:

Our modern usages of Mizo language astray from the correct usage and right used of our ancestors. So, to lead from its astray to the right way, my best friend and even my siblings would be criticized and harmed if it is necessary. Although, it is some kind of disrespect thing to our parents, we have had to criticize our parents also, because they are the main responsible for leading astray from the right usages of Mizo language with our Zosap Missionaries...Unfortunately, I am like the voice one crying in the wilderness..who would listen to my words?

(Pi leh Pute tawng tluang dik tak atanga kawng bo hnu hruai kir leh tumna kawngah hian, thian tha ber berte leh mahni unaupate ngei (...) pawh hmel inhmuh leh tihrehawm tur khawpa kan dim loh an lo ngai a. Juda-ho duh loh tawp thil angin mahni pu leh pa te ngei ngei pawh zuah bik lo va kan sawisel tel bawrh bawrh an lo ngai ta a. Kan Zosap-hote pawh min hruai bona kawnga a puipa bera tang anga kan dem phiar phiar an lo ngai ta a. (...)) Pa dere sa hi kan intheh-Naia Pawisa zo ta a. Kan thu lah chuan thlalera au aw chu sawi loh, thi-beh lo thu-ah pawh kungpuimuṭhi leh choaka-thi beh lo thu pawh a tluk tawh lo va, vut laka vawih ang hi a ni ber awm e).

(Bible Thlirna, 153).

Therefore, while he was lying at the dying bed, his last wished was if he could have a chance for one year, without considering and did not think of what others would said about him,

he should declared not only the misused of Mizo language by Zosap missionaries, but their devastation of Lusei (Mizo) language without regret.

If I had a chance for one year to continue writing, I would revealed, with the same zeal in my profession, the devastation of our lovely Lusei language by Zosap Missionaries and their yes-man, without regret my bad reputation later.

(Kum khat emaw tal thuziak thei tura ka la dam zui theih vaih chuan ka hmingchhiat zui dân tur pawh dawn chang tawh lovin kan Zosap leh an kaihruihote'na Lusei tawng min lo tihchhiatsak vek dân hi, ka eizawna kawnga ka thahnem ngaih tluka nasaa thahnem ngaiin ka puang phiar phiar tawh mai ang).

(German Ral Run leh Thu Ngaihnaawm Dangte, 19).

As he himself clearly states that, all the efforts and endeavours rendered by J.F.Laldailova to Mizo language is due to the zeal for Mizo nations and at the same time, he looked to the reward from new generations to comes. He knew that more than half of his fans around Mizoram dislike him due to his works on Literary Criticism through language; but he did not care about his 'passing popularity' and sacrificed for exchanging more valuable things (*JF-a Love Letter*, 257). So, he valued Mizo language more than anything else and he care about the correct usages of Mizo language more than himself! So, without reluctance of criticizing others for the sake of both nation's glory and the betterment of Mizo language, J.F.Laldailova did not care about no one. His conscience clear about what he did and why he did!

Ka 'passing popularity' hi thil tlo zâwk lei nân chuan ka 'sacrifice' hreh hlei nem (*Love Letter*. 257). Kei chu mi insiamthatna tura thil sawisel ka ni a, ka chil per a thlawn lo viau dawn ni pawhin ka hre tan ta e... Chutiang Chawimawina lung thlahlel lo chuan kan

hnam than mawi leh zual theih nan mi sawisel lamah tu-mah ka dimdâwih dawn lo (Thu Ngaihnam. 99-100).

3:3:3 Correct Language and Diction in Mizo Bible and *Kristian Hla Bu*:

The Mizo Holy Bible (Old Testament & New Testament) was published in the year 1959. Most of the Mizos were fond of Bible scripture and that is why, in their everyday language and in their writing also, there was an impact of Mizo Bible language. So, we could rightly said that Mizo Bible is one of the most influential in Mizo language. Therefore, the Bible language must be the best correct Mizo language because some quoted and based that *'It was written like in the Mizo Bible also'*.

In English Bible, there were no grammatical mistakes in it!..But, there were more than thousands of grammatical mistakes in our Mizo language...Due to the wrong usages of Mizo language in the Bible, it stir up unnecessary argument among the readers. Therefore, we should try the level of our best while translating Mizo Bible and we must avoid as much possible as it can, the wrong usages of Mizo language.

(Kan Mizo Bible-ah hian Mizo ṭawng hmang dik lo leh mawi lo kan chelek tur a ni lo. (...)) Bible hi a dik leh kim thei ang bera lehlin tum fo tur a ni... Sapṭawng Bible engah pawh hian ṭawng hmang 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 thuchanga inhnia a tam thei emai)

(J.F-a Love Letter, 61, 63, 67).

Our Bible is make use of more than our textbook; therefore, the language we used in Mizo Bible should be as good as it can. It is very crucial because Mizo Bible language

had influenced our everyday language more than any other things .

(Kan Bible hi kan sikul zirlai bu ai maha kan chelek ngun zawk a ni a; an Sapṭawng Bible-a a thu chheh a dika a ṭawngkam a nalh ang bawk hian kan phu tawkah kan Bible-a kan Mizo ṭawng pawh hi nalh lama chhal em ni pha lo mah se a dik tal tur a ni... Kan Bible ṭawngkam hian kan nitin khawsakah mi a kaihruai hneh hle dawn a; a ṭawngkam hi uluk lehzuala chheh a ngai reng a ni)

(J.F-a Love Letter, 68).

As he was Language critic, J.F.Laldailova deeply considered why there were so many grammatical mistakes in Mizo Bible? He try to find out the clues and who was the responsibility for this. After carefully observed from different corners, he clearly concluded that one of the main reasons for grammatical errors of Mizo language in Mizo Bible was due to Welsh Missionaries (Mizos called them as ‘Zosap’) and some of our fellow Mizo, who are under the supervision of Welsh Missionaries (*Bible Thlirna*, 3).

This was the finding of J.F.Laldailova from the diction used in Mizo Christian Devotional Hymn Book, after he critically examined the diction used by Welsh Missionaries and their ‘Yes-Man’, when he compare to that of diction used by major Mizo poets and composers like Patea, Saihnuna, Damhauhva, Kamlala and Suakliana in their songs/hymns/poems. (*Bible Thlirna*, 1 & 3).

We could not point out all the correction and corrigendum for correct usages of Mizo language made by J.F.Laldailova from Mizo Bible and Mizo ‘Krsitian Hla Bu’; therefore, lets take a few example:

- 1) The word preposition 'For' is translated wrongly in Mizo word. They translated as 'ai' or 'aia' in Mizo. For example, in Romans 8:32 "...but delivered Him up **for** us all...", 2 Korinth 5:20-"Now then we are ambassador **for** Christ,"; Ephesians 5:25-"...just as Christ also loved the church and gave Himself **for** her,"; John 15:13-"Greater love has no one than this, than to lay down one's life **for** his friends," and Luke 22:19-"This is my body which is given **for** you," are wrongly translated the word 'for' as 'aia'; the correct translation should be '**tana**' (*Bible Thlirna, 18-20, 90-91*).
- 2) If the grammar in English is correct, then the grammar in Mizo language would be correct; not in the syntax, but according to grammatical rules. But, if we used adverb *lawmin* in places of noun 'lawmna' (joy), it is wrong from grammatical rules. Let's take an example in Mizo sentence- "*Ka Thlarau **lawmin** a khat...**Lawmin** ka lo khat a ni*".

These two sentences are not correct or incomplete because in English, "My soul in full of what? Full of **joy**. What is **joy** in Mizo-*lawmna* or *lawmin*? **Lawmna, for sure!** What does **lawmin** then mean? It's the adverbial form of the noun **lawmna**. '*Ka thlarau lawmin a khat*' means 'My soul is full of **joyfully**' (My soul is full of joy) (*Bible Thlirna, 62-63*).

- 3) The word 'Buy' means 'lei' in Mizo word, 'Cow' means 'bawng'; so, 'Buy cow' means 'lei bawng' as it appears; likewise, the word 'commit' means 'ti' in Mizo word and 'sin' means 'sual' and 'Commit sin' would be 'tisual' in Mizo language. But, these are the wrong translation and the right translation should be like that '*Bawng lei*' and '*sual ti*'. '*Thil sual ti*' in Mizo word means 'to commit sin' in

English and *'thil tisual'* would be 'to 'make a mistake' or 'to blunder'. Therefore, the Mizo word *'thil tisual'* and *'thil sual ti'* are not the same meaning or connotation (*Bible Thlirna, 181*).

So, the right translation word in 1 Kings 15:26 and Deuteronomy 20:17,18 should be *'thil sual tihtir'*, not *'thil tihsualtir'* and *'thil tisual'* and *'thil sual ti'*. Again, in Genesis 44:5 and in Jeremiah 23:2, the right word should also be both *'thil sual ti'* (*181-182*).

- 4) The wrong usages in Mizo Bible were also bring along with Mizo Kristian Hla Bu (devotional song book). For example, song no 320- "*Isua awm nghengin rehna a ni e*" (*On Jesus' bosom naught but calm is found*) could not be the right translation in Mizo language (*Bible Thlirna, 236*).

In this lines- "*Kete pawh I rawngbawl na/Tlang takin kal fo sela,*", the word 'tlang' could not be the right word for 'swift' in English. Likewise, in Mizo conventional usage, the word *'zualko'* indicates negative sense; so, in this lines, "*Kate zualkovah ka pe/Thu thain tikhat ang che,*" the word *'zualkovah'* is the wrong usages in the wrong place (*Bible Thlirna, 237*).

There were also a bundle of incorrect translation in hymn songs. For example, song no 41- "*Lal Isua tithawvengah (Oh, bless the name of Jesus)*", song no 349- "*Lal Isua hming I pu ang u,*" (*Take tha name of Jesus*) etc were the wrong translation (*Bible Thlirna, 249-250*).

3:4 The Value and Importance of the Contributions of J.F Laldailova

T.S.Eliot rightly said the need and importance of a good critic in his '*The Frontier of Criticism*':

The criticism of today, indeed,...take the same interest in the social sciences and in the study of language and semantics...There are two main causes that have led to the transformation of literary criticism in the present age. The first is the consideration of literature in the light of social and physical sciences, and the interest of the critics in the study of language and semantic; and the second is that due to the increasing attention given to the study of English and American literature in modern universities and schools a situation has arisen in which many critics are teachers of criticisms.

(*T.S. Eliot's Three Essays, 78*)

Therefore, one of the value of J.F.Laldailova was that he was 'God's chosen vessel' for Mizo people to bring about glad tiding things while the Mizo language is under the bondage of 'colonial impact'. L.Keivom also rightly said that during times of troubles and hardship that human had faced, God made someone 'genius' to save from their trouble. "J.F. Laldailova is among one of the God's 'chosen vessel' to bring salvation for Mizo Language," (*L.Keivom Thukhawchang, 101*).

The importance of J.F.Laldailova lie in the fact that due to his Language criticism through Mizo language, our literature vivid again and due to his Biblical criticism, most of the Mizo people had curiosity in the language of the Bible, due to his debate on Zosapthara and his works, our inferiority complex upon Zosap Missionaries became less, and due to his pinpoint of the incorrect usages and ungrammatical sentence from Mizo Bible , *Kristian Hla Bu* (Devotional Hymn Song Book) and school Textbook, our Mizo language restore its right

place. Due to his all efforts and work hardship on Mizo language, PL Liandinga considered him that he was “the best contributor for Mizo literature” (“J.F-a Nen” in *Zolife*, 46).

J.F.Laldailova considered Mizo language as ‘*the most beautiful language in the world*’ (*Bible Thlirna*, 37) because he loved Mizo language most than English and others language in the world. Thus, we can rightly called him that he was the ‘*Defender of Mizo Language*’ due to his works on Biblical criticism and language criticism and ‘*Father of Mizo Lexicographer*’ due to his works of *English-Lushai Dictionary* and *Mizo-English Dictionary*.

RL Thanmawia rightly comment that J.F.Laldailova was “pioneer in Mizo Literatur...teacher of the right and correct usages of Mizo language to Mizo people...one of the best contributors in translation...thus, the greatness and glory of J.F.Laldailova could not be beyond recue to bury,” (*Lung Min Lentu*, 272).

L.Keivom agreed with B.Lalthangliana in case of J.F.Laldailova’s certificates of reputation- ‘the certificate of Pioneer in Newspaper; certificate of the main propounded of for using the correct usages of Mizo language among the Mizos; certificate of best contributors in translations; certificate of making good example for lexicographer’ (*L.Keivom Thukhawchang*,106).

Therefore, even though there was already one old saying, “No statues have ever been raised to a critic” (*J.F.Laldailova Thu Ngaihnawm*, 99), after a number of decades had passed, the J.F.Laldailova’s statue had been raised by new generations as a Language Critic for his valuable contributions and impact on Mizo language; his resistance of Colonial impact on Mizo and his efforts bring to upgrade Mizo language.

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Chapter 4

A Study of Siamkima Khawlhiring

- 4:1 Life of Siamkima Khawlhiring
- 4:2 Works of Siamkima Khawlhiring
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4:1 Life of Siamkima Khawlhiring

Siamkima Khawlhiring was born on 10th March, 1938 at Lungleng, Chief Lalsailova's village in Southern Mizoram. 'Khawlhiring' was the name of his clan. His parents were Rokhama Khawlhiring and Huliani. He was the second eldest son among eight siblings.

In 1949, he passed Lower Primary from Lungleng Primary School and he passed his Middle English School (Class 6) from Serkawn Middle school, one of the most reputed school in Mizoram and Siamkima was first rank holder in ME School. In 1956, he passed Matriculation (Class X) from Lunglei High School (*Ka Zinna Ram*, 1).

After that, he worked as teacher in a small village somewhere in Chin Hill, Burma (now called as Myanmar) from 1957-1958. During that time, he met Professor FK Lehman, Professor of Anthropology and Linguistics, University of Illinois, USA, who came to Burma for doing his research in Tibeto-Burman Language in the border area of India and Burma. Siamkima helped Prof.FK Lehman as much as he can in his research and to repay his debt to Siamkima, FK Lehman make an arrangement for Siamkima to study in University of Illinois, USA during 1975 to 1976 (3).

In the year 1959, Siamkima went to Imphal to continue his studies in Imphal DM College. From this college, he passed his IA (Intermediate of Arts, nowadays equivalent to Class 12) in First Class in 1961 and graduated in BA Hons. (English) in the year 1963 (3).

After he graduated, he returned to Mizoram and worked at South Vanlaiphai High School as Headmaster during 1964-1966. But unfortunately, a great turbulence had broke

out in Mizoram from 1966 and they could not run the school also. Due to the violence and mutiny everywhere in Mizoram, he took a permission from Lunglei SDO office and went to Gauhati to continue his Master degree in 1966 (3). During his studies in Gauhati University between 1966-1968, luckily Siamkima was sponsored by his pen-friend from America, and he completed his Master degree (MA English) in the year 1968 (4).

After he got his MA from Gauhati University, he got an appointment at both Dimapur College and Lunglei College, but he declined. When he got another appointment in Jowai Government College, he joined there and for the first time, he worked at Jowai Govt. College as English Lecturer on March 12, 1969. After he worked at Jowai Govt. College for about 3 months, he got another appointment through Assam Public Service Commission at Pachhung Memorial College, so, he shifted from Jowai Govt. College to Pachhung Memorial College (now called as Pachhunga University College, a constituent college of Mizoram University), as English Lecturer from 9th June, 1969. In 1972, Mizoram became Union Territory status, Govt. of Mizoram created 6 Professor post for College teacher and Siamkima Khawlhring also upgraded Professorship that year and he became Professor Siamkima Khawlhring (4-5).

Fortunately, in the year 1975, after he worked at Pachhunga Memorial college for about 5 years, his friend Professor FK Lehman, Professor of Anthropology and Linguistic, Illinois University invited him to study English Literature and Linguistics in Illinois University, USA with having their full sponsorship. So, according to Study Leave Rules had permitted to give a study leave for 2 years, those who completed the tenure of their services 5 years, Siamkima Khawlhring went to Illinois University to studying MA (Linguistic) on the

month of January, 1975. After he successfully completed his studies in USA, he returned home in 1977 and join his work at Pachhunga Memorial College.

In the year 1979, NEHU (North Eastern Hill University, Shillong) upgraded Pachhunga Memorial College as its constituent college and that is why, they make an offer for the faculties of this college to join whether University or Government of Mizoram. Siamkima Khawlhiring, Dr. HL Malsawma, Peter Lianhleia, Boichhingpuii and many other faculty of this college opted to join Government of Mizoram. Then, Siamkima and his colleague worked under Education Department from 1981.

Siamkima Khawlhiring worked at Education department as Deputy Director during 1981-83. From 1983, he transferred to Mizoram Institute of Education (now called as IASE) to work as Principal till 1984. From 1984-85, he posted back to Education department at the same portfolio. From 1985 to 1989, he was promoted to Joint Director, Education department.

In the year 1989, Siamkima Khawlhiring worked at Department of Higher and Technical directorate, a new department created from Education department as Joint Director till his death on 13 January, 1992.

4:2 Works of Siamkima Khawlhiring

Siamkima Khawlhiring was a consistent advocate for Mizo literacy and the growth of Mizo literature among the Mizo. Unluckily, he had only two books which leave for the Mizo, viz- '*Ka Zinna Ram*' (1979), an account of his brief autobiography and travels during 1970's

, and *'Zalenna Ram'* (1986), a compilation of his twenty three essays on life and letters . His other articles and essays not included in his compilation book, mostly wrote for *Thu leh Hla*, a monthly Mizo literary journal, where Siamkima both served on the editorial board and as editor from 1979-87 are-

- 1) "Lunglenna Ram" (1984)
- 2) "Novel", seminar paper for *'Workshop for Mizo Lecturer'* on March 13-17,1989; compiled in *'Thupui Zirbingte'*, edited by Laltluangliana Khiangte.
- 3) "Common Sense" (written in May 1991, published in February, 1992) was regarded as his last work.

Although his works are less in quantity, but rich in quality. Therefore, importance, impact and significance of Siamkima and his literary works were greatly influenced to Mizo literature. MC Lalrinthanga commented on his travelogue *'Ka Zinna Ram'* as *'best seller as well as best book among Mizo travelogue'* (vi). His *'Zalenna Ram'* , essays in Mizo Literary Criticism is also one of the best literary criticism book, and also one of the most influential book in Mizo literature.

Therefore, let's see the great contributions of Siamkima Khawlhiring to Mizo literary Criticism from his critical writings only.

4:3 Contributions of Siamkima Khawlhiring to Mizo Literary Criticism

The most important contribution of Siamkima Khawlhiring to Mizo Literary Criticism was book Review. He claimed that he was the first person to introduce book review in

Mizo Literary criticism when he was serving editor at *Mizo Zirlai Pawl Chanchinbu* (Magzine) in 1973 (*Zalenna Ram, 168*).

But, before Siamkima introduced book review in *Mizo Zirlai Pawl Chanchinbu*, Rev. Beiseia already introduced eight pieces of book review in *Didakha* (a quarterly journal of Aizawl Theological College) in the year 1972 (*Thu leh Hla Thlitfimna Lam, 82*). Therefore, we can make a judgement on this controversial matter that Rev. Beiseia introduced *summary review* before Siamkima Khawlhing in 1972 and Siamkima Khawlhing introduced *scholarly review/critical review* in 1973.

Anyway, the influenced of Siamkima Khawlhing could not underestimated. He not only introduced literary criticism through book review from a scholarly review, he also introduced *comparative criticism* in Mizo literary criticism. Due to the contributions he had made for the development of Mizo literary criticism and his great influenced to Mizo literary criticism, L. Keivom called Siamkima Khawlhing 'Father of Mizo Literary Criticism' (*Thu leh Hla :1993, 7*).

4:3:1 *Zalenna Ram* "Thuhmahruai":

Preface to *Zalenna Ram* is a brief introduction and an overview of the development of Literary Criticism from ancient Greek Literary Criticism, Aristotle's *Poetics* to English Literary Criticism, Sir Phillip Sidney's *An Apologie for Poetries*; John Dryden's *An Essay on Dramatic Poesy*; William Wordsworth's *Preface to Lyrical Ballad* and Mathew Arnold's *The Study of Poetry*, and in the 19th Century, our Mizo literature also laid a foundation on Hebrew Bible (*Zalenna Ram, 20-26*).

In this 'Preface', Siamkima defined what literary criticism is. According to him, literary criticism is 'firstly, one of the genre of literature, and secondly, it is critical analysis of literature by using a free play on mind and thought' (*Zalenna Ram*, 20).

The goal of his book *Zalenna Ram* was clearly stated by Siamkima: "The aim and objectives of the author of this book *Zalenna Ram* are to widen the scope and view of Mizo world view, and to introduced literary criticism in our own language through this book," (29).

4:3:2 "Literature Kan Tih Hi":

Siamkima defined literature as-"any written expression, having relationship with human life, permanence and dignified in composition" (*Thu eng pawh, mihring nun nena inlaichinna nei chi, hun rei tak chhung hlutna nei tura fel fail eh tha taka ziak hi a ni*) (*Zalenna Ram*, 32).

He further states that, to have a dignified composition, the diction and art of expression should be good enough; to have a permanence value for human life, it should be a mirror of life and human interests, its value and also its thought and feelings; above, the most important thing is that it should be a mixture of fact and fiction and true to real life (*Zalenna Ram*.32).

Literature is 'man-made beauty' and it is an expression of human life and its character. It covers not only the appearance world; but also as Milton had already said, 'where more is meant than meets the yes' (32).

We study literature to trace out its hidden message, behind every literature, there was human life, human history, their social and society. So, we study human character, human

suffering and feelings, emotions and all its perspective from literature. So, to study a literature is not merely studying of history, culture and society; but rather a study of human life' (33).

4:3:3 “Hla Pakhat”:

“Hla Pakhat” is a historical and ontological criticism of Rokunga’s poem “*Lentupui Kai vel leh Romei Chhumin*” .

Siamkima said, “Most of Rokunga’s poem are not an expression of one feeling and thought like Saihnuna and Kamlala’s poem; rather it is an expression of social and political life. So, this particular poem “*Lentupui kai vel*” is also a kind of an expression of social and political life of Mizoam,” (*Zalenna Ram, 70*).

Siamkima make three ‘criteria’ or standard for making judgement on the quality of poetry in this essay: “To become a good quality of poetry, it should have universality, based on truth and permanence value of its message,” (71).

So, he was still confused by using these three criteria for making a judgement on Rokunga’s poetry. So, he used one of TS Eliot’s critical concept, ‘objective correlative’ (74). Perhaps, this would be the first used of ‘objective correlative’ for analyzing poetry in Mizo literature.

4:3:4 “Hla Pahnih” & “Thawnthu Pahnih”:

Siamkima’s *Hla Pahnih* and *Thawnthu Pahnih* is both a comparative criticism of Rokunga’s poetry “*Hrai te, khaw nge I chun ve kha?*” and Vankhama’s poetry “*Khawngai*

Hnuchham” (Zalenna Ram, 48), and a comparison with Khawlkungi’s novel *A Tlai Lutuk Ta* to Thomas Hardy’s novel *Tess of d’ Urberville* (Zalenna Ram, 55).

When he compared Rokunga and Vankhama’s poetry, he make three criteria for judging a good poetry, these were- ‘*clear and vivid expression of the theme, simple but appropriate diction and good imagery*’ (Zalenna Ram, 53). From these criteria, Rokunga and Vankhama express their theme clearly and vividly; but, while Rokunga used simple poetic diction for expression of his thought, Vankhama used his own idiolect, which are ambiguous diction (54). Therefore, he concluded that when we read Vankhama’s poetry, it appealed our thought and reason; but Rokungs’s poetry touched our heart. Thus, while composing their poetry respectively, Vankhama composed from obligation but Rokunga composed from a ‘spontaneous overflow of powerful feeling’ (54).

In *Thawnthu Pahnih*, Siamkima compared the similarity of plot construction and setting, and resemblance in the characterization of the two novels, *A Tlai Lutuk Ta* (1979) by Khawlkungi and *Tess of d’ Urberville* (1891) by Thomas Hardy. Siamkima never mentioned that Khawlkungi plagiarized Thomas Hardy’s plots construction; but, after carefully reading his whole essay, there were a number of similarity between the two, and also some slightly difference of the incidents too.

Therefore, as Siamkima had already mentioned in the beginning of this essay, “If we make a critical review on novel or poetry or play, we have to view from different angles and sides; if one side of that particular work of novel/poetry/play have had similarity with another one, we have to investigate what are the similarity and difference of that two works,” (55). So, there are similarities between the above said novels in plot, setting and characters and he pointed out their similarity and difference truthfully and acceptable for the readers.

4:3:5 “Pi Pu Chhuahtlang”:

“Pi pu chhuahtlang” is one of the most popular poem of Liandala and, is the outcome of ‘*Serkawn Concert*’, 1941 where Liandala worked at Serkawn ME school as a teacher.

‘Chhuahtlang’ is a poetical word for ‘kawtchhuah’ (the exit from or entrance to a village). Siamkima rightly comment that “Due to Liandala’s poem “*Pi Pu Chhuahtlang*”, the typical village of the Mizo and their simple way of life should be cherish and keep anew in mind,” (*Zalenna Ram, 116*). It seemed that due to the growth and development that changed our way of life, the importance of ‘Pi Pu Chhuahtlang’ became less in our mind; but, things are not like it seemed; after we have had learnt the wisdom and literature of other nation, it is obligation to know ourselves, who we are and who our ancestor and what are their way of living. In short, after we had advanced in many ways, we have to look back ‘Pi pu Chhuahtlang’ to know our history and culture.

The importance and value of ‘Pi pu chhuahtlang’ was rightly remarks by Siamkima in the following way-

What we had seen in Liandala’s ‘*Pi pu chhuahtlang*’ are Mizo identity, by birth and heritage of Mizo, the highest concept of the best way of living and highest value system by our ancestry, and also the typical Mizo way of living. The cultural equivalent of ‘*Pi pu Chhuahtlang*’ in others countries around the world are like ‘Westminster Abbey and St.Pauls’ Cathedral in London, Santa Groce in Florence and St.Peter’s Square in Rome... Therefore, if we wish to know and study clearly about the Mizo origin, identity, value, culture, society, before Christianity and Westernization had spoiled the original and pure Mizo way of life, Liandala’s *Pi pu chhuahtlang*’ is the only place we should choose to

visit. Thus, due to its good expression of purely Mizo culture, identity, and characteristic in this poem, '*Pi pu chhuahtlang*' should always be *Iocus Classicus* in Mizo literature.

(*Zalenna Ram, 118, 121*)

4:3:6 "Hrawva":

After critically studied the life and works of Hrawva, Siamkima proclaimed that Hrawva (1893-1956) was 'Father of Mizo Poetry' (*Zalenna Ram, 189*). Siamkima regarded Hrawva as the first creator of poetry by using poetic diction and pioneer of in Mizo poetry (176).

He compared Hrawva's poetry with Mizo traditional verse form composed by Lianchhiari, Laltheri, Darpawngi, Saikuti and Awithangpa like that- "The status they occupied in Mizo literature by before Hrawva's poetry are less important in comparison with Hrawva's poetry ... Hrawva's poetry are the expression of new life and new desire for Mizo which are not seen in Mizo traditional poetry...so, Hrawva occupied in Mizo Poetry the same place occupied by Geoffrey Chaucer in English poetry, that is 'Father of Mizo Poetry'," (177).

C.Z. Huala collect and compiled Hrawva's poetry and published in book *Pu Hrawva Hlate* in 1970 (179). C.Z. Huala said that Hrawva composed poetry during he was studying Bachelor of Arts in Calcutta during 1920-1924.

Hrawva's poetry are the 'mirror of life', unbreakable and indestructible mirror ; his poetry expressed love's one another, firm relationship between human and siblings, and

friendship. Hrawva's poetry are '*poetry of experience*' because he expressed from his own experience, and that is why, we could also said that his poetry are '*poetry of wisdom*' (180).

The form of Hrawva's poetry are mostly in Mizo traditional verse form (triplet) and this indicates that he was a brave and confident man because, during that period, all Mizo traditional verse form like *Puma Zai* and *Tlanglam Zai* are banned and condemned by the church. So, "Hrawva chose Mizo traditional verse form for composing poetry, he used old gourd of wine/ wineskin to put his new wine skilfully. This technique is Hrawva's uniqueness and his poetry make special one from other. We can see the linkage between old life and new life" (181).

The same message and philosophy of love and mourning from Milton's "*Lycidas*", Shelley's "*Adonais*" and Tennyson's "*In Memoriam*" was seen from Hrawva's "*Rairahtea*", three lines each in 58 stanzas (183).

"The core of Hrawva's poetry, all his poetry bring together in three words only is '*Khuanu Leng Chawi*' (*Nature's Darling Child*)" (184) said Siamkima due to his 'poetry of experience'.

Therefore, Siamkima rightly placed Hrawva as 'Father of Mizo Poetry' in Mizo literature due to the quality of his poetry, not quantity, and due to his contributions in Mizo poetry. Hrawva was pioneer for introducing Mizo poetical word to composed Christian hymn songs and herald of freedom of using Mizo poetical word and diction for composing poetry (189).

4:3:7 “R.L.Kamlala Kutchhuak” & “Thil Nung Pathum”:

R.L.Kamlala was a born poet as well as bilingual poet, and this essay “R.L.Kamlala Kutchhuak” is a biographical approach of Kamlala and an analysis of his poetry by Siamkima.

PB Shelley said that ‘*Our sweetest songs are those that tell of saddest thought*’ (Zalenna Ram, 48). From Shelley’s word, Siamkima judged R.L.Kamlala’s poetry that they are stir up and motivated by the ‘saddest thought’ of Kamlala, because for Kamlala, life is full of misery and he was surrounded by despair, he live in this world beyond out of a ray of hope, but under sorrow of clouds and isolated (Zalenna Ram,80-81).

Therefore, “Kamlala was obliged to composed poetry during his live of certain miseries and bad condition because his poetry are his only hope and comfort, and also his strength to conquer his miseries,” (81).

Siamkima compared R.L.Kamlala with Dante, composer of *Dvine Comdedy* from Italy and Milton, composer of *Paradise Lost & Paradise Regained* from England because they all have the same message, they enrich the language of their own and they expressed the meaning of life in a new way. All these three poets became a poet after they had miserable and tormented life. Dante was discharge from his work and expelled from his home town. While he became homeless wanderer, he write *Divine Comedy*. Milton also suffered from blindness after he became 44 years of age, and he was sent to prison many times during that day. But he wrote epic poems, the greatest poetry in English literature after he was blind. RL Kamlala had also suffered a misunderstanding from his relative and rulers, and sent him to

prison as they regarded him as ‘fool and mad’. (82-83). But, how can a mad or fool man composed the core message of the Holy Bible from Genesis to Revelation in only 4 lines-

“Aw, Min hrilh rawh thukna ropui

Ran thleng leh thing anchhedawng leh

Vana lallukhum a inzawm

Lei Eden leh Salem thar nen” (82).

“Thil Nung Pathum” is an analysis of three major poets Patea, Saihnuna and R.L. Kamlala, their life and their poetry. Siamkima called these three poets as ‘thil nung pathum’ (meaning *‘three living creatures’*), he compared and contrast the similarity and differences of those three poets in this essay. An analysis of Kamlala had already seen from “R.L. Kamlala Kutchhuak”, no need to repeat it.

Patea, the first ‘living creature’ was one of the first who composed Mizo Christian songs, Mizo sentimental hymn song. He lived different places in Mizoram and also in Burma. But, at last, he spent his last day in Samthang, near Khawbung village (86). He composed 55 songs and all his songs are his testimony and therefore, Patea’s poetry could be said *‘Songs of testimony’*. The highest reach of his songs was when he composed a song titled *“Aw Lalpa, Davida leh a thlah arsi”*. Due this particular song, Patea would be one of the greatest among Mizo poets (87).

Saihnuna, the second ‘living creature’ was chief of Leng village. His father Pazika was Chief of Khawhri, about 400 houses village. Saihnuna composed 59 songs, all his songs are mournful songs(a solemn dirge song sung in a house of mourning). Therefore, Siamkima point out that from his 59 songs, the word ‘cry or weep’ are used 42 times (91).

The third 'living creature' R.L.Kamlala was a nephew of Kawnpui Chief Saitulera and, he was highly educated among the three living creature, he passed Middle English (*Zalenna Ram,86*). Although he was highly educated, his 61 poetry could be summed up 'songs of lamentation' due to his life was full of misery and harsh living condition.

4:3:8 "Mi Hrâng Chhura":

"Mi hrâng Chhura" is about the bravery and courage of the name 'Chhura', one of the greatest legendary hero among the Mizo. Siamkima portrayed the greatness of Chhura from a moralist point of view.

From the story of Chhura, we can see clearly the 'social value' of the Mizo (*Zalenna Ram, 100*). Siamkima depict courage as the most virtue of human value from ancient Greek literature, Roman literature and English literature, and even Indian literature. Then, in Mizo literature also, the courage of Chhura, who conquer human enemy, the fearful creature who threaten human, is praiseworthy. Therefore, the deeds and character of Chhura could not underestimated and he was comparable like Hercules/Achilles, Hector, Promutheus in Greek and Roman legend, Ulysses of Greek knight, Beowulf of English, Durga and Rama in Hindu mythology (101).

From this essay, Siamkima not only depicts the courage of Chhura, he also mentioned the witty character. Chhura knew how to catch 'Phungpuinu'(ogress, goblin, spook). "Chhura was courageous man, we know, but courage is not sufficient in times of troubles and adversity, so, in addition, Chhura knew how to deal it when difficulty comes," (104). So, he planned to catch 'Phungpuinu' and after he capture her, he deprived her 'magic horn'

(*sekibuhchhuak*) skilfully. Due to his acted upon '*Phungpuinu*', he freed those who are living a bondage by fear of Ogress/Goblin/Spook.

Thus, Siamkima rightly remarks greatness and significance of Chhura to Mizo literature: "The three most important virtue of human-Courage, Altruism and wisdom, which are the most human value around the world and depicted boast in their literature, are seen in Chhura's character and his story," (107).

4:3:9 "Zawlpala Thlan Tlang":

"Zawlpala Thlan Tlang" is a book review. The novel *Zawlpala Thlan Tlang* was written by Khawlkungi, it is about a 'Christian Love Story' between protagonists Vanlalremi and Malsawma. *Zawlpala Thlan Tlang* was regarded as a 'masterpieces' of Khawlkungi, one of the female writer and literary figure among the Mizo. Therefore, some Mizo literary critics wrote a critical review on her masterpieces *Zawlpala Thlan Tlang*, then, Siamkima also make an attempt to write a review on this book.

"In Khawlkungi's novel *Zawlpala Thlan Tlang*, the highest peak of love and the place where we can see the land of love is 'Zawlpala thlan tlang' (the edge of Zawlpala's grave-yard)" said Siamkima (*Zalenna Ram*,109).

The protagonist Vanlalremi visited her father's grave in 'Zawlpala thlan tlang' for the first time when she decided to left her hometown Phulpui village. And after she conquered all hardship and difficulties in her life, now she became a wife of Malsawma. Then, she and her small family visited her father's grave in Phulpui for the second time and in that time, they erected a memorial stone for her father. So, the edge of Zawlpala's grave-yard

(Zawlpala Thlan tlang) is not only the most important place due to her father's grave; but also a symbol of victory for Vanlalremi, a symbol of 'virtue rewarded, vice punish' for all the characters in this novel.

Therefore, Siamkima made a conclusion of his review by summing up of this novel *Zawlpala Thlan Tlang* in the following verse: "And we know that all things work together for good to those who love God, to those who are the called according to the purpose," (Romans 8:18). For the 'called and chosen one' from this novel, Vanlalremi and Malsawma, who fear God and serve God faithfully even in times of troubles and hardship, God worked for good according to the purpose!

4:3:10 "Book Review":

"Book Review" is an introductory historical account of 'Book Review' as literary criticism in Mizo literature and it contained the art of book review that proposed by Siamkima.

Siamkima claimed that he was the first to introduce book review in Mizo literature; his motive were to introduce Mizo literary criticism through book review, and for the development of Mizo literature (*Zalenna Ram*, 168). Let's see his statement in this essay:

Book Reiew in Mizo was first introduced by me in 1973 at "*Mizo Zirlai Pawl Chanhinbu*" while I was Editor at that time. If I underestimated, the review article of *Ka Ram leh Kei*, written by R.Vanlawma, which was published in MZP magazine, January, 1973 issue was the first book review witten in Mizo. My intention and aim of writing book review was to introduce Literary Criticism in Mizo and also for the development of Mizo literature as well.

(Book review Mizo ṭawnga ziaċ kan chin tak hi Mizo Zirlai pawl Chanchin Bu Edior ka nih lai, kum 1973 aṭanga ka tih ṭan a ni a; R.Vanlawma lehkhabu ‘Ka Ram leh Kei’ tih review article ka ziaċ MZP Chanchin Bu, January, 1973-a ka chhuah chu, ka hriat sual loh chuan, Mizo ṭawnga book review ziaċ hmasa ber a ni. Ka ziaċna chhan ber leh, tun hnuah ‘Thu leh Hla’ chanchin bua ka chhunzawm duhna chhan pawh kan ṭawnga Literary criticism tihchhuah ka duh vang leh, literature lam hmasawna a nih ka beisei vang a ni a; mi lehkhabu ziaċ a ṭhat lohna lai zawna a tui tla lo thei ang zawnga sawi tumna a ni lo).

The aim and function of Book Review is not merely to advertise a book, rather to investigate the book is reliable or not; to study the content and the text of that book, to look about the art of writing of the book and its symmetry, and analyse the language it used.

(Book review hian a tum ber chu lehkhabu a tlang tlak theihna tura vawrh lar (advertise) mai ni lovin, belh chian a dawl leh dawl loh te, a bu chhung thute chu thil dang thlir leh teh nan zel atan te pawh hman ngam tur a nih leh nih loh te, a ziaċ dan kalhmang a fel leh fel loh te leh a ṭawngkam hmante en chian a ni).

Most of English *Letter of Man* used Literary Criticism and Book Review to distinguish a good and bad books because Literary Criticism played a very important role on that purpose, and their Literature had improved so much due to Literary Criticism. But, it is not a proper used of Literary Criticism as a means to find a fault only. So, we try to avoid the Pseudo-Criticism while doing book-review.

(Lehkhabu ṭha leh ṭha lo hriat theih nan hnam fĳng zawk leh literature nei ṭha em em, Sap-hote chuan literary criticism leh book review ziaċ hi an lo uar nasa hle a, an literature pawhin hma sawn phahna chhan pakhat a ni reng a...amaherawhchu, mi dang thuziak lo thlir dik thiam hi thil awlawi a ni lo va; Sapho zingah ngei pawh a ṭhatna lai tlangaupaina aw aĳin an duh loh zawng leh rilrem loh lai tlangaupaina aw hi a ring zawk fo tih kan hria...Hetiang hi kan chin dan a nih chuan, book review chu, ‘A tlin lohna leh ṭhat lohna

lai zawna leh a zawngtuin chutiang chu a hmuh chuan tlangaupaina' tih ang lek a lo ni ang.)

We all studied how to write and how to review a book and thus, no one is bullying each other...to inspire and motivate each other is the best method for doing book review.

(Thu ziak leh a review lo ziate hi kan zir tlang vek a, atuate mah innuihzat tur chuang kan awm lo va...a infuih zawng leh a intiphur zawnga kan kal zel a tul a ni.)

(Zalenna Ram, 168-169, 170, 174-175)

From his statement, it is clear that Book Review is not merely to advertise a book, rather it is to investigate whether that book is worthy of being trusted or not; analysis of the texts and evaluate the art of expression is symmetrical or not and to look carefully the language it used are appropriate or not. Siamkima strongly propound that the most important thing to remember while writing book review is that book review is not a fault finding; rather it is evaluation, analysis and judgement on the merits and demerits of that particular book.

Siamkima advised critics to avoid 'destructive criticism' which can harmed both the author as well as readers; so, he advocated 'critical appreciation' which can motivated and inspired the author as well as readers for the development of Mizo literature.

4:3:11 "Novel":

This essay "Novel" is about the nature and historical development history of novel, one of the genre of literature. Apart from its nature and characteristic of novel, Siamkima highlighted his concept on Novel, the importance and function of novel.

"Novel means an imaginative fictional work in the form of prose-work; detail depiction of the character and their surrounding, which are connected with the character;

written in narrative mode. Plot, theme, idea and thought are the main important elements of novel,” (*Thupui Zirbingte*, 73).

The word ‘novel’ comes from Italian word *Novella*. *Novella* is a short story, a means of depiction of human life and human character during medieval period. The word Novel is younger than the word ‘roman’ in European literature. There was also some differences in characteristic between Novel and Romance. While Roman/Romance includes things or incidents that can never happened in real life, novella includes only depiction of true to real life (*Thupui Zirbingte*, 74).

The most important function of novel, according to Siamkima was “ it broaden and enrich our knowledge of human nature, which could not given by other subjects like Psychology, History and Anthropology,” (78).

“I say ‘Literature is a cluster of words of wisdom. Novel is the most flexible form among different genre of literature; therefore, it is best suitable for to expand and expound the span of life and its different corners in different characters...behind and between many word are arranged to form novel, there lies a ‘word’. So, we should keep in mind while we read novel, to find out what ‘word’ were hidden in novel,” said Siamkima (79-80).

4:4 The Value and Importance of the Contribution of Siamkima Khawhkring

“Among our seasonal songs, Christmas songs are the greatest songs we have had, as it motive and season are great,” said Siamkima in his “Krismas Hla” (*Zalenna Ram*, 129).

The first Christmas song for Mizo was composed by Zosap Missionaries {Pu Buanga (J.H. Lorrain) and Sap Upa (FW Savidge) titled “*Sebawng ina a piang ta*” (No.14 in First Mizo *Kristian Hla Bu*, 1899 edition}. Siamkima highlighted the contribution of major Mizo poets/composers with a number of their Christmas songs, viz- Patea (4 Christmas songs), R.L. Kamlala (1 Christmas song), Hrawva (2 Christmas songs), Lalhlira (2 Christmas songs), Zasiama (2 Christmas songs), Suakliana (1 Christmas song), Rakngama (1 Christmas song), Vankhama (1 Christmas song), Rokunga (16 Christmas songs). So, the historical and biographical approach of Mizo Christmas songs became one of the the important contributions of Siamkima Khawlhing because Siamkima applied successfully the Historicism to Mizo Literary Criticism.

Undoubtely, one of the value of the contribution of Siamkima Khawlhing was Book Review. Although, he was not the first who write book review in Mizo Literature, but he was the main proponent of the value and important of book review in Mizo Literary Criticism. Through book review, the literary tastes among the masses lift high, the quantity of books increased at the same time, the quality of books become more and more quality. All those positvley changes came into Mizo Literature due to Book Review.

Siamkima introduced Comparative Criticism into Mizo Literature through “Hla Pahnih”; “Thawnthu Pahnih”, “Anni leh Keini” for instances. So, one of the most important contribution and the most valuable contribution of Siamkima Khawlhing was his introduction of Comparative Criticism into Mizo Literature.

As we had already mention that due to the contributions of Siamkima to Mizo Literary Criticism, L.Keivom regarded him as ‘*Father of Mizo Literary Criticism*’ (*Thu leh Hla* journal, Jan.& Feb., 1993, 7), and many readers and scholars agreed with L.Keivom due

to the value and importance of Siamkima and his great influenced during his contemporaries till today.

It is to say that the value and importance of Siamkima lies in the fact that he was scholar, critic and academician. He was double MA (*English Literature & Linguistic*). He studied in India and abroad. He mastered two language-Mizo and English. He knew his own Mizo literature as well as English literature. He visited many countries and experienced many things. Due to his vast knowledge, his clear mind, curiosity and keen observation on literature, he became a good critic and his works were also valuable and outstanding. His disinterested endeavour in literature, unprejudiced and impartial judgement on literature from rational thinking, and his effort to learn and propagate the best that is known and thought in the world, makes his contributions to Mizo Literary Criticism indispensable and he also became 'Father of Mizo Literary Criticism'.

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Chapter 5

Conclusion

Zikpuii-pa was the '*Pioneer of Mizo Literary Criticism*' due to his contribution of his first critical writing titled "Lushai Literature" in the year 1954; and his last critical work titled "Liangkhai: Thu leh Hlaa Mi Ropui" was done in the year 1994. So, he was involved and actively participated in the field of Literary Criticism around 40 years. During those 40 years, strictly counted, he contributed around 13 pieces of Literary Criticism. So, his contributions to Mizo Literary Criticism were less in quantity as we expected; but indispensable due to its good quality.

The contributions of Zikpuii-pa enriched and developed the outlook of Mizo Literary Criticism and at the same time, it aware among the masses the need of Literary Criticism. His area of outstanding contributions are fall into three categories- Historical and Biographical criticism like- "Lushai Literature", "Rokunga Thlirna", "Awithangpa Tan Thu Kam Khat", "Liangkhaia:Thu leh Hlaa Mi Ropui" and "Introduction" on *Zozam*; Romantic approach of Criticism like "Zosapthara Hla", "Kan Mizia leh insawiselna", "Mizo Rilrua Hla Hnathawh dan", "Bible, Literature Hmanrawpui" and Book Review.

Zikpuii-pa was '*Romantic Critic*' and thus, he was *Longinus* to Mizo Literary Criticism for his romantic approach of criticism. He declared the Romantic maxim that was a basis of literature throughout the ages- '*Literature is not bound by any rules; its sublimity and beauty lies according to the readers' feeling and outlook*' (*Zikpuii Pa Hnuhma, 164*) and he also gave us maxim that was a creed for criticism- '*For Criticism, the door is already opened for those who wish to enter it,*' (*Lungrualna Tlang, xii*).

The so called '*One man Literary Industry*' J.F. Laldailova was '*Father of Mizo Lexicographer*' , translator, editor and one of the greatest *language critics* for the ages. His best contributions to Mizo Literary Criticism was a defense and an apology for Mizo Language as a Language Critic.

'Language' is the medium for expression of thought and feeling. The thought and feeling expressed though language is Literature. They are indispensable to each other. To become a good literature, the language we used should be the best language at the level of its own. Thus, the role and importance of language should not be neglected. That is why 'Language Criticism' propounded by J.F.Laldailova was very important in Mizo Literary Criticism.

The contributions of J.F.Laldailova through 'Language Criticism' had greatly influenced for the development of a good usage of Mizo language in writing as well as in Mizo literature. For developed and defended of Mizo Language, he propounded 'Literary Debate' as the means to achieve his goal. He sacrificed his 'passing popularity' for the sake of love's of Mizo Language. Due to his criticism on the Mizo Holy Bible and Mizo Kristian

Hla Bu (Mizo Devotional Hymn Book), the downfall Mizo language due to our Zosap Missionaries had restored partly. Therefore, he had a great impacts on new generation for his defender of Mizo language and for his dearly loved of Mizo language.

Siamkima Khawlhing was '*Father of Mizo literary Criticism*' due to his great contributions to Mizo Literary Criticism. He defined Literary Criticism as '*Zalenna Ram*' (Land of Freedom) because Literary Criticism is born out of curiosity and it required an atmosphere in which questioning and inquiry are feely allowed. He also defined literature that was universally accepted definition throughout the ages. He wrote a book review and gave us a maxim for book review. He introduced an excellent pieces of Comparative Criticism in Mizo Literary Criticism. Therefore, due to his great influenced and impact on Mizo literature as well as due to his outstanding contributions to Mizo Literary Criticism, Siamkima Khawlhing was Aristotle to Mizo Literary Criticism.

At the age of fifty four years only, both J.F.Laldailova and Siamkima Khawlhing had passed away. They spend the same duration in this world; within those short span of their life, their good deeds for Mizo Literature and their great contributions to Mizo Literary Criticism were not in vain. For ages to come, from generations to new generations, their names would became more and more famous, and their works and contributions would be studied more and more.

Among those three critics, Zikpuii-pa was well educated since his childhood and became Literary diplomat; J.F.Laldailova was confined himself to Language and became

‘Master of Mizo Language Critic’; Siamkima was academician and scholar, a true literary critic among them. They came from different background and different times, but they worked at the same workshop i.e. Mizo Literary Criticism and contributed their level of best at their respective times.

Hence, due to the contributions of Zikpuii-pa, J.F.Laldailova and Siamkima Khawlhiring to Mizo Literary Criticism, the criticism of Mizo Literature became prospers and meaningful and at the same time, the development Mizo Literature reached its zenith due to their contributions of Mizo Literary Criticism.

In Siamkima’s *Zalenna Ram*, there was Zikpuii-pa’s “Good Literature *Literature Tha*” that made out of one of the “best and most beautiful language” in the world, i.e Mizo Language, according to J.F.Laldailova. So, all their contributions to Mizo Literary Criticism by Zikpuii-pa, J.F.Laldailova and Siamkima Khawlhiring were an epoch making contributions which brought a new chapter in the history and development of Mizo Literary Criticism.

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APPENDIX

Name of Candidate	:	F.LALZUITHANGA
Degree	:	MASTER OF PHILOSOPHY (M.Phil)
Department	:	MIZO
Title of Dissertation	:	A STUDY OF THE CONTRIBUTIONS OF ZIKPUII PA, J.F. LALDAILOVA AND SIAMKIMA KHAWLHRING TO MIZO LITERARY CRITICISM
Date of Admission	:	7 th AUGUST, 2015
Date of Approval of Research Proposal :		
i) Board of Studies	:	1 st APRIL, 2016
ii) School Board	:	19 th APRIL, 2016
Registration No & Date	:	MZU/M.Phil./269 of 19.04.2016
Date of Pre-Submission	:	27 th JUNE, 2017
Date of Submission	:	27 th JULY, 2017